

THE FIRST HUNDRED YEARS OF MUSIC IN AUSTRALIA,

1788 - 1888

by

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INTRODUCTION

In the period compassed by the first hundred years of Australian settlement several developments of importance to music in general took place. At the time of the first landing at Sydney Cove in 1788, music was still, in its more refined forms, cultivated mainly by and for the leisured classes. During the next hundred years, however, music also became the property of the working classes. This development was bound up with many things: the industrial revolution; the growth of the "middle classes;" the discovery of new and cheaper methods of printing - for music in this way achieved a much wider circulation than was possible previously - and the greater interest taken by musicians in educating the general public to perform or appreciate vocal and instrumental music. During this period the pianoforte went through its most intensive period of change, from the small wooden-frame pianos of limited compass and strength to the mechanically perfected upright and grand pianos of the latter half of the 19th century. At first only possessed by the minority, the piano emerged as an instrument found in nearly every home, with an ever-increasing repertoire of its own, ranging from the most ephemeral morceaux to the highest works of art written purposely to exploit the new-found qualities of pianoforte tone and touch. Above all, however, this period was a choral one: opera and oratorio, two art forms which at first belonged to the aristocracy, became the property of the whole European civilization, from the humblest owner of a simple flute or average chorister's voice to the most refined instrumentalist or educated coloratura soprano. Besides the multitude of complete oratorio and opera performances, excerpts from the works of Handel, Haydn, Rossini, Donizetti, Verdi and numerous others

were adapted to almost every form of musical expression. Such, then, was the progress of European music which was mirrored in Australia.

In presenting this thesis on the first hundred years of European music in Australia, some limitations were observed: music in the church, for example, has only been mentioned in passing, for to do justice to the subject would require a separate volume; music in the cities has received almost complete attention to the exclusion of "bush music," for the Australian Ballads produced by shearers and gold miners, are more interesting from a literary than from a musical point of view.

The emphasis rather, has been placed on the mainstreams of music development as reflecting those overseas, more particularly in England; the thesis of this work is to give proportionate attention to the important and unimportant events, and to give some idea of the overall growth of European music in Australia. To this purpose, the subject of opera has received more notice than any other, for opera should rightly take the position of first importance in any general survey of the period. Special mention in this introduction has been reserved for W.S. Lyster, who did more than any other one person for music in Australia. His faith in the country and his ability, as impresario, to establish the performance of opera on a satisfactory financial basis, had many repercussions.

William Saurin Lyster was born on March 21st, 1828, in Upper Bagot-street, Dublin. His father, Chaworth Lyster, held a commission in the British army, and served as captain during the war of the rebellion in 1798. After marrying he retired from the army, and became the agent of noblemen and others possessing estates in Ireland, one of his principals being William Saurin, then Attorney-General, after whom his son was named. At the age of thirteen, to enable him to recover from the effects of a severe illness, young Lyster was sent on a voyage round the world in a whaling ship, and he visited Melbourne and Sydney in 1842. In 1847 he went out to the Cape of

Good Hope, and served as a volunteer in the Kaffir war under Sir Harry Smith. A year afterwards he crossed over to the United States, and took to the stage. He had some qualifications for the theatrical profession, but his success, on the whole, was not encouraging, and in 1855 he left this country. At last, back in the United States in 1857, he directed his energies into a more suitable channel, and organised his first opera troupe, which did well in the Western States, and in 1861 they sailed with Lyster to Australia. The troupe remained in the colonies for six years, visiting the Eastern States in turn, and finding on their first visit to New Zealand continuous employment for no less a period than eight months. Subsequent to the disbanding of the company, Lyster became associated with many different troupes of artists which he brought out to Australia.

For many years Lyster owned a farm at Dandenong, Victoria, where he occupied his leisure time in breeding cattle and acquiring a reputation for the quality of the dairy produce he sent into the market. He was fond of retiring occasionally to this country retreat, and of gathering friends around him there. Dairy farming was pursued by him as a hobby rather than as a means of making money. Long before his death in November, 1880, he gained the respect and admiration of the colonists for his fine character, his high ideals and his promotion of opera in Australia. His operatic activities created opportunity for many other subsidiary activities; he also attracted individual artists and firms to Australia.

Oratorio, only a little less than opera, was a great force in the colonies. Many settlers found an outlet for their musical interests by singing in a choir; many of the large city halls were built partly as a result of the activities of choral societies, as were the theatres for the use of opera and drama.

Instrumental music, as an art form complete in itself, emerged relatively late in the period and could not properly be said to have become popular (except in the form of band music) until 1888 when the

Centennial International Exhibition was held in Melbourne; thus appropriately marking the beginning of a new chapter.

Interest in music as a science, as a subject to be studied historically, as a subject calling for systematic examination, also developed late in the 19th century. Although the earliest signs of such an interest have been taken into account, this aspect received more consideration in later years.

Finally, the subject of Australian musical composition has been relegated to the last chapter of the thesis, as holding a position only of minor importance in the activities of the century.

A sailor a large cargo the box-room was spare;
To ship a few hundred of our men no delay,
They started the moon to be follow'd by

With a crew of men, with our own old land,
The time to set sail for is almost at hand;
Ye wretches of land-lubbers, come ready for war,
There's room for you all about Saturday Bay.

In the small party of officials, marines and convicts who came to Australia in 1793, some, perhaps, had visited Covent Garden in 1786 to see "Ossie, Or, a Trip Round the World," containing a procession "exactly representing the Chinese, Japanese, and Europeans, of the inhabitants, of . . . Countries visited by Captain Cook."

II

The theatrical representation in the heart of London, and its social popularity, however, could have prepared the voyagers for the isolation which was to be theirs when they had arrived at the end of their twelve thousand mile voyage to the Antipodes; and the plays and singing with which the members of the First Fleet

From "The Political Songster, or, a Trough on the Times, on Various Subjects, and adapted to Common Tunes," by John Pears, 1780. Mitchell Library, Sydney.

A copy of this rare playbill is in the Mitchell Library, Sydney. It is the first of the "English playbills relating to Australia, 1788-1851."

CHAPTER I

NEW SOUTH WALES, 1788-1836.

I

In 1788 an inn-keeper named John Freeth was singing of Botany Bay in his well patronised tavern, a ballad to the tune of "A Cobler there was." His "hobby-horse" for many years had been "the singing of songs upon the occurrence of remarkable events, while they "were fresh upon every man's mind." In satirical strain, he borrowed sentiments from the great men of the day:

Of those precious souls who for nobody care,
It seems a large cargo the kingdom can spare;
To ship a few hundreds off make no delay,
They cannot too soon go to Botany Bay.

This Garden of Eden, this new promis'd land,
The time to set sail for is almost at hand;
Ye worst of land-lubbers, make ready for sea,
There's room for you all about Botany Bay.¹

In the small party of officials, marines and convicts who came to Australia in 1788, some, perhaps, had visited Covent Garden in 1786 to see "Omai; Or, a Trip Round the World," containing a procession "Exactly representing the Dresses, Weapons, and Manners, of the Inhabitants, of . . . the . . . Countries visited by Captain Cook."²

II

No theatrical representation in the heart of London, and no ^{ballad} ~~voiced~~ ^{superior} ~~perspicacity~~, however, ^{raucy and descriptive} could have prepared the voyagers for the isolation which was to be theirs when they had arrived at the end of their twelve thousand mile voyage to the Antipodes, and the plays and singing with which the members of the First Fleet

¹ Information about the First Fleet supplied by Miss Hines, of the Dixon Library, Sydney.

- ¹ From "The Political Songster, or, a Touch on the Times, on Various Subjects, and adapted to Common Tunes," by John Freeth, 1788. Mitchell Library, Sydney.
- ² A copy of this rare playbill is in the Mitchell Library, Sydney. It is the first of the "English playbills relating to Australia, 1786-1851."

are reputed to have amused themselves during the first hazardous passage gave way to a far more dramatic struggle with the elements.¹

One of the more thoughtful members of the party of about 1000 human beings who landed at Sydney Cove, David Collins, recorded in poetical words the scene from whence between a hollow of the hills ran a little purling brook -

a run of fresh water which stole silently along through a very thick wood, the stillness of which had then for the first time since the creation been interrupted by the rude sound of the labourer's axe, and the downfall of its ancient inhabitants; a stillness and tranquility which from that day were to give place to the voice of labour, the confusion of camps and towns, and, the busy hum of its new possessors.²

Here, too, were heard for the first time the strains of European music, from the voices of convicts and soldiers, and the instruments of the band. Surgeon George Bouchet Worgan, of the flagship Sirius, brought with him his piano, which was destined to remain in the colony. To Surgeon Worgan we are indebted for some of the earliest descriptions of the settlement. Writing to his brother Richard, a musician living in England, he enclosed morsels of information for his edification. Of the natives, he wrote,

They seem to be easily offended, and quick and fatal in revenging an Injury. In a word, to sum up the Qualities Personal and Mental (those at least we have been able to discern), They appear to be an ACTIVE, VOLATILE, UNOFFENDING, HAPPY, MERRY, FUNNY, LAUGHING, GOOD-NATURED, NASTY, DIRTY, Race of human Creatures as ever lived in a State of Savageness . . . The Drum was beat before them, which terrified them exceedingly; they liked the Fife, which pleased them for two or three Minutes. Indeed Music of any kind does not attract their attention long together, they will sometimes jump to it, and make a grunting Noise by way of keeping Time to the Tune . . .

and of the establishment of the trappings of Law and Order -

- 1 Information about the First Fleet supplied by Miss Hines, of the Dixon Library, Sydney.
- 2 "The Story of Old George Street," by Charles H. Bertie, Sydney, 1920, Ch.I, p3.

The Macarthur Papers, 1793-95, Mrs Macarthur's Letters to Relatives and Friends in England (extracts) p479. Appendix F to the R. B. of N.S.W. Vol. 2.

Saturday 9th February 1788.

Last Thursday the Governor's Commission, and the Commission for establishing the Laws by which the Colony is to be governed, were read by the Judge-Advocate of the Settlement. There was some little Ceremony observed on this Business . . . About 10, the Governor, all the Officers of the Several Departments, the Convicts, Men and Women, were assembled within a Square formed by the Military Arrangement. The JUDGE-ADVOCATE OF THE SETTLEMENT then proceeding to the Business of reading the several Commissions, which, being performed, the Battalion fired 3 Volleys of Small-arms, the Band playing the first part of GOD SAVE THE KING, between each Volley.¹

The members of the first settlement at Sydney had reason to think mournfully of "Dear Old England," and, according to Surgeon Worgan, many an evening was passed in singing old familiar ballads. Surgeon Worgan had the privilege of becoming Australia's first piano teacher. We learn of this from a letter which Mrs Macarthur wrote from Sydney to a friend in England on 7th March, 1791. The presence of Elizabeth Macarthur in the colony, an educated young lady, caused a minor upheaval among the officers and officials. Lieutenant Dawes, of astronomical fame, instructed her in the mysteries of new-world botany, in the making of orreries and in the theology of the aborigines. Mr Worgan, who during his short stay at Sydney Cove, had succeeded in becoming a considerable ornament to the first branch of Colonial Society, also laid claim to Elizabeth's company. As Mrs Macarthur recorded in her letter

Our new house is ornamented with a pianoforte of Mr Worgan's. He kindly means to leave it with me, and now, under his direction, I have began a new study; but I fear, without my master, I shall not make any great proficiency. I am told, however, I have done wonders in being able to play off "God Save the King," and Foot's minuet, besides that of reading the notes with great facility.²

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- 1 In his "Letter and Journal of G.B. Worgan, concerning The Settlement of New South Wales by Governor Phillip in 1788." Dixon Library, Sydney.
 - 2 The Macarthur Papers, 1789-95. Mrs Macarthur's Letters to Relatives and Friends in England (extracts) p499. Appendices B in the H.R. of N.S.W. Vol.2.

III

During idle moments in the next decade, thoughts turned longingly to home. Plays were performed, both at Sydney and Norfolk Island, when, under rude conditions, the triumphs of the English stage were re-enacted for the benefit of bond and free alike. The ballads of home were also infinitely preferable to the barbaric grunts and howlings with which the aborigine entertained the white man. That a native corroboree could be regarded as an "art form," was a conception alien to current trends of thought.

Governor Phillip had early visions of Sydney as a great city of the future, with broad streets and elegant squares, but it was Governor Macquarie who, in his "benevolent despotism," commenced to lay firmly the aesthetic and practical organizations of a new Colony.¹ In his regime, ceremonious and social occasions reflected the generous dimensions of their models at home. The Races were established in 1810, balls and dinners became more frequent, and the services of the Governor's Regimental Band were put into requisition not only upon solemn occasions such as church services and public funerals, but for sumptuous dinners and balls. Previous entertainments faded into insignificance after the two Subscriber's Balls, held after the Races on the 17th and 19th October, 1810.

On Tuesday and Thursday night was honoured with the presence of His Excellency the Governor and Lady; His Honour the Lieutenant Governor and Lady; the Judge Advocate and Lady; the Magistrates, and other Officers Civil and Military, and all the Beauty and Fashion of the Colony. Over the door of the Ball-room a Transparency was placed, of the Royal Arms of the United Kingdoms; the full band of the 73rd (Regiment) played off God Save the King in exquisite style, and between the country dances filled the room with other melodious and appropriate airs. The business of the meeting could not fail of diffusing a universal glow of satisfaction - the celebration of the first liberal amusement instituted in the Colony, and in the presence of its Patron and Founder. The Ballroom was

1 Governor Macquarie's rule extended from 1810 to 1821.

occupied till about 2 o'clock; when part of the company retired, and those that chose to remain formed into a supper party. After the cloth was removed the rosy deity asserted his pre-eminence, and with the zealous aid of Momus and Apollo chased pale Cynthia down into the Western World. - The blazing orb of day announced his near approach; and the God of the Chariot reluctantly forsook his company; Bacchus dropped his head, and Momus could no longer animate. The bon vivants no longer relishing the tired Heathens, broke up, and left them to themselves.¹

In the same issue of the Gazette there is a song describing the races. It was written by Murtoch Delany, to the tune of Ballynamony-ora. The first verse reflects the excitement and novelty which surrounded the event:

'Don't you know I from Hawkesbury came to behold
Your Races, that seem'd to delight young and old,
We each rode a-foot, if not best with a horse,
And canter'd away to the place called the Course.

Sing Ballynamony-ora, Ballynamony-ora,

Ballynamony-ora

A tight little horse-race for me.'

Dinners, held on such appropriate occasions as the King's Birthday, and St Andrew's Day, were notable for the quantity of "delicacies in season" consumed, and loyal toasts given with "three times three" and accompanying rousing tunes played by the resident band after each toast; up to twenty toasts being heartily drunk, as "The King - and many happy returns" and "May the Single be Married - and the Married happy."

In May, 1819, the Sydney Gazette¹ reported the death of Serjeant Harry Parsons, who had arrived in the colony in the Marines thirty years ago. He went from the Marines into the Colonial Corps, afterwards the 102nd Regiment of the Line; was Master of the Band, and remained in each succeeding regiment on account of his very great utility to the Colony as Instructor of Sacred music to the little female Orphans, and their constant leader at divine worship.

¹ Sydney Gazette, 22nd May 1819, p3.

Until the year 1826, however, no form of organized public entertainment existed, if the performances by the current Regimental Band on official occasions be excepted. The ^aAristocracy of Sydney danced or supped to the strains of martial music, or those of Captain Piper's Band, and in the growing towns of Windsor and Richmond, as well as Parramatta, occasional reports from the "Interior" proved that gaiety was not confined to Town.

There is sufficient evidence to suggest that among the growing numbers of polite society in this "Infant rising Colony," domestic music-making was continued with the best intentions possible under existing conditions, as it had been in the Mother Country. With their furniture brought out from England, most of the early lords of New South Wales included a "Piano Forte," and the more powerful merchants of Sydney, notably Simeon Lord and Mr Bevan, often announced musical instruments for sale by auction, indiscriminately jostled by such practical and elegant items as Irish Linen, Dimities, Men's Beaver Gloves, Sailcloth, Fowling Pieces, Swords, Saddles and Harness, Glass Ware, Candles, Cheese, Butter, Refined Sugar, Madeira Wine, Arrow Root, Ornamental Head Jewellery, and Slop Cloathing. Pianofortes, "suitably built for a hot climate," appeared most frequently, but violins, flutes, clarionets,² fifes, and flageolets offered for sale indicated that the colonial amateurs were not proficient only on the current favourite of the day.

From the early years of settlement, the favoured members of the younger generation had been edified with small Select Academies for Young Ladies or Gentlemen, where most of the traditional accomplishments of a polite education were professed to be taught. The range of subjects, naturally, increased as the

1 Captain Piper was the Naval Officer of the Colony. His private entertainments were probably the most spectacular of the day.

2 Clarionet - the normal spelling at this time.

colony became more populous. In June 1812, Mr J.W.Lewin offered his assistance to "the Youth of Both Sexes in the Study of Drawing, from a Wish of rendering every Assistance in his Power to the Cultivation of Talent in this infant rising Colony."

It was not until 3rd February 1816, that an announcement appeared in the Sydney Gazette specifically enumerating the subject of Music, and, after the manner of colonial tutors, who were "forced to become original" this anonymous Gentleman advertised that he wished to "give Lessons in the French, Spanish and Italian languages; the Mathematics, Theoretical Navigation, Engineering, and the general System of Military Education. Also, to instruct the Pianoforte and Singing, with thorough Bass Accompaniment, as taught by Mr Clementi in London."

The next teacher to appear publicly, although equally versatile as his predecessor, confined his activities to music:

To the Gentry of the Colony, and the Public at Large - Robert M'Intosh respectfully begs to inform, that he has commenced teaching Music at his House in York Street, and hopes that an early experience of his assiduity and attention to Pupils on the various Instruments will recommend him to Public Favour - Terms 2s 6d. per lesson for the Violin, Clarionet, Hautboy, and other wind Instruments.

Instruments tuned and put in order when they require it - Also, Music furnished for Balls and private entertainments at a short Notice, and at a moderate Rate of Charge.2

More notable arrivals of music teachers were John Scarr, in 1823, who confined himself to teaching Piano-forte and Singing; Mr James Pearson, who besides offering to teach, repair and tune the Pianoforte, advised the public that it was his intention, shortly, to arrange some of Handel's Chorusses, Fugues, and Airs for the Pianoforte in a familiar Style. "Should this Attempt to forward the Progress of Musical Science in the Colony meet with Encouragement, it will be followed by others of a more extended

1 Sydney Gazette, 6th June 1812.
2 Sydney Gazette, 31st January 1818, p.2.

Nature."¹ John Edwards, Professor of Music, was the most important arrival of all up to this time. He taught for many years in the colony, and played an important part in organizing and supporting public music-making in Sydney. He arrived in the colony in July 1825, "with a Selection of the Best Pianofortes, from the Manufactory of Messrs Broadwood, from whom he will receive regular Supplies. He has also Violins, and other Music Instruments with a large Assortment of Fashionable Music." He offered instruction on the Pianoforte, Violin, and Singing.²

Mr Edwards, it should be noted did not only offer instruction in Music, but took some part in the commercial aspect of his art. This pattern of earning a living in the musical profession was common throughout the 19th century. Most teachers of music, at least until they were established, carried on a small business in selling music and musical instruments, and offering to tune the small, weak pianos which needed frequent regulation in a variable climate.

Other patterns of Colonial society were becoming established in these years. One very informative aspect was the preponderance of overseas news, particularly English news, in Colonial newspapers. In this way the Sydney Gazette, Australia's first newspaper, ^(dating from 1823) foreshadowed the disposition of newspapers during the rest of the century. There was among the colonists an understandable hunger for news from Home, not only news of political events, but news of the latest doings of the Royal Family, of the latest musical novelty, the latest operatic scandal, the latest fashions, the latest recipes. The arrival of the Mail from England was a major event in any Australian port. For lack of musical activity on the local scene, the Gazette occasionally published small items on overseas musicians, such as the series on Gluck, Sarti, Cimarosa, Sacchini, Paesiello, Zingarelli and Haydn, as edification for the cultured members of society. Handel, being "unquestionably the greatest Master of Music

1 Sydney Gazette, 12th May 1825, pl.

2 Sydney Gazette, 7th July 1825, p3.

the world has ever known," according to the ^{current estimation} English acclamation, was a favourite subject for discussion.

Two events of interest had occurred in Sydney, nevertheless, which emphasized a new concept which was slowly coming into existence. By 1826, society in New South Wales was not entirely centred around penal activities, and much country had been opened to the north and south of Sydney, as well as on the island called Van Diemen's Land. Some had come to look upon Australia as a permanent home, and others to look for employment in the developing colony. Mr Reichenberg, Music Master of the 40th Regiment, was the first person to give musical expression to this new concept, when he composed a "first Set of Quadrilles for Australia, with proper figures adapted to it, for the Pianoforte, Flute, or Violin; as also, for a full Band." In 1826, the year following the appearance of this music, Mr Kavanagh, Master of the Band of the Third Regiment, composed some Original Australian Music, dedicated, by permission, to His Excellency Sir Thomas Brisbane. Mr Kavanagh's collection is remarkable for the number of patriotic sentiments which appeared among the titles:

General Ralph Darling's Australian Slow March,
 General Darling's Quick Step,
 Mrs Darling's Walze,
 His Honor Colonel Stewart's Slow March, Hail Australia!
 Sir Thomas Brisbane's Grand Australian Quick March,
 Lady Brisbane's Watz,
 My Native Distant Home (Scotch Air),
 Currency Lassies,
 The Trumpet Sounds Australia's Fame (Song).

"Mr K. in submitting to the Australian Public this Specimen of National Music, trusts he will meet with that Encouragement he will always be studious to merit."²

1 Sydney Gazette, 28th April 1825, pl.

2 Sydney Gazette, 5th January 1826, p3.

3 The Mailer, 16th June 1826, p4.

IV

During the years 1826-27, a remarkable series of Amateur Concerts¹ took place in Sydney, which constituted by far the most important effort in social entertainment which had taken place so far in the colony. The occasion of the first concert was recorded for posterity with all the weighty consideration which contemporary colonists thought due to such an historic event. As had been expounded in the Monitor newspaper

The elegant equipages that now grace our infant metropolis . . . recalls the mind to gayer scenes in Europe. Barouches, landaulets, curricles, phaetons, roll in gay succession along the street, attended by liveries footmen, and afford indications of a gradual approximation to the parade of wealth. But yesterday, Sydney was a pleasant forest, where nimble kangaroo bounded with the fleetness of the hound over hill and brake; and here and there a tribe of armed savages, in impressive and savage wildness, were to be seen encamping, where now the lordly mansion or the neat cottage rears its head - where the opossum found his hiding place, and the native dog his covert, the garden smiles in all the pride of horticulture - where the parrot with its dull monitory, chattered and screamed discordant to the echoing woods, now the hum of business and the cheering responses of enterprising mariners, keep up a perpetual din, proclaiming the march of commerce, wealth and civilization. Such a vicissitude in so short a period of time, awakens peculiar reflections.¹

The first amateur concert ~~made its debut~~ in this thriving little community ^{took place} on Wednesday 7th June 1826, at the Freemason's Tavern in George Street. Colonels Stewart and Shadforth offered the assistance of some of the best musicians among their respective bands - the Buffs and the 57th - several musical gentlemen residing in Sydney offered their services, and the director was Mr Edwards. Additional eclat was received from the patronage of His Honour the Lieutenant Governor, and the presence of two such subscribers as Colonel Dumaresq and Captain Piper.

1 The Monitor, 16th June 1826, p34.

coterie

Amongst the very respectable and select coterie, who also assembled to the number of about 120 persons were many of the elite of the colony, the graceful and interesting forms of youthful females, and their maturer mothers, attired in a style of taste, and fashion, and neatness, "not often surpassed by our more experienced 18,000 miles removed ladies." The programme included an overture by Hook; Callcott's composition, "Peace to the souls of the heroes," sung by Messrs Edwards, Sippe, Clarke, and Kavanagh; "The Wolf," by Shield, sung by Mr Edwards, and a Pleyel Quartette, in which the flute obligato was sustained by Master Josephson, a pupil of Mr Sippe, in masterly style. The whole concluded with "God Save the King" with a full chorus, which "did not equal in its effect, other parts of the performance, owing, probably, to a want of previous rehearsal, but more probably to one or two cracked male voices, from among the audience, which every now and then, but seldom at the proper time, attempted to chime in most unharmoniously, producing any effect but a good one."

We feel much gratified at the success of this zealous attempt to promote public sociability through the medium of so innocent a recreation as a Concert of well-selected music in which, if the accompanying poetry be chastely selected, the minds of men may certainly be softened and subdued, so as to become the better prepared to receive and embrace those mild and courteous dispositions of heart which are the glory of christianity. Such were the effects of David's harp. The Concert, is the only public recreation which we have, from personal observation, found strictly consistent with religious and moral feeling. Theatres might be made so - Races might be made so - but they never have been, and we are afraid never will be. ¹ When they are, they shall receive our most cordial support.

Ten concerts were held in the period June - January 1826-27, during which time a definite impact was made on the social life of the community - that is to say, amongst that

1 The Monitor, 9th June 1826, p26.

section of the community which could afford new finery and the 7s. 6d. necessary for the privilege of sitting on the little wooden benches with which the upper room of the Court-house in Castlereagh-street was furnished. The poorer section of the community, lacking ^{the means for} such refined excitement, continued to pursue the alternative methods of evoking this happy state. ^{part} During this period the lack of regular public entertainment became a prominent topic of discussion, and preliminary plans were laid for the erection of a theatre in Sydney. Amongst the concert-goers, too, greater feelings of sociability were aroused, and balls and private concerts became the order of the day. In Van Diemen's Land, the inhabitants of Hobart Town were roused to emulate the older colony, so that New South Wales soon had a rival in the matter of giving concerts.

The content of the programmes presented at the Sydney Amateur concerts, may be judged from the sample given below:

(Programme given at the Second concert on
Wednesday, 21st June 1826.)

First Act.

Overture. Il Barbiere di Siviglia ...	Rossini.
Glee. See our Oars	Stevenson.
Quartetto, Two Violins, Tenor and Violoncello	Pleyel.
Song. The Tempest	Horsley.
Overture. Italiana in Algieri	Rossini.

Second Act.

Overture. Lodoiska	Kreutzer.
Glee. The Winds Whistle Cold	Bishop.
Duetto. Two Violins	Pleyel.
Comic Song.	
Glee. The Wreath	Mazzinghi.
Finale. Grand Symphony	Mozart. ²

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- 1 Succeeding concerts were given in this room, found more suitable than that in the Freemason's Tavern.
 - 2 It is extremely unlikely that a whole Mozart symphony would have been performed, and the inclusion of such a work was quite unusual.

Leader, Mr Edwards.¹

(.....)

Their novelty in Sydney was such as to cause the newspapers of the day to wax lyrical in "brief" reports covering columns of close print. The two ladies who enlivened succeeding programmes - Mrs Paul and Mrs Jones - became great favourites, mainly because female voices were considered essential to musical entertainments. Another favourite, save with the Strait-laced, was the "Mimus-faced" proprietor of the future Theatre Royal, Barnet Levy,² whose comic songs were uproariously welcomed, for although they did not abound in "extremely indelicate inuendoes," "whatever slight inferences may be deduced, were given with an expression rather too marked, too vulgar; and without sufficient humour to compensate."³ The solid core of the various ensembles consisted of the "professional amateurs," Messrs Sippe, Edwards, Kavanagh and Clarke.

By January, 1827, however, the concerts had been shorn of their novelty; concert-going was no longer the fashion, and the Currency Lads in their gaudy jackets had to look elsewhere for an evening's fun at the expense of the Cognoscenti. No series of entertainments to be given in the future ever equalled the quaint and earnest dignity of those first concerts, for which the artists worked so hard, and at which the audience could listen to "Mr Clark" sing "the beautiful Scotch ballad, Kelvin Grove, with an union of sweetness and spirit seldom surpassed . . . with a silence scarcely disturbed by respiration."⁴ If further confirmation could be needed, the Sydney Gazette⁵ obligingly supplied it, for

1 Australian, 21st June 1826, p3.

2 Sometimes spelt Barnett Levey

3 Australian, 26th August 1826, p3.

4 Sydney Gazette, 9th September 1826, p3.

5 Sydney Gazette, 22nd July 1826, p3.

Taking every circumstance into consideration, it must be allowed, that the Sydney Amateur Concerts, present a considerable degree of excellence both vocal and instrumental, and their continued success cannot fail to be a desideratum with the inhabitants of Sydney, who, notwithstanding so small a beginning, may yet consider them as the germ of an Australian School of Music.

"E Parvis Magna." ¹

V

The next few years, from the point of view of the Arts, could be called Barnet Levy's ^E Era, for this active, albeit rather unbalanced gentleman, caused as much controversy in Sydney when he built Australia's first Theatre, as the building of the Opera House has caused in the 1960's. The points at issue, however, were of a different nature.

Until 1836, nothing of great musical importance occurred, after the demise of the Sydney Amateur Concerts early in 1827, but Barnet Levy's theatrical vicissitudes and experiments were directly connected with the artistic development of the Colony. Even although a set of instruments had arrived from England, especially ordered for the Sydney Amateur Concerts by Solomon Levy, Barnet Levy's brother, they were never used for this purpose, as the impetus to organise such entertainments had died away. There were many reasons for this recession, the chief being the droughts and financial difficulties experienced in the Colony during the following years, and the effects of Governor Darling's reign, ^{1826-1832,} for his strictures were both rigorous and unpopular in many quarters.

Barnet Levy, in particular, was almost ruined by the stern decrees of authority. His dream of an Australian Theatre had materialised in a great pile of buildings in George Street, just

1 "E Parvis Magna" - "From small beginnings, great results proceed."

about where Dymock's Book Shop now stands. It was by far the most grandiose establishment in the Colony, and when finished, comprised a theatre seating 1200, called the Theatre Royal, which was connected to a Saloon large enough to be used for Concerts, many rooms which were designated the Royal Hotel, several store-rooms and granaries, all of them topped by a windmill which could be seen from afar. Francis Greenway, the early Colonial Architect, is credited with having been the designer.¹ Levy's motives in erecting a theatre, he asserted, were "as disinterested as most people. I have done so, because I firmly believe the public recreation of a Theatre, would be likely to shew 'vice its own image, and virtue its own feature' and generally prevent low vices, and promote public harmony and sociability in this at present most unsociable town, where inebriation and scandal at present form our chief pleasures, both public and private. The first has ruined many a young gentleman emigrant, and the latter has led to quarrels, duels, and suicides."²

Governor Darling, who held his own views on Colonial Society and the possible consequences of having the Drama established on a regular basis right amongst the congregation of ex-London Adam Tilers, Needle Points, Doxies, Dells and Walking Morts, and evidently having little faith in the inherent good in human nature, brought out his Act for Regulating Places of Public Entertainment on September 1st 1828, just as Levy was about completing his outside speculation.

This Act, which the Monitor judged "too arbitrary, long and unimportant"³ to crowd its columns, contained enough measures to forbid practically any amusement which could gather together

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- 1 "Francis Greenway, His Life and Times," M.H.Ellis. Angus and Robertson, second ed., 1953, p168.
 - 2 The Monitor, 10th May 1828, p1158.
 - 3 The Monitor, 6th September, 1828.

Colonial crowds. The first section commenced

Whereas it is expedient, that provision should be made for guarding against the evil Consequences which the unrestricted Power of opening places of Public Exhibition and Entertainment, in the present Circumstances of this Colony, must necessarily procure: Be it therefore Enacted, by His Excellency the Governor of New South Wales, by and with the advice of the Legislative Council, That, from and after the Passing of this Act, if any Person, or Persons, shall act, represent, or perform, or cause to be acted, represented or performed, whether such Acting or Performance be gratuitous, or be for Hire, Gain, or Reward, any Interlude, Tragedy, Comedy, Opera, Concert, Play, Farce or other Entertainment, of the Stage, or any Part or Parts therein, or any Stage-dancing, Tumbling or Horsemanship, or any other Public Entertainment whatever, . . . etc.¹

Naturally, vehement protests were raised from all quarters at the prohibitions and punishments set out in this lengthy Act, and no opportunity was lost to point out any irregularities in Colonial Society, such as Governor Darling's Races, "which His Excellency instituted as being more rational and less licentious than the Drama, considering that the attendance on the turf is more healthy and bracing to man's nervous system, if not more moral, than listening to the eloquence of a Shakespeare, an Inchbald, an Otway, or a Cumberland, amid the light of smoky lamps;"² or the cricket match to be played for on the Race-course; "This is good weather for such sport; this and other manly exercises, in a place where the drama is denied the people, and where racing, gambling, milling, and cock-fighting are alone permitted."³

A year after the passing of this Act, Levy managed to obtain a License for holding Concerts and Balls in the Royal Hotel Saloon. Such was the depression in the Colony, however, that the concerts did not last very long. The services of Mr Sippe were put into requisition, as were those of several other musicians

1 Sydney Gazette, 3rd September 1828, p3.

2 Monitor, 3rd October 1829, p2.

3 Monitor, 23rd June 1830, p3.

who had taken part in the Amateur concerts, but the chief feature of these programmes were the comic songs from Mr Levy himself, "a la Matthews," which were received with vociferous enthusiasm by most listeners. Additional attractions were supplied in the way of plentiful supplies of solids and liquids, and "All that mote delight a dainty palate," and so popular was this aspect of the concerts, that young Mr Josephson's admirable execution on the concert and the octave flute, "was in a great measure drowned amid the drawing of corks, tingling of glasses, nut cracking and chattering in pit and boxes." ¹ After a few such evenings, however, Mr Levy expressed a desire to retire from the business, and to let his extensive premises on account of ill health. Mr Sippe eventually became the Proprietor.

By 1832 however, the theatrical world was at last allowed to assume its legitimate ^{place in the life of the community.} ~~apparel~~, for the new Governor, Bourke, of a more liberal frame of mind, granted Levy a license to produce plays in the Theatre Royal, whereupon Levy recovered his energies and set about preparing for the advent of the Drama in his Theatre. The opening night was on Wednesday, 26th December 1832, when "That popular Melo-drama, in three acts, as performed in London for some hundreds of nights in succession, called Black-eyed Susan, and that far-famed and highly-comical Farce, in two acts, Monsieur Tonson, constituted the programme, The music was supplied by the Regimental Band, kindly lent by Colonel Despard, and they began the proceedings traditionally with a "beautiful medley overture."

If Governor Darling had been permitted to watch the infancy of the ^d Drama in Australia, as produced at the Theatre Royal, Sydney, no doubt a smug smile would have played upon his face, for the early years were full of enough stormy events, both on stage and amongst the audience, to satisfy any moralist or historian. At the centre of the storms, holding erratic but

1 Australian, 26th August 1829, p2.

x Footnote

energetic sway, presided the "Patriarch of the Drama in New South Wales, Barnet Levy, alternately the object of commendation and bitter criticism. Over his company of players he sometimes had control, but the audiences were larger and even more difficult to manage, in spite of such deterrents as a Reward of Five Pounds to be paid by the Proprietor "to any person prosecuting to conviction parties guilty of throwing missiles on the stage or orchestra." ¹ called upon when needed.

The first theatrical performances were held in the Saloon, and it was on 5th October 1833, that Levy opened the larger

Theatre at the back of the Royal Hotel. Here, it has been said, were the first performances of opera in Australia. ^{by whom?} The ^{work in question} first ^{to be} performance of Giovanni in London ^{which was performed} on 4th September 1834; ^{this} was an Operatic Extravaganza, a farce of the musical comedy nature. The chief role of "Giovanni" (the Libertine) was taken by Mrs Taylor, a singer recently arrived in the colony, "after the manner of Madame Vestris." ² The band of the 17th Regiment attended, and during the performance Mrs Taylor sang a number of ballads - including "Pray Goody," "Love Among the Roses," "The Wood Pecker."

^{A performance in Sydney of} The musical drama Clari, or the Maid of Milan (by John Howard Payne, music by Sir Henry Bishop), ^{in fact} although sometimes spoken of as the first opera performed in Australia, ^{Further} was preceded by a performance in January at Hobart. ^{Also} according to the Sydney Herald critique of 3rd November 1834, ^{it was} produced without the appropriate music, as was The Slave, produced on 29th September. This would not mean, of course, that no music was given at the performance, for musical interludes and songs were invariably part of the Theatre, and were often the most popular part of the performances, the audience not worrying whether they had any

1 Sydney Gazette, 1st February 1833, p3.

2 Sydney Gazette, 4th September 1834, p3.

1^a See page 19 above

x ^{during the week} ~~immediately~~ before 3 NOV 34

x see below

connection with the action on the stage. A small orchestra was mostly present at the Theatre, the first one being composed of members of the Regimental Band, under Mr Sippe, although on the opening of the Theatre proper in 1834, it was proudly announced that a Band composed entirely of civilians, under the leadership of Mr Edwards, would preside. The little band proved to be rather uncertain in size and content, so that the resident Regimental Band was still called upon when needed.

Whilst the rowdy element frequented the Theatre (except when Governor Bourke attended, upon which occasions the gentry considered it their duty to attend also), concerts were patronized by the Sydney aristocracy, and, according to colonial report, each succeeding concert was the "best musical entertainment ever exhibited in Australia." Several concerts were given during this period, organised by individuals or groups of people, the two of greatest interest, perhaps, being the Philharmonic concerts given in 1834. A small Philharmonic Society had been established in 1833, with which Messrs Edwards, Sippe, Cavendish, and Wilson were connected.¹ Presumably this was the same that was reported some months later, to assemble every Tuesday night at the "Manchester Arms," to practise glees and foster sociableness, although a later article designates this the Australian Harmonic Society, which beguiled the hours away at the joint shrine of Bacchus and Apollo, where it was "pleasing however to see that the spirit of refinement is making its way so fast on Australian land, that the offers laid upon the altar of Apollo were far more numerous and costly than those to his rival."² The elusive nature of these early glee societies can be understood when the members adopted the motto Resurgam ("I shall rise again"), to dignify their presence. His Excellency, Governor Bourke, as Patron of the Society, attended the Pulteney Hotel for the first

1 Sydney Gazette, 27th April 1833, p3.

2 Australian, 24th January 1834, p3.

public concert, which was held in July 1834, the same month in which the first performance of Othello had been witnessed in Sydney. The first Philharmonic concert was hailed as

the birth night of classical music in Australia. This Soiree was highly respectable to the projectors of the enterprise, and proves how much might be done by unity and good feeling, and it is much to be regretted, that with so many talented amateurs as there are now in this country, that these pastimes were not earlier introduced for of all rational and serene delights, nothing can be more fascinating than musical amusements. Music seriously applied, is one of the noblest entertainments that can engage the mind of man, it humanizes the passions, strengthens devotion, and exalts the soul with the sublimest ideas. As a proof of its salutary effects, we may boldly assert, that among the whole prison population that have arrived in Australia, there never was a professor of music. It affords to teachers an existence, and to the amateur an employment that not only keeps him from actions that he would regret, - but from thoughts that would create a blush.* 1

(* Colonial reporters could be depended upon more for eloquence, than accuracy, in many cases.)

Despite the acquisition of some excellent vocalists in the Colony, in particular the lady vocalists, Mrs Taylor, in 1834, Mrs Chester, in 1835, and Mrs Rust, also in 1835, who appeared at concerts and on the stage (although the latter did not appear at the Theatre Royal), a general dissatisfaction was felt in ~~the~~ artistic circles, for the Theatre was definitely not all that it could be, and concerts were not a frequent occurrence. In fact, rumour had it that the small settlement at Hobart Town was blessed with a better state of affairs, as occasional items in the newspapers testified. "In respect of plays, oratorios, races, etc., the folks of Hobart Town distance this great city altogether," 2 reported the Australian, and the Gazette added one further word, ^{as} in self-appointed ^{Guardian of} position as of the public conscience, by observing "by the Hobart Town papers,

1 Australian, 29th July 1834, p2.

2 Australian, 7th April 1834, p2.

that Oratorios were performed there in the last week of Lent. At Sydney, during the same week, the theatre was shamefully open, and as shamefully allowed to be open, for dramatic performances." ¹

During the greater part of this period, 1788-1836, because Hobart Town and Sydney were the only populous centres, communication between the two cities was very constant, and the two settlements were drawn close together by reason of their comparative proximity when other centres of civilization were so far removed. Most ships called at Hobart Town, and brought welcome news from one colony to the other. In view of forthcoming events in the musical world, the early history of music in Van Diemen's Land will be discussed in the following chapter.

1 Sydney Gazette, 2nd May 1835, p2.

The architectural improvements of Hobart Town are becoming sufficient notice, not only as they indicate the wealth of the community, but also as by their extent in design, and the variety of materials of embellishment, they prove that architecture has not only the same to this flourishing land, and advanced never to decay it. We have recently seen several expressions of astonishment at the beautiful structures in most of our public streets. The new British Store is acknowledged as an honour to the Colony. The bridges that we have, are really found very useful, and those which we hope to have will, it is expected, be no less handsome than essentially requisite. ¹

Such was the variety of social classes living in Van Diemen's Land, that the simple advent of a few public concerts invited forth comments which in the present day seem strangely exaggerated in their nature. On one hand, concerts were welcomed as displaying the all-furnished spaces of fine-arted decoration. ¹

Hobart Town Gazette, 18th February 1835, p2.

CHAPTER II

VAN DIEMEN'S LAND, 1803-36.

I

In Tasmania, or Van Diemen's Land, as it was first named, there was so much unhappy strife between the white population and the natives, and also so much concern with convict administration in the small settled areas of the island, that when the refinements of Music and the Drama were introduced, they were thrown into even greater relief, perhaps, than on the mainland.

In building, that most tangible sign of civilized invasion, administrators, found a ^{constructive} ~~productive~~ ^{outlet} diversion for their problems. Thus the inhabitants, twenty-two years after the foundation of the colony, were just as loud as those of the mainland in proclaiming that

the architectural improvements of Hobart Town are becoming worth our notice, not only as they indicate the wealth of the Inhabitants, but also as by their extent in design, solidity in structure, and richness of embellishment, they evince most decidedly that many who come to this flourishing land, are determined never to desert it. We have recently heard repeated expressions of astonishment at the excellent structures in most of our public streets. The new Bonded Store is acknowledged as an honour to the Colony. The bridges that we have, are really found very useful, and those which we hope to have will, it is expected, be no less handsome than essentially requisite.¹

Such was the variety of social classes living in Van Diemen's Land, that the simple advent of a few public concerts called forth comments which in the present day seem strangely exaggerated in their concern. On one hand, concerts were welcomed as dispelling "the old-fashioned system of fire-side seclusion;" whilst

¹ The Colonial Times, 18th March 1831, p2.

1 Hobart Town Gazette, 11th February 1825, p2.

a more beneficial result still has attended the new order of things as exemplified in the removal of the line of demarcation which had long disgraced the association between our several classes of free inhabitants, certain of whom appeared upon numerous former occasions to have conceived very peculiar notions of their own importance, and to have imagined that there were none, beyond a certain pale, with whom it was allowable to hold communication. . . . There is no reason upon earth, why there should not be that mixture between the dry details of business, and innocent rational amusements which is the very essence of life.¹

On the other hand, the concentration of population in the city, which from the earliest times was characteristic of Australian settlement, was attributed by one inhabitant of Van Diemen's Land, to

nothing but the short-sighted view taken by those who have contributed in every possible manner to encourage the prosperity of the town to the entire ruin of the remainder of the Colony - How different would be the aspect of affairs, if instead of paying away the taxes in useless salaries - honoring Mr Barnard's drafts, and employing crowds of well-dressed young fashionables in the various offices, they were obliged to earn their bread by the sweat of their brow, in cultivating the soil The fact is, we already equal any parts of England in extravagance of every description. Let it not be said that want is staring every man in the face, when it is confidently asserted that at the Concert the other evening, £100 were collected, and who, on looking round at that assembly, and beholding the splendid dresses and finery there displayed, would not have exclaimed, - "Either these people must be immensely rich, or they are running headlong together to Destruction"?²

The bulk of the public, there is no doubt, had no such misgivings in supporting public entertainment. Whilst those in authority had well-founded fears of the influence of the Drama on the inhabitants, very few could have had objections to the morals of a public concert.

1 The Colonial Times, 18th March 1831, p2.

2 The Colonial Times, 14th August 1832, p3.

Besides the evident need for some sort of public entertainment, there were several reasons why, in the 1830's, a solid foundation was laid for the musical arts in Van Diemen's Land, the first of these being the fact that most ships in these days called at Hobart Town, and sometimes Launceston, on their way to Sydney, thus keeping the population connected with the main stream of traffic. The second reason, which was resultant upon the first, was that actors and musicians stayed here for at least some time, and the Deane family and the Camerons, husband and wife, remained to become the chief advocates of Music and the Drama respectively in the Island.

II

When John Phillip Deane arrived with his family in Hobart Town in June, 1822,¹ musical life as such was non-existent. A few balls and dinners had been held, among the gentry, and the naval and military occupants, and the pianofortes which settlers brought with them gave evidence that this favourite domestic instrument was practised in the home. ^{As early as 1822,} Evidently J.W. Stapleton, "Piano Forte Maker," could pursue his craft even at the very Antipodes of the civilized world, for he begged leave "to offer his sincere thanks to the Public for the encouragement he has already met with and trusts, by a continuance of care to insure further favours - He likewise takes this opportunity to state, that he repairs Piano Fortes and Violins on the shortest notice and most reasonable terms."²

1 The career of John Phillip Deane in Van Diemen's Land should not be confused with that of John Dean, who arrived in the colony a short while after and established himself as a baker in Hobart Town.

2 Hobart Town Gazette, 13th July 1822, pl. It is unlikely that J.W. Stapleton built pianos in Van Diemen's Land, but he had been employed in pianoforte manufactories in London and Paris.

Shortly before Deane's arrival Mrs Cape advised her Friends and the Inhabitants of Hobart Town, that she had brought from England a GRAND PIANO FORTE, "with a Choice Collection of Music, by the first Composers of Italian and English Operas, Scotch and Irish Airs, etc, with which she purposes to give Lessons of Instruction in Music to Young Ladies."¹ When John Deane first came, however, he gave no intimations of his musical abilities, nor that he had been a member and performer of the London Philharmonic Society,² but established himself in the commercial world of the young town. For some years he traded in all the miscellaneous articles which were commonly sold at the commercial warehouses, and at one time was one of the seven auctioneers in the colony, becoming prosperous enough to build a substantial establishment in Elizabeth-street.

It was not until 1825 that Deane informed the public that it was his intention to receive a limited number of pupils for instruction on the Piano Forte and Violin. In the same year he was appointed organist of the new organ which had been obtained for St David's Church by public subscription, the first venture of its kind in Australia. Previous to this, music had been supplied in the church by a small group of instrumentalists under the ^{direction} conduct of J. Livingstone.

From this time onwards, Deane became more and more absorbed with possibilities for musical expansion; the unique and refined musical life which grew up about himself and his family must be acknowledged as the cause of envious glances cast from Sydney.

The first public concert to be given in Van Diemen's Land was held in September, 1826, under the distinguished patronage of His Excellency Lieutenant Governor and Mrs Arthur, and the support of other influential members of the community. Although only the

1 Hobart Town Gazette, 8th June 1822, p2.

2 The London Philharmonic Society, established 1813, with which many prominent musicians were connected.

affluent could afford ten shillings for a ticket, general excitement was created among the inhabitants at such a sign of marked progress in the community.

Notwithstanding the unpropitious state of the weather, and the wretched condition of the streets, which were almost impassable, there was a numerous assemblage of Ladies and Gentlemen present - several of whom were from various parts of the country. The number of persons could not have been less than 250 or 300, and the effect of the coup-d'oeil of the whole was most brilliant. The Band of the 40th Regiment were in their elegant and chaste new uniforms. They were placed in three rows, each row a little elevated in height above the other. The trumpets and horns in the hindmost row, each side of what was the Judge's bench, the trombone in the centre. An excellent grand piano forte was in front, a little on one side - at which Mr J.P. Deane, the Conductor, presided. The Gentlemen who were kind enough to lend their vocal powers in aid of the evening's amusement, had places assigned to them immediately in front of the whole, to which they passed from their seats among the audience, and re-passed at pleasure.¹

As usual, there was not time for "a detailed account of the performances - we can only say, that they were such as would have astonished and delighted the most fastidious ear of the London critic, scarcely escaped from the fascination of Hanover-square." The programme was appended, but as no composers were mentioned, one can only surmise the content of "Concerto, Piano Forte," "Concerto, Clarinet," although "Quintette, The Surprise," was probably portion of Haydn's Symphony of that name, and "Overture Le Nozze di Figaro" is obvious. Several other songs and glees were performed. The author of all this splendour was John Deane, described as a gentleman of "unassuming meekness, and mild moderation."

Apart from a concert in January, 1827, there were no more public entertainments for some time, mainly because society was too restricted and too self-conscious for their success. The Regimental Band gave Sunday performances, but they were much condemned, for besides luring the little Sunday School scholars from

1 The Colonial Times, 29th September 1826, p3.

their studies, they encouraged assemblages of all the belles and beaux in Hobart Town, causing brisk trade for all the Licensed houses "to say nothing of the unlicensed, with the little snug back parlours, which every Sunday night are now so fully occupied."¹ It can easily be seen why some portions of the community lumped music into one general category as "the cause of all evil."

In private, however, the public concerts caused a flutter of emulation among the fair sex, who flocked to him "whose confessedly superior musical ability, is in progress of being generally transfused among our young Ladies; an accomplishment so endearing in the Female character."² Mr Deane must indeed have offered stiff competition for those few gentle Ladies who devoted their Time to the Instruction of Young Ladies on the Piano Forte, likewise in Sewing, Fancy Work, and Millinery of every description. Another musician of stern calibre now in the colony was Mr Reichenberg, Music Master of the 40th Band, who, through the agency of Mr Deane, offered for sale his First set of Australian Quadrilles, which he had composed in Sydney, and in 1828, added to them his Hobart Town Quadrilles, the Figures as follows: "The Safe Arrival; the Scotch Settler; the English Settler; the Irish Settler; and the Union; 'all adapted to the style of the three different Nations, and the Figures of Payne's first Set of Quadrilles.'" Another set, composed for the 40th, had the Figures: "'La Peninsula; La Waterloo; La Paris; L'Australia; and La Tasmania;' adapted to the Figures of the Lancers' Sett."³ Soon after this the 40th Regiment departed from Van Diemen's Land, in exchange with the 63rd, but Reichenberg remained, and continued there to teach the Pianoforte, Singing and the Italian Language, (at 10 guineas per year for singing and pianoforte, six for Italian).

1 The Colonial Times, 11th February 1834, p46.

2 The Hobart Town Gazette, 2nd May 1828, p2.

3 The Hobart Town Gazette, 8th August 1828, p3.

2 Spangolatti and Paganini were famous violinists in London at that time.

Before mentioning the next concert, given in August, 1830, it should be noticed that Mrs Deane conducted a very successful Circulating Library, and the young Deanes were busily employed in developing their musical talents. At the concert, Miss Deane, a young Lady not nine years old, performed a Concerto on the Piano Forte; Master Deane, a young gentleman of ten years, performed in the band on the tenor,¹ whilst Master Edward Deane, only six years, sang Parry's "Adieu to the Village." Mr Deane, senior, excited the most admiration: especially in the evenings, when the genial inducement of

In his profession he is unrivaled (sic) in these colonies, and it is extraordinary that such is his versatility of talent that he performs upon many instruments in a very superior manner. At the violin, the accuracy of his stopping and the rapidity of his execution is such, that although not quite a Spagnioletti or a Weichsell,² he is rivalled by few performers. He is an admirable piano forte player, and a most respectable organist. Thus much for him as a professional man; and when to this is added that he performs all the duties of a citizen, a father and a husband, so as to gain him general esteem,

III

During the 1830's there was, among such a small population, a very satisfying increase in musical performances, and an equally satisfying development in theatricals; moreover, this increase stimulated competition amongst the inhabitants on the mainland - Barnett Levy going so far, one year, as to make a quick trip southwards in order to scour the talent of Hobart Town for possible enticement northwards to his own theatre.

Concerts were eminently social affairs, extremely enjoyable for the audience, who only lost interest when the music became too scientific, obliging Mr Deane to restrict the introduction of his beloved composers Haydn, Weber, and Beethoven. New arrivals to the colony were quickly gathered into the programme, and performers of calibre such as Mrs Davis, vocalist; Mr Marshall, flautist;

1 The tenor, or viola. 6th September 1833, p286.

2 Spagnioletti and Weichsell were famous violinists in London at that time.

Messrs Russell and Peck, violinists, were eagerly welcomed on to the platform.

A new and pleasant diversion was introduced early in 1833 by Deane, who advised his Friends and the Public, that he would show an extensive collection of PICTURES, direct from Ackerman's Repository, by the first Artists of the day. Although these were not the first pictures imported by Deane, this was the first time he had held an exhibition; the inhabitants flocked to his establishment in Elizabeth-street, especially in the evenings, when the genial inducement of "excellent music, for which Mr Deane's interesting family is so distinguished," was introduced. Encouraged, no doubt, by such response (for even the Lieutenant Governor and his wife honoured the company one evening), Deane established his Evening Soirees regularly on two nights each week. As far as it is possible to tell, the frequency and regularity of these entertainments were not equalled or even approached for many years in Australia. Their moral good was emphasized by the Hobart Town Gazette

in, what we conceive to be, the well merited praise, which Mr Deane deserves, for his exertions to establish a most rational recreation. . . . we believe that every attempt to afford the public, the means of creditable amusement, is extremely commendable - especially as the 'Public' of this Colony is, and we regret to say so - more given to coarse and physical indulgences, than to those of a more refined character.¹

The soirees continued for about a year, with one suspension in continuity, when the larrikin element in the audience (who were insensible to the charm of sweet sounds), made the concerts their newest form of destruction. By December, yet another factor appeared which altered considerably the social occupations of Van Diemen's Land gentry. This was none other than the advent of the Drama, which crept into the island in a much less dramatic way than the drama of Levy's stormy construction.

1 Hobart Town Gazette, 6th September 1833, p286.

With very little preamble, Mr Cameron announced in November that "having engaged the new large room of the Freemason's Tavern (where a number of the concerts had been given), it is his intention to give a series of Dramatic Amusements, and that no cost or exertion on his part will be wanting, to render the same worthy the approbation of the public." ¹ On Tuesday, December 24, Kotzebue's sentimental drama of "The Stranger" was presented, Mr Cameron playing the role of the Stranger, and Mrs Cameron the feminine lead of Mrs Haller, after which followed a Comic Hornpipe by Mr Lewis, and the celebrated song of the "Swiss Toy Girl," sung by Mrs Cameron, concluding, in the customary way, with a "laughable farce", The Married Bachelor. Mr Peck was the leader of the orchestra. The Melodrama of Clari, or, The Maid of Milan was performed in January, 1834, with songs incidental to the piece, "Love was a mischievous boy," sung by Mrs Taylor, and "Home Sweet Home," sung by Mrs Cameron, being included in the performance. Moore's tragedy of "The Gamester" and the famous play, "She Stoops to Conquer," were amongst other performances in January.

In unobtrusive manner, therefore, had been introduced into Van Diemen's Land yet another benefit for the community, "conferring amusement, certain pleasure regularly, in all parts of the Island, to the great relief of ennui and the prevention of rum drinking, which brings on inevitably a speedy and equal system of dying suddenly."

Following the commencement of theatricals, Mr Deane showed his enterprise in opening a theatre in Argyle-street. On the opening night, in February, a concert and pantomime were given, and performances of this type now superceded his evening soirees. Deane also produced the first "Oratorio" to be given in Australia, although the subjoined programme will show that this title often merely denoted a selection of sacred music (and the exigencies of

1 Hobart Town Gazette, 13th December 1833, p391.

a young colony must excuse the inclusion of a "Grand Symphony" and "Overture"):

PART I

Grand Symphony Mozart.
 Anthem, Mrs Davis, Mrs Henson, and Mr Marshall,
 "Our Lord is risen from the dead" ... Webb.
 Quartett Haydn.
 Song, Mrs Inkersole, "Lord, remember David"
 Handel.
 Solo, Piano-forte, Miss Deane Cramer.
 Song, Mrs Henson, "He was despised" Handel.
 Recitative, Mrs Davis, "God said, let there be light"
 Chorus, "The Heavens are telling" Haydn.

PART II

Overture Rossini.
 Song, Mrs Davis, "Let the bright Seraphim"
 Handel.
 Solo, Violin, Mr Peck
 Song, Mrs Inkersole, "Lord, to Thee, each night
 and day" Handel.
 Solo, Flute Nicholson.
 Anthem, Mrs Davis, and Mrs Henson, "Hear
 my Prayer" Kent.
 Chorus, "Hallelujah" Handel.¹

Another "first," at Deane's well-appointed theatre, was Date
 Dibdin's popular operetta, "The Waterman, or the First of August."
 Entertainments, consisting of small plays, and selections of vocal
 and instrumental music, continued to increase in the public esti-
 mation, even although Cameron's theatre was also continuing its
 successful first season.

The Argyle Theatre, or Theatre Royal, as it was sometimes
 called, was eventually taken over by Mr Cameron, at which place,
 "with the best company the Colony could produce," he continued to
 receive good patronage. Deane, presumably, officiated in the

1 Hobart Town Gazette, 7th March 1834, p75.

orchestra. To his credit he produced the most authentic Australian attempt so far in opera, when for his Benefit in June, 1835, "for the first time in this country, Weber's splendid Romantic Opera of Der Frieschutz, or The Seventh Bullet," was performed "With the original Music, Dresses, Scenery, etc."¹ Unfortunately, the one comment preserved stated only that the performance "Gave great satisfaction - the auditory appeared quite delighted with the music, and the incantation scene caused thunders of applause."²

In the same year Mr Cameron staged a theatrical season in Launceston, where previously Mr Peck, the violinist, had introduced the joys of a musical concert.

Despite the increasing influx of distinguished visitors to the Hobart Town stage, upon whom the public gaze was focussed with the usual colonial avidity, the most illustrious of them all, none other than William Vincent Wallace, who in his world-wide wanderings had reached the Antipodes, was allowed to pass through Hobart Town almost unnoticed. So little attention was paid to his presence, indeed, that in the next hundred years, all sorts of fantastic tales were woven round his mythical transit - some claiming with ferocity, and commemorating the fact with plaques, that the young composer was inspired with the dreamy beauty of the Derwent River at New Norfolk to compose "Scenes that are Brightest," a song incorporated later in his opera Maritana, whilst on other counts, he came an unknown settler to New South Wales, there to hide his light for some time whilst variously keeping a store at Parramatta, and/or raising a flock of sheep "in the Interior."

If only the residents of Van Diemen's Land had known what lustre would attach to Wallace's name in years to come! He would not have been allowed to escape with so little public comment as

1 Hobart Town Gazette, 5th June 1835, p177
 2 Colonial Times, 9th June 1835, p184.

"We regret that the truly eminent musician Mr Wallace, who has arrived by the Rachel, is to make so short a stay amongst us. He proceeds to Sydney we learn next week."¹ If the newspaper advertisements are to be trusted, Mr Wallace gave two concerts in Hobart Town before his departure for Sydney, but whether his musical performance rendered everyone speechless, or whether the reporters did not bother to attend, there was no comment on these two historic occasions - not, that is, until some time after the bird had flown.

At such an elevated point in her history, musically speaking, it is fitting to conclude the first section of events in Van Diemen's Land. The musical beginnings were so stable, so self-sufficient, that irresistibly comparisons may be sought in the environment of an island which was of small enough dimensions to appear a little like the Homeland, and was compact enough to override internal disruptions. Moreover, Hobart Town's supremacy as a port of call had not yet been surrendered to Melbourne or Adelaide.

the artistic aspirations encouraged by the genius of John Skinner Prout; the yearning to hear those sublime inspirations of the greatest composer of all, George Frederick Handel (a yearning supposed to be latent in all 19th century souls), manifested by the activities of the Hobart Town Choral Society.

The peculiar sentiment with which 19th century colonists regarded their choral societies was increased by the previous absence of any sort of elevating music, and evident pride was felt in the Hobart Town Courier, 13th November 1835, p.2. English traditions. The following paragraph, taken from the Hobart Town Courier,¹ expresses these sentiments in characteristic manner:

(II) c12.

CHAPTER III

VAN DIEMEN'S LAND, 1836-1850

I 10

When John Phillip Deane and his family departed early in 1836 to take up residence in Sydney, Van Diemen's Land lost a most energetic and devoted arbiter of the public taste in musical and theatrical entertainments. Nevertheless, in the next sixteen years some of the earliest performances in Australia of opera and oratorio were witnessed on the island. Also, the completion of the Royal Victoria Theatre in Hobart Town, and the opening of this "Temple of Thespis" in 1837, established a centre for the Drama. This building is still used today for its original purpose; and ^{in fact it is} represents Australia's oldest ~~home of the dramatic art.~~ ^{theatre.}

The people of Van Diemen's Land were only too eager to point out that life on the island was not entirely concerned with commerce, management of convicts, and differences with the aborigines. Did they not also foresee in their humble beginnings a future home of the arts - literature, painting, and music? - witness the literary and poetic effusions to be found in the Hobart Town Magazine; the artistic aspirations encouraged by the genius of John Skinner Prout; the yearning to hear those sublime inspirations of the greatest composer of all, George Frederick Handel (a yearning ^{shared by popular education} professed to be latent in all 19th century souls), manifested by the activities of the Hobart Town Choral Society.

The peculiar sentiment with which 19th century colonists regarded their choral societies was increased by the previous absence of any sort of elevating music, and evident pride was felt in re-creating this most suitable and popular of English traditions. The following paragraph, taken from the Hobart Town Courier,¹ expresses these sentiments in characteristic manner:

1 1st April 1845, p2.

The Choral Society - It affords us much gratification to observe the progress which this society is making and the measures which it has adopted to extend its usefulness and to give stability and permanency to its operations. The value of an association of this kind is not to be estimated merely by its success in advancing the single art which it professes to cultivate. Its effects on the popular mind and its tendency to improve public taste are collateral results of high importance. In opening to the people new sources of rational and innocent relaxation, correcting and improving the judgment, developing the wonderful and delightful resources of art, and abstracting the mind from exclusive devotion to the cares of business, its advantages cease to be limited and private. It becomes a national benefit. It is almost impossible to form the intimate and intelligent acquaintance with the productions of the great masters of melody and song, which such a society is calculated to impart, without a corresponding influence for good to the understanding and the heart.

The first performance of the Hobart Town Choral Society was given in May, 1844, and the last, regretfully, in 1849. ^x Under the conductorship of Mr Curtis, concerts of miscellaneous character, with both sacred and secular items, as well as some concerts in which oratorios were given in a fairly complete style, were produced with much eclat, and received enthusiastically by large audiences. High moments in the Choral Society's career were the first occasion on which a concert in Van Diemen's Land had been given over entirely to selections from the "Messiah,"

explain

for, while its sustained elevation secures the eloquent admiration of the connoisseur, it possesses the simplicity that is intelligible to every understanding and that touches every heart. We must confess that, in attending the third Oratorio of the Society, . . . we could not but feel some apprehension lest, in so young an institution, little justice would be done to the exquisite beauties and elevated character of this matchless production. With a vivid recollection, however, of the splendid performances in York Minster and Westminster Abbey, we were more than gratified with "Handel" in Tasmania.¹

1 Hobart Town Courier, 23rd January 1845, p.2

Similar benefits were bestowed by concerts in which the greater part of "Judas Maccabaeus" and "The Creation" were introduced to Hobart Town audiences. ^{Haydn's}

II

Although Deane left Van Diemen's Land in 1836, his efforts to promote the interests of music, both in private and public performance, were not wasted, for quite an active musical life continued in the colony, particularly at Hobart Town and Launceston. Mrs Davis, owner of a music and musical instrument warehouse in Hobart Town, had contacts on both sides of the island. J. Williams, Pianoforte Maker and Tuner from the House of Broadwood, London, carried on ^atuning and repairing business, besides selling music and instruments. In December, 1842, he announced that having imported materials from London, he would manufacture pianofortes, Cabinet, Cottage, Grand, and Semi-grand, exact copies of Broadwood's latest improved instruments, at 10% below the London price, and suited for the climate. By 1850 he could produce the testimonials of Richard Curtis (conductor of the Choral Society), Charles Packer and Henry Elliott as to the excellence of his pianofortes, preferable to any imported, "on account of their standing as well in tune and pitch, the failure in which particulars is the great drawback in general to English-made instruments sent out to this colony."

In particular, visiting artists enlivened musical life for the colonists, and the various careers of some of Australia's most prominent early musicians began in Van Diemen's Land. Mrs Clarke, who was active in theatrical affairs and had succeeded Cameron as lessee of the theatre, made a twelve month's trip to England, and returned early in 1842 with not only the latest

music and theatricals being performed in London, but some personages whose names later became "household words" on the lips of music-loving colonists. At a concert given in February, she introduced Mrs Stirling, Signor Carandini, and Messrs Frank and John Howson. Signor Carandini (late Principal Corife at the Italian Opera, London), soon advised his intention of giving lessons in Dancing, and the French, Italian and German languages, whilst the Howsons did not hesitate to supplement their incomes by teaching and selling music and instruments.

With this new talent at her command, Mrs Clarke commenced giving Theatrical Olios^k and Musical Melanges in the Argyle Rooms, and commenced to produce all the songs and instrumental items which were being performed in London - the celebrated music by Locke to Macbeth,^k Russell's melodramatic songs, Labitzky Waltzes, and ever popular excerpts from the operas of Rossini and Donizetti. These activities caused exceeding delight among the inhabitants - "Advance Tasmania; and let it not be said that the Muses have, in despair, for ever fled thy shores." !¹

Finally, having taken a lease of the Victoria Theatre, Mrs Clarke was able to achieve the height of her ambitions, and produce opera with the aid of scenery, costumes, and an orchestra comprising "nearly all the musical talent of the town," led by Mr Leffler. In July, 1842, was performed, for the first time in the Colony, the Comic Opera of John of Paris,^x with the original music, and later, with even more eclat, Auber's Fra Diavolo² on the occasion of Frank Howson's benefit. La Sonnambula, music by Bellini, was produced for John Howson's first benefit,³ where-

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- 1 Hobart Town Courier, 11th March 1842, p2.
 - 2 Fra Diavolo was produced at the Opera Comique, January, 1830, and at Drury Lane in November, 1831.
 - 3 La Sonnambula was produced at the Teatro Carcano, Milan, March 1831, and at Drury Lane in May, 1833.

x ^{probably left} ~~not of course~~ by Locke - see Dent, Foundations of English Opera

upon some interesting reactions were evoked from a well-filled house. Following the custom of providing particularly crowded programmes on benefit nights, a musical melange, and the afterpiece of the "Aldgate Pump" were also presented on the same night, but the piece de resistance did not have the effect which this later hackneyed opera achieved in the colonies:

In attempting - for, after all, it was but an attempt - La Somnambula, we think Mr J. Howson's ambition overleaped the bounds of prudence. The character of the music is too scientific to render it generally popular; and to be really enjoyed, there are many requisites which our little company could not command. A very extensive and perfect orchestra - a first-rate operatic company - a powerful and well-drilled chorus - are absolutely necessary for such an opera; add to which the audience should possess no small musical skill and knowledge of compositions. It will easily be imagined, under¹ these circumstances, La Somnambula passed off rather heavily.

No colonial entrepreneur would be discouraged by such criticism, and Mrs Clarke continued to present musical performances, and works such as Field's Rosina, Gay's Beggar's Opera, and even, in May, 1843, the "Grand opening scene in Don Giovanni, with the orchestral accompaniments, from the original score." These entertainments were also taken to Launceston for a time, but finally the company was broken up by the departure of the Howsons for Sydney in 1845.

Meanwhile, Count Carandini, to give him his proper title, for he was an Italian political exile, had married one of his pupils, and had allowed her to make her first and only appearance (for some time), during the course of a Musical Melange at the Royal Victoria Theatre, on the night of August 21st 1843. Mrs Carandini (or Madame Carandini, as she was afterwards invariably called) sang, on this occasion, "Woodman, spare that tree," and "The fairy tempter." She also accompanied her husband to Sydney, but made the first of her many visits back to Van Diemen's Land in 1849. Madame Carandini from the first must have displayed outstanding qualities, for the Courier made rather a remarkable prognostication of her future

1 Hobart Town Courier, 14th October 1842, p2.

successes upon the Australian stage:

Next came the Musical Melange, in which the star was the young debutante, Mrs Carandini, who, for the first time, appeared upon the stage, and if great applause be to her an encouragement to proceed, it will not be the last. Her voice is not only of great compass, but possesses, also, much sweetness - qualities not often combined under able tuition, a voice of such compass uniting with its strength such flexibility and sweetness, could be raised to a high standard of appreciation, and by diligence and patience, by time and favouring circumstance, we may find in Mrs Carandini a successful rival to any competitors for musical fame, at least in these colonies.¹

Other personages who later became well known appeared in Van Diemen's Land - Charles Packer in 1845, who commenced to participate actively in the giving of concerts, at which he unfailingly delighted his audience by brilliant pianoforte performances, and occasionally with the sound of his voice in song - Monsieur and Madame Gautrot, violinist and vocaliste, and Messrs Ravac and Imberg, violinist and pianist. Packer and Imberg were instrumental in making known in as short a time as possible, the catching tunes of Wallace's Maritana to Van Diemonians in 1846, for the opera had been produced only in November, 1845, at Drury Lane. At a concert in July, 1846, Mr Imberg performed the overture to Maritana on the pianoforte, just a few days before the Domestic Drama of Maritana was produced at the Theatre Royal,² and just before a concert was given at which most of the items were taken from the opera. revisate

It is rather hard today to realise the meaning, of such an advance performance to an Antipodean audience; and even harder to imagine the pleasure which a simple musical performance was capable of imparting to an average ^{audience} auditory, who liked nothing better than to listen to some well-worn traditional melody. When a virtuoso made his ~~lambent~~ debut on the colonial stage, naive delight knew no bounds, in an age in which the virtuoso was a commercial proposition revised

1 Hobart Town Courier, 25th August 1843, p3.

2 Maritana, the opera, is based on the play of Don Cesar de Bazan and this is probably the drama referred to.

only recently exploited by the master of them all, Paganini. Witness Ravac's impact upon a Launceston audience, upon the display of his extraordinary powers in "Souvenirs de Bellini", "La Melancholia", pastorale, "Ma Ciline", fantasia, and "Le Carneval de Venize", Paganini.

We dare scarcely go further in our notice. To attempt a description of his playing to any one who had not the opportunity of hearing Paganini, when that wonder of his age was performing in Europe, would be wholly futile. To those who may have heard Paganini, we can only say the most pleasing reflections of that great man's enchantments are revived under the witchery of Ravac. The audience last night listened with intense delight to the eloquent music of the instrument which Mr. Ravac controlled with so masterly a hand. It was with evident difficulty the more ardent amongst them restrained the expressions of their approbation, until opportunities did occur of permitting the outburst without fear of losing a single point of the beautiful performance; and when these opportunities occurred the enthusiasm of the public approval was signified by the most rapturous applause. (1)

(1) Launceston Advertiser, June 4, 1846.

CHAPTER IV

NEW SOUTH WALES, 1836-1850.

I

As indicated by the conclusion of Chapter I¹ and by the contents of Chapters II and III, a general movement can be defined amongst the artistic travelling population. The main figures in the music and operatic world first resided for a greater or smaller length of time in Van Diemen's Land, and then moved northwards to New South Wales. These movements were headed by William Vincent Wallace and John Phillip Deane in the 1830's, and the Howsons and Carandinis in the 1840's.

Wallace arrived in Sydney in January, 1836, and the first concerts of "the celebrated violinist" were awaited with eager anticipation. A dashing young man of twenty-four,² Wallace, "Leader of the Anacreontic Society, and Professor of Composition, Royal Academy" announced his first concert, under the patronage of His Excellency Governor Bourke, for 12th February 1836, in the Saloon of the Royal Hotel.³

In view of the number of romantic stories which gathered in later years about Wallace's sojourn in New South Wales, such as the "discovery" of his talents after he had resided on a sheep station in obscurity for some time, gifts of sheep by the hundred from benevolent Colonial Governors, etc, it would be as well to

1 See p 25.

2 Wallace was born in 1812 at Waterford, Ireland. Early in life he became proficient as a performer, notably on the organ, piano, and violin.

3 As Wallace's career began in Dublin, his claims to these titles are rather doubtful. There was an Anacreontic Society at Dublin, at which (see William Vincent Wallace, a Memoir, by W.H. Grattan Flood, 1912) Wallace in 1834 played a Violin Concerto of his own composition, but the Royal Irish Academy of Music was not founded until 1848, and his connection hither to with the London Academy is doubtful.

quote at length from the report of Wallace's first concert in Sydney, given just a month after his arrival. The report also conveys a good picture of the effect which he made, and continued to make, during his two years' residence in New South Wales.

The announcement itself excited so much interest among all lovers of good music, that it appeared all who could were determined to attend, and never did an audience appear to be more satisfied. Mr Wallace's performances throughout were listened to with breathless attention; and his playing struck a peculiar awe into the hearts of his numerous hearers who every moment burst forth with rapturous and enthusiastic applause The focus of attention rested in Mr Wallace; every anxiety possible prevailed until he made his appearance; his reception was worthy of the talent he evinced. His first performance on the pianoforte was a concerto of Hertz's.¹ The brilliancy of his playing - the delicacy of touch - the rapidity of the last movement - as also the fine tones which he brought forth in the variations, excited such emotions, that the applause which followed was unanimous and deafening. Such playing has never yet fallen to the share of the "Colonist" to hear; and so delighted were those present, that each successive performance was listened to with a degree of apathy until the "star of the evening" made his re-appearance However great Mr Wallace has convinced us he is on the piano, he is still greater on the violin. His Concerto by Mayseder,² was a performance of considerable skill, and pleased much but Mr W. judiciously kept all his force to the last - his "Fantasia di Bravura," on the violin, dedicated to Paganini,³ was brilliant in the extreme, some of the tones resembling the human voice; the depths of some of his notes made many of his hearers shudder. The rapidity of his playing, the facility of the execution of some of the most difficult passages, as also the swiftness with which he introduces many extemporaneous introductions, is beyond description. On being encored, he introduced "Hope told a Flattering Tale" with Paganini's variations; the whole of

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- 1 Henri Herz (1806-1888) was a brilliant pianist, and composer of a great quantity of pianoforte music, which catered for popular contemporary tastes.
 - 2 Joseph Mayseder (1789-1848), born in Vienna, was a famous violinist, and composer of chamber music.
 - 3 Paganini created a great furore when he appeared in Dublin in 1831, and his playing provided an immense stimulus for Wallace.

that performance excited both wonder and admiration. We heard many gentlemen of some musical talent (s)tate, that Mr W., in many of his passages, reminded them very forcibly of the renowned Paganini. We ourselves have not heard that celebrated violinist, but should place some reliance on the assertion; our knowledge of music being limited, we dare not venture any remarks on the composition. If applause be a criterion of approbation and success, we compliment Mr W. upon this his debut. The earlier his next Concert takes place, the better pleased will be the public; and we are positive from the very many persons who attended, and who were all highly satisfied, we should strongly advise Mr W. to give a series of Concerts; they will be all as well attended, and he equally well remunerated; his talent is already very highly appreciated - and, besides the Drama, the public require some rational recreation to resort to.

Mr Wallace, we hear, is about becoming a resident amongst us, for his splendid and novel performance on Friday evening, has been hailed as the commencement of a new era in the chronology of music in this Colony.¹

Wallace remained in the colony of New South Wales for just over two years, and the effects of his stay were visible in more ways than one. His appearances in public as a performer on the piano and violin, for instance, were not too frequent, but judiciously spaced so that the exhibitions of his prodigious talent never became a commonplace event (albeit the aristocratic circle became a little blaze in consequence of his performances before a select audience at Government House). He also taught (although his fees for private tuition were high), and instructed the members of the regimental band. The aura of the extraordinary which surrounded the "Australian Paganini" penetrated to all levels of society, and even adverse criticisms served to increase rather than detract from the lustre of his name. Consider, for example, the sensation created when he demanded £25 for an appearance at the joint concert of Mrs Chester and Mrs Taylor in March, 1836 (no doubt with a view to emulating Paganini not only in the musical but also the commercial field). "Five and twenty pounds for a night's fiddling (the sum demanded by Mr Wallace, of his sister Syrens, and received),

1 Sydney Gazette, 16th February 1836, p3.

when people grudge a pound towards securing a House of Assembly, is beyond a joke." ¹ "Who would give Five-and-twenty Guineas, to hear an air of Paganini's? Echo - pac'n o'ninnies!" ² Then again, the talents of one Joe Love, a humble but well-known blind violinist, were staunchly supported by his young son, who asserted "That for a Waltz or Quadrille or any thing in that 'ere way, Wallace was very well, but let him try father at a hornpipe or a jig, lad," said he with a knowing look and shrug of his shoulders, "and then you'll see who can play best." ³

Most important of all, Wallace gave a fillip to the morale of artistically-minded colonists, for

if we may judge from the fact of Mr Tyrer having sold several of his late importations of pianos to gentlemen residing upwards of 200 miles in the interior, we should state that the prosperity of the settlers is rapidly advancing. What will our English friends say to pianos being taken 200 miles into the bush for the purpose of instructing our native born ladies. They no doubt think us a mighty uncivilized class of people to whom the dulcet notes of music are as rare as "a sun shining day in November" in their refined part of the world. It is, however, some consolation to find they are most egregiously mistaken in their notions of our advancement in refinement.⁴

Other members of the Wallace family settled in Parramatta or Sydney. Wallace reputedly brought with him his wife and wife's sister. Mrs Wallace, a singer, settled in New South Wales also, appearing but rarely in public. She departed from the colony for London in 1845. Of greater musical significance was the debut of his younger brother and sister in May, 1836. Wellington Wallace was a fine flautist, and took part in many Sydney performances.

1 Sydney Gazette, 19th March 1836, p2.

2 Sydney Gazette, 17th March 1836, p2.

3 Sydney Herald, 14th June 1836, p2.

4 Sydney Gazette, 13th September 1836, p2.

His sister Elizabeth married the amateur singer Mr Bushelle in August, 1839¹ and became one of the premier vocalists of the colonies. Apart from her public appearances, she taught singing. She returned to Europe in 1846, and made several appearances in her brother's operas on the Continent and in England, but finally returned to Sydney to resume her teaching and vocal activities. Her son John subsequently became a well-known vocalist. In order to complete the family party, Wallace senior resided in Parramatta, where he died in May, 1846, just as his son was achieving international fame by the success of his opera Maritana.²

II

The Deane family arrived from Hobart Town soon after Wallace in April, 1836. John Phillip Deane's career, although not having the meteor-like brilliance of that of Wallace, was nevertheless of lasting value to the colony. This can be concluded almost more from what was left unsaid, than from any spectacular achievements on a particular occasion. His value showed in the tremendous number of concerts at which he assisted, the higher standard of the theatre orchestra when he was leader, his never absent good taste in music, in the number of musicians who received their training from him, and also in his kindly hospitality to visiting musicians, both when at the Derwent River and in Sydney. His young family contributed to the musical life of

- 1 John Bushelle, the husband of Miss Wallace, came out to Australia as a convict, for an offence for which he was to all appearances entirely innocent, and has left an interesting journal of his life which is now in the Dixon Library, Sydney. He died in 1843, whilst on a visit to Van Diemen's Land.
- 2 So many forceful claims for the honour of portions of Maritana being written in a particular locality have been made, coming from such varied places as Ireland, Tasmania, New South Wales, New Zealand, Valparaiso, etc, and the only person who could have solved this difficulty now being departed, the matter should be allowed to rest. None of Wallace's relatives in Sydney ever publicly sang excerpts from Maritana before the premier performance at Drury Lane on 15th November 1845.

the colony - Rosa Deane, whose pianistic efforts were given fond encouragement by the public; John Deane, violinist; Edward Deane, creating creditable sounds from a violoncello bigger than himself; Morris Deane, another violinist, and so on. They could practically all sing creditably when called upon to do so. When John Phillip Deane died in 1849 at the age of 54, a distinct era in the musical development of New South Wales could also be said to have come to an end.

Some notable events occurred after the arrival of the Deane family. The first Sydney Oratorio was given in September, 1836, for the opening of St Mary's Church, Hyde Park. The programme, as did most "Oratorios" overseas at this time, consisted of selections of sacred music, in this instance, selections from the Messiah in the first half, and Haydn's Creation in the second. The chief lady soloists were Mrs Rust, Mrs Chester, and Miss Wallace. A mysterious "Amateur" sang tenor solos (probably John Bushelle). W.V. Wallace led the orchestra, which was assisted by Deane, Cavendish, Deane junior, and the Band of the 4th Regiment.

In 1838 two colourful figures departed the Colony. The first was Wallace, who by the manner of his departure definitely fell from grace, and was not re-instated until he became famous enough for such matters to be forgotten. Some reckless importing of pianos for sale could have had something to do with the matter, but whatever the reason, great consternation was felt when it became known that Mr W. Wallace, the Australian Paganini,

left the Colony in a clandestine manner on Wednesday last, and has sailed for Valparaiso, after having contracted debts in Sydney amounting to nearly £2,000. In one or two instances we could mention his conduct has been heartless in the extreme. We shall forward this paper to that part of the world, with the hope that this paragraph may catch the eye of some residents there, and thus be the means of preventing this man again imposing on the public.¹

1 Sydney Gazette, 17th February 1838, p2.

Messrs J. and W.J. Johnson, Organists of St James's Church, beg to remind the inhabitants of Sydney that they give Lessons on the Practice and Theory of Music, the Organ, Pianoforte, Flute, Singing, etc, and as from circumstances to which it is needless to do more than allude, many Families must be in want of a Master in their Profession, Messrs Johnson take the opportunity of stating that they make a point of attending to their engagements with strict punctuality, and having had much experience in Music Tuition, both here and in England, feel confident of being able to direct the studies of their Pupils with success.¹

Barnet Levy died this year, leaving his wife with many problems, which she soon solved by closing Levy's Theatre Royal, which had grown notorious for the generally bad productions and equally questionable clientele which inhabited its precincts. Also, there had materialised recently an unbeatable rival in the newly opened theatre of Mr Wyatt - the Royal Victoria Theatre in Pitt-street - the opening of which eminently deserved credit for "marking the dawn of a new era for the followers of Euterpe, Melpomene, and Thalia." All that remained in the old Theatre Royal was a disconsolate 'cello player - Mr Sippe - who

summoned Mrs Levy at the last Court of Requests for the sum of £9, being three weeks' salary, which became due after the old Theatre closed. The Commissioner gave Mr Sippe a judgment; so that Mr Sippe by this means will be enabled to recover his salary for the full term of his agreement, the same as if the Theatre had remained open. On Monday Mrs Levy served Sippe with a notice to attend the Theatre as usual; accordingly Mr Sippe went; and being supplied with a light and music books, after a few preliminary flourishes, played the 'cello parts of half a dozen overtures. About 11 o'clock it was announced that the play was over; and Mr Sippe was allowed to take his leave. We understand that Mr Sippe will be called upon to play his part four times a week, the same as if the regular performances were going on, and in default of his doing so his salary will be discontinued.²

In September, 1838, in the new theatre, Mr Peck, violinist, from Hobart Town, took his benefit with the "first attempt in this Colony at performing an opera." The opera was Weber's Der Freischutz,

Sydney Gazette, 18th September 1838, p2.

Sydney Morning Herald, 28th July 1840, p2.

Sydney Morning Herald, 10th March 1840, p2.

1 Sydney Gazette, 1st March 1838, pl.

2 Sydney Morning Herald, 17th May 1838, p2.

and although the discreet language of the day does not allow much of a glimpse at this event, a few facts were divulged: "we may state that, making ample allowances for the disadvantages under which Mr Peck labored . . . and the want of necessary machinery, so essential to the successful reception of such a piece, we think Mr Peck's attempt creditable to himself and to the Colony The music was excellent, and the choruses very fairly executed." ¹ As Deane was leader of the orchestra at this time, there can be no doubt as to who was responsible for the "excellent music."

In the select sphere of concert-giving, matters had proceeded with fair regularity, stimulated by the presence of the Deane and Wallace families, and other supporters of the noble art. Indeed, they were becoming far too select for an average settler's taste, due to the suspicious introduction of the frivolous and ornamental Italian school, as opposed to good, solid English music. The brave old days of Macquarie and Brisbane had gone, according to some, with their hearty balls and dinners to celebrate any event warranting such attention - opportunities for "tripping it on the light fantastic toe," were far too rare - "The respectable portion of the female population of Sydney are of the opinion that there is a great want of gallantry among the gentlemen, especially in the winter season . . . now-a-days unless they can be content to sit moping like so many fur-clad dolls for hours together at concerts they feel doomed to the parlour with a volume of Scott's novels or perusing a dream book." ² Again -

. . . we would strongly urge it upon those concerned to avoid interlarding their programme with vocal pieces in Italian, which our Sydney audience cannot understand, and can only stare at it with vague and vacant gaze and open mouths³

. . . If music is to be "married to immortal verse," for mercy's sake, let this "immortal verse" be intelligible - understandable

1 Sydney Gazette, 18th September 1838, p2.

2 Sydney Morning Herald, 24th July 1840, p2.

3 Sydney Morning Herald, 10th March 1840, p2.

to those who are to hear the music, otherwise the music instead of being married, will be marred, ruined, and utterly spoiled. . . . We expect Mr Nathan shortly, and we should recommend him to eschew Italian, but if we must have outlandish songs, to let us have a specimen of Hebrew or High Dutch, or of the beautifully liquid Aboriginal tongues of Australia, Tahiti, or Tongataboo, superior to our ear, to all the smooth and oily, but feeble and strengthless Italian, which seems chiefly adapted for nursery lullabyes or the puling madrigals of sove-sick sonneteers. It will not be our fault, if these plain common-sense views be not adopted so strongly by the Australian public, that we shall soon have exclusively good sterling English "rich and rare" - instead of being buffoed and bamboozled with no-sterling-about-it Italian.¹

These frequent charges of dynamite flung at the "Italian" conspirators (the chief offender being Mrs Bushelle), did not noticeably affect their equanimity nor their programmes, but did, however, prepare the stage for Mr Nathan, Friend of Byron, Composer of the Hebrew Melodies, author of Musurgia Vocalis, etc. etc. etc, who stepped upon it in April, 1841, with considerable aplomb, and all the verbal ingenuity necessary to sustain body and soul, besides those of wife and numerous offspring.

III

Isaac Nathan, according to Nathan, must surely have been one of the most hard-working musicians this world has ever known. As he wrote in Sydney,

The most High and Wonderful Geometrician of the Universe, has in His infinite mercy and goodness granted me that health and strength which enables me to stand over my letterpress and music fount, nightly and daily, week after week, for at least twenty hours out of every four and twenty, setting up type for the whole of my musical works, with my own fingers, thus doing the duty of compositor and composer. Worthy critic, I have not, for the last five and forty years of my life, taken more than two hours sleep out of the 24 hours of each day, nor do I desire more. I drink two gallons of water daily - not after the fashion of "Mynheer Van Dunk" - but in its perfect purity . . . ¹

Such was the man who arrived in Sydney in April, 1841, via Melbourne, sent hither by the caprices of fortune, apparently

undismayed at the prospect of continuing his profession among a "depressed people!"¹

The appearance of such a rava avis in the Colonial wilds proved a source of entertainment and gratification for those bent on elevating the cultural tone of society. Here was one who commenced not only by resting on previous laurels gathered amongst the most illustrious of confederates, but continued energetically to produce the flowers of his mind for the benefit of a young country. Successive compositions appeared for the public delectation: "The Eagle Chief" (1842), "Australia, the Wide and the Free" (1843), "The Aboriginal Father" (1843), "The Lord's Prayer" (1845), "Thy Greetings Home Again" (on Leichhardt's return, 1846), to mention but some compositions, and not least of these, an opera, Don John of Austria (1847), said to be the first opera composed, rehearsed and produced in Australia.

Nathan's creative activities were interspersed, moreover, with as many other musical activities as possible. He took part

1 Isaac Nathan was born in 1790 (the actual date has not so far been discovered) at Canterbury, England, his parents being Hebrew. His love for music was so strong that he eventually decided to devote his life to this art, and commenced his studies with the same fierce dedication that has been illustrated in the quotation given above. An introduction to Lord Byron led to artistic partnership between the two, the most memorable product being the Hebrew Melodies, of which Byron wrote the words and Nathan composed the melodies. Another close friend was Lady Caroline Lamb, and from about 1823, he was musical historian to George IV and music teacher to Princess Charlotte of Wales. His most important productions had been "An essay on the history and theory of Music, and on the qualities, capabilities, and management of the human voice," which he dedicated to George IV; the light operas Sweethearts and Wives (1823), The Alcaid, or the Secrets of Office (1824), and The Illustrious Stranger (1827). Monetary troubles in connection with his Royal Duties caused him to migrate as far as possible from the seat of contention.

in concerts, conducted concerts, founded choral societies, taught music, gave lectures, and in general acted as musical mentor of the whole community of Sydney. He himself has obligingly defined the historical significance of his sojourn in Australia, in a preface to his Historical Operatic Drama, Merry Freaks in Troublous Times, which was published in 1851, just ten years after his arrival in Sydney.

It is to me some source of satisfaction, after 40 years' labour, and still finding myself but an infant in my effort to evolve the mysterious labyrinth of music, whose vast depth, like infinite space, is without end - to know that I have been the happy means of laying a foundation in Australia for the cultivation of this glorious science; and if the rising taste for melody and harmony continue to make the rapid strides it has already done since my arrival in Sydney, and we have the good fortune to receive amongst us a few more voices equal in quality, intonation, and flexibility, to those of Messrs F. and J. Howson (the talented brothers of Madame Albertazzi), we may soon calculate upon standing on an equal footing in every respect with our Mother Country in the production of musical entertainments.

Nathan died in January, 1864, after an accidental fall whilst alighting from a horse-drawn tram car in Pitt-street. Members of his family were also musical, and often took part in his concerts as vocalists. His son Charles Nathan (1816-1872) was one of the most distinguished medical practitioners in Sydney, and one of the first to use ether as an anaesthetic in Australia. He was an amateur vocalist and connoisseur of the arts.

One feature of the programmes of Nathan's concerts in Sydney was the introduction of a few English madrigals (the singing of which was kept alive in England despite the weight of music which had appeared subsequent to the Elizabethan era). Their introduction to Sydney audiences came at a time when, as has been stated, the bravura style of Italian music was becoming a little wearisome. "Nathan, we thank you, from our souls we thank you, for giving us the opportunity of hearing these Madrigals once more. How many associations did they not revive! But we forget, we are writing on a Concert, and must not be sentimental. Suffice it then to say, that these truly old, genuine,

classical compositions were admirably performed." ¹

A second notable feature of Nathan's concerts was the frequent introduction of compositions by Nathan, the more recent of which were hailed by some as building the new foundations of a genuine school of Australian music. ² The "Australian" elements had the desired effect on at least some of the audiences. "Koorinda Braia," for example, was produced at a concert given in July, 1842, and was

performed in first-rate style. When the Cocey chimed in, a gentleman near us said - "Some unfortunate fellow has lost himself in the bush." This is just the effect which should be produced. It gives a complete view of an aboriginal wild scene, and despite all the evidences of civilization around us, for the moment we almost thought ourselves savage We saw even our aristocracy relax in their dignity, and join as heartily as others in the unanimous cheer. ³

IV

The years 1841-1850 were full of musical activities, full of promise of the bigger and better things yet to come. The Royal Victoria Theatre in Pitt-street was the hub of the theatrical world, where, as Joseph Fowles recorded, the line of buildings bounded by King and Market streets

- 1 Sydney Gazette, 2nd June 1842, p3. The choice of madrigals was limited to the best known at that time, such as Morley's "Now is the Month of Maying," "When first I saw your Face," Ford, "When Flowery Meadows", Palestrina, for example, although Nathan rashly promised to give a series of Musical Entertainments, to consist of "Madrigals, Roundelays, Rounds, Catches, Glees, etc, Ancient and Modern, from the 15th century up to the present day," a promise which he was not able to fulfil.
- 2 See short discussion in Chapter on Australian composition.
- 3 Sydney Gazette, 12th July 1842, p2. A great number of Nathan's compositions are preserved in the Mitchell Library, Sydney. An examination of "Koorinda Braia" today is far more likely to transport the thoughts with visions of a 19th century music salon rather than the freshly-discovered tracts of Australian bush.

may . . . claim to be considered one of the most remarkable localities in Sydney, and where, particularly in the evening, when the Theatre is open, among the blaze of gas from the splendid and glittering shops, the music and bustle attending the movements of a crowd bent on its evening's amusement, and those of the multitude still busied in closing the avocations of the day, the new arrival from London may recognise the most striking features of that great City united in the varied scene around him; on a diminutive scale, it is true, as compared with those of the metropolis of the world, but nevertheless the identical features in miniature.¹

For those not theatrically inclined, there were concerts of ever-increasing interest and variety, where each new arrival added to the musical array, evoking from admiring onlookers frequent shouts of "Advance Australia!"

A description of some of the varied activities during these years should include the series of Philharmonic Concerts given by Isaac Nathan in 1844, after the manner of the original Philharmonic Concerts instituted in London in 1813 for the performance of instrumental music. Available resources, and prevalent tastes, of course, prevented anything like an actual reproduction of the London Philharmonic concerts, composed as they were of the symphonies, overtures and concertos which are still today's standard concert repertoire, but the programme of the first concert contains some items of interest:

Australian Philharmonic Concerts.

The First Philharmonic Concert in this Colony will take place at the Royal Hotel

on Wednesday next, 29th May, 1844.

The Vocal and Instrumental department, with the exception of Mrs Bushelle, and other professional talent already engaged, will be sustained by Amateurs, who have kindly volunteered their services in aid of this great undertaking, assisted . . . by the Band of the 80th Regiment.

The whole under the management and direction of Mr Nathan.

1 Sydney in 1848, by Joseph Fowles, Sydney, D. Wall, Ch. VIII, p31.

Part I.

Overture - Eurydice	Gluck.
Glee - Desolate is the dwelling of Morna - by Amateurs	Callcott.
Quartetto - "O figli miseri" - Mrs Bushelle, Mrs Jarvis, and two Gentlemen Amateurs	Vaccaj.
Solo - "Non piu di fiori" from <u>La Clemenza di Tito</u> Mrs Bushelle	Mozart.
Glee - "How comes so dark" - by Amateurs	Callcott.
Solo - "Agitato da smania funesta" - An Amateur	Paer.
Cavatina, Violoncello - "Di tanti palpiti," with introduction - Mr Tompson	Berger.
Finale - "Tho' storms and perils linger near us" from the Opera, <u>Merry Freaks in Troublous Times</u> ..	Nathan.

Part II. . .

The Orchestral parts of both Overtures, and to the whole of the music (with the exception of the single piece from La Clemenza di Tito), by Mr Nathan. . .

Principal Violins and Leaders	Mr W.S. Wallace, and Mr Gibbs.
Principal Tenor	Mr Walton
Principal Flute	Mr Wallace, Senior
Principal Violoncello	Mr Tompson
Double Bass	Mr Portbury
Principal Second Violin	Mr O'Flaherty.
Conductor - Mr Nathan, who will preside at the Pianoforte. 1	

Tickets for the first concert were five shillings each, but later reduced to 2s. 6d. in the interests of the multitude. Unfortunately, Mr Nathan was only able to keep his forces together for one season of concerts, but during that season the public had opportunities for listening to music which was of a much consistently higher standard than had been experienced hitherto.

The nearest comparable series of concerts was that conducted by John Phillip Deane in 1849, when some classical music was introduced into the programmes. Again, this was in a limited fashion - a Haydn Quintette (there were no further details given), a trio for two Violins and 'Cello by Deane, a De Beriot Violin Solo, and an arrange-

ment of Haydn's "Sinfonia - Surprise" constituted the chief classical items in successive programmes. Deane's concerts aimed at a slightly more popular level in taste, and were designed "for the Million." An important change had come about in musical entertainments by this time.

"Music for the Million" was in effect the product of a new method of teaching singing, which had been evolved by two separate people - John Hullah (1812 - 1884), working in England, and Joseph Mainzer (1801 - 1851), who travelled in France, Germany, and finally England. Eventually the system of singing at sight was refined by Curwen into the "Tonic sol fa" system which gradually achieved general use.

Many factors combined to make the sight-singing movement an extremely strong force in society. The growing class of industrial and mechanical workers offered new fields for education, and brought about the existence of Mechanics' Institutes and Schools of Art, where lectures for the worker were delivered on almost every conceivable topic. Singing classes were speedily instituted on the new system of sight singing, and proved so popular with all that concerted singing in the next half century became an essential recreation for thousands of British subjects. Music, combining all the most refining and elevating elements of the national character, and the music of the national heroes of England, Handel and Mendelssohn, was the ideal power which could soften and ameliorate the illiterate, and as such, the cry of "Music for the Million" resounded in many countries, not least of all in Australia.

Another musician working in England in mid-century, helped revolutionize concert programmes and thus the public taste. He was the bizarre Jullien (1812 - 1860), who for years conducted "monster" concerts for the people in London and all over the provinces of Great Britain and Ireland. Although a typical programme contained much popular music, and a "monster" quadrille composed on some topical theme to capture the public interest, movements of Beethoven, Mozart, Mendelssohn (etc) symphonies were introduced with the aim of improving

the public taste by slow degrees.¹ The name of Jullien became a "household word," and concerts a la Jullien were held everywhere. In Australia the type of concert which became extremely popular in the larger towns was modelled on those of Jullien. John Phillip Deane had followed this plan in his 1849 concerts, rather than trying to emulate the Philharmonic Society.

Deane was the first to introduce "concerts a la Jullien." The first sign of Singing for the Million had appeared in Sydney in May, 1843, when the following advertisement appeared in the Sydney Morning Herald, 2nd May 1843, (p1):

Singing Class,

On the system of Hullah and Mainzer, so successfully established in London and on the Continent.

The public are informed, that a class in connexion with the School of Arts, will be opened on Tuesday, May 9th, at 7 p.m., under the direction of Mr Marsh, Member of the Royal Society of British Musicians; and Mr Johnson, Organist of St James's Church, and will meet every Tuesday and Friday, at the same hour.

Terms per quarter to members of the School of Arts 10s., and to non-members . . . 15s., to be paid in advance. Persons desirous of joining the class, are requested to leave their names with Mr Duer, the Secretary.

Mr Johnson was the music teacher who had so opportunely inserted an advertisement in the paper just after the departure of Wallace in 1838 (see p51). W.J. Johnson included organ building among his activities, and by 1845 had completed his third organ built in the colony - a finger-organ for Mr Aldis, the tobacco merchant. The first had been for the temporary Cathedral in George-street, the

1 It might be mentioned here that Jullien proved a source of delight to Punch with his black hair, moustache, and elaborate clothes. His magnificence was emphasized by the gorgeous velvet chair waiting ready for him to sink into at the end of a strenuous concert. All pieces by Beethoven were conducted with a jewelled baton and a pair of clean kid gloves, handed to him at the moment on a silver salver.

second for St Matthew's, Windsor, and two of larger dimensions were at that time in progress.

Stephen Hale Marsh had arrived in Sydney in March, 1842. He was a musician of some note, a pupil of Bochsa¹ on the harp, and composer of music. He quickly took a prominent place in musical affairs in Sydney, where he was introduced to the public at a concert given by his sister Mrs Prout (the wife of John Skinner Prout). Besides performing on the piano, he performed on the harp, probably the first public performance on the harp in Sydney.

Signor Carandini and his wife arrived in Sydney towards the end of 1844, and Frank and John Howson early in 1845. With the aid of this new accession of vocal talent, operatic productions on a modest scale became more frequent at the Royal Victoria Theatre. The repertoire included operas by Rossini, Bellini, Donizetti, Barnett, and ballad operas by such composers as Dibdin. Occasional flights were made into the regions of Mozart and Weber, but there were many serious drawbacks to presenting opera on a full scale of magnificence. The chief of these was the difficulty experienced in procuring a competent orchestra, and when no aid was forthcoming from the regimental bands, the orchestra, if contemporary reports are to be believed, created a sorry ensemble.

No opera can be done the justice it might otherwise receive whilst the Orchestra of the Victoria remains as at present constituted - accomplished musicians are quite as essential a component in the dramatic medley, as accomplished singers or accomplished actors. Now, will any one be fool-hardy enough to call the band of the Victoria (a few choice specimens excepted) - musicians? They may be capable of rasping through the "Highland Fling," "Rory O'More," or similar tap-room staves, but, to grapple with the elaborate instrumentations of Weber, Auber, Bellini, Rossini, etc, is a flight far beyond their puny skill. The well trained orchestra will aid and support a singer and cover his defects, but, at the Victoria, we have too frequently the singer supporting the orchestra.

1 Robert Nicolas Charles Bochsa (b. 1789 Montmedy, d.1856 Sydney), composer and eminent harpist.

The thrilling overture (i.e., to Der Freischutz) was tame, flat, and spiritless - Der Freischutz requires wind instruments, French horns in especial; and, how many of those are to be found? But two wretched ones, wailing . . . in the key of G minor, or screaming in that of F major, whilst a vigorous sheepskin drubber thrashes away at the hapless kettle-drums as if they were entrusted to his care solely that he may kick up a row. Now these, surely are sad impediments to the perfection of opera . . . On the Messrs Howson and Mrs Guerin rest the main dependence of every opera, and well and artistically do they sustain the burthen!

In 1848 and 1849, two more operas were added to the list of favourites - The Bohemian Girl in March, 1848, and Maritana in April, 1849, being the first complete representations of these operas in Sydney.

By the end of the 1840's, despite limitations such as those mentioned above, the theatre-going public of Sydney were able to talk of an "operatic season," and through the frequency of operatic productions were made familiar with operatic music in its appropriate setting. The Messrs Howson kept in touch with developments overseas and were quick to introduce any opera which had just made a "hit." It was possible to mention the "round of the standard operatic favorites, Der Freischutz, The Bohemian Girl, Guy Mannering, The Night Dancers, etc. supported by the Messrs Howson, Mesdames Guerin, Carandini, Gibbs, Ximenes, and Mears. ²

Emphasis on music as force in the social amelioration of the lower classes was much stronger in the 19th century than in the 20th; in looking back on the development of music in Australia up to 1850, it is clear that this aspect of the "divine art" received more consideration than any other. In particular, vocal music, where ennobling and refining words were coupled with melodies which became enriched in sentiment with the passing of the years, was judged to

1 Australian, 18th February 1847, p3.

2 Australian, 6th July 1848, p3.

be one of the finest possessions of the civilized world. In Australia, where there was much hard pioneering work to be done, music was one of the most comforting and valuable reminders of traditions long established in the northern hemisphere.

Before concluding this section, therefore, mention should be made of an experiment carried out in Australia under extreme conditions - namely Captain Maconochie's system of social reform amongst the convicts of Norfolk Island.

In an age when legislation required as the first object of Convict discipline that it should be a terror to Evildoers, Captain Maconochie avowed that its first object should be the reformation of the criminal.

When Captain Maconochie, the new Superintendent, and his family, arrived at Norfolk Island¹ on 6th March 1840, he found that existing conditions made debasement of the convicts' character inevitable. "In every way," wrote Maconochie, "their feelings were habitually outraged, and their self respect destroyed." Servile marks of respect had to be exhibited, not only to officers, soldiers and guards, but even to empty sentry boxes they passed. For the merest trifles they were flogged, ironed, or confined in gaol for successive days on bread and water. Vicious conduct often went unpunished, whilst nominal breaches of the regulations attracted brutal punishment. Orange trees had once thickly crowded the island, but a tyrannical Government had them cut down, as the fruit was too ready at hand, and too great a luxury for convicts. They were fed more like hogs than men; knives and forks were not allowed them, and they tore at their food with fingers and teeth, and drank from water-buckets. There were no churches or places of worship, no schools, no books.²

1 Norfolk Island is situated some thousand miles to the north-east of Sydney.

2 From Alexander Maconochie of Norfolk Island. A study of a Pioneer in Penal Reform, by The Hon. Sir Justice John Vincent Barry. Melb. O.U.P. 1958, p99.

The outline of Maconochie's system of reform was as follows: an exchange of Marks was granted for present Indulgences, that is, each convict was awarded a certain amount of Marks for good behaviour, which, when it reached a certain total, ensured a ticket of leave. If he wished for some indulgence before this, he forfeited some of his marks in exchange for it.

Corporal punishment was to be reduced greatly. Maconochie wished to introduce cultural pursuits which would occupy the convict. He wanted to establish a library, and bands for the performance of music, and the means for performing plays and holding church services. He also wished to employ convicts in agricultural pursuits, and encourage them with some hope of eventually being able to have the freedom to develop their own individual grants of land.

In a Memorandum written to Sir George Gipps (Governor of New South Wales), was enclosed another "on the expediency of cultivating a taste for Music in Prisoners," which is quoted in full:

Few positions are more readily admitted in conversation than those which maintain the humanizing powers of Music; yet in England scarcely any practical results are founded on them. In dealing with criminals especially, however, I am convinced that this is much to be regretted. Music is an eminently Social occupation. Including performers and listeners, it employs many Individuals together. Its acquisition is difficult, and it therefore cultivates patience and perseverance. High perfection in it, in conjunction with others, can only be obtained by means of strict order and subordination, and it cultivates, therefore, these qualities also. It is of itself elevating and ennobling, and is, besides, combined frequently with high and elevating Poetry and Sentiment. It is sometimes thought to lead to drinking; but this, where true at all, applies to rude rather than scientific music, waste not the cultivation of good natural taste and powers. The most Musical people, as the Italians and Germans, are thus sober rather than drunken; and the effects of National and plaintive Music, in keeping up patriotic and kindly and improving feelings, acquire only to be adverted to. Lastly, the development of Musical powers furnishes individuals with a large stock of future amusement and occupation not involving fatigue, but rather cheering and alleviating it; and it would be thus an eminent advantage to those, who have once Shewn Social weakness, and whom it is therefore peculiarly desirable to discharge with minds weaved from former low amusements by a capacity for other higher and

and less dangerous.

Accordingly I wish much to have the means placed within my reach, whether at Norfolk Island or elsewhere, of acting on these views. I should wish Seraphines¹ at least, if not Organs, allowed for our Churches, with an assortment of the usual Band Instruments. I am quite certain that they would be important accessories.²

Maconochie purchased a large quantity of Manuscript Music and blank music paper, the entire stock of Mr Ellard, music seller, with the intention of employing old and infirm prisoners in copying music, "and such others as may be willing to gain marks of approbation by so employing their Hours of rest from more severe Labour." He hoped, by these means, to employ the convicts in profitable sedentary labour, both before and after their discharge, and to sober and elevate their habits, and also to supply the mainland with modern music, a want "much felt in these Colonies." He appointed an assistant Surgeon who could also teach the prisoners music.

Together with other unheard of indulgences, the prisoners were allowed to perform an occasional play. A band was speedily formed by them with instruments Maconochie had brought with him from Sydney from which each congregation of the newly established churches was allowed to select a choir. Maconochie remarked that "the improvement of all was speedily most manifest. Not only were our church services rendered much more impressive, but also our funerals, which had previously been most careless. I now gave them all suitable ceremonial, and on most occasions attended them myself."³

- 1 The Seraphine was an English free-reed instrument with a harsh and raspy tone, later (about 1850) superseded by the harmonium.
- 2 Government Despatches in Historical Records of Australia, Series I, Vol 20, Enclosure No. 5.
- 3 from "The Mark System of Prison Discipline," by A Maconochie, London 1857, p9.

Although Maconochie carried out his system for about two years, many circumstances, mainly the revolutionary trend of his reforms, worked towards his dismissal. His humane principles and his tireless labour, nevertheless still stand as a memorial to him. Charles Dickens remarked in a personal letter to a friend, that Captain Maconochie was "the inventor of a very remarkable system indeed of Secondary Punishment: which I have no doubt will, in some modified form or other, become as the world grows better and more compassionate, very generally received." ¹

1 Letter from Charles Dickens to C.E. Cotterell, now in the Mitchell Library.

~~PART II~~
~~WESTERN AUSTRALIA~~

~~INTRODUCTION~~

In the second half of the nineteenth century, Australia developed into one of the most musical of lands - the people became "music mad." If this music was no longer so much the incomprehensible "barbaric" strains of the corroboree, or no longer the pathetic sentiments expressed to the accompaniment of clanking irons (a sound which metaphorically was never yet far from the colonial ego), it was superseded by other music of the voluminous, generous age which still has its force in Australia.

After 1851, that Annus Mirabilis, music began to pour into the country, together with the crowds of eager fortune-seekers. Music sounded more and more from all quarters of the countryside - from digger's camps, from drover's lonely posts, from isolated country towns, from settler's bark huts, and deafeningly, from the centres of settlement. There were songs, original and unoriginal; nigger minstrels and "nigger" minstrels, penetrating all strongholds with their sinuous and insidious strains; organ grinders perambulating their monotonous chant up and down, insistent, maddening, yet so touching in retrospect; German bands, blatant or musical according to their fortunes. Yet again, there were the Amateur Musicians, pervading all domains - taking doubtfully-tuned pianofortes to all parts of the country; tinkling out fantasias, waltzes, accompaniments for the ballad and the aria; singing frequently with great sentiment and feeling; sometimes performing on the violin or the flute. So many churches and institutions came into being with the help of small groups of musicians, who combined their social, moral, and artistic aspirations under the all-enveloping cloak of "Amateur." Then again, the groups that collected in a town, to unite as "Nigger" Minstrels, a Harmonic Society, a Glee Club, or a Church Choir, and the individuals who sent such a variety of sounds resounding through the streets, were too persistent to escape attention.

Deep-seated amid the very roots of the community there lurks a musical genius which only needs the sunshine of encouragement and prosperity to enable it to put forth shoots and blossom. Let those who have ventured thus to slander their fellow-colonists accompany me into a street not far from King William-street and see what I have seen and hear what I have heard, and then shame will suffuse the cheeks of traducers of their kind . . . A little way further down is an open space where was once a building, and a heap of bricks to which the mortar is adhering is its chief ornament. Here may be seen seated five boys, each of whom has come by appointment from one of the neighbouring houses. Three play on penny whistles and two on paraffin-tins. The latter are beaten with sticks, and are used as drums, and it is painful to notice the effort of the last rose of summer to bloom under the blows showered on the oblong tin boxes. One house boasts an asthmatic harmonium, which is used every week-night in preparation for psalmody and on Sundays in the practice of it. The family is large and the house small, and, even without visitors, the inmates can send Moody and Sankey's melodies resounding through Smith-street. . . . Within but some 200 yards there are three fiddles and five accordeons constantly at work, and most of the male adults march home from work to the sounds of their own concertinas, and when the evening meal is done sit in front of their doors and emit from the same instruments sounds sometimes jerky and sometimes prolonged. There is one man who thought to look down on his neighbours, and he plays the cornopean every night except Sundays,¹ from ten to twelve . . . but the greatest genius of all is the man who lives at the corner and plays the bombardon or bassoon. . . . Come then, Calummators (*sic*), and walk with me down Smith-street and hear the accordeons, concertinas, fiddles, and cornopean, encourage the budding geniuses who make vocal the paraffin-tin and the penny whistle, listen the shrieks that struggle with the piano, war in chorus to the accompaniment of the harmonium, and join the group of youthful ragamuffins who stand admiring the bassooner, and then confess you are a traducer and that there is much music in this city!²

Music shops were booming - crowded with all sorts of instruments, ready with the latest improved pianoforte, more than ready with the latest craze overseas - Jenny Lind songs, the waltz, the newest operatic furore, the latest triumph of opera bouffe. Who could help but have some sort of music in his home?

1 Cornopean was the name originally applied to the cornet-a-pistons.

2 Adelaide Observer, 27th March 1886, p42.

The crowning manifestations of the musical elements, however, were Opera and Oratorio. First into the country came prime donne worthy of lavish adoration, next came the entire trappings of Italian opera, to be followed by all the other operas which were enjoying their reign in Europe and England, to be followed in turn by dazzling opera bouffe and the comic opera of Gilbert and Sullivan. How audience and participants alike relished these performances, where ear and eye were tantalized alike.

This was also a Godly age, and here Oratorio was triumphant - here there was a special place in which the "Divine Art" held undoubted sway. The occasion of an Oratorio performance offered unparalleled opportunities for outward expression of musical belief in the Divine Creation of all things (for the scientific and analytic age had not yet touched this field of art). In the music of Handel were these elements of proclaimed belief, firm conviction, fused into one eloquent, undoubted whole, and in the Messiah to a miraculous extent. Was it any wonder that half the concerts given last century, sacred or secular, ended with the Hallelujah Chorus?

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In the following chapters, the history of music will first be traced in those states lying on the peripheries of the arc - Western Australia and Queensland; then, turning inwards, that of South Australia and New South Wales, until finally Victoria is reached, where, surrounded by the satellite gold-rush towns, lay Melbourne of the last century, resplendent in new-found wealth, "Queen City of the South."

PART II
WESTERN AUSTRALIA
CHAPTER I - 1829-1846.

I

Pianos on the beach - an odd phrase, perhaps, and yet one which will be familiar to anyone who has inquired into the history of Western Australia, and read how the early migrants to this state suffered some rude shocks in discovering the exigencies involved in becoming a settler on one of the most isolated corners of the southern continent.

Pianos on the beach - what a picture can be conjured up from these words - the hopeful families, complete with servants, tools of trade, farming implements, treasured pieces of family furniture, planted unceremoniously on the white, windswept beaches, surrounded by unfamiliar grey bushland peopled with aborigines - and containing absolutely none of the accustomed amenities of civilization.

Yet in this setting existed opportunities for proving individual enterprise - for there was no convict labour available to be set to work - and those families which possessed such qualities soon came to the fore, establishing themselves firmly in the pages of history. Such names as Shenton, Leake, Stone, Molloy, Bussell, Wittenoom, are familiar to Western Australians, particularly as many descendants of the early families are still living and working where their forebears lived and worked.

In musical matters, one can see that Western Australia is rich in the enterprise of individual amateurs. It is in this sphere, rather than that of large choral societies, visiting professional companies, or vast operatic ventures (for of these institutions there were very few), that the interest of musical development in Western Australia lies in the period to be discussed.

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II

Rather than hasten cursorily over the musical occupations of this first influx of ladies and gentlemen introduced so unceremoniously on to the beaches of Western Australia, a few interesting glimpses of domestic music making at the antipodes should be noticed. For if the lower orders were more used to hard physical labour, their superiors were better equipped mentally to face the loneliness of the bush, and in moments of leisure could find solace in reading, writing, painting, and music-making.

It is true that some of these pianos landed on the beach met with an untimely end. Captain Marshall Macdermott, an army officer who had retired after service in the Napoleonic wars and who landed with his musically gifted wife in 1830, described in a memoir printed long afterwards how "less fortunate predecessors at an earlier period" had to resort to tents, and their furniture, "including . . . grand pianos (some of them afterwards gutted to make cupboards, etc.) lay exposed to all weathers on the beach."

Mr and Mrs James Purkis, who arrived in February, 1830, landed on the open sea-beach between the modern North Fremantle and Cottesloe, and for nearly two months lived there in tents, which were surrounded by packing cases containing their furniture and provisions. The Purkis's little girl, then seven or eight, told her own daughter in later years that the settlers, although on a sandy, wind-swept beach, "managed to have some pleasure as they had a piano."¹

Mr. G.F. Moore, the author of "Western Australia for Me," did not bring a piano with him, and unfortunately his flute was broken on the passage out. This calamity, however, did not put an end to his musical activities. He claims that after he had sung "Western Australia for Me" at the Governor's ball, he dare not say that he christened the colony, "but certainly after the above song the name

1 Statement by Mrs Edward Shenton, based on the reminiscences of her mother, Mrs Purkis. Paper read to the W.A. Historical Society, Ap; 1926.

of Western Australia was adopted." Moore mentions music several times in his diary - "Here am I at Fremantle," he wrote on a June day in 1831, "after having spent the evening at the house of Mr Leake, in company with Mr and Mrs Macdermott, who have lately arrived; we had some airs sweetly played on the pianoforte by Mrs Macdermott, most of the music from Don Giovanni, which was a treat here."

Down in the south-west corner of Western Australia, another small group of pioneers was making its first impress upon the land of the karri and jarrah. Amongst the numerous members of the Bussell family who eventually came here, Bessie was the musician. Other members found relief after the toils of the day in writing Latin verse, in keeping diaries, and other such occupations, whilst Bessie opened her piano, often causing the others to join in when she played "We have lived and loved together" or "Old Oceas is Calm." As she wrote to cousin Capel in England, she did not find "that any of us enjoy the elegancies of life at all the less from turning our hand to anything in the course of the day, for when evening comes round and all our duties are over I open the piano with, I think, much more pleasure than I ever did in England, and all are ready to join in the chorus."

At Augusta, situated by the waters of the Blackwood River, the Turner family entertained themselves with a piano. Mrs Georgiana Molloy (remembered for her wonderful collections of Western Australian wild flowers, and equally wonderful descriptions of them) also settled at Augusta with her husband, Captain Molloy, then moved to the Vasse, near the Bussells, by which time she had had a piano sent to her from the Cape. Mrs Bussell described her first visit to Mrs Molloy (in 1839):

Mrs Molloy, whom I now met for the first time, was standing on the bank when we landed with her baby in her arms. Her complexion was very fair, and she had a quantity of fair hair. She was dressed in a dark blue print very plainly made. We walked up to the house together. In the parlour was a bright fire. Tea was ready, and on the table was a beautiful bunch of wild-flowers, for her garden was not in order and she could not be without flowers in her room. The little girls (Mrs Molloy's

daughters) were seated on each side of the fire on low seats. There was a small piano in the room on which Mrs Molloy played when tea was over, and we spent a pleasant evening.

Mrs Molloy herself provides us with a charming glimpse of the gentler side of Colonial life, in a letter to Captain Mangles, to whom she sent her collections of wild flowers, in England. Georgiana had just received some gifts from Captain Mangles for her family - a telescope for Captain Molloy, some maps ("It will be very interesting," said Georgiana, "to look over the maps you mention. Nothing can give so good an idea of the country we inhabit as a Map, and I feel so little familiar with our present situation as scarcely to know where we are,"), microscopes for Mrs Molloy, and a mouth organ for the children. Mrs Molloy replied:

The children will be quite delighted with the Mouth Organ. We are all passionately fond of Music. I have a little organ, or a sort of instrument like an Organ and Piano united. It is like a Work Table in appearance and being a wind instrument has the advantage of not getting out of tune. This the children often dance to, and at dear Augusta, I used to take it on the Grass plot and play till late by Moon light, the beautiful broad water of the Blackwood gliding by, the roar of the Bar, and ever and anon the wild scream of a flight of Swans going over to the Fresh Water Lakes. The air perfectly redolent with the powerful scent of Vergillia, Stocks, and Oenothera biennis, Clove Pinks and never fading Mignonette. We always used to have Tea outside. . . . 1

At Australind, farther north, settled the large Clifton family. The head of the house, Marshall Waller Clifton, played the guitar for many a jolly impromptu dance.² At first, the family's only written music was a large book of old French tunes, some printed, but many of them copied out beautifully by hand. Both the guitar and the volume

- 1 Quoted from "Portrait with Background, a Life of Georgiana Molloy" by Alexandra Hasluck, p201.
- 2 As related by his nieces to Mr Edmund Clifton, see "Music and the Stage in the Early Days," Part I, Vol I, Part VIII, 1930, W.A. Historical Society Journal and Proceedings.

of music are now in the possession of Mr and Mrs Edmund Clifton, of Perth.

From these and other references, we may well believe Nathaniel Ogle in his book (dated 1839) when, talking of the women of Western Australia, he says "the elegancies of life are sedulously cultivated by them, and constitute a distinct feature of their intercourse the same accomplishments which here (in England) add so great a charm to female society are made a part of education there, and music, drawing, etc, are matters of routine."

Although boasting only a small population,¹ it can be seen that music making in Western Australia was not entirely neglected. A few small articles in the early newspapers showed that this art was being established in much the same fashion as in the sister colonies. The Western Australian newspaper appeared in 1831, and after its demise, the Perth Gazette and Western Australian Journal, edited by Charles Macfaull until his death in 1846. In this latter journal Charles Gillingham advertised in September, 1833, that he would tune pianos for £6 6s per annum (frequent tuning of pianos was in these times a desideratum). In 1836, R. Reilly announced that he had commenced a school for the tuition of pupils on the flute.² Shortly after the infamous clash between natives and whites, known as the "Battle of Pinjarra," an advertisement in the Gazette announced: "Just Published, 'The Jackets of Green.' A new song, giving a brief account of the late encounter with the natives at Pinjarra. Copies to be had at the Fremantle Arms and Wheat Sheaf Tavern, Perth . . . also at the Cleidum Inn, Guildford."

In July, 1839, the first theatrical representation was given, by amateur "gentlemen and ladies at Perth." Being an amateur performance, little detailed information was recorded, but an overture and incidental music were played, and several songs and glees "were executed in a style which, for precision and accuracy, is deserving

1 The population of W.A. in 1849 was still below 4500.

2 Perth Gazette, January 1836.

of the highest commendation." This performance prompted several others of a similar nature.

Before recording the occasion of the first public concert in Perth, one item of particular interest should be noted. This was what must have been one of the earliest proposals to manufacture musical instruments from Australian materials.

Timber - The great difficulty which attends the introduction of the timber of this colony into England, is, that the wholesale timber-trade is in the hands of a few, who, to protect their own interests, exercise all their influence to prevent the introduction of a new article. In order to overcome this influence, some application should be made to our Home Correspondence Committee, to direct the attention of the public to the quality and utility of our timber. . . . Our mahoganies,¹ of which we are satisfied no fair specimens have yet reached home, deserve to command some notice. A proposal has been made, and we consider a very feasible one, to introduce the mahogany in a trade where the consumption is extensive - amongst the pianoforte and musical instrument manufacturers. The proposal is this: - a self-acting organ would cost about £200, the manufacturers would take payment one-half in cash and one-half in mahogany. By adopting this plan, two objects would be obtained - we would have a good instrument at a cheap rate, and our timber would have a chance of making its way into the market.

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III

Six years after the first theatrical representations, the first public performance of music was given in Perth, at the opening of St George's Church in January, 1845. Sacred music of a festive character was performed, including a chorus from the Messiah, "Lift up your heads;" Te Deum by Aldridge; Jubilate by Beatty; settings of Psalm 33, Verse I by Steffani and of Psalm 20 by Croft, and, for a grand finale, the Hallelujah Chorus. "The choir" must have consisted mainly of the musical members of the population who were of an adventurous nature, in order to accomplish the following astonishing feat: "The choir. . . was ably conducted and supported by a number of

1 i.e., Karri and jarrah.

amateur singers and instrumental performers. The style in which the various choruses, anthems, etc, were executed would not have been discreditable to practised professional aspirants. . . . The musical reader acquainted with the difficulties attendant upon the training of a band of choristers to execute Handel's music will no doubt be surprised that in the space of a week the whole was accomplished, and went off with the greatest precision."

This achievement gave impetus to the holding of the first actual public Concert of Sacred Music, announced to take place on May 7 of the same year. The money taken for admission was to be in aid of a fund for the purchase of an organ, or other suitable instrument, for St George's Church. Again, the performance was to take place in the church, and tickets of admission were three shillings, children half price; books of the concert, sixpence each. The inevitable indignant correspondent objected to the holding of a concert in church, to the lack of numbers in the choir, and to the lack of instrumentalists. Concerts should be given in the courthouse, he said, and the programme should consist of English songs and glees, "Which I have heard performed in the colony with an excellence which I have seldom heard surpassed in amateur society . . . for these we have voices and sufficient power." We cannot now tell how justified this correspondent was, but the programme should be recorded, for it ambitiously included music of the highest artistic quality and religious meaning to nineteenth century citizens - and it was all to be accomplished with the aid of one piano and one cornet, a small choir of amateurs, and an instrumental force of three pianists - Mrs and Miss Symmons and Mrs Leake, the last of whom played the accompaniments.

PART I.

Transcription from "The Mount of Olives" (piano duet)	Beethoven.
Vocal duet, "What holy calm now fills the sky"	Beethoven.
Recitative, air and chorus: "Comfort ye," "Ev'ry valley," "And the Glory" (Messiah)	Handel.
Duet, "Thou shalt show me the path of life"	Blake.
Air, "Let the bright seraphim" (Samson)	Handel.
Air and chorus, "Sound the loud timbrel"	Moore.
Terzetto, "Amplius lava me"	Sarti.
Chorus, "Zadok the Priest" (Coronation Anthem)	Handel.

PART II.

Pastoral Symphony (Messiah)	Handel.
Recitative and chorus: "There were shepherds," "Glory to God" (Messiah)	Handel.
Air: "Sound an Alarm" (Judas Maccabaeus)	Handel.
Quartet: Benedictus (Requiem)	Mozart.
Chorus from Te Deum	Graun.
Duet: "O lovely peace" (Judas Maccabaeus)	Handel.
Air and trio: "Father of mercy"	Fitzpatrick.
Air and chorus: "Great God" (Luther's Hymn). Recitative and air: "He was cut off," "But Thou didst not leave" (Messiah)	Handel.
Hallelujah Chorus (Messiah)	Handel.

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Naturally such an important occasion was much talked of, and so great was the novelty of the concert, that it was repeated four days later, at reduced prices of admission, in order that "our friends of the labouring class" might take their share of the enjoyment too.

According to the Gazette, the chorus was composed of only six ladies and gentlemen, but their evident success in performing such a programme has been recorded in both the Inquirer and the Gazette.

The critic of the Inquirer¹ commented:

The ladies and gentlemen who so kindly gave their services on the occasion, proved themselves to be fully equal to their self-imposed task, and indeed many of them would be heard with real pleasure by a much more critical and fastidious audience than our own. The choruses, too, were given with a strength and volume that surpassed our utmost expectation, and any deficiency in this respect (appreciable only to those who have listened to the mighty choirs assembled elsewhere on these occasions) was counterbalanced by the precision and regularity with which the several parts were taken up - a matter much more easily accomplished with 20 voices than with 500.

One other item in this performance should receive particular notice, because of the rarity of its appearance in any programme of the last century:

Next followed the magnificent "Benedictus" from Mozart's Requiem, very admirably sung by Mrs and Miss Symmons, Mr Schoales, and Mr Macfaull. To nine-tenths of the audience, this must have been entirely new, as, from the nature and subject of its composition, this requiem has been very rarely performed in England - at least in public, by professionals. We have had the pleasure of hearing THE ENTIRE REQUIEM twice in our lives, and we only regret that all our readers are not likely to experience the same happiness.²

The first secular concert was held in the same year, on 8th October 1845, in the courthouse. Money raised was to be devoted to the same purpose of gathering funds for an organ for St George's Church. The programme consisted mainly of well-known glees and songs, and was the first of several to be given in the next months in aid of the church organ funds. Before the second concert on January 9, 1846, the Inquirer reassured its readers with regard to the content of the programme, for

we know that many lovers of music absented themselves from attending the last concert, some fearing too scientific a selection, others doubting if anything good at all could be got up; but we trust that both these fears and doubts are now set at rest. The managers have shunned mere science,

1 Inquirer, 14th May 1845, pl.

2 The author of these grandiloquent words was probably Francis Lochee, at this time editor of the Inquirer.

and yet selected most classically, and with a variety most charming. It is their intention to pursue this plan in their second and subsequent performances; inserting no heavy music merely because it bears a grand name, and singing no trash merely because it is popular.¹

In July and October, 1846, and in February, 1847, three further concerts were given in aid of an organ for the Church, and as they were not, on the whole, well attended, the organ was eventually purchased with additional aid from a munificent supporter. "Are prices too high?" asked the Inquirer, (again, probably Francis Lochee) after the July concert, and brushed this suggestion acidly aside: "Scores of those who refuse to pay two or three shillings for a concert can always find five times the sum for a pot-house Hop. . . . the cultivation of a taste for fine music is not merely an evidence of civilisation . . . it is also, what is of far more importance, one of the surest means of elevating the minds of youth above low pleasures, and above the absorbing and degrading passion for money which is the crying sin and disgrace of colonies."

The final concert, given in February, 1847, was better attended, and the new instrument, probably a small organ or harmonium (we are not told exactly what it was), was heard for the first time during the selection of sacred music given on this occasion.

IV.

In 1846 there occurred in Perth an event of extraordinary interest - indeed, this event has been recorded many times in various historical studies. This was the concert given by Dom Rosendo Salvado, and it should be mentioned in any musical history as probably the first official one-man piano recital given in Australia, in fact the only one for many years to come.

1 Inquirer, 24th December 1845, p2.

The causes which brought about this concert were also unique. Dom Rosendo Salvado came out to Western Australia with a fellow priest of the Benedictine order in January, 1846, and together they set out with a small party to establish a mission to the natives at Batgi Batgi, five miles north of the present site of New Norcia. Extreme hardships were endured in the next three months, but Dom Salvado scorned to abandon the enterprise, and returned to Perth on foot (a journey of some hundred miles, which was accomplished in nine days) with only a native, Bigliagoro, for companion.

Bishop Brady of Perth was himself ill supplied with funds, and could not afford to give Salvado money for what appeared, anyway, to be a hopeless task. Dom Salvado therefore decided to utilize his musical talent by giving a piano recital. His magnetic personality, and the worthy nature of the cause, stirred the citizens of Perth so that help streamed in from all quarters - the Government Clerk granted the use of the Court House for the concert; the Anglican printer issued the tickets, programmes and advertisements gratis; the Rev. J.B. Wittenoom, the Anglican clergyman, lent his church candlesticks, while his vestry man attended to the lights. Mr Lionel Samson, a Jewish merchant, distributed the tickets of admission (£1 on this occasion), and from numerous pianos proffered for his use, Dom Salvado chose that of the Sisters of Mercy.

The occasion held all the charm of novelty, for up to this date less than half a dozen public concerts had been held in Perth, and this concert, or "Dell' Academia di Piano-Forte" as it was entitled, contained elements to attract beyond those merely of music.

On 21st May 1846, Dom Salvado appeared on the concert platform wearing his religious garb. "But oh," he wrote, "In what a singular apparel! My tunic, all in tatters, hardly reached to my knees; my once black trousers were now patched all over with cloth and thread of every sort and colour. My shoes had forgotten their soles in the bush so that my toes touched the ground. Add to this

a beard, which had been allowed to grow wild for three months; a face as black as that of a blackfellow, and hands like those of a blacksmith; and then you will form an exact idea of my outward appearance, which, in fact, was so queer that it excited laughter and pity at the same time." ¹

The actual musical content of the programme was brushed aside with the customary artlessness of the day. It would have been of interest, today, to know with what type of music a cultured priest of Spanish origin entertained his audience for three hours, with a humble pianoforte as his only aid. Did he, perhaps, discuss the merits of Sacred Music, illustrated by means of a few judiciously chosen piano transcriptions? Apparently not, for from the scanty information given, Dom Salvado chose to entertain his patrons with the best of the "Modern School" - selections from Bellini's opera Norma, with the addition of one Spanish song, and some improvisations of the piano - an art in which many nineteenth century musicians were quite at home.

With respect to Don Rosendo's capabilities, he is most undoubtedly a very fine performer, having a command over his instrument such as is only possessed by first-rate players. He has, besides, a most extraordinary natural talent for music, which enables him to improvise the most charming fugues,¹ whether upon some well known air, or upon some theme composed by himself on the instant; the latter being, in our opinion, by far the most effective part of his performances.³

Having delighted his audience, and made an agreeable monetary profit, Salvado set out on the difficult journey back to the mission, travelling more like a pedlar than a priest, taking with him the results of his enterprise - a cart drawn by a pair of oxen, and a load

- 1 Quoted in "New Norcia," by the Rev. Brother Bede Lazara, O.S.B., W.A. Historical Society Journal and Proceedings, Vol. I Part II, 1928.
- 2 The term fugues is probably used here in the sense of a fantasia constructed upon a short musical subject.
- 3 Inquirer, 27th May 1846, p3.

including five goats, a kangaroo dog, two chickens and a cat, his departure mourned by those who

regretted that Mr Salvado should resign himself to a bush life, where his eminent talent must be wasted; it is a serious loss to the community, and we seriously apprehend that his enthusiasm in the cause he has undertaken, will be ill requited. May it be otherwise, and restore to the civilized portion of this territory, the talent of so deserving, meritorious, and distinguished an assistant in the cause of harmony, whether with the blacks or whites.¹

1 The Perth Gazette and W.A. Journal, 23rd May, 1846, p2.

CHAPTER II, 1847 - 1869.

I.

St. George's Church was now in possession of its "instrument," and it seems that the incentive for amateur musicians to gather together and give public concerts had died. No doubt music-making in the home went on as before, but during the next few years music gained scarcely a mention in the public journals. Alfred Hawes Stone, however, was the keeper of a diary in which we have several glimpses into the musical past, for this man of law, an amateur flautist, found relaxation in musical evenings with his friends. His friend, the Rev. J.B. Wittenoom, the Colonial Chaplain, also struggled to form a little band with members of the newly formed Mechanics' Institute. When the first stone of the Mechanics' Institute building in Perth was laid by the Governor in May, 1852, the band played on the platform - but "the music was very unexciting," says Stone, "as it was selected by Wittenoom from his old-fashioned music, and does not suit the taste of the public. There was a set of handbells got up by Leonard which went very well. . . . Between each speech we played a tune and sometimes the bells struck up."

A month later the same band helped at an amateur concert arranged by the committee of the Mechanics' Institute to gain money for an instrument, music, etc, in order to assist the music class of the Institute. After the concert, which was well attended, the Gazette bestowed praise on items by strings, flutes and piano, and confidently predicted that "if similar pains are taken on future occasions we shall have an orchestra capable of executing much more difficult pieces than were attempted on Friday evening." Apart from the "Rosita Waltz," played on the cornet-a-piston, the only composition named by the Gazette was the overture to the comic opera La Dame Blanche (Boildieu),

played as a piano duet. The bell-ringers who had made their debut the previous month contributed popular airs.

A small music class was also formed at the Swan River Mechanics' Institute under the management of Mr Curtis, and in 1855 another was formed at Fremantle. The committee acknowledge help from the Colonial Chaplain and £5 from Mr G. Shenton towards an instrument for the music class. They pledged themselves "to use every exertion to establish classes for instruction in instrumental music, painting, sculpture and the fine arts, so soon as proper individuals present themselves as superintendents and suitable rooms are obtainable for the purpose." It was hoped that Western Australia would not lag behind the rest of the world "in these grand ornaments of the human mind. but we shall become a people noted for mental knowledge and the full exercise of those intellectual faculties with which our Maker has endowed us." The aspirations were grand, but achievements were not so, for four months later the music class still was in the stages of being formed.

By November, 1855, the Institute had become, said the Inquirer reprovingly, "little more than a mere book society . . . perhaps the strongest evidence of the decline of our Institute is the fact that the principal demand by the reading members is for . . . romances, novels and other light literature."

With regard to military bands, which in the other States were so often important during the early years in providing music for public functions, Western Australia was but fitfully provided. A Mr Caldwell formed one at the Swan River Mechanics' Institute in 1854, and a Pensioner's Band was formed by the citizens, which played at Fremantle three evenings a week on the Gaol Hill. This band helped at other events, including some amateur theatricals given in Perth. In April, 1856, the Sappers and Miners (a unit of the Royal Engineers, stationed in the colony) received from England "a good supply of musical instruments." This band was fairly constant in its public services, and the company also ran an amateur dramatic corps. A Town

Band was formed after some delays, for "It seems there is no lack of performers, but there is a lack of tools. Upon receipt from England of the instruments a band will be organised and periodical performances will take place in some locality adapted for a promenade . . . perhaps the jetty, perhaps the public garden."¹ In 1859 a more enduring ensemble was established - the brass band in connection with the Mechanics' Institute, under the leadership of Mr Richard Pether. Thereafter, advertisements of lectures to be given at the Institute habitually included a line stating that "the Brass Band will be in attendance," and occasionally the paper's reporter would remark that the band "performed with its usual ability."

Amateur music-making, however, was the chief feature in Perth during the 1850's. The music at St George's Church was continued mainly through amateur efforts - with varying forces in the choir, and people to play the new "instrument," with sometimes the addition of flute and violin. The amateurs practised their sacred music not only in church, but in the home. Francis Lochee (the originator and editor of the Inquirer until 1846, after which time he devoted himself to the services of the Western Australian Bank, and continued as manager of that institution for forty-two years until his retirement in 1888) was another of the versatile people in Perth. Lochee had travelled extensively in Europe, visiting the Art Galleries of France and Italy. He had a good knowledge of French, Italian, Latin and Greek. It is said that the progress of his son Alfred in Classics was much accelerated by his father constantly conversing with him in almost any language. His home became the gathering place of music-lovers - he himself had an excellent tenor voice.²

Mrs Shenton (daughter of Francis Lochee) remembered that "every

1 Inquirer, March, 1857.

2 From "Francis Lochee, a Versatile Pioneer," by Canon A. Burton. Journal and Proceedings - W.A. Hist. Society, Vol. 2, 1939.

night it was like a concert," and as a child she often crept out of bed to listen at the top of the stairs, in the old Western Australian Bank, to the music below.¹ This party of people was fond of singing glees - they are referred to in another article by Mrs Shenton as a glee club. The members included Mr and Mrs Symonds, Mrs Travers, and Mr Lochee; a second group consisted of Mr William Clifton, Mr Dyett, Mr Lochee and Mr G. Hampton, and there was a further "double quartette" which included Mr Compton (tenor), Mr Edward Stone, Mr Tarleton (bass), Mrs Curtis (soprano), Miss Emma Stone and Miss Lochee.

II.

Even although convict transportation and labour was introduced into Western Australia in 1850, to provide an émpetus to lagging development in the country, the public musical field was rather barren during the interval between the first public concerts in 1845-47, and the appearance of a wardy, but thoughtful letter in the Inquirer, 4th April 1860. One John Smith took upon himself to voice his thoughts and those of his fellow brethren:

SIR,

I am minded to address you respecting an acknowledged want in this colony - that of public amusement.

We have few or no amusements for the people, not because the place is small and the population scanty, but because we prefer to stroll about the town and yawn, and talk about the dullness of the times rather than make amusement. . . . As it is, our buoyancy evaporates in tea-meetings and bazaars, where we become lively under the influence of weak tea and the vapid speeches of flatulent orators, or we become exhilarated under the exciting task of spending money upon articles which are neither useful nor ornamental, and are thrice as costly as those which are both one or the other. If we wish to combine instruction with amusement, then the Mechanics' Hall opens its portals for our reception, and a brass band, and no less brazen lecturer, satisfy our yearnings for merriment, if not our cravings for enlightenment.

1 "Music and the Stage in the Early Days," by Edmund Clifton, W.A. Hist. Society Journal, Vol. I, Pt. VIII, 1930.

I do not wish to depreciate these amusements, or substitutes for amusement. They are very good in their way, but not universally acceptable. . . .

What other amusements have we? We have no musical treats as in former days; no concerts, instrumental or vocal. And why not? I cannot walk the streets without hearing the jingle of some musical instrument. Judging from the ready sale of such articles, either a musical taste exists or there is a desire to encourage it. Why not have occasional musical entertainments? We would most of us gladly pay freely to hear some thing better than "Oh, Susannah!" or any other nymph invoked by Ethiopean jongleurs. Bazaars are easily "got up," cannot concerts be as easily produced? Are we to be tied down to tea-meetings and fancy fairs? We want amusement and must have it, and I hope our good citizens will no longer suffer themselves to be bound down by the sombre gaiety and solemn hilarity of those who have as yet been the master of our revels.

I do not much care what the sport is, so long as it is innocent. Let us have cricket, let us have racing, rifle clubs, archery meetings, foot-ball, any thing, in fact, which will enable both sexes of all classes, either as spectators or performers, to enjoy cheering and guileless intervals between the periods of necessary application, sweet interludes to relieve the stern melodrama of our every-day life.

Let us, however, look in at some of these tea-meetings, and groups of amateurs earnestly invoking the Moral Elevation to be reaped from the singing of Sacred Music.

One such group was conducted by Mr Mitchell, who had opened, in 1865, one of the first musical warehouses in Perth. In another quarter Mr Bullen, of Perth, was introducing the great merits of the Tonic Sol-fa system of singing to a youthful class of performers, and to their elders at a Mechanics' Institute lecture in October, 1861 - ably helped with examples from his young pupils.

In Fremantle, Messrs Tester, Burgess, Masters and Martinson invoked the social benefits of music-making in a series of concerts for the "Working Man's Association," with "but one aim and one object in view, to disperse party feelings and prejudices in a young colony like Western Australia, by stimulating the members of the Association to brotherly unity and concord."

Amateur endeavours culminated in June, 1867, in the appearance of a Perth Choral Society. The Choral Society Musical Soiree was held on 19th June 1867, under the auspices of the Church of England Bushman's Library Society in the large room of the Mechanics' Institute, Perth, in aid of the funds of the above institution. A String Band, under the direction of Mr Dean, also lent its valuable aid. A description of the concert, which follows, shows that the titles of "Choral Society" and "Philharmonic Society" were often used in this period to dignify groups who did little more than produce the popular ballads and glees of the day, with an instrumental flavouring provided by a favourite Rossini overture from the "Orchestra."

The Band of the lately organised Philharmonic Society, under the able leadership of Mr Dean, deserves a high eonium for the excellent manner in which they performed the part allotted to them in the evening's entertainments. In the British Navy Galop and the "Nightingale Varsonian" they exceeded our most sanguine expectations, and shewed that we may yet look forward to some of the most exquisite music which could delight the ear of an audience. It is hard to select amongst a number of ladies and gentlemen who had evidently spared no pains to perfect themselves in their respective parts, those who surpassed others, and if we particularise some, it is with no intentions of disparaging the rest, for all did well and if not to the full extent of their powers, it must be borne in mind that there is a great difference in the undaunted nonchalance of professional singers and the natural bashfulness of amateurs, unaccustomed to the cynosure of some hundreds of admiring eyes. With this reservation, we must say that Mrs Curtis held a place from which it was impossible to remove attention; through all the choruses, the trio "Winds gently whisper" a quintett "Blow gently gales" and finally in "God Save the Queen," her sweet voice was easily distinguished from all others.¹

The Philharmonic Band helped with the performance of some Amateur Theatricals later in the same year. At Christmas the Society once more came before the critical eyes of the public, but managed to gain their warmest support and encouragement for future efforts.

1 Inquirer, 26th June 1867, p3.

In 1869 a Congregational Choral Society also came into being, and at a public concert by this society given in Fremantle on May 19, Mr S.T. Mitchell put his audience to the supreme test by playing the "Hallelujah Chorus" as a solo on the harmonium.

III

In Perth there were few visiting artists before 1870, Mr Charles Steele, of the Christy's Minstrels, had received a royal welcome in 1866.

The entertainment consisted chiefly of vocal and instrumental music, of the execution of which it is impossible to speak too highly - in fact, we feel justified in saying it has never been equalled in this colony, and the lovers of music, have, we think, rarely witnessed a more successful treat. Mr Steele's performance both on the violoncello and the pianoforte, as well as his singing, were brought out in a masterly manner, and would bear comparison with the professional labours of many musicians in any part of the world. The first piece on the programme was the solo, "Home, Sweet Home," on the pianoforte, followed by the "Song of Songs," "Ship on Fire," "Hold Your Horses," "Just before the Battle, Mother," and several Comic songs, etc. . . .

Mr Steele also gratified the citizens of Fremantle, Guildford, Geraldton, and Champion Bay with his performances.

Signor Raffalle Abecco was another of the small number who ventured to the wilds of Perth in these years. His entertainments (given towards the end of 1869), were styled Popular Ballad Concerts, consisting of English, Irish, and American Ballads, and Harp Solos. The Signor himself was entitled "The Celebrated Tenor Vocalist and Harpist." Like his predecessor, Signor Abecco extended his tour beyond Perth to Fremantle, Guildford, York, Newcastle and Northam.

The above people, and a few others, make the sum total of visiting artists. During these stirring times, Perth was wholly without those flamboyant concert tours and opera seasons with which the Eastern cities were bombarded. Even Prince Alfred, the Duke of Edinburgh, passed them by on his first triumphal tour of the Southern Hemisphere, leaving their hopeful decorations to wither in the summer sun.

I.

"The Antipodes of Art."

Under this forbidding heading, there appeared in the Inquirer¹ a letter from one "Diogenes" to whom Perth was evidently no artistic paradise, by European standards.

Oh! Shades of Michael Angelo, Wren, Pugin, and Company, visit not this benighted land, or your rest will be disturbed for ever. . . . What have we to be proud of in our domestic architecture? For instance, in the shop-fronts of Padbury's or Wilson's, or in the old packing-case tenements of fungoid growth all over the place. Where is Sculpture represented? Actually nowhere - not even in a plaster image of Napoleon. If some rash speculator introduced the Venus di Medici, or Herain Power's Greek Slave, it is very probable that the sensitive feelings of an innocent and patriarchal community would be so shocked that such producers of pure Art would be taken up for indecent exposure. Where are your ornamental fountains and lamp-posts, your landscape gardening, your furniture, your carpets, your wall-paper, your cookery and drinks, your costume, your tastes? - all antideluvian, all so characteristic of the Antipodes of Art! . . .

Art represents prosperity that we cannot boast of. We are satisfied if we can keep body and soul together; we are content to plod in the way our forefathers trod, to live and die a mechanical heap of flesh and bones. To appreciate Art we must receive a certain amount of mental culture, and that at present is beyond the reach of nine-tenths of the population. Private attempts to elevate the public tone have ended in failure, even in music, where we see nigger songs preferred to operatic selections; and any attempt that drawn upon the purse is the same. . . .

If, however, different standards could be used to judge musical developments in Perth, that is to say, to judge them as taking place in a small community where material considerations must have had an overwhelming importance, and therefore where indifference to musical

1 Inquirer, 9th May 1877, p3.

endeavours of a higher nature must have been a prohibiting factor, they do not appear in such a dim light as that created by the author of the above effusion.

After 1870, in fact, a slow but steady development ensued, which was of substantial benefit to the younger generations, for during this period, 1870 - 1888, several societies of a lasting nature were established.

The first, and one of the most prominent, of these societies, was the group of amateurs styling themselves "The Minstrels of the West." The first concert was given in June, 1869, and when the convict-built Town Hall was opened a year later, they gave successive concerts in this place, spread out over a number of years. At first, as the name implied, the programmes consisted largely of negro melodies, with the traditional banjo and the bones as accompaniment. It was noticeable that with successive concerts, a larger proportion of more serious music was introduced by the "pale-faced brethren." At a concert in October, 1872, for example, solos on the pianoforte were given by Mrs Gull and Mr Frank Wittenoom, on the flute by Mr Brooking and Mr Porter, the violoncello by Mr Pether, and violin by Messrs B. Mason and Robert Ker which "relieved the audience of a feeling of monotony which is generally the case in performances of the negro kind."

Enough money was raised by these concerts (which were extremely popular with Perth citizens), to provide a new Erard grand piano for the Town Hall, which magnificent instrument was heard for the first time at the fourth concert, given in June, 1873. The programme consisted of vocal and instrumental selections from the works of Verdi, Rossini, Macfarren, Benedict and Bishop in the first half, and items from the "Dusky Minstrels" in the second. When the concert was repeated a few days later, Bishop Salvado appeared and played a fantasia from memory, "which was listened to for fifteen or twenty minutes with an earnest attention that could only arise from a 'real

love of harmony in its purest aspect' . . . and the way in which his lordship's digits chased each other down the key-board, and, as they chased, drew forth a flood of melody, now grave, now gay, now lively, now severe, was astonishing . . . " ¹

By the sixth concert, the Minstrel programme had become "a judicious selection of the choral compositions of Handel, Haydn, Donizetti, Verdi, and Benedict . . . and a fair sprinkling of secular music." The list of instrumentalists showed that the same core of amateurs was still the driving force, musically - Mrs E.S. James, pianoforte; Mr E.C. Dean, cornet; Mr E.S. Porter, flute; Mr R.C. Clifton, Mr R. Ker and Mr P. Brady, violins; and Mr Pether, violoncello. At the eighth concert (29th October 1875), Mrs James and Mr Clifton even dared to introduce scientific strains of an "Adagio (Beethoven)," duet for Violin and Piano - safely surrounded by the familiar solos and choruses from the "Messiah," glees by Bishop, and "The Harp that Once Through Tara's Halls."

II.

From the Minstrels of the West Society developed the Perth Musical Union, which gave its first concert in December, 1882. A very important event had taken place in Perth a short while before, namely, the Perth International Exhibition. The Exhibition lasted from 21st November, 1881, to 6th January, 1882, and was the greatest community achievement since the foundation of the colony. The presence of the Austrian Band under the leadership of Herr Braun, at the Exhibition, proved a very stimulating musical experience. Such a large influx of visiting musicians had never before been heard in Perth. A series of concerts was given in the Town Hall, and at the opening of the Exhibition they took part in the performance of a

locally composed cantata, the words by F.E. Hart, the music by S.P. Beedham. The composition consisted of eight parts -

- i) Opening Chorus,
- ii) Solo, and Chorus of Shepherds (Solo sung by Mr Onslow, a Perth Amateur),
- iii) Chorus of Pearl Divers,
- iv) Song of the Pearl (sung by Mrs Leonard Clifton, another member of the musical Clifton family, formerly Miss Leake),
- v) Chorus of Nations,
- vi) Processional March,
- vii) Prayer,
- viii)Finale.

The words were suitably stirring, as befitted such an occasion as the opening of the Perth International Exhibition:

Land of the Swan! exultant rise
 To hail this happy morn,
 And greet the glorious emprise,
 Of future fame the dawn!
 To Art and Industry bestow
 Their fitting meed of praise,
 With ardent emulation glow,
 And songs of gladness raise!
 Awake thee from thy slumbers deep,
 And fame and fortune strive to reap!

Full many a mile thy forests wave,
 Thy Northern pastures teem,
 And pearls lie hid in ocean caves,
 With soft and lambent gleam.
 Thine ores concealed, may yet be found,
 To bring thee boundless wealth;
 Then let thy praises loud resound,
 Thou land of peace and health!
 Awake thee from thy slumbers deep
 And fame and fortune strive to reap.

It is worthy of note that this, the first really notable work composed in Western Australia, was commissioned for the Perth International Exhibition of 1881-82, whilst for the Jubilee of the Colony in 1929, an even more memorable occasion, no similar musical work was commissioned.

During the course of the Exhibition many more concerts were given, amongst which were some by the Minstrels of the West. The Austrian Band departed early in 1882, after a series of Farewell Concerts

in the Public Gardens. The sight of the good band performing in the cool of the evening, in a setting hung with Chinese lanterns, caused many minds to revert forcibly to pleasures of outdoor music in the older, more cultured cities of Europe.

The Perth Musical Union made its appearance in 1882 under the patronage of the Governor, Sir William Robinson (now enjoying his second term of office in Western Australia), and under the conductorship of George Spencer Compton. The programme of the first concert consisted of Glees, Part Songs, some instrumental solos (including a rather more "classical" item than usual - the Minuetto from Schubert's Pianoforte Sonata in E flat), and a Song and Chorus "Unfurl the Flag," from the pen of Sir William himself. Naturally the inclusion of an item from such a distinguished composer was one of the chief attractions, but the West Australian critic was not too much in awe of the composer to comment afterwards that "so far as could be judged from the manner in which the song was rendered on Friday the air of this 'patriotic song' would seem to be what is commonly called 'stirring' and 'catching,' though not very original. But we can well imagine that, sung by professionals, with a crispness and dramatic force which amateurs seldom succeed in attaining, some striking effects might be obtained with it." ¹

The second concert was given a year later, under the conductorship of Mr Curtis. Afterwards an unusually lengthy critique appeared, in which a performance of the Beethoven Sonata in E flat (No. 18), was considered in much more detail than was customary for such an advanced kind of work. It was probably the first complete performance of a Beethoven Sonata in Perth, and it is evident from the following words that not all members of the audience were as alive to the beauties of Beethoven as the writer, for the sonata

1 West Australian, 26th December 1882, p3.

suffered greatly from a mistake, into which some of the audience appeared to fall that at this point the concert was to be interrupted in favour of a conversazione. It was played with much taste and feeling, though requiring more sinew in the wrist than usually falls to the lot of a lady's arm. But, under any circumstances, such a work is enjoyable. The way in which the leading motive suggests itself again and again in the first movement, peeping out as it were and at once retreating, until after the tranquil and almost somnolent beauty of the minuet and trio it suddenly bursts out fully matured in one of the strangest and withal most musical of fancies, is truly worthy of a Beethoven. The almost riotous character of the concluding Presto has won for it the rather irreverent name of the "Galloping Horses," though the "pace" suggests more of a canter than a gallop. 1

The Society became successively more and more daring in its undertakings. The concert given in December, 1885, in St George's Hall, was memorable for the "overture - by Mrs Onslow, Miss Hensman, Messrs Hensman, Brooking, Pether, and R.C. Clifton, (which) excited loud applause and was well deserving of it, for seldom if ever before had a Perth audience the privilege afforded of hearing one of Haydn's symphonies so exquisitely rendered." The Messiah was performed twice in 1886, and when Acis and Galatea was presented in October, 1887, with Mr Hensman as conductor, the able voice of the Chief Justice (Sir Alexander Onslow) was heard in "I rage! I melt! I burn!" and "Oh, ruddier than the cherry." Soon after, in February, 1888, the difficult medium of the string quartet was attempted - "two quartets for stringed instruments were played, by Messrs Hensman, Clifton, Pether, and Miss K. Campbell, and these were no doubt the gems of the evening." 2 In May of the same year, The Creation was performed, and in July, Mendelssohn's Athalie, followed at a later date by the Messiah.

Athalie, perhaps, represented the high watermark of the Musical Union's achievements during these years. The critic of the Inquirer bestowed full honours upon the performance -

2 Inquirer, 1st February 1888, p3.

a magnificent musical success. This may appear to some, who are ignorant of the difficulties which attend the production in its entirety of a work of this kind, to be strong praise. But those who know what it is to get together an orchestra, chorus, solo singers and a reader capable of doing justice to the complicated, difficult, and dramatic music of Mendelssohn will, we think, fully agree with out opinion.

To begin with the orchestra. The conductor has at last succeeded in the formation of a small but efficient, and well balanced body of instrumentalists. It contains players in all three of the divisions, strings, wood, and brass, and assisted by the piano, a necessary adjunct in music scored by the composer for a large and complete orchestra, it produces a body of tone well balanced and sufficient for both the accompaniment of the solo voices and for the support of the chorus. . . .

As to the chorus . . . There was a fullness of tone, a vigour of attack and a constant attention to light and shade, so essential in this dramatic music, which showed clearly that the work had been studied well and carefully.¹

In 1887 appeared the Fremantle Orchestral Society, an important indication of the growing maturity of musical thought in Western Australia. This society formed a solid background of orchestral training and experience for young instrumentalists in Perth and Fremantle, and it was from this nucleus, eventually, that players for the State Symphony Orchestra of Western Australia were taken.

Although the first performances were given at the opening of the Fremantle Town Hall in June, 1887, Queen Victoria's Jubilee year, when this band supplied dance music, the appearance of the Society as such took place at a promenade concert in September, 1887. "The first Complete String Band ever heard in the Colony, excepting the Austrian Band," was conducted by Cecil Leonard Clifton, who had fourteen members under his baton (four ladies and ten gentlemen): H. Clough (leader), R.C. Clifton, A. McCallum, J.H. Hardman, G.F. Payne, H.S. Whitfield, Miss Josephson, violins; Miss Keturah Campbell, viola; F. Easton, violoncello; F.J. Imray, double-bass; F. Holman, flute; C.L. Clifton,

1 Inquirer, 25th July 1888, p2.

J. Beswick, cornets; Mrs Clifton, pianoforte.

The first concert music performed was of a light nature - waltzes, galops, and selections from opera bouffe. The members met once a week for practice in the Fremantle branch of the Western Australian Bank, of which Mr Clifton was the Manager. Every encouragement was held out to those who wished to join, especially clarionet, horn, trombone players, or drummers. Over the years, these gaps in the orchestral department were gradually filled, but at first such instruments and players were a rarity. The promenade concerts of this society became a regular feature in the lives of many citizens, who were now provided with entertainments of a nature far more varied than in the time, not so distant, when there were only "tea-fights, bazaars, and an occasional amateur theatrical performance of the tamest possible description."

III.

Perth was far removed from the centres of activity in Grand Opera. Charles Compton brought his small Hyperion Opera Troupe to the colony in 1881, when some of the popular opera bouffe were presented, including Pinafore, for the first time as stage performances. A much fuller company, consisting of twenty-six Opera Bouffe Artists, was brought over by H. Stanley in 1885, with a repertoire comprising The Pirates of Penzance, H.M.S. Pinafore, Les Cloches de Corneville, Tambour Major, Patience, Iolanthe, La Mascotte, "and other novelties," the most magnificent spectacle yet seen in Western Australia. The inhabitants of Perth and other towns visited by the Stanley Opera Troupe were so roused by the delights of opera bouffe, that a farewell was composed for their edification:

Long may recollection aid us
To recall afresh to mind,
All Your graces and your faces
When you've left us far behind.
In after years, when this fair City
Has opera houses filled each night,
We will "think of those who started
To afford us such delight."

It is not possible to list all the musical activities which took place from day to day in and around Perth, but in the later years, in particular these were numerous, for most families possessed a piano, or some smaller musical instrument; small musical groups and bands were being formed in country centres; Services of Song were adopted by many amateur groups; Matthew Burnett, the much travelled advocate of the Temperance Movement, in the 1880's fostered regular entertainments in small towns, where amateurs played, sang, or recited, in surroundings other than the nearest grog-house; regular performances were given during the summer months in Perth by the Military Rifles Volunteer (M.V.R.) Band, under the conductorship of T. Bryan, and various series of concerts were attempted from time to time, for the Working Men's Association and similar worthy causes.

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IV.

A statement was made earlier in this section, that "Western Australia is rich in the enterprise of individual amateurs," amongst whom have been mentioned Francis Lockee, Bishop Salvado (who eventually succeeded in establishing his famous monastery at New Norcia), members of families, and, in particular, those of the Clifton family. All of them found time for music in addition to their professional avocations, but one of the most outstanding examples was provided by Robert Cecil Clifton, grandson of Marshall Waller Clifton who settled at Australind in 1840, and cousin of Charles Leonard Clifton (Director and originator of the Fremantle Bank, and originator of the Fremantle Orchestral Society).

That Robert Cecil Clifton did not make music the chief aim and object of his life was probably due to the view, still prevalent, that music was not a substantial or respectable career for gentlemen.

Robert Clifton was brought up in the bush near the little town of Bunbury, and at an early age happened to listen for the first time to violin music rendered by a travelling performer. He was taken with the instrument, cursorily examined it, and proceeded forthwith to make one for himself out of material supplied by a deal packing-case - not only succeeding admirably in his attempt, but acquiring also great proficiency with the bow.¹ Although retaining from then on a keen interest in anything musical, he began his career by entering the Government service, eventually rising to the position of Chief Clerk in the Department of Lands, in which position he was regarded with the utmost respect. From his diaries, and a short account of his life, however, some idea can be gained of the amount of activities which were carried on in addition to those of pecuniary necessity.²

At one period of his life Clifton worked "in the Customs at Fremantle and was building an organ, giving lessons at Miss Cowman's School and was organist, and choir-master at St John's Church," and again, "for many years almost every violin and, in fact, almost every other musical instrument in Perth or Fremantle that had anything wrong with it was brought to me to set right." He was much in request as a violinist in Perth or Fremantle, and records that he was "Made an absurd lot of, and it is little wonder if at times I did suffer somewhat from 'swelled head,' which, though not aware of it myself, I suppose I must have done . . . " His diaries show that hardly a day passed without some musical activity, either in studying harmony, practising the violin or harmonium, copying music (an all too necessary evil for musicians), teaching, conducting choirs, and performing at concerts and evening parties, all of which allowed but few hours for sleep.

1 Taken from information in Vol. VI, No.29 of the Victorian Express.
 2 Information from "A Brief History of the Life of R.C. Clifton, compiled by himself from old letters, etc, and sent to his sister, Laura, and from the diaries of R.C. Clifton, both now in the possession of Edmund Clifton, Perth.

The occupation in which he was most interested, however, and the one for which he received more commendation than any other, was that of organ building. In this art he reached standards of professional excellence, as a description of the organ built for St John's Church, Fremantle, will illustrate:

The whole of the wood work, including 338 pipes, having been made by his hands from timber imported through Messrs J.W. Bateman, from Melbourne. The metal pipe work, and some small portion of the interior fittings, were obtained from Hill and Son, of York Road organ works, London. The instrument consists of great, swell, and pedal organs of usual compass The case is made of cedar and oregon pine, with mouldings in jarrah, and carving and fretwork in karri-pine. The dimensions of each front are 9'6" on the ground, increasing by an overhang at the impost to 11'6", and the height to top of posts is 17'. The whole of the metal pipes, except those forming portions of the case, are of spotted metal, of good substance and perfect finish, and the interior woodwork is all varnished, or coloured, to protect it from the effects of change of temperature.¹

The following is a list of the organs built by Clifton.

First organ commenced December 1875, completed October 1878.

Resided in turn in the old St John's Church, Fremantle, then the new St John's till 1884, then in St Matthew's, Guildford, finally sold to the Presbyterian Church, Claremont, where it now is.

Johnston Memorial Organ Fremantle. Commenced July 1879, completed September 1880. Transferred to Congregational Church Bunbury in 1929.

St John's Organ Fremantle. Commenced November 27th, 1882, completed 14th May 1884. In June 1913 it was over-hauled and reconstructed by Dodd and Co.

St Andrew's Church organ. Commenced September 1885, completed June 1886. The new organ was built in 1906 but the same little organ did duty there till December 1924, when the Presbyterians bought a new organ, and after the old one was overhauled by Mr Dodd, it was sold to St John's Cathedral, Kalgoorlie, and is still there.

1 West Australian, 13th May 1884, p5.

"231" Organ. Commenced July 1898, completed May 1908.

Until 1902, when Dodd and Company arrived in Perth, Clifton did all the tuning and repairs to the organs in Perth and Fremantle.

A contemporary newspaper¹ provides a good estimate of the labours of this amateur musician:

That a young man born and brought up in the colony, should, without experience, special training or assistance, but simply by dint of his genius, construct and perfect one of the most complicated, intricate and difficult of musical instruments, an Organ - as complete and with as perfect finish as could be turned out in any of the large organ building establishments in the world is more than surprising, it is wonderful, marvellous. Listening to the splendid tones of the latest and largest instrument built by this gifted and modest young West Australian, at the opening service on Thursday evening last at Fremantle, it seemed incredible, that the magnificent instrument which was filling the building with such a volume of harmonies, was the work of one man, a diligent clerk in a Government office, and that he had accomplished all in the few spare hours left to him each day, after the regular and wearisome routine toll of his office duties.

1 Fremantle Herald, 17th May 1881.

PART III
QUEENSLAND
CHAPTER I.

Western Australia occupies a particular place in musical history by reason of the achievements of her amateur musicians, and Queensland also has acquired a particular place by reason of accomplishments in the field of choral music. That tradition of choral achievement in Queensland can be traced from the latter half of the nineteenth century onwards, when the first small societies emerged tentatively amongst the fluctuating population of the north.

A position of honour should be reserved in Queensland musical history for R.T. Jefferies, a musician who made all things possible amidst the colonial ebb and flow of fortune; one who sought to encourage a love and desire for music more enduring than nigger minstrelsy, or the ornate pianoforte fancies so prevalent amongst polite society of the day, and who exerted the whole force of his strong personality to build up a flourishing choral society. It would not be too much to assert that the foundations of Queensland's choral tradition are the result of the powerful stimulus exerted by this musician.

A convenient division then follows, in which to discuss music in Queensland; first, the period before Jefferies' arrival, from 1824 to 1871, and secondly, the years from 1872 to 1888, during which time Jefferies was the most important musical figure in Queensland.

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I

1842 - 1871.

ULTIMA THULE . . .

No-one need doubt that even in the early days of convict settlement at Moreton Bay, which commenced in 1824, strains of European music floated through the northern air. The singing of his homeland airs provided a small consolation for the convict's lot; he often, as

we can see from the few papers which have been handed down, made up appropriate words to fit familiar tunes, of the type of which "Moreton Bay" is an example:

One Sunday morning as I went walking, by Brisbane waters
I chanced to stray;
I heard a prisoner his fate bewailing, as on the sunny
river bank he lay:-

'I am a native of Erin's island and banished now from
my native shore;

They tore me from my aged parents and from the maiden
whom I do adore.

'I've been a prisoner at Port Macquarie, at Norfolk
Island and Emu Plains,

At Castle Hill and cursed Toongabbie, at all those
settlements I've worked in chains;
But of all places of condemnation and penal stations
of New South Wales,

To Moreton Bay I have found no equal; excessive
tyranny each day prevails.

'For three long years I was beastly treated, and heavy
irons on my legs I wore;

My back with flogging is lacerated and often painted
with my crimson gore.

And many a man from downright starvation lies mouldering
now underneath the clay;

And Captain Logan he had us mangled at the triangles
of Morton Bay.

'Like the Egyptians and ancient Hebrews we were
oppressed under Logan's yoke,

Till a native black lying there in ambush did give
our tyrant his mortal stroke.

My fellow prisoners, be exhilarated that all such
monsters such a death may find!

And when from bondage we are extricated our former
sufferings shall fade from mind.'

The northern country, then included in New South Wales territories, was not thrown open for free settlement until 1842. Independence was granted in 1859, making Queensland the youngest of all the states (apart from the Northern Territory). From an early date, however, musical references can be found in the Moreton Bay Courier, the forerunner of the Brisbane Courier. An Ipswich correspondent, for example, reported in 1850 that

the rage is increasing for the Jenny Lind song, a part of which is "you are going far away, far away, from my poor Janette;" but as I have no music in my soul (although I hardly think I am fit for treasons, stratagems, and spoils), I have generally to make a bolt for it, although it is but avoiding Scylla to fall into Charbdis, for in every corner will be found some singing, some whistling, some humming, and some even speaking, the words of the favourite song of the Swedish nightingale.¹

Quite a few of the more adventurous entertainers appeared for short periods in the north and minstrel troupes from early times introduced the delights of the banjo and the bones. Some musicians, perhaps enticed hither by the warmer climate, settled in Brisbane or nearby centres and formed small musical societies which, although pursuing a precarious course, were welcomed as offering the "substitution of a pleasing and healthful accomplishment for the injurious qualities that have hitherto been largely cultivated amongst the working classes."² Then again, no small influence was felt from the influx of German migrants (sponsored by Dr Lang) who, in customary fashion, established small Glee Clubs, Liedertafels, or Turn-Vereins, which pursued a pleasant, if somewhat secluded, career. Music was one of their most natural forms of expression, as an early report in the Moreton Bay Courier recorded:

about sixty or seventy immigrants by the Peter Godeffroy" (for the number does not appear to be accurately known) arrived in the brig "Reiherstieg," under engagements, and most of them have been forwarded to their employers. The men are fair enough samples of the produce of Holland and Germany, and enlivened the south part of the town during their stay, by practising some of their national airs and choruses.³

One of the first attempts to form a musical society was recorded in 1851, when it was contemplated by some residents in Brisbane favourable to the cultivation of the science of music, "as an innocent and agreeable mode of promoting good feeling, and of assisting in training

1 Moreton Bay Courier, 4th April 1850, p4.

2 Moreton Bay Courier, 26th January 1850, p3.

3 Moreton Bay Courier, 12th December 1852, p10.

the mind to good pursuits," to establish a Musical Society in Brisbane, if sufficient encouragement for that purpose be given.¹ This society did not exert any noticeable influence on the community, and the Ipswich Choral Society, established in 1857, was much more in evidence as social entertainment. In 1859, a second Brisbane Choral Society appeared, mainly through the enthusiasm of the Rev. Mr. Mosley, who had improved the musical tastes of Ipswich inhabitants and wished to do the same for the Brisbane lovers of melody. The first concert of this Choral Society was given in May, 1859, when the programme consisted of ballads and other items, including Medley Overture on the harmonium (played by Mr Diggles), chorus, "Hail the Merry Month of May" (Weber), duett, "What are the Wild Waves Saying?" (Glover), trio and chorus, "Ye Gentlemen of England" (Callcott), chorus, "See the Conquering Hero" (Handel). The whole was conducted by Mr S. Diggles, who with the participants, received much praise for the performances of "so young a society," although

we hope no offence will be taken when we gently hint the propriety of a slip of red cloth, about a foot in depth, along the front of the rails of the orchestra, on the ladies' side; which would not only add to the appearance of the hall, but prevent one from going after similitudes in the regions of poesy, which Sir John Suckling has supplied in his beautiful love ditty -

"Her feet beneath her petticoat
 "Like little mice stole in and out,
 "As if they fear the light."

Pardon the allusion - we wish the Choral Society every success, and may they give many concerts to gladden the good folks at their gatherings.²

After several concerts had been given in the following two years, this Society gave way to a Brisbane Philharmonic Society, which was conducted by Mr Otto Linden from Bendigo. The programme of the first concert in December, 1861, was in the familiar form of overtures,

1 Moreton Bay Courier, 26th April 1851, p3.

2 Moreton Bay Courier, 7th May 1859, p2.

vocal solos, and concerted choral items. The second concert was also of a secular nature, but in the third concert, the first part consisted of Mozart's 12th Mass, and the second, of selections from the Messiah. In consequence of there being only two perfect copies of the 12th Mass in the colony, one in Sydney, and the other in Geelong, neither of which were obtainable by the society, the whole of the accompaniments were arranged by the conductor from a pianoforte copy, for the small orchestra which he had succeeded in accumulating.

After this short career, the society gradually faded out of existence. By 1866, however, the number of small glee clubs in Brisbane and Ipswich was quite large, the chief of them being the Orpheus Glee Club and yet another Philharmonic Society. The Philharmonic Society, whose chief stated aim was to teach the Art of Singing from Music (as opposed to the various adaptations of the "Hullah," "Mainzer" or "Curwen" systems which had penetrated the north). In the Summary for Europe forwarded by the Courier in July, 1871, a comprehensive survey was made of the extent to which the Tonic sol-fa method of teaching singing had been introduced.

Our Board of Primary Education have recently taken the matter in hand, and have made a new appointment with the view of obtaining better results, and Mr Atkinson, who has hitherto enjoyed for a lengthened period a high reputation as a teacher of music, has been appointed in the room of Mr Rosenstengel, resigned. We have been led into these reflections by the prominence with which just now the Tonic Sol-fa method of teaching is challenging attention. It is now nearly twenty years since Mr Curwin introduced this system of musical notation in England. It was publicly taught in Brisbane for the first time about eight years ago by Mr E. Gregory;¹ and we believe that ever since then, with varying success, he has continued to give instructions in various places in Brisbane. The following persons have also taught the system in the order of time mentioned:- Mr Platt, at St John's school-room, Brisbane - also at Dalby; Mr Wishart, at the Presbyterian Church, South Brisbane, who has since been succeeded by Mr Clacher, one of Mr Wishart's pupils; Mr Berry, at the Brisbane Grammar School, and jointly with Mr Gregory, at Petrie-terrace; also, Mr Femister, for a short time at the Congregational Church, Ipswich. . . .

1 Mr Gregory was a pupil of Curwen.

The effect of this teaching-power has shown itself during the last eighteen months by the giving of several concerts, in aid of the funds of the Temperance Society principally, and as auxiliary attractions to bazaars, tea-meetings, etc. . . . At the present moment it may interest some to know that vocal music is taught according to the principles of this new system, by Mr Platt at his school (primary), Fortitude Valley, and Mr Clacher, one of Mr Wishart's pupils; Mr Berry, at the Brisbane Grammar School, and jointly with Mr Gregory, at Petrie-terrace is carried on by Messrs Gregory and Berry; and arrangements are maturing, we believe, for uniting the Sunday-school teachers to form themselves into a large class in some central place in the city, under the direction of Mr Gregory, for the study of sacred music suitable for Sunday-schools and congregations.

II.

Brisbane, evidently, was but a small distance away from the South, to the more seasoned travellers of the Artistic Coterie, who in many cases extended their tours west to the Downs country and as far north as Rockhampton. Even before 1872, quite a few well-known artists had visited Queensland.

Miska Hauser (violinist), and Charles Packer (pianist), were among the earliest of the adventurers, giving a series of concerts in 1855. The Ipswich correspondent, once again, was quick to see how sadly lacking life was without the stimulus of classical music, and held that it was of great importance "that music should be extensively cultivated. I am not an admirer of these Negro concerts. I consider them a satire, a bitter one, on the English genius of song. I prefer a Miska Hauser." ¹

Another important event was the series of concerts given in 1864 by a detachment of William Saurin Lyster's Opera Company, when for the first time truly professional renderings of operatic arias were given in Brisbane. The following year these performances were eclipsed by the magnificence of complete operatic presentations by

1 Moreton Bay Courier, 16th June 1855, p2.

Lyster's Royal Italian and English Opera Company. The season was held under the patronage of the Governor, His Excellency Sir George Bowen, and Lady Bowen. The following operas were given - Lucrezia Borgia and The Daughter of the Regiment (6th July), repeated on 7th July; Il Trovatore (8th July); The Bohemian Girl (10th July); La Traviata and The Barber of Seville (11th July); Norma and Don Pasquale (21st July). The Lyster Opera Company almost invariably extended their seasons over several additional days, and this tour was no exception. Further operas presented were Faust, Les Huguenots, La Sonnambula, Maritana, Don Giovanni and Martha, or the Days of Queen Anne.

The operatic stars were accompanied by Lyster's "Unrivalled Orchestra and Chorus" and although some of the operas were probably shortened in length, especially when two were presented in one night, the whole spectacle as presented at Mason's Theatre must have been unprecedented in the annals of Brisbane history.

THE OPERA.

For the first time in Queensland is a journal justified in using the above heading with regard to an entertainment which has been given in the metropolis of the colony The advent of the Lyster Opera Company might almost be recognised as one of the significant signs of the rapid progress of the Colony . . . in Australia the "Lyster" opera company has now become almost a household word.¹

The Howsons - Misses Clelia and Emma, Messrs Walter, Frank and John Howson, and Mr George Rogers came soon after to Mason's Theatre with dramatic entertainments, and opera of a lighter nature, such as the ballad opera of Kate Kearney. The next year Madame Carandini, "The Australian Prima Donna," her daughter Rosina, and Mr Walter Sherwin, "from the Melbourne Opera Company," brought to

1 Brisbane Courier, 7th July 1865, p2.

Queensland their entertainments which were so well known in the southern towns - a programme varied nightly, containing selections from operas - The Bohemian Girl, The Mountain Sylph, The Bride of Lammermoor, La Sonnambula, Ernani, Il Trovatore, Norma, The Love Spell, Lucrezia Borgia, Maritana, Masaniello, etc, and English, Irish and Scotch Songs. The second visit in 1869 was even more successful than the first, although by this time it was evident that the grand opera music, "like most first class music in the presence of a mixed audience . . . passed by with but little notice. The taste of Brisbane audiences is evidently carried away more by popular songs and old English ballads than by the productions of the standard composers in the higher branches of music." ¹ Other centres visited by this company were Toowoomba, Dalby, Warwick, Maryborough and Gympie.

These visitors, and others such as Mr Charles Thatcher, of Bendigo fame, with his topical vocal entertainment, "Life on the Gold-field," and Madame Anna Bishop, world-famous opera singer, must certainly have given the inhabitants a taste of important contemporary music, as performed at a professional standard of excellence.

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The prevalent musical tastes of people living in Brisbane and the many other towns being established at the time of Jefferies' arrival, were not very "elevated." The illustrious musical visitors mentioned above had not, perhaps, been fully appreciated by most people, and despite one or two attempts to introduce sacred music from the larger oratorios, by local societies, the average settler was quite content with minstrel songs, and simple ballads and glees.

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1 Brisbane Courier, 23rd April 1869, p2.

CHAPTER II. 1872 - 1888.

I.

If the state of suburban music was rather unadventurous in Queensland, that of the outback nomads was of the kind to set bush-music historians eagerly questing after the sources of an Australian folk-song tradition.

The shepherd and his pipes (of a musical kind) has come to be regarded as a mythical personage by the general run of bushmen in Australia, or if believed at all it is supposed to have died out with the Middle Ages. Of all the occupations to which a man can turn, probably none is more monotonous or less interesting and poetical than that of sheep droving; yet we hear from our wandering correspondent "A Common Swagman" that a party of men travelling with a mob of 15,000 sheep belonging to Mr Govett in the Warrego district wake the echoes of the hills every evening with their orchestral performances. Mr Robert Malcolm is the "boss" driver in charge, and our friend writes as follows;- "A passer by his camp would be surprised to hear, nightly, the tones of a very efficient band, and still more at the primitive instruments in use. Only one (the concertina) probably ever saw the music-seller's. The big drum is represented by the water-cask, and sounds at a distance very like the former; the 'boss' himself affects the kettle-drum, in the shape of a discarded tea-bucket; a pie-dish does duty for a tambourine; and an unused horsebell beaten with the sharpening-steel makes an excellent triangle. There are also three tin whistles in camp, and the 'doctor' represents the cornet-player by emitting guttural sounds through the tin-funnel used to fill the water-bag on a dry stage. The shepherds take no advantage of this liberty extended to them, but seem as anxious for the welfare of the stock they drove as the master-drover. Very few sheep have been lost during a six month's trip, part of it over very bad country indeed. It is a noticeable fact that the sheep generally camp well during the strains of 'Marching through Georgia,' 'Miss M'Cloud's reel,' 'The Marseillaise,' and other inspiring tunes, and the dingoes fail to howl while the extempore band is awakening the echoes of the Warrego."¹

In the metropolis, a remarkable transformation took place in 1872 and the following years. The first public intimation of

¹ Brisbane Courier, 24th March 1879, p4.

Jefferies' arrival in Queensland was contained in a small paragraph -

a concert will be given at the Town Hall, on Thursday evening next Mr Jefferies is not so well known, having only recently arrived from the old country; but he brings most flattering testimonials of his ability from excellent judges; and as the conductor of the "Saturday Orchestral Union," whose performances were given in the Hanover-square concert-rooms,¹ he won high eoniums from the London press.²

The programme chosen by Jefferies for his first concert (perhaps without his realising it), opened new horizons to a Brisbane audience:

Duo - Violin and Piano	Sonata No.3 Beethoven.
Madame Mallalieu and R.T. Jefferies.	
Duet "Greeting"	Mendelssohn.
Mrs Wilkie and Gentleman Amateur.	
Song - "Tell me, Mary"	Gentleman Amateur.
Piano - "Grand Fantasia sur Norma"	Boulanger.
Madame Mallalieu.	
Song - "If We Love Thee"	Parker.
Mrs Wilkie.	
Violin Concerto	Mendelssohn.
Madame Mallalieu and R.T. Jefferies.	

Interval of Ten Minutes.

Song - "A Bandit's Life"	Basquet.
Gentleman Amateur.	
Piano Solo - "William Tell"	Rossini.
Madame Mallalieu.	
Song - "We'd better bide a wee"	
Mrs Wilkie.	
Violin Solo - "I Lombardi"	Vieuxtemps.
R.T. Jefferies.	
Song - "Here upon my Vessel's Deck"	Basquet.
Gentleman Amateur.	
Duo - Violin and Piano - Sonata No.9	Beethoven.
Madame Mallalieu and R.T. Jefferies. ¹	

The performance received due praise:

² Brisbane Courier, 1st February 1872. pl.

Mr Jefferies established his reputation at once as a perfect master of the violin, and the enthusiastic reception he met with was no more than he fairly deserved. In his hands the instrument seemed at times to become a sentient thing, giving forth its marvellous melody apparently without effort or aid from the performer, yet with a clearness and precision even in the rapid movements, that could not fail to satisfy the most critical ear. He did not attempt any of those extravagant vagaries which professional violinists are so apt to indulge in. His good taste and skill enabled him to dispense with them, and make up for their absence by more satisfactory proofs of excellence. He is, without doubt, the best violinist we have yet heard in Brisbane.¹

At this first concert Jefferies established beyond doubt his abilities as a musician, and his education in the best classical schools of music. He was, in fact, just such a man as the musical cognoscenti had wanted in Brisbane. From this time onwards, any lack in the development of musical appreciation could not be attributed to neglect on the part of Jefferies, for he set to work at once in disseminating his knowledge among the inhabitants. He concentrated his energies in particular in encouraging an appreciation of chamber music and oratorio.

In the first of these fields, chamber music, Jefferies aimed at a goal which was rather too elevated for the general public at that time. His series of Monday Popular Concerts, given at intervals between March 1872 and March 1874, were inspired by those given at St James' Hall in London under the same name, which had been so important in fostering a love for classical chamber music. Of necessity (and as had been the case in the early years of the London Monday Popular Concerts), Jefferies had to make many concessions to his environment in presenting the programmes. Nevertheless he succeeded in interpolating several works between ballads and overtures, which were most closely connected with his aims:- Quartet No 1, Op 65, Haydn; Quartet No 63, Haydn; Quartet No 1 (1st Movement),

1 Brisbane Courier, 2nd February 1872, p2.

Beethoven; Sonata for Piano and Violin, "Kreutzer," Beethoven; Duo for Clarinet and Piano, Op 48, Weber; Trio, Op 99, Schubert; Violin Concerto, Op 64, Mendelssohn; and his own Quartet in A major. He was fortunate in having the assistance of Madame Mallalieu, a pianist who had been performing at occasional concerts in Brisbane since 1866, but who had had no opportunity so far to display her musical accomplishments to their full extent. Under the auspices of the Monday Popular Concerts, Madame Mallalieu performed such works as the Sonata Pathetique, the "Waldstein" Sonata, and the Choral Fantasia by Beethoven. Members of the Atkinson family, who were already well known for their concerts of ballad music, and other vocalists, also participated in the concerts, of which twenty-four were given altogether.

Some of the problems to be encountered in establishing such a series of concerts were disclosed by an article in the Brisbane Courier:

It is to be regretted . . . that such musicians should "waste their sweetness on the desert air" so much. They are, of course, educating the public to an appreciation of the highest class of music, but a somewhat larger infusion of more familiar strains would doubtless ensure them better audiences, and by this means further their exertions. Signor Simonetti sang the piece allotted to him with his accustomed power and pathos, but why half the effect of his really fine singing should be lost because of necessity any audience in a place like Brisbane must feel a very imperfect sympathy with Italian words, it is difficult to understand As has been said, a large proportion of the music - English, Scotch, Irish, German, no matter what - which is associated with pleasant memories on the part of people in whose education music has not been a principal item, would in future unquestionably better fill the hall.¹

The attendances were fairly satisfactory, particularly at first, but eventually Jefferies had perforce to turn his attention to other matters. Chamber music performances did not entirely disappear from Brisbane concerts, but thereafter became less frequent, depending on an occasional introduction in a miscellaneous programme. In his

1 Brisbane Courier, 13th July 1872, p2.

teaching activities Jefferies was probably responsible for introducing his pupils to the delights of such composers as Beethoven and Mendelssohn, and certainly made sure that amongst his own family the tradition of performing concerted string music was continued. With regard to the public taste, the Courier once again had stated that it was not their wish to depreciate the efforts made to cultivate a taste "for what is termed classical music; but it must be borne in mind by the promoters of these entertainments that the public cannot be educated all at once, and that the more gradual are the efforts in this direction the more decided and permanent will eventually be the success."¹

II

While these early attempts to establish the performance of chamber music in Queensland were of great value, Jefferies' efforts to foster interest and participation in choral music were more widely felt, and brought about a much greater community achievement than had been the case prior to his arrival.

At a concert given in the South Brisbane Mechanics' Institute in March, 1872, the vocalists already showed benefits from their training under the energetic Jefferies. Influential persons in North Brisbane set about forming a similar society, and a proposal was made to unite with the Southerners, in order to produce for the metropolis "a musical society which will not only be a credit to the colony, but what is of more moment to many persons resident here, a never-ending source of refined and exquisite enjoyment for themselves and their friends."² Thus originated the Brisbane Musical Union, conducted by Jefferies, who planned to hold two practices weekly, one in South and one in North Brisbane, the two choirs amalgamating to give periodical concerts. The first of these concerts, given in December, consisted

1 Brisbane Courier, 3rd February 1874, p2.

2 Brisbane Courier, 24th September 1872, p2.

of miscellaneous items and a cantata, Romberg's Lay of the Bell, a very popular work in this time. "The whole of the cantata was sung in excellent style and with scarcely a false note, showing that practice must have been well kept up." ¹

The Messiah was soon attempted, and the Brisbane Musical Union prepared for its performance "on a scale of magnificence, and with an effort worthy of a city ten times the magnitude of Brisbane. The society now numbers," continued the Courier

over 140 practising members, and, making due allowance for colds and other casualties, it is expected that the chorus will be rendered by considerably over 100 performers. The orchestra will include some eight or ten violins, two violas, double bass, flutes, horns, etc, in addition to piano and organ. Mr Jefferies, with the spirit of indomitable perseverance for which he is so remarkable, continues to drill the chorus three times a week, on Tuesday at South Brisbane; Thursday, at North Brisbane; and a special drill for the benefit of the instrumentalists on Saturday afternoons. Special times have also been set apart for such of the ladies and gentlemen who have undertaken the solos, as may desire private practice Advices have been received by Mr Perry, from England, that the piano ordered for the society may be expected in the course of three months, or in time for the society's third concert. A magnificent instrument has been selected by Sir Jules Benedict, and it is more than probable that through the exertions of Mr Jefferies, the society's library will be largely augmented by some valuable music, the gift of the composers, including the very popular oratorio, St Peter.²

After a successful production of the Messiah in April, Elijah was attempted in October, with a chorus of one hundred, and an orchestra of twenty-six, comprising four first and four second violins, two violas, three violoncellos, one double bass, four flutes, two clarionets, three cornets, one ophicleide, and two drums, in addition to Madame Mallalieu's assistance at the new piano.

During the next few years the Musical Union gave many of the standard great oratorios, besides music less familiar to Australian

1 Brisbane Courier, 19th December, 1872, p2.

2 Brisbane Courier, 12th March 1873, p2.

audiences, such as the Scottish Rhapsody, Burns, by Mackenzie, first performed by the Union in 1882. In connection with the intermittent performance of chamber music, the chief musicians in the Union performed Beethoven Piano, and Piano and Violin Sonatas, Mozart, Haydn, Beethoven and Mendelssohn Quartets, and occasional vocal or instrumental items. A list of some of the concerts given during the first years of the Union follows:

October 1874, St Paul, (Mendelssohn);
 January 1875, The Messiah, (Handel);
 May 1875, Judas Maccabeus, (Handel); -

at which concert

the approval of the audience culminated at the delivery of "See, the conquering hero comes." There are few persons who have not been familiarised with the principal theme of this composition through the dim medium of school-girl jinglings on the pianoforte or mild tootings of amateur flautists, and we would recommend all who have had their souls harassed into abhorrence of the air to attend on Thursday evening and correct their impressions by hearing the piece as the composer designed it should be heard": -

June 1875, Eli, (Costa);
 August 1875, Judas Maccabeus and Elijah;
 November 1875, The Ancient Mariner, (J.F. Barnett) and
The Merrie Men of Sherwood Forest, (W.H. Birch);
 March 1876, St Paul, (Mendelssohn);
 July 1876, The Seasons, (Haydn);
 October 1876, Israel in Egypt, (Handel); -

a performance in which the Brisbane Society was assisted by the sister society at Ipswich, also conducted by Jefferies -

December 1876, The Erl-King's Daughter, (Gade) and The Messiah;
 March 1877, the Stabat Mater, (Rossini) and
The Lay of the Bell;
 July 1877, The Bohemian Girl, (Balfe); -

a new departure, and one which was severely criticised as lowering the aesthetic standards of the Musical Union - .

Most oratorios were performed on two successive nights; the Messiah was performed at intervals and some of the other oratorios received further performances.

The society went into temporary recess when Mr Jefferies left for a trip overseas. The Annual Report of January 1878, issued just before his departure, stated that the society's library had been built into one of the most valuable in the colonies

and testimony of this is often given by the leading societies in other colonies applying for the loan of works from it. The conductor has largely added to the debts of gratitude under which the society, and indeed the musical public of Brisbane lie, by his unaided efforts in obtaining by subscription, as a present to the society's library, a number of valuable works, costing about £135. In addition to these, Mr Jefferies presented to the society during the year Bach's Passion Music, complete for band and chorus, at a cost to him of £25.¹

A list of the works owned by the Society's Library at this date is subjoined:

+Bach's Passion Music, St Matthew; +Barnby's Rebekah; +Beethoven's Engedi; Bennett's May Queen; Costa's Eli; Gade's Erl King's Daughter; +Handel's Acis and Galatia; Handel's Judas Maccabeus; Handel's Israel in Egypt; Handel's Messiah; +Handel's Samson; Haydn's Creation; Haydn's Seasons; Macfarren's May Day; +Macfarlane's Outward Bound; Mendelssohn's Hymn of Praise; +Mendelssohn's Reformation Symphony; Mendelssohn's St Paul; +Mendelssohn's Walpurgis Night; Mozart's Twelfth Mass; Rossini's Stabat Mater; Smart's Pride of Dunkerron; +Spohr's Last Judgment;

(+ The asterisk denotes that the works so marked have yet to be put in practice).²

When Jefferies returned in November, 1879, he quickly resumed his conductorship, and produced the Messiah very shortly afterwards. The Society was not entirely inactive during his absence, as a series of six popular concerts in aid of the Union had been given under the conductorship of Mr A. Quin, a violinist who since 1873, together with his brother, a violoncellist and T. Heywood Dougharty (viola), had been associated with Jefferies in the production of chamber music.

1 Brisbane Courier, 12th January 1878, p6.

2 Ibid.

Whilst in England Jefferies lost no opportunity of making himself acquainted with the progress of the art in which he took such a deep interest, at the various places he visited. "He was particularly struck while in England at the advance music has made among the masses." He also had had published Mr Brunton Stephen's Australian Anthem, for which he composed the music, and had procured some of the new "Orchestra di Camera," small, free, reed instruments, with an ordinary keyboard, which, under the title of oboetta, clarionetta, etc, produced a tone which in orchestral playing was claimed to give the effect of the instrument which it represented. Both the Anthem and the orchestrinas were featured at a concert given in connection with the Summer Show of the Queensland National Association, when Haydn's Seasons was performed.

The conductor gave further evidence of his enterprise in arranging three Musical Union concerts in May, 1881, in association with the visiting Austrian Band - an "unprecedented attraction." For the first time in Brisbane performances were given with something like the scale of magnificence as enjoyed in England. At the opening concert given in the Exhibition Building, about 2000 people assembled to hear Elijah performed by an orchestra of forty-five performers and a chorus of 100 vocalists, who united to give a "succession of full, bursting harmonies." Two further programmes of miscellaneous items were presented in the Theatre Royal.

At the height of its career, during this period, the Musical Union gave a performance of Gounod's Redemption, which had been first performed at the Birmingham Festival of 1882, and in Paris in April, 1884. The Brisbane performance took place in August, 1884, and attracted visitors from Ipswich, Rockhampton and Toowoomba. The orchestra was supplemented by Brass instruments, harp, and an American organ, in order to comply with the demands of the score, and the Queenslander commented that

in bringing forward a work of such pretentious character as that of the Redemption the Musical Union was not only fulfilling one of the special missions which it was primarily established to accomplish, but likewise may be said to have conferred a benefit upon all interested in the compositions of M. Gounod The performance on Thursday week was of a high order, and, considering the difficulty with which the score fairly bristles, the Union may be congratulated upon the success achieved.¹

In 1887 Jefferies surrendered the conductorship of the society to Dr Alan Walters, Mus. Doc., from London, assuming it again for the years 1894 to 1898. A good estimate of the work done by Jefferies in conjunction with the Union, is contained in a Retrospect issued by the Musical Union, on entering their tenth season:

That the society should have, in the course of nine years, "Thoroughly mastered the details of, and made the public familiar with" twenty-eight standard compositions (or over three new works per annum) "together with a large number of vocal and instrumental compositions of miscellaneous character," besides imparting sound musical instruction to over 500 ladies and gentlemen is something indeed to be proud of. Its library now contains between eighty and ninety standard works, including most of the oratorios, complete for voices and instruments, so that the committee have cause for boasting that "The Union now stands possessor of a music library unequalled in the Southern Hemisphere." . . . the Union is fortunate in the enjoyment of a conductor possessing great force of character, indomitable perseverance, punctual as the sun, and seemingly having the power of imparting a spirit of energy into those associated with him.²

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III

A brief survey follows of further work by Jefferies and others in forwarding musical development in Queensland.

1 The Queenslander, 12th July 1884, p260.
2 Brisbane Courier, 8th February 1882, p3.

The first warehouse entirely devoted to the same of music and musical instruments was opened by Mr H.W. Loveday, early in 1875. He brought testimonials of his ability as a tuner and repairer of pianos from Messrs Collard and Collard, London, and Elvy, of Sydney. A year later the warehouse of R.T. Jefferies and Company opened in Queen-street, which later amalgamated (in August 1882) with the Queensland Pianoforte and Music Warehouse Company, Manager, W'm di Frame. Still later this shop was run by the Company of Paling, Jefferies and Kaye.

Amongst the teachers who settled for a time, at least, in Brisbane, were Mr Henry J. Pollard (for several years Vocal Instructor to the Lilliputian as well as Adult Operatic Companies) who, after visiting Brisbane with the Lilliputian Troupe in 1882, stayed in Brisbane to become tutor in Singing, Pianoforte, and Clarionette. In 1883 Messrs Henry J. Pollard and Co. secured the premises in Queen street lately vacated by Messrs Beale and Co., to open as a pianoforte and music warehouse; thus Mr Pollard was following a practice quite usual in his day for teachers to act also as music sellers. In later years he recommenced the South Brisbane Musical Society, conducted the first real attempts at an independent Orchestral Society in Brisbane, commenced in 1883, and conducted the Liedertafel established in 1885.

Jefferies was active as a teacher during his residence in Brisbane, and offered tuition of a type not frequently met in private practice;

Practice for Pianists of Duets or Trios on the following terms per Quarter: -

Piano and Violin, Three Guineas,

Piano, Violin, and Violoncello, Five Guineas.

Mr Jefferies will be assisted by Mr Quin as Violoncellist.

Instrumental Class for the practice of Symphonies and Overtures, Saturday evening, at 8, Two Guineas; Violin Class, Wednesday, at 8, Two Guineas. Ladies' Vocal Class, Wednesday, at 4, One Guinea. Gentleman's Orpheus Glee Club, Monday at 8, One Guinea.

Private Lessons - Piano, Singing, or Violin, Three Guineas.
Organ, Four Guineas.¹

The members of the Atkinson Family, Father and Mother and later on the two daughters, were regular vocalists at nearly any concert of note in Brisbane for many years, and Mr and the Misses Atkinson also taught Pianoforte, Singing and English Concertina. Miss Fanny Atkinson left for England towards the end of 1883, and became a successful student at the Royal College of Music, London, and her younger sister, Jenny, followed her overseas in 1888.

Although Brisbane was not the scene of regular concerts "for the Million" such as had been successfully given from time to time in the southern cities, amateur concerts, often given in aid of some charity, became a frequent occurrence. Several societies appeared during the eighties, mainly devoted to singing the lighter, shorter type of music, including the German Glee Club, the Bowen Hills Musical Society and the Toowong Philharmonic Society. The Ipswich Musical Union, conducted by Jefferies, attempted several longer works such as the Messiah. Louis D'Hage, who first came to Queensland with the Austrian Band, settled for a time in Rockhampton, where he founded an Orpheus Club in 1883, and a Musical Union. Many small musical clubs were established by the German population, as was mentioned earlier. In 1885 an official Brisbane Liedertafel was established, for the propagation of the songs of the Fatherland. The functions of the Brisbane Liedertafel were quite distinct from those of the Musical Union, and many male members belonged to both societies.

A venture of a different nature was the Gympie Eisteddfod established in 1885, which soon received a good share of the public attention. In the second year Mr H.J. Pollard was sent up from Brisbane as adjudicator. The first Blackstone Eisteddfod was held in 1887.

1 Brisbane Courier, 24th November 1880, pl.

Jefferies' own family represented quite a small musical force of its own, in that his four daughters and two sons inherited his love for good music, and all learned to play stringed instruments. Eventually he was able to conduct a string orchestra composed entirely of members of his own family. In this way Jefferies could also be said to have founded the appreciation of chamber music in Queensland, for besides work done by himself in giving the first performances of chamber music, and in his teaching activities, as seen above, his daughters also were later prominent in this field.¹

1 In 1910 a quartet society was formed by the Misses Vada and Mary Jefferies and Percy Brier, a leading musician of Brisbane at that time, which in turn led to the formation of the Brisbane Chamber Music Society in 1921, in which the members of the official string quartet were Vada Jefferies, Clement Collier, R. Rutherford and Mary Jefferies, which society gave seasonal concerts for some years.

CHAPTER III.

I.

The main musical influence in Queensland, it could be said, must have come from the resident musicians, and this aspect has been discussed in the previous chapter. During this period¹ in the last century, however, some emphasis must also be laid on the influence exerted by visiting musicians, for it was obviously in this way only that music from a wider sphere than that of Queensland could be heard. Moreover, by the visits of ever-increasing frequency from the large Opera and Opera-Bouffe companies established in Australia by the 1870's and 1880's, a very strong force was exerted in developing a taste for the lighter kind of operatic entertainment, to the detriment, perhaps, of participation in "heavier" music such as oratorio. While the artists and companies mentioned below will be discussed in greater detail in connection with the other states, some idea of their importance in Queensland will be given.

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In 1873 there was an outstanding series of concerts when M^llselle Jenny Claus, violinist, and M. Rekel, pianist, performed in Brisbane, followed closely by the world-famous pianist Arabella Goddard, who was assisted by Miss Christian, a vocalist of renown in the colonies. In July Madame Goddard gave her concerts in association with Miss Christian, Mrs Smythe (Principal vocalist at Madame Goddard's concerts in China and India), Mr Farley (Primo Basso of Lyster's Opera Company), Mr. R.T. Jefferies, Madame Mallalieu, the Quartette Union and a select Orchestra. Madame Goddard charmed her audiences with Mozart's "A Major Sonata," Thalberg's sensational composition upon the "Prayer" from

1 i.e., the period 1872 - 1888.

Mose in Egitto, Beethoven's Sonata in A flat (Op 26) and Thalberg's flowery fantasias from Don Giovanni and Sweet Home. The concerts emphasized a trouble all too common in the colonies -

We regret exceedingly the want of attractiveness, in our city - of such essentials, as, for instance, a public building worthy to reflect the efforts of stars of the first magnitude, either musical (such as M'm Goddard), dramatic, or otherwise - should cause them to defer their visits to us, or make them at long and distant intervals, much to the public loss.¹

In May of the following year, Madame Anna Bishop visited Brisbane again, to give concerts in association with Mr Beaumont Read, "the Wonderful Alto Singer," and Mr Charles Lascelles, the "Celebrated Vocalist and Violinist." During this second visit Madame Bishop extended her tour to the Downs area - Toowoomba, Dalby and Warwick; also Ipswich and the newly established towns of the North.

Amongst the artists who visited Brisbane were a number of prominent violinists, and it is amusing to notice that although each one played his fair share of fantasias and operatic selections, he was not allowed to escape without playing Beethoven's "Kreutzer" Sonata, without which the discerning Brisbane audiences felt they had not had their full due. Mademoiselle Claus paid a return visit to Brisbane, and at her farewell concert dutifully performed the "Kreutzer" Sonata.

The composition is one of the most exacting nature for violinist and pianist alike, and was rendered by M'dlle Claus and M. Rekel with commanding ease, the lady trusting entirely to her memory to carry her through a composition whose rendition occupied upwards of twenty minutes. In the brief pause which marked the transition from the andante movement to the succeeding presto, the performers were overwhelmed with applause, and M'dlle Claus, honored with a bouquet, presented by His Excellency in person. At the conclusion of this piece an encore was almost insisted on, but judiciously declined.²

1 Brisbane Courier, 27th July 1874, p2.

2 Brisbane Courier, 18th June 1875, p3.

Each visiting artist was greeted with fresh enthusiasm.

Madame Camilla Urso received full honours as the Queen of all Violinists, "supreme, and without rival." Her concerts, at the old School of Arts building, were extremely popular -

to hear her is to feel you are in the presence of a great artiste, and that no matter what she may select for performance, you hear it played in a manner unrivalled for perfection of tone and finish, and that, though at the Antipodes, you are as highly favored as you should be if residing in London.

"Can any mortal mixture of earth's mould
Wake such divine enchanting ravishment?"¹

Hundreds were turned away from the doors. Inevitably, at her farewell concert she performed, at the expressed desire of "local professors and amateur musicians," the andante and finale of the "Kreutzer" Sonata. Several of the local professors and amateur musicians brought their music and diligently followed the performance from the score.

Shortly after came two pianists. The first was Mademoiselle Olga Duboin, who gave some concerts in conjunction with resident musicians. Like her predecessors, Jenny Claus and Camilla Urso, M'selle Duboin sought no assistance from the printed page, "her full attention being given to her instrument." Duboin was followed by a pianist of even greater celebrity - none other than Henri Ketten, "The Musical Wonder of the Nineteenth Century, acknowledged by the whole civilised world as the most marvellous and unapproachable Pianist living." Ketten's opening programme constituted the first solo piano recital to be given in Brisbane:

- | | | |
|----|---|-------------|
| 1. | Sonata in C major Op 53,
Allegro, Adagio, Finale | Beethoven. |
| 2. | a) Gavotte | |
| | b) Marguerie au Rouet | Ketten. |
| | c) Ronde Des Djinns | |
| 3. | a) Presto in E minor, Op 16 | Mendelssohn |
| | b) Berceuse | Chopin |
| | c) March from "Ruins of Athen" (Beethoven) | Ketten |
| 4. | Wedding March, "Midsummer Night's Dream" | Liszt |

1 Brisbane Courier, 4th March 1880, p3.

PART II

- | | | | |
|----|----|--|----------------------|
| 5. | a) | Funeral March, composed on the Death of
Vittorio Emanuele | Ketten. |
| | b) | Minuetto, transcribed by Ketten | Boccherini. |
| | c) | Pasquinade | Gottschalk. |
| 6. | a) | Serenade (Schubert) | Liszt. |
| | b) | "Erlking" (Schubert) | Liszt. |
| 7. | | Paraphrase "Faust" (Gounod) | Ketten. ¹ |

Signor Ortori arrived in Brisbane in 1881, and gave some early performances of the Polish violinist Wieniawski's music in Brisbane, startling the audiences with his double stopping in octaves, harmonics in thirds, single-handed pizzicatos, delicate staccato touches of the descending bow, and various other exhibitions of special skill. Ortori's style was described as being "purely Italian in its vivacity and passion." After touring the northern ports, Ortori returned to Brisbane. The Farewell Concert was a brilliant affair, in which he was assisted by Jefferies, the Messrs Quin, and Madame Mallalieu. The programme included the Trio for two violins and viola, by Beethoven, played by Signor Ortori, Messrs Quin and Jefferies, and the "Kreutzer" Sonata, played by Ortori and Madame Mallalieu.

In the same year, 1881, Brisbane received visits from the Austrian Band and the great violinist, Wilhelmj. Several concerts of the type which had proved so popular in other parts of Australia were given in Brisbane by the Austrian Band, and although only about a dozen of the force of sixty performers stationed in the southern colonies came to Brisbane, they impressed by the perfection of their playing, but "as it is, the number of the instruments is barely sufficient to give that full body of sound, the careful modulation of which forms the peculiar attraction of a strong band."² The concerts in conjunction with the Musical Union have already been mentioned, and others were given in Brisbane as well as in the country districts.

1 Brisbane Courier, 2nd August 1880, pl.

2 Brisbane Courier, 25th May 1881, p3.

After this crowded period, visits from internationally famous violinists and pianists were more rare. Some visitors of note, were, however, Miss Burvett (pianist), in 1884, Byril de Valmency and Horace Poussard (violinist and pianist) in 1886, the two latter giving a performance of the "Kreutzer" Sonata, the rendering of which "left little to be desired." Heinrich Kohler and the Misses Joran were further visitors in 1886.

The Carandini family has already been mentioned in the first section of this account. They must fall into a special category, for the Carandinis were not regarded so much as visiting artists, but as an Australian institution. One of Madame Carandini's daughters later married and settled in Brisbane, and as Mrs Palmer, became a well-known singer in her own right. During one of the periodical visits from the Carandini - Walter Sherwin Company (they usually travelled to many of the outlying Queensland towns as well as Brisbane), a charming description was given which discloses something of the secret by which Madame Carandini was able to fascinate her audiences for so many years, and despite the numerous attractions of other singers:

The theatre was crowded last night in every part on the occasion of the Carandini concert, and the audience testified in an unmistakable manner their appreciation of the delightful entertainment provided. Of this gifted family there are now only two representatives - Madame Carandini and her youngest daughter, Mrs Palmer - the Misses Fannie, Isabella, and Lizzie having been taken from public life by those domestic responsibilities that are tolerably certain sooner or later to overtake attractive young ladies. Madame Carandini has the secret, that so many of us would be glad to possess, of defying time, or rather charming the disagreeable old fellow into forgetting his endless journey as he puts his hour-glass in his pocket and sits on the nearest milestone to listen to the freshness of the rich clear voice that he has not the heart to interfere with.¹

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1 Brisbane Courier, 17th May 1879, p5.

II

THE OPERA.

In March, 1875, Signor Pompei's Royal Italian Opera Company appeared for the first time in Brisbane, with an orchestra conducted by Signor Zelman, for a season of twenty-six nights. The repertoire included well-known operas of the day - Lucrezia Borgia, Lucia di Lammermoor, Faust, I Lombardi, La Sonnambula, and Il Trovatore.

Lyster's Royal English and Opera Bouffe Company came in July, 1875, in order to present Opera Bouffe

on the same grand scale as at the Opera House, Melbourne. The scenery will be splendid and appropriate, painted by the great artist Alexander Habbe. Magnificent Costumes for each opera, by Mr Ford. Full and efficient orchestra, and well drilled chorus, under the direction of the popular conductor, Alberto Zelman. As the operas will be produced under the personal superintendence of Mr Lyster, who visits Brisbane for that purpose, it is hoped that his reputation will be considered a sufficient guarantee for everything being done in the same manner that made them so popular during a run of over 200 nights in Melbourne.¹

This was the first season of Opera Bouffe in Brisbane; such operas as La Fille de Madame Angot, The Grand Duchess of Gerolstein, Girofle-Girofla, so popular overseas and in the southern states of Australia, had not previously been presented.

Mr Lyster's Opera Bouffe Company has certainly obliged Brisbane with quite a novel sensation. La Fille de Madame Angot, as presented last night, is something quite fresh to stay-at-home Queenslanders, to whom Opera Bouffe has hitherto been but a name. Nearly as many persons as our little theatre can hold learnt last night wherein lay the attraction which, for the past few years, has been diverting Paris and exciting London. We anticipate that Brisbane will experience something of a similar furor.²

Signor Pompei brought his Royal Italian Opera Company again the following year, in December, for another strenuous season. This time the orchestra was under the conductorship of the prominent musician

1 Brisbane Courier, 27th July 1875, pl.

2 Brisbane Courier, 3rd August 1875, p3.

Cavaliere P. Giorza. The subscription season lasted twenty-four nights, although, as was quite common, several more performances were given on account of the delayed departure of the ship. The season was very successful, although Brisbane could not yet boast of a hall large enough to do such a company justice.

The Lyster Royal English and Opera Bouffe Company came again in September, 1878, just after the first performances of Struck Oil in Brisbane had caused a "great furore." Besides producing all the latest novelties in the way of Opera Bouffe, the company included Martha, The Bohemian Girl and Maritana, operas which had become the basic diet for an opera audience in this period.

In 1881 came the Kelly and Leon Comedy Opera Company, with a repertoire of Opera Bouffe, and that new and explosively popular Comic Opera, H.M.S. Pinafore. The company did not perform only in Brisbane, but many other towns in Queensland. The Montague-Turner English Opera came in June, to give performances of the standard operas to overflowing houses.

By the 1880's, the number of operatic performances in Australia had never been greater, and Brisbane received enough visitors to render all the important productions of this time familiar to theatre-goers. Amongst others came the Cagli Opera Company in October, 1882, and the Emelie Melville Opera Company in 1883, bringing the evergrowing fascination of Opera Bouffe. The powerful Williamson-Garner-Musgrove combination visited Brisbane in June, 1884, including in its performances the latest Gilbert and Sullivan productions - Patience and The Pirates of Penzance. Farley's Opera Company toured in 1886, and the Simonsen New Royal Italian Opera Company in 1887, and for the first time in May, 1888, Mr Williamson himself came to supervise the entire season of his Royal Comic Opera Company, which extended into the longest season ever held so far in Brisbane.

By the end of this period concerts of a classical nature, such as those by Monsieur Leon Caron and company in 1886, and the efforts of Jefferies, had been over-shadowed by the fascination of the stage.

"Genuine lovers of music, and the few amongst us who are musicians at heart, will, no doubt, by this time have concluded that the boasted musical proclivities of Brisbane audiences are a myth, or, at any rate, that musical taste in Brisbane has not yet become refined enough to appreciate anything of a higher form than opera bouffe." ¹

Therefore whilst the opera was only one section in Queensland's musical development, the strength of its influence was felt by all.

As the Courier commented:

No form of entertainment has such charm for a Brisbane audience as Opera Bouffe; like all well-conditioned play-goers, we deplore the decline of the legitimate drama but rush off leaving it to further decline while our raptures are spent over the sparkle of comic opera, and where sheer music, gorgeous costumes, absurd humours and tastefully attired good-looking women carry us in a kind of wild triumph from the old love. The drama, even the modern comedy, have had with us their day, at all events for the present; they are as the wines of Oporto compared with the seductive sparkle in opera bouffe - the champagne of our nineteenth century amusements. ²

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1 Brisbane Courier, 5th April 1886, p5.

2 Brisbane Courier, 14th May 1883, p5.

PART IV

HISTORY OF MUSIC IN SOUTH AUSTRALIA, 1836 - 1888.

A LETTER TO THE EDITOR OF THE SOUTH AUSTRALIAN ADVERTISER.

WHERE IS OUR HISTORY?

SIR - Are we never to have a history of South Australia? Is the history of this "farmaceous village" really not worth writing? It seems to me that so long as we are content to go without a written history, so long we have no right to complain if our very existence is almost ignored by English writers and English people generally.

There are "Lang's History of New South Wales," Westgarth's "History of Victoria," and West's "History of Tasmania," and very likely some literary expatriot, with short hair and yellow breeches, may even now be compiling in the intervals of compulsory labor the records of that sandy receptacle for crime in the West, and while penal colonies and their foster settlements have their historian, is nothing to be learned from the free and peaceful colonization of a fine country by an intelligent and industrious people? Are the deeds of a nation's youth not worth recording unless they are such deeds as would "make the angels weep?"¹

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1 South Australian Advertiser, 18th February 1864, p

PART IV

CHAPTER I. 1836 - 1859.

I.

In a State where so much land is arid or semi-arid; where there has always been a fierce combat with nature in order to produce the necessities of life, it is remarkable that a predominating element in its development should be the emphasis laid on cultural pursuits. South Australia has been, and is, steadily accumulating the ingredients for establishing a state-wide (and perhaps Australia-wide) support and promotion of the arts - literature, art, music and the drama.

It is unlikely that South Australia's present position could have been achieved all at once; there is, in fact a continuous record of musical endeavour from the earliest years of settlement. This is due partly to the idealistic manner in which the state was founded (which idealistic basis remained, even in the poorest times, a kind of talisman to the inhabitants); partly to the musicians who settled there and partly to the large number of Germans living in the state, who constantly practised their national music.

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In the first years of South Australian settlement, there were several theatrical ventures. The first such attempt was recorded in 1838, when the colony was just sixteen months old. An advertisement in the South Australian Gazette and Colonial Register announced that at the Theatre Royal, "a small, unique and commodious theatre," where Mr Bonnar would act as stage and acting manager, Mr Lee, leader of the orchestra, Mr Langoake, scenic artist, the evening's entertainments on May 28th would commence with an opening

address, written by Mr Bonnar in the character of a Strolling Manager, "after which will be presented the admired play, Mountaineers, or Love and Madness. Comic song Mr Bailes, The British Oak. . . . Mr Bonnar, song, Logie o'Buchan. . . . Mr Elphinstone. The whole will conclude with the laughable farce of The Lancers." ¹

Mr Cameron, from Hobart Town, arrived in 1839, Mr Samuel Lazar (late of the Victoria and Royal, Sydney), in 1841, but the most successful of them all was George Coppin, whose Queen's Theatre in Adelaide (1846) and Port Adelaide Theatre, achieved lasting fame.

Quite soon after the opening of the first theatre a series of "musical evening parties" was announced to take place at Government-house every Thursday evening during the "approaching winter season," sponsored by the hospitable and liberal spirit of His Excellency and Mrs Hindmarsh.

The following year Mr Platts, "late Organist of St Mary Aldermary, and St Paul's Chapel, Great Portland-street," arrived in the colony, and offered his services as a Teacher of the Pianoforte. He remained in the colony until his death (in 1871), working as a music seller and teacher in Adelaide, universally liked for his genial temperament. Soon after his arrival he became organist at the Trinity Church, and commenced as music seller, and in October gave a lecture at the Mechanics' Institute on the Music of the Seventeenth Century.

He was ably assisted by Messrs Bennett and Ewens, who have recently arrived from Chichester. We congratulate the colony upon this accession of musical talent. Mr Platts, after an interesting narrative of the progress of the science at that period, illustrated his subject by several beautiful performances, among which we may particularize Non Nobis Domine - the duet Could a man be secure - a beautiful concerto from Correlli - Purcell's song Mad Tom - and God Save the Queen.

1 South Australian Gazette and Colonial Register, 19th May 1838, p2.

The company was extremely numerous and respectable, and repeatedly evinced their gratification with the performance. At the close of the lecture, the Secretary suggested the propriety of having an amateur concert for the benefit of the Infirmary. We hope that our fellow-colonists may encourage the project, and have frequent opportunities, in the present dearth of public amusement, of enjoying the innocent and intellectual recreation derived from music.¹

Messrs Platts and Bennett announced a Concert for 19th February 1840, upon which the Register waxed lyrical in a vein not uncommon amongst early settlers:

On a spot that three years ago was a desert waste, now stands a public assembly room. In a place that no longer ago was a howling wilderness, is now advertised the "first professional concert." Where the owl shrieked, and the wild dog yelled in emulation of his savage master, the strains of art and fancy - the notes of Beethoven, Martini, Bishop, etc, are to sing their varied melody.²

The success of the concert was such as to urge the inhabitants to request Mr Platts to form a musical society. This society did not transpire, for by the end of 1843 there was still a need to channel the musical talent abounding in Adelaide in some unified direction, so that concerts could be given "of something a degree beyond what is got up at our own houses every week . . . we must not have every individual playing first fiddle nor confine ourselves to one rehearsal an hour before the performance."³

II

As if in answer to this need, the Adelaide Choral Society made its appearance the following year, at a concert on 5th May, the programme comprising selections from Handel, Haydn, Mozart, "and other celebrated composers." The Leader of the Band was Mr Bennett.

1 South Australian Register, 19th October 1839, p2.

2 Ibid, 15th February 1840, p5.

3 Adelaide Observer, 11th November 1843, p5.

In England almost every factory has its singing-school attached, and it is a matter of congratulation to find that a Society is founded in this Colony that will prevent our totally emerging into barbarism. Our limited space does not allow us to enter into details of the performance, but on the whole it went off remarkably well. There is a scarcity of treble voices for the choruses, but we have no doubt that the applause which was so generally elicited will be the means of inducing many to join in this mental and joyous recreation. We must make every allowance for first appearances, but we certainly should have wished to have found a better understanding between the vocal and instrumental department. The good folk of Adelaide are not remarkable for punctuality, but we cannot carry that failing into musical matters, time being a sine qua non of music.¹

The Adelaide Choral Society had a fairly continuous career until 1859, and as this was a long record for such a young colony, it will serve to define the first period of South Australian musical growth, for after its demise there disappeared for some time such a unifying factor in her musical development.

The programmes of the Choral Society concerts invariably consisted of a miscellaneous selection of short items, of secular or sacred origin. The programme of one of the earlier concerts in May, 1848, is given below, in order that some idea of the style of entertainment can be indicated:

Leader - Mr Bennett.
Pianoforte - Mrs Murray.
Programme - First Part.

Periodical Overture	Vanhal
Glee, Who first shall strike the door	Sir H.R. Bishop
Song, Hear me, Love	C.M. Von Weber
Glee, Swiftly from the Mountain's Brow	Samuel Webbe
Song, Norma's Prayer	Bellini
Glee, Hart and Hind are in their Lair	Sir H.R. Bishop
Song, Let Not Sorrow	Bellini
Overture, Il Tancredi	Rossini

1 Adelaide Observer, 9th March 1844, p6.

Second Part

Overture, Fra Diavolo	Auber
Glee, Come, live with me	Samuel Webbe
Canzonet, the Mermaid's Song	Haydn
Glee, Hark! Hark! Each Spartan Hound	Sir H.R. Bishop
Chorus with Solo, Merry Boys, away, away	Ditto
Recit. and Air, Softly sighs the Voice of Evening	C.M. Von Weber
Glee, Sleep, Gentle Lady	Sir H.R. Bishop
Full Chorus, Viva Enrico	Pucelli.

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Even although the Society received a valuable addition in 1850, when Mr J.W. Daniels, "late Principal Tenor and Conductor of the Bath Madrigal, Athenaeum, and Choral Societies," became their leader, they went into temporary recess from 1852 to 1854, the Committee uttering one small lament "that notwithstanding their efforts to create a taste for classical music, by bringing before the subscribers and the public well-selected pieces from the most able composers, they have been unable to accomplish their desire." ¹ The reasons assigned by the Society for suspending their operations were first, the absence from the colony of several of the most efficient performers; second, the non-payment of their subscriptions by many of the annual subscribers, and third, the great expense of constructing, for each concert, a temporary orchestra at the Exchange Hall, where there was no provision for such entertainments. The most powerful reason, however, was the suddenly developed migratory nature of the population, which in this one instance scattered far and wide both audience and orchestra, "whose disjecta membra might have been found laboriously engaged to the inharmonious sounds of pick and shovel in fossicking and prospecting with their fellow-men from all quarters of the globe for the all-attractive nuggets."

1 Adelaide Observer, 25th January 1851, p4.

A more settled state of things induced the return of many to the old spot, and the re-organized Adelaide Choral Society was somewhat more catholic in the choice of its programmes, and received in addition the attractions of a lady vocalist, Maria Chalker, and a more complete orchestra. Even so the troublesome "public taste" could not be entirely satisfied, and an echo of the complaints which had been voiced in Sydney during the previous decade was heard warning against the inclusion of too much fancy and incomprehensible music:¹

We take this opportunity of advising the Society to select for vocal performance such musical compositions as combine excellence with simplicity, of which they may choose from a very great variety, by eminent composers. It is not everyone, especially in a mixed audience, who can appreciate elaborate chromatic passages, modulating, as they often do, into a variety of keys, both major and minor, nor is it every amateur that has the ability and taste to embody the conceptions of the authors of such compositions. A few false notes will often in such instances mar the effect of the whole.²

By the end of 1854, the German musician, Herr Linger, had become leader of an orchestral section comprising pianoforte, eight violins, viola, violoncello, double-bass, three flutes, clarionette, three cornepeans and a trombone. A Choral Society had also been established at North Adelaide, consisting of about thirty members, principally vocalists, under the charge of Mr Lillywhite. This society did not plan to trespass on the territory of the older institution, "inasmuch as it is established for the special, if not exclusive cultivation of sacred music." The first concert was given in April, 1855, and the two societies managed to exist side by side until 1857, when the North Adelaide Choral Society was replaced to a more centrally situated Sacred Harmonic Society. It was hoped, at the outset, that all would lend their support, it being "the obligation

1 See Part I, Ch. IV.

2 Adelaide Observer, 22nd July 1854, p10.

of all to cultivate sacred music, as possessing and imparting impulses of the right kind, as leading to the existence of devotional feeling, and as exercising a judicious and almost irresistible influence on the human mind, and asserting that the taste created by it was a refining, humanizing, and a civilizing influence."¹

The Adelaide Choral Society was not so restricted in its activities (apart from occasional admonitions from the public about programmes, and the friendly advice that the inclusion of a trio by Hummel - performed by Messrs Chapman, Allen and Herr Linger - "appears rather too heavy for the concert-room"), for at the annual meeting of 1857, it was reported that during the past year no less than twenty concerted pieces and choruses, with full orchestral accompaniments, had been given, under the inspired guidance of Herr Linger, and Mr Chapman as leader. Besides the usual ballads and solo songs, these two gentlemen ensured that some of the programme, at least, should be filled with classical music, and were responsible for introducing such items as symphonies by Mozart, Auber and Weber, although "symphony" in this case may have only meant that portion of such works were performed.

In January 1858, the first concert of the Sacred Harmonic Society took place under the conductorship of Mr J.W. Daniel, who had latterly conducted the North Adelaide Society. Here, too, the programmes consisted of shorter items from the sacred works of Handel, Crotch, Callcott and Mendelssohn. Occasional secular works were introduced, such as the performance of Mendelssohn's Violin Concerto in 1859,² one of the earliest performances of this work in Australia.

The affairs of both societies came to a conclusion, after they had combined to produce the first large-scale performances in South Australia. They were given to commemorate the 100th year since Handel's

1 Adelaide Observer, 20th October 1855, Supp. p2.

2 With pianoforte accompaniment.

death¹ and consisted of two concerts in which the Messiah and Alexander's Feast were performed. Herr Linger conducted, Mr Daniel was choral master, and Chapman leader. Nearly 1000 people attended the concerts, the ladies on the first night dressing in deepest black as befitted the solemnity of the occasion. A satisfying profit of about £70 was realised, which enabled the outstanding debts of the Choral and Harmonic Societies to be paid.

The first Musical Festival in Adelaide was commemorated in fitting terms.

All who were at White's Room on Wednesday evening, at least all who are sensible of the potent influence of that divinest science which

"takes the prisoned soul
and laps it in Elysium,"

must have enjoyed no inconsiderable treat. The very occasion - an In Memoriam to the genius of Handel, to whom belongs, par excellence, the fame of having clothed Christian verities in grandest tones - was attractive and congenial; while the thought that the tribute of admiration was being paid on the very day on which a hundred years before the soul of that mighty musician passed to the quiristry of eternity spread a diapason of deep and solemn feeling beneath the more pleasing emotions which the intention of the evening awakened. . . . the occasion and object of Wednesday's entertainment appeared to produce precisely that frame which fits for the full appreciation of the most serious of subjects set forth in the highest style of musical composition. No doubt this experience was participated in largely by the assembled audience, who listened to the entire procession of the performance with profound attention and evident delight.²

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1 Many commemorations of the Handel centenary were given in musical centres, notably the vast Festival held in the Crystal Palace, London.

2 Adelaide Observer, 16th April 1859, p8.

III

From a musical point of view, the concerts of the Choral Society during the period 1844 - 1859 were the most important continuous events, but there were several other developments of note.

Of comparative continuity, although they were not primarily concerned with music, were the South Australian Library and Mechanics' Institute Quarterly Conversazioni, where lectures and scientific demonstrations were pleasantly interspersed with musical items from the chief of Adelaide's musicians.

Other signs of musical activity were the small singing classes which were established, mostly on the new principles of sight-singing. Mr Witton opened the first music shop in Adelaide in 1847, and formed a band, whilst on the streets could be heard "the homely strains of the hurdy-gurdy and the deadly-lively airs of the barrel-organ." Nor was there wanting evidence of native talent, for young Samuel Marshall built an organ for St John's Church as early as 1848, whose tones were rich and full, although it was thought that the "Venetian Swell" would be "indispensably needed to perfect this work of colonial artizanship." In 1853 Mr Marshall varied his organ building talents by constructing, with the aid of a workman, a full-sized cottage piano which he sold for sixty guineas. "The interior will bear the closest inspection, being very solid and complete, including the metallic plate. The whole of the wood used in its construction has been exposed for between three and four years to the varying climate of Adelaide, which must have tried it as severely as any steaming-chamber in London."¹ Nothing had been imported except the strings and the ivory facings for the keys, and the tone was reported to be "rich and powerful."

1 Adelaide Observer, 30th July 1853, p7.

Further colonial talent, of which the South Australians were particularly proud, was that exhibited by young Master White, whose father later built the large hall and surroundings known as "White's Rooms" (opened in 1856), where so many of the Adelaide concerts were given, although the hiring cost was rather extortionate at ten guineas a night. After his infant talents had been guided on the violin by the visiting Wellington Wallace, Master White ventured to London and distinguished himself (according to the Adelaide papers) as a student of violin and piano at the Royal Academy of Music. He returned home in 1858 and was able to display the benefits of his education - he was, as mentioned above, the violinist who introduced Mendelssohn's Violin Concerto at an early date to South Australia. He gave "an illustration of the truth of what has been said of another performer - 'he produces rapture from a catgut,' and of the very great difference which exists between an accomplished violinist and an ordinary fiddler."

Musical activities were not confined to the capital, for a musical society was founded at Tanunda in 1857 and the Gawler Harmonic Society in 1859 - "for in Germany every little village had its Harmonic Society and Instrumental band . . . a speaker stated that Gawler contained a fair amount of musical talent and ability which only required drawing out" - and the Clare Choral Society in the same year.

The mention of Germany leads to the very important fact that South Australia in the 1840's and 1850's received a large influx of German migrants, who formed musical clubs wherever they congregated. Members of the smaller societies usually held only private amateur concerts, but other Germans took a part in public musical life, such as Herr Linger, or played an instrument in one of the numerous bands. A concert of particular note was given by Mr Fischer in 1850, the first concert that introduced a large accession of German talent to the colony.

1 Adelaide Observer, 19th June 1858, p4.

The performers included Herr Fischer himself, Herr and Madame Cranz, pianist and vocalist, and members of the Adelaide "Deutsche Liedertafel," who "executed several pieces with a taste, feeling, and precision that was highly creditable to themselves, and gratifying to the audience." The songs which they sang from the old books of the "Loreley," it is interesting to note, are still sung in the present time from these books, now unobtainable even in Germany.

IV

Before 1850, apart from Messrs Ravac and Imberg, there were hardly any musical visitors in South Australia, but after the gold rush had attracted entertainers to Victoria, quite a few made fleeting visits to the neighbouring state - Madame Carandini and Monsieur Coulon, Catherine Hayes, Lola Montez, Miska Hauser, Madame Clarisse Cailly, Madame Anna Bishop and Signor Cutolo, the last of whom settled for a time in Adelaide. Some of these people repeated their visits, and some went also to the smaller centres, to the delight of the inhabitants.

The violinist Miska Hauser was particularly popular in South Australia, and in his visits to Adelaide and the surrounding towns was mostly rewarded with large and admiring audiences. Indeed, large quantities of superlatives were lavished upon his "melodies, harmonic variations, fantasias, burlesques, imitations, and heart-thrilling ballad-airs," for the gushing torrent of sweetest sound carried every feeling away "by the exquisite poetry of his music."

In the hands of Miska Hauser the familiar and common-place looking instrument becomes "the golden-stringed lute" breathing delicious harmony. The audience at first see before them an amiable-looking gentleman of unpretending demeanour - with an old fiddle - a rare cremona - in his hand. In a moment the instrument is carefully touched with the bow, and then follows a gush of music so sweet that the listener is inclined to look round the platform to see where it comes from. Birds are warbling, waters are heard to ripple, the sweetest tones of the human voice, and even the gentle whisperings of the breeze seem to be there. But it is not so. It is only the man and the fiddle. Indeed they seem to form one

instrument, as with his firmly-posed figure, his glowing face, and his eye lit with enthusiasm, he pours his very soul out upon the audience. Nothing but genius could do this, and so listeners feel as they burst into acclamation when the charm ceases. But Miska Hauser is not one of those violinists who are said to wear out a fiddle every time they play. He doesn't smash the strings with his bow until thunder and lightning come from them. On the contrary, his delicacy of touch is one of the greatest wonders of his execution. This was strikingly observable last night in several instances. The Last rose of summer, - an encore for the Fantasia on Scotch airs, was perfection itself. Of the more elaborate pieces, The Carnival of Venice, with new variations, was wonderfully played. The strings of the instrument spoke, and seemed to sustain a conversation one with the other, in tones alternately falsetto and bass, the deep grumbling of the latter being brought in with ludicrous effect. The "capriccio," known as The bird on the tree, was also received with immense applause on being given upon an encore for another piece. It curiously happened that whilst this was being played two or three young rats deliberately walked down a rope hanging from the ceiling to the floor, just behind the performer, following each other at the distance of a yard or two, and attracting the attention of every one in the room. This voluntary "terrific descent" must no doubt be taken as a compliment to the great violinist, who, like Orpheus, can thus charm unintelligent animals with his music.¹

Of opera, South Australians had an early taste in a performance of Masaniello; or, the Dumb Girl of Portici at the Victoria Theatre, under the management of Mr Buckingham, in April 1840. In 1856 Madame Anna Bishop gave operatic arias "in character" with such success as to crowd her concerts with excited audiences, and to cause even the most prudent to gather at the windows and doors, to pay cheap homage where her sweet warblings "fell in harmony, softened by distance, on their eager ears." Two years later the Carandini company produced opera with the more realistic adjuncts of scenery and several performers, advantages which Madame Anna Bishop had lacked, for

in all such cases the absence of scenery must, of necessity, be a great drawback. The agitated somnambula, for instance in her night-dress, wandering up and down between a grand piano and two music-stands, produces an effect somewhat comic, though the singing and the acting may be altogether excellent.²

1 Adelaide Observer, 26th June 1858, p4.

2 Adelaide Observer, 24th April 1858, Supp. pl.

Madame Carandini was just as popular as Anna Bishop, whilst she, too, could act with the merest aids to effect - even when singing Rule Britannia, she seemed an "embodiment of the spirit of our national song. With her uplifted arm and a defying stamp of the foot, the 'haughty tyrants' got pretty much the worse of it with her." With the aid of the vocalists Signor Grossi and Monsieur Laglaise, Mr Lavenu at the piano, and scenery hurriedly painted and put up by Herr Schrader, Madame Carandini presented curtailed versions of Lucia di Lammermoor, Ernani, Lucrezia Borgia and La Sonnambula, although the performance of the last named opera, with the aid of some local amateurs, was rendered humorous by reason of Arlessio speaking his part with a strong German accent, Lisa answering Elvino's impassioned Italian in broad English, and Count Rodolpho bursting out with such passages as "I tale you she ees sonnambula."

V

In 1859 a competition of a kind which does not have any parallel in Australia at this period, was conducted by the Gawler Institute in order to provide Australia with a patriotic anthem, to be entitled The Song of Australia. The desire to express national sentiments in music was not a new one - the earliest examples being the compositions of Kavanagh of Sydney in 1826, and already Messrs Barton and Draeger of Tanunda had attempted to supply a want "which will sooner or later be felt here - that of a national song." Their song was entitled Advance Australia, and appeared in 1858. The Gawler Institute, however, sponsored something quite unique. Entries were first invited to supply the words of a national song, the winner to receive a prize of ten guineas, and the copyright of the words to become the property of the Gawler Institute. Mrs Carleton was the winner out of ninety-eight competitors, after which entries of music were to be submitted to fit these words, also for a ten guinea prize. Twenty-three musical effusions were submitted - "from this it would appear that it is far more common to be poetical than musical in South Australia."

Herr Linger was pronounced the winner, although some formidable competition was offered in the person of the fiery Signor Cutolo. The Song of Australia was first heard at a concert at Gawler in December, 1859, when an elaborate arrangement for soloists, quartet and full band accompaniment was welcomed with vehement applause by the audience.

The Song of Australia, composed by a German, has had the distinction of retaining its popularity for over a hundred years, and at the present time in South Australia is sung regularly in schools and on public occasions, and has been advanced as a suitable anthem to represent the whole of Australia.

Amateur music-making formed the greatest portion of activities in the colony; its abundance was apparent in the great variety of places and their instruments for sale, as well as in the quantities of instruments and sheet music imported from overseas. Advertisements such as the following appeared regularly in the newspapers:

Or "scientific" as the 19th century critics frequently described the instrumental music of these composers.

CHAPTER II. 1860 - 1878.

I

During the next eighteen years South Australia gradually began to assume a musical life equivalent to that of the Eastern States, in that a large number of musical societies was formed, those in Adelaide introducing some of the more important oratorios, as well as classical¹ music by Beethoven and Mendelssohn. The inhabitants, particularly those of Adelaide, became familiar with many standard operatic works of the 19th century, through visits by the leading operatic companies which lasted from four to as many as eight weeks. In general, there was a broadening of musical taste and appreciation amongst concert audiences, so that South Australians by the end of this period could not complain that there had been lack of opportunity to form one of the highest social benefits - a community participation and appreciation of music in its most desirable aspects.

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I

Amateur music-making formed the greatest portion of activities in the colony; its abundance was apparent in the great variety of pianos and other instruments for sale, as well as in the quantities of instrumental and vocal music imported from overseas. Advertisements such as the following appeared regularly in the newspapers:

1 Or "scientific" as the 19th century critics frequently described the instrumental music of these composers.

Pianofortes, Pianettes, Harmoniums, in large variety by the best makers.

A large assortment of Brass Instruments, including Cornets, Sopranos, Altos, Contra Altos, Tenors, Baritones, Bassos, Contra Basses, Bombardanes (*sic*), Bugles, Post Horns, etc, etc; also, Clarionets, Flutes, Fifes, Piccolos, Flageolets, Drums, Tambourines, English Concertinas, German do., Organ and Celestial, Violins, Guitars, Flute Harmoniums, Organ Accordions or Melophones, Percussion Organs, Box Organs, Organs, Melody Flutes, Mine Flutes, Flutinas, Accordions, Musical Boxes, new patent Antiphonel, and a great many more Musical Instruments and Fittings too numerous to mention. Also, a very large selection of Music, Exercises, Instructors, etc, etc . . .

B. Sander, 11, Hindley-street.¹

In the country as well as in the city, amateur gatherings were devoted to providing funds for church building; organs and harmoniums for churches or Mechanics' Institutes; they were also held as part of the usual entertainments obtaining in the colonies - musical soirees, Mechanics' Institutes soirees, Improvement Societies, etc. Entertainments of a literary and dramatic nature were always interspersed with musical items. Brass Bands were formed in many centres, in particular where the German people had settled. Many small Glee Clubs and Liedertafels were formed: amongst the societies which existed for a greater or smaller length of time in the years from 1860 to 1878 could be mentioned the Port Adelaide Musical Society (Herr Linger conductor), Port Adelaide Sacred Choral Society (G. Tilly, conductor), Norwood Philharmonic Society, Hindmarsh Sacred Choral Society, Moonta Glee Club, Two Wells Musical Society, Redbanks Choir, Mintaro Glee Club, Gawler Glee Club, Norwood Amateur Choral Society, Mellrose Glee Club, Choral Society in connection with the Wallaroo Mines (peopled largely by the Welsh), Yatala Glee Club, Kapunda Philharmonic Society, East Adelaide Musical Society, Port Augusta Glee Club, and the Greenock Liedertafel.

1 South Australian Advertiser, 10th November 1864, pl.

The Kapunda Philharmonic Society was one of the more important of these groups, whilst the Tanunda Liedertafel, formed in 1861, is flourishing in 1962, its repertoire still containing songs from the German Song Books, brought out by settlers last century. In the German-speaking areas national songs formed the chief study, whilst other societies concentrated on English ballad music and excerpts from opera, particularly from operas by favourite composers such as Balfe and Wallace.

In Adelaide itself gatherings of a literary and musical nature combined, were encouraged in order to provide working people with something a little more elevating than cock-fighting, horse-racing and drinking for entertainment. To a newcomer in the '60's, the city could prove a discouraging sight. As one communicant wrote:

Here the prevailing idea of a summum bonum seems to be intoxication; and in proof of what I have asserted we have to observe the extraordinary number of public-houses (without any other claim to patronage than the vending of strong drink) supported by such a thin population.

In England there are very many beautiful concert rooms; and all through the European Continent delightful gardens and places of public resort, where the refining and exalting influences of music are inseparably blended with the "cheering glass," and I have no doubt that the prevailing absence of refined taste, and the general tendency to dissipation, which are glaringly prominent among the rising generation of this city, are traceable, in a great measure, to the want of an ample supply of good music.¹

Nevertheless, regular meetings and classes were held by the South Australian Institute, and a Library and Reading Room made available to members. Amongst the classes, those devoted to the instruction and practice of vocal music, under the direction of Mr H. Francis Price, were probably the most popular. Elementary classes were established at intervals; an upper Hullah class promoted rehearsal of part music and oratorio music, and the most senior class eventually became an Orpheus Society.

1 Letter to the South Australian Advertiser, 26th January 1864, p3.

There were also the North Adelaide Young Men's Society, Hindmarsh Mutual Improvement Society, where Mr Puddy fostered interest in music, the Catholic Young Men's Society and the South Adelaide Mutual Improvement Society, where any soiree was given additional eclat by musical items.

II

Music in connection with Improvement Societies and Institutes in the capital, and the numerous similar country associations, was nearly always regarded in its social aspect, that is, of providing people with an "innocent and rational" recreation, and also, with much vocal music, as the embodiment of all the "noblest and most elevating" national sentiments. Only in the chief city, generally, could any devotion to music as a science be discovered: Adelaide passed through a very barren period for lack of a musician sufficiently able to encourage interest in this aspect. Herr Linger, who might have done so, died in 1862, and a long time elapsed before any constructive plans were attempted.

A Philharmonic Society established towards the end of 1862 gave a few concerts, but a new Philharmonic Society established in 1869 existed for a longer period. Mr E. Spiller was appointed conductor; Richard Baxter White, Leader, and James Shakespeare, Organist. White was the pianist and violinist who had studied at the Royal Academy. Since his return to the colony, he had taken part in most of the important Adelaide concerts, and played in public such classical compositions as the Mendelssohn Violin Concerto, movements from the two Piano Concertos, and some of the De Beriot Violin Concertos. James Shakespeare's name could also be found in connection with most musical events. Upon the death of White in 1872, and Shakespeare's preoccupation with other business, Messrs Hall and Pybus became leader of the band and organist (or pianist), respectively.

The public appearances of the Philharmonic Society commenced with the Messiah, performed with the following interesting distribution of forces - four first violins, four second violins, and two third violins; two violas, two violoncellos, one double bass; five flutes, two clarionets, two cornets, two saxehorns and one drum; fourteen altos, thirty-two trebles, twenty tenors and eighteen basses. For some years after this date Adelaide was blessed with an annual Christmas performance of the Messiah.

The Philharmonic Society gave four concerts each year, either of miscellaneous secular or sacred music, vocal or instrumental, or longer works, including Romberg's Lay of the Bell, Handel's Acis and Galatea, Judas Maccabaeus, and Alexander's Feast, Mendelssohn's First Walpurgis Night, Athalie, portions of Elijah, many of them for the first time in Adelaide. Although first-class vocalists were not available, the tout ensemble was very satisfying, at least for the audiences of anything up to 1000 people who flocked to the Adelaide Town Hall. The Town Hall, however, lacked a good organ. The musicians of Adelaide being very anxious to acquire this aid to oratorio music, and being also very anxious to emulate the citizens of Melbourne in the possession of such an instrument, all profits of the concerts were to be devoted to help defray the cost of purchasing such an instrument from Messrs Hill and Son.

This object, of course, necessitated certain economies, such as hiring music from the Melbourne Philharmonic, rather than building up an Adelaide library. Some unusual works were nevertheless given, as the first performance in Adelaide of Barnett's cantata, The Ancient Mariner, set to the words of Coleridge's poem. The music - "wild, dreamy, and unearthly, soft, pathetic, and wailing" - was rendered effectively by the chorus, "producing a strange and yet pleasing effect," and by a band accompaniment of exquisite beauty. The society overleaped the bounds of prudence in performing parts of Romberg's Lay of the Bell.

It is . . . a pity that the Philharmonic Society lends itself to such poor "gag," tolerable only in a third-rate penny theatre, as that of ringing the Albert Bells in a pause designedly introduced in the last chorus of this noble cantata. It was bad enough when they tried the effect in Haydn's Creation, after the recitative, "And God Said Let there be Light," and the Town Hall porter turned on the gas; but for Schiller to write, and Romberg to compose a cantata for the express purpose of introducing a fantasia by the same porter on those melancholy instruments which do duty for bells, is rather too rough - on musical ears at any rate. Cannot the Society aim at something a little higher than this claptrap?¹

Meanwhile, towards the end of 1872, another society was formed - the Adelaide Amateur Musical Union. At first the performances were more of a private nature, but by 1875 their appearances were fully qualified as "public." Their programmes differed from those of the Philharmonic Society: in December 1873 they produced Bennett's May Queen for the first time in Adelaide, under the conductorship of George Oughton; Weber's Mass in C; the finale from Mendelssohn's Piano Concerto in G minor; the complete concerto in March, 1875, the pianist being W.R. Pybus, leader of the orchestra John Hall; in November 1874 Beethoven's Choral Fantasia and Birch's cantata The Merrie Men of Sherwood Forest; "allegro scherzando" from the first piano Concerto by Beethoven, pianist W.R. Pybus; the Prelude and Bridal Chorus from Lohengrin as an arrangement for two pianos, the following December; Gounod's Messe Solonelle for the first time in Adelaide in April, 1876, and Cherubini's Requiem Mass in C Minor in March, 1877.

On the whole the programmes of the Musical Union were more adventurous and varied than those of the Philharmonic Society, and under Oughton's guidance the Musical Union concerts became increasingly popular. The Musical Union finally showed an unforgiveable lack of manners in the eyes of the Philharmonic Society, when they calmly announced their own series of concerts to inaugurate the new organ at the Town Hall. The Philharmonic Society had perforce to surrender the

1 South Australian Advertiser, 24th April 1874, p2.

honour in face of such strong forces as gathered around the Musical Union, but relieved themselves in mournful verse:

Ours was the toil. We sowed, but others reap;
 Yet still we do not envy them the wreaths
 That should have crowned our brows. Let them rejoice
 As best they can in laurels undeserved.
 We are content the future to decide
 To whom the meed of praise is rightly due,
 Knowing that when the bitterness of strife
 Is past our toils will have their just reward.

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III

Visiting artists of note were infrequent during the 1860's in South Australia, but in 1862 two artists made a remarkable tour which extended to many of the centres outside Adelaide. Messrs Poussard and Douay, "First Prizemen of France," violinist and violoncellist from the Conservatoire de Paris, gave their first concert in Adelaide on May 26th, which consisted of a miscellaneous selection of operatic excerpts, fantasies on ballads and airs, interspersed with vocal items. Besides giving nearly thirty concerts in Adelaide, they visited Port Adelaide, Glenelg, Kapunda, Mount Barker, Norwood, Gawler, Tanunda, Burra, Kensington, Clare, Watervale, Auburn, Angaston, Salisbury, Koorunga, Riverton, Wallaroo, Strathalbyn, Willunga, Noarlunga, Woodside, and Reynella. This extended tour pioneered the way for future visiting artists, in particular the Carandini company, who in the years to come also became well-known visitors to the country centres. The undoubted ability of Poussard and Douay on their respective instruments, and the many spectacular effects with pizzicato, imitations of bagpipes, beating on the strings with the back of the bow, "and something that can only be compared with the sawing of a log of wood," ensured enthusiastic audiences during the whole of their stay, which extended into the first part of the following year.

One item, however, was reserved for special occasions as a tour de force. Entitled THE DEAD HEROES, this long composition was a form of programme music at its most direct, and a description of the first performance in Adelaide follows:

and we would before attempting to describe it correct an erroneous impression which prevails, that this composition has been previously performed in Melbourne. All that they played in Melbourne was a short piece descriptive of the death of Burke and Wills, but that produced on Wednesday evening was a most elaborate composition, well described as a musical poem, and has been we are assured composed and arranged in Adelaide. It is, as we have before stated, dedicated to our own great explorer, J. MacDouall Stuart. It commences with music descriptive of the "preparations for the departure" of the Expedition, and in which the variations on The Last Rose of Summer were beautifully introduced, after a rather rattling and noisy performance indicative of the bustle of preparation. The Adieu came next, and was given with tenderness and pathos. "The

start" followed, and the clatter of hoofs, the confusion of voices, and the rumbling of the wagons could all be readily distinguished; variations on Cheer boys, cheer were beautifully introduced in this part. The songs of the Birds followed, at the approach of the evening, and we need hardly say were given with a minuteness of imitation truly wonderful; from the songs of the birds to "evening" the transition was as gentle and pleasing to the ear as that of dissolving views is to the eye. The "Recollections of Home" followed naturally on the setting in of evening, and Home, sweet Home was next touchingly played. "The route" again renewed the clattering of hoofs and noise of starting afresh. "The hot wind," as might be supposed, was the most disagreeable part of the whole; now it whistled through the trees and now roared across the plain, and one could almost fancy the glare of the atmosphere and the accompanying dust.

"The work accomplished" gave the opportunity for the introduction of Rule Britannia, and on leaving Carpentaria, See the Conquering Hero comes was appropriately played. The subsequent "sufferings of the explorers," their sighs, their cries, their low murmurs, their groans of pain and despair were eloquently described.

"Hope" on approaching Cooper's Creek was expressed by a cheerful but not exultant style of music, which gave way to "Despair" on finding the "Depot deserted;" and all these feelings were expressed with so much power that no one could fail to understand the meaning of the music. The "approach of death" was solemn and awful; then came the "heavenly music," and heavenly indeed it was; the effect was magical - enchanting; each one of the audience "held his breath for a time." How such sounds could be produced from two instruments like violin and violoncello was a marvel.

The tones were soft, sweet, and low, yet the large room was filled with a volume of sounds, and the most exquisite harmony, as if proceeding from the "golden harps" themselves, entranced the listeners. "The prayer" was low and solemn, scarcely audible - "the burden of a sigh," and then followed "the closed eyes," when the sounds of the instruments died away so gradually and gently, that it was only when the performers rose that we could be sure they had ceased.¹

The Carandini company toured Adelaide and surrounding districts in 1865, 1868, 1872, 1875, 1876 and 1877, and Madame Anna Bishop came a second and third time to the colony in 1868 and 1875.

Madame Arabella Goddard was the first of three visitors of world-wide fame who visited South Australia in the 1870's. Her arrival with assistant artists in Adelaide in September, 1873, was "the great topic of town talk, and the first appearance in South Australia of the greatest of living English pianistes is naturally looked forward to, as an event of no ordinary interest." Her audiences had the musical enlightenment of hearing several important works rendered by one of the most highly acknowledged interpreters of the day, including Beethoven's Piano Sonata, Op 26, the Violin and Piano Sonata Op 30 (in which Mr Hill played the violin part), a Mozart Piano Sonata in D major, Handel's Harmonious Blacksmith, with variations, selections from Mendelssohn's "Songs Without Words" (which were just commencing to achieve an immense popularity in Australia), besides fantasias on various well known airs such as Home, Sweet Home. Her playing was a revelation -

the first time curiosity, followed by wonder at her extraordinary performance, prevents that perfect repose of mind so necessary to quickly receive the impressions which such music so performed ought to produce. After hearing her a few times, however, the mind becomes simply receptive, and the magic steals into the soul as the odors of sweet scented flowers steal into the sense on a calm summer's evening.²

1 South Australian Advertiser, 12th June 1862, p2.
2 South Australian Advertiser, 27th September 1873, p3.

In November the same year, arrived a concert company of similar brilliancy, the chief star being Mademoiselle Jenny Claus, violinist, with her accompanist, Mons. Rekel; Madame Rekal, vocalist, and Miss Christian. M'selle Claus' repertoire in Adelaide equalled that of Arabella Goddard on the piano, for she played several of the Beethoven Violin and Piano Sonatas, the Andante and Finale from the Mendelssohn Violin Concerto, with piano accompaniment, and some compositions by De Beriot, besides violin fantasias on operatic airs. The novelty of hearing such an accomplished lady violinist was even greater than that of a lady pianist of the first rank, for to play such long and difficult works "must have been fatiguing for the delicate-looking little creature" - yet she apparently played effortlessly with "wonderful verve and precision."

Yet another artiste of world renown came to Adelaide in 1875 - Mdlle Ilma de Murska, "the Hungarian Nightingale." . . "The Reigning Queen of Song, the Greatest Living Vocalist, and the only rival of Jenny Lind, who has charmed all European audiences." As she had just done in Melbourne, she rendered in superb fashion "The Last Rose of Summer," "Coming Through the Rye," the Mad Scene from Lucia di Lammermoore, and the cavatina, "Casta Diva," from Norma. In these and other songs her brilliant bravura style, and her command over a wide emotional range created a furore. On her departure she was the object of the first large-scale serenade in Adelaide, which was led by the Liedertafel, who paraded up the street, carrying coloured lanterns, to serenade her beneath her hotel window.

IV

At this period, when operatic excerpts and fantasias upon operatic airs were probably performed more than any other kind of music, there existed a demand also for opera in its complete form. Even in Adelaide, after 1865, there was an operatic season practically every year. At first the entertainments were not complete in all such matters as chorus, orchestra, stage facilities or scenery, but these

deficiencies were remedied by later companies, in particular by that of W.S. Lyster, who was meticulous in his attention to completeness in representation.

The first of the opera seasons in the years 1860-1878 was brought by the Bianchi Italian Opera Company in February, 1861, and lasted from 20th February to 29th May, more than three months. During this long time almost every opera in the standard repertoire was produced, many for the first time in Adelaide. The season opened in customary fashion with Il Trovatore, followed by Norma, Lucrezia Borgia, Atila, Lucia de Lammermoor, La Sonnambula, La Traviata, Ernani, Rigoletto, The Bohemian Girl, The Barber of Seville, and others.

In such a large enterprise, there were many problems to be overcome. The attendance was not always good, particularly in bad weather, and apart from any monetary worries, "extras" were not always easily obtainable. This early venture provided additional problems. Linly Norman, who conducted from the piano, found it difficult to present a good first performance with only three rehearsals, besides having the task of initiating a set of performers "unknown to each other into the mysteries of an Italian opera." Yet again,

in the colonies especially, the work to be got through by an enterprising manager is almost stupendous; and if he does not accomplish his work well, he must expect no favour from an exacting audience. Generally the principal singer, the "star" of the company himself, he has not only to get thoroughly up in his own role, but he has frequently to crack up his professional brethren, and to drill an impracticable chorus, and this in addition to the fulfilment of his managerial functions. In Adelaide, too, to render the speculation remunerative, the theatre must be open every night, and as the population is limited, no opera, however satisfactorily performed, will bear more than two or three representations.¹

William Saurin Lyster, "Director and Sole Proprietor" - brought his Royal Italian and English Opera Company to Adelaide for the first time in September, 1865. "From the reputation acquired by the Royal

1 South Australian Advertiser, 22nd April 1861, p3.

Italian and English Opera Company in Australia, the Director thinks it unnecessary to say any more than that the operas will be produced in exactly the same manner as in Melbourne and Sydney."¹

The company was very complete. Amongst the vocalists were Madame Lucy Escott, Mademoiselle Rosalie Durand, Miss Emma Neville, Miss Georgia Hodson, Messrs Henry Squires, Arnes Beaumont, Henry Wharton, Frederick Lyster and J.E. Kitts. George Loder was Conductor, John Hall leader of the orchestra and Signor Monterasi Chorus Master. The orchestra included some Adelaide musicians, and was composed of two first violins, two second, one viola, one violoncello, two "contra bassos," one flute, two clarionets, two horns, one cornet and timpani. The chorus was not large on this first occasion - containing only two first sopranos, two second sopranos, two first basses, two second basses, and two first and second tenors. By this time, many of the names comprising Lyster's company had become "familiar as household words" through their achievements in the other states.

The theatre was crowded for the first representation in Adelaide of Gounod's Faust, which was a great success.

The talent evinced by Madame Escott, Mr Squires, and the company, will be more thoroughly appreciated, when it is remembered that this opera has been produced in England while they have been in the colonies, and therefore they have had to form their own unaided ideas of the characters.²

Two further events in this season were performances of Meyerbeer's Les Huguenots and Le Prophete, operas which Lyster had produced in Australia with as much grandeur as possible, in emulation of the style in which they were produced overseas.

The following year Lyster returned with an even larger company, with the additional attractions of Madame Fanny Simonsen as vocalist, and Martin Simonsen as conductor. In this season he produced the third of Meyerbeer's spectacular operas, L'Africaine, and also Weber's Oberon,

1 South Australian Advertiser, 5th September 1865, pl.

2 South Australian Advertiser, 3rd October 1865, p2.

and, for the first time in Adelaide, Mozart's Marriage of Figaro.

The third successive season, in 1867, was held under the distinguished patronage of His Royal Highness, the Duke of Edinburgh, who attended the Opera in person one night to witness the first performance in Adelaide of Wallace's Lurline, with additional Ballet by Mr H. Leopold, and on another night, Lucrezia Borgia.¹

In 1871 Simonsen's English Opera Company gave a short season of operatic entertainments and Lyster's Royal English Opera Company followed a few months later. Miss Alice May, Mrs J.H. Fox, Mr T.H. Rainford, and Mr Charles Lascelles were in this new company, besides old favourites, and for the first time in Adelaide the strains of Comic Opera were heard from his company, beginning with Offenbach's Grand Duchess of Gerolstein, which was a complete success. "The music, light, brilliant, and sparkling, but not by any means thin, was charmingly rendered, and the acting so animated, that it was with difficulty one could believe that the performers were the same as those of the previous two evenings." Maritana, The Bohemian Girl, Satanella, Martha, and others were also performed in this "English" opera season.

The conductor Signor Zelman appeared in Adelaide for the first time the following year, in association with Cagli and Pompei's Royal Italian Opera Company for the most brilliant season given so far, which lasted six weeks for by this time a definite opera-going public

1 On this occasion a circumstance reminiscent of overseas business practices occurred: "The anticipated appearance of His Royal Highness at the opera, on Monday evening caused a rush for box-tickets, but it was found at the hour mentioned for the commencing of the sale, than an enterprising local agent, or speculator, had bought up the lot, and as much as £5 per ticket was asked. This staggered intending purchasers, who did not feel inclined to pay so high a price for the pleasure of indulging in so doubtful a manifestation of loyalty as that of ogling a Prince, and the consequence was that some of the boxes were quite empty, and one of the poorest houses of the season welcomed His Royal Highness at the Victoria Theatre. This occurrence is rather unfortunate, but it may teach a useful lesson to over-smart men."

had been formed in Adelaide. Their second season lasted two months. The many advantages to be obtained from witnessing Italian operas were enumerated by the Advertiser:

By its inspiriting influence musical amateurs are attracted and crowd the stalls; not for mere enjoyment, we hope, but for the more laudable object of watching the proceedings, to make themselves more proficient in that art of which they are students - the art of music. It also brings the elite of society closer with each other, with His Excellency the Governor at the head.¹

During the succeeding years, tours were made by the Lyster-Cagli Royal Italian Opera Company, the Royal English Opera Company, Lyster's Royal English and Opera Bouffe Company, Lyster's Royal Italian Opera Company, and the Simonsen English and Opera Bouffe Company.

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The emergence of regular operatic seasons of high quality is of outstanding importance in this period. The general attitude of audiences towards more familiar operas was of intelligent enjoyment, whilst towards newer works there was an equally desirable attitude of receptiveness. Before the first performance of a major work, a comprehensive survey of the history of each opera, and details of the plot, were given in the daily papers, which was also the case in other Australian capitals.

A few more performances will be noticed in particular. One of the most adventurous was the first Adelaide performance of Verdi's Macbeth on April 3rd 1872. This opera was first performed in Florence in 1847, New York 1850, Dublin 1859, but did not receive its English premiere until 1938 at Glyndebourne. The Adelaide production was recorded as being a success, although

1 South Australian Advertiser, 11th July 1873, p2.

if one might say so without offence, we should say that it is a mistake to adapt Macbeth to the lyric stage. The leading performers on Wednesday did their work with undoubted ability; and, viewed simply as a musical interpretation, Macbeth was a success. But the difficulty is in looking at it solely from the musical point of view.¹

This opinion echoed those of overseas, which caused the neglect of this opera which Verdi considered one of his best.

In the same Adelaide season, Cimarosa's Il Matrimonio Segreto was so successfully represented that, "if this be the music of the eighteenth century, the sooner we have a greater proportion than is our wont, the more thoroughly enjoyable our operatic entertainments will be."²

During the opera season in 1874, two notable productions were Halevy's opera La Juive, which brought together the greatest crowd ever seen at the Adelaide Theatre Royal, and Donizetti's Poliuto.

After this date, the growing popularity of opera bouffe was as noticeable in Adelaide as in other parts of Australia.

The first performance of Genevieve de Brabant, by Offenbach, in April 1875, was received in the usual half-ashamed, self-conscious enjoyment by the arbiter of public taste -

(Genevieve de Brabant) is almost without plot, and consists of a grouping of ridiculous incidents, of absurd characters, of sensational situations, and all accompanied by delightful music - light, airy, and cheerful, so that it is impossible for the most disagreeable cynic to hear and see it without being incited to mirth. . . . It was placed on the stage on Tuesday with lavish scenic embellishments, and "property" effects very rare in Adelaide. A real locomotive steam-engine with real steam, and a most heartrending whistle; the interior of a railway station, painted in Mr Clint's highest style, . . . The house was crammed from floor to ceiling, and we have rarely seen more persons packed in the Royal.³

- 1 South Australian Advertiser, 4th April 1872, p2.
- 2 Ibid., 10th April 1872, p2.
- 3 South Australian Advertiser, 28th April 1875, p2.

In 1877 Lyster produced, for the first time in Adelaide, Lecocq's Girofle Girofla, Les Pres St Gervais, and La Petite Mariee, and for the first time in Australia, Offenbach's "latest and greatest," Madame L'Archiduc, besides other opera bouffe in the growing repertoire. In August Simonsen presented Johann Strauss' Die Fledermaus (for the first time in Australia) as the main course in the diet of Maritana, Grand Duchess of Gerolstein, Martha, Girofle Girofla and the Bohemian Girl, which by now had become staple ingredients in the operatic olla-podrida.

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CHAPTER III. 1878 - 1888

I

After 1877, opera seasons in Adelaide continued to grow in frequency and splendour. Music in general prospered, at least until the late 1880's, when a general recession affected most enterprises to some extent. In considering the whole period from 1878 to 1888, however, a considerable advance can be seen in the status of music, in that Adelaide went ahead of the other states, both in providing opportunities to foster native talent, and in bringing music to the fore as a subject for systematic study in all its aspects.

II

The most noticeable developments in opera were the increasing representation of opera bouffe and in particular of Gilbert and Sullivan comic opera, and the corresponding change of taste by audiences from opera seria to opera bouffe. As against seventeen seasons of comic opera in these years, besides scores of representations by small groups, there were only five of "grand" opera, which was fast becoming a financial risk only attempted by the more experienced or foolhardy director. Into the first category came Saurin Lyster, who presented, in 1879, three most important new operas in Adelaide within the space of a few weeks - Aida, Carmen and Lohengrin.

Mr W.S. Lyster is an institution, and combines in himself the functions of a Mapleston and a Gye.¹ We do not know of another man who can solve the financial problem of how to "run" an Opera Company successfully through the colonies, or what is even more important to the public, how to induce artists of eminence in Europe to take the risks of colonial seasons even with the promise of very high salaries.²

1 James Mapleson (spelt above Mapleston) and Frederick Gye were two famous London Impresarios at this time.

2 South Australian Advertiser, 17th September 1878, p6.

Aida and Carmen were received with due regard to their importance, but the event of the season was the production of Lohengrin. The critic of the Advertiser, in the light of overseas trends, gave a ponderous judgment of the work:

It is but a few years ago that Lohengrin and other of Wagner's romantic and highly imaginative works met with so little favor that they could not obtain presentation of the English lyric stage. The fabled history of early Teuton heroes furnished fitting themes for one who had the power to illustrate and embellish them with "the music of the future," and gradually these poetic effusions are taking rank with the less lofty but better-known operas of other composers who have made their melodies the most distinctive and attractive features of their musical productions. Wager, on the other hand, disdains anything that would captivate the general ear, and in the whole opera of Lohengrin there are not more than two or three strains that can be distinctly remembered by the audience on the first hearing. The merits of the work, however, must always render it acceptable when placed on the stage as well as it was on Tuesday.¹

In 1878 came the famous Soldene English Comic Opera Company, with their world-renowned presentations of Genevieve de Brabant and Girofle-Girofla, and in 1879 the Royal English Comic Opera Company with Les Cloches de Corneville and others of Offenbach's and Lecocq's productions. The Williamsons performed in H.M.S. Pinafore in 1880, and Musgrove, nephew of Lyster, brought Offenbach's La Fille du Tambour Major in 1881. In the same year the Williamsons brought The Pirates of Penzance to Adelaide, and also toured country towns, going as far afield as Port Augusta. There were many reasons for the extraordinary success of Gilbert and Sullivan Comic Opera -

Before Gilbert and Sullivan gave us Pinafore we were content to be amused with French opera bouffe, which had assumed the place of the old style musical burlesque. There are many very pretty and praiseworthy things in opera bouffe . . . but there are those who have conscientious objections to the style of undress that is usually adopted in pieces of this description, and also to the French tone of the plots. Messrs Gilbert and Sullivan

1 Ibid., 22nd October 1879, p6.

have shown us how pieces can be put on the stage in which "legs" are not required, except for the purposes of locomotion . . . No one need be afraid to witness it, or to take with them their sisters and their cousins and their aunts.¹

In the succeeding years, the name of Nellie Stewart came more and more before the public, and her popularity grew in proportion. Her appearances, in association with the powerful trio of Williamson, Garner and Musgrove, caused the attractions of Comic Opera to overshadow all other entertainment of a like kind.

III

Concurrent with the developments in operatic tastes, as fostered by the all-too-few visits of touring companies, there was a development in the quantity of more serious music played in public, both by visiting and resident musicians. Here also tastes were slowly changing; in place of the former preponderance of operatic excerpts, vocal and instrumental, the repertoire began to include increasing quantities of German Lieder and the instrumental works of Handel, Mozart, Beethoven, De Beriot, Wieniawski, Schumann, Mendelssohn, Chopin and Liszt.

Madame Carlotta Tasca, King's Scholar and Associate of the Royal Academy of Music, London, made a great impression in Adelaide at her concerts in 1878, and was ranked the most accomplished pianist who had so far visited the city, apart from Arabella Goddard. Madame Tasca included items by Mendelssohn, Beethoven and Chopin in her programmes.

In these modern days the education of the fair sex is incomplete without a knowledge of the pianoforte, and therefore no lady should neglect the opportunity of comparing and correcting her style by the standard of excellence furnished by a King's Scholar of the Royal Academy, and more especially by one who is acknowledged to be a real musical genius of the practical as well as theoretical order. On Friday evening Madame Tasca favored the

1 South Australian Advertiser, 5th September 1881, p6.

audience with Beethoven's famous Sonata in A flat, Op 26, including the whole four movements Those of our readers who are acquainted with Beethoven's compositions know that the harmonies and modulations of this work are of a highly classical character, with a depth of feeling that is very difficult to portray effectively in a large hall before a mixed audience, but Madame Tasca surmounted this drawback, and with perfect command of the instrument gave undeniable proof of her ability to realise the conceptions of the great author, and to interpret them in the most skilful manner to the auditory.¹

A month later the "Infant Mozart," Master Ernest Hutcheson, aged six years, arrived in Adelaide to give concerts in association with other artists. His infant feats on the piano, and the fact that he had a "very pleasing and intelligent face and blue dreamy eyes," was enough to win susceptible audiences and cause young ladies "somewhere near his own age" to load him with bouquets. An additional feat was regularly added to the attraction of his concerts -

The second performance of the Infant Mozart was given at the Town Hall on Tuesday evening, October 1, in the presence of a large and well-pleased auditory Mr Weippert, as on the previous evening, called upon any one present amongst the audience to step upon the stage and strike notes or chords upon the pianoforte, and in response Signor Giorza, amidst a round of applause, went forward and struck several involved combinations that were immediately detected and named by the child, although his face was turned from the instrument. . . . and the boy also repeated on the pianoforte several other combinations struck in succession.²

Mademoiselle Olga Duboin, who presented classical sonatas and shorter works of the Romantic school from memory, and Madame Camilla Urso, violinist, visited Adelaide in 1879. They were followed by Henry Ketten, whose spectacular solo piano recitals created a great furor, in 1880, and Herr August Wilhelmj, violinist, whose concerts were considered "an advent that will mark an important epoch in the musical history of this colony." Edourd Remenyi in 1885 created a similar stir -

1 South Australian Advertiser, 31st August 1878, p5.

2 Ibid., 2nd October 1878, p5.

if the attendance on Tuesday night is to be taken as a proof it may be inferred that despite the general depression Adelaide will show that real music will find the support it deserves . . . Probably the most thrilling tragic performance in the Royal never produced such a deathlike stillness as pervaded all parts of the house while the violinist played his first solo - a fantasia on airs from Les Huguenots.¹

These, and other lesser luminaries, all helped to propagate an understanding of the more "difficult" music of the time, besides providing standards of execution which could not have been heard in any other way.

IV

Apart from the more exotic aspects of music discussed in Sections II and III above, there were plentiful manifestations of musical activity by South Australian settlers. Musical soirees there were in abundance, both in town and country. Services of Song, in which a religious story such as The Pilgrim's Progress was interspersed with appropriate hymns and oratorio selections, became popular amongst those of average musical endowment. The more hardy of the provincial musical societies continued to flourish, such as those of Tanunda, Kapunda, Norwood and Hindmarsh. Quite a number of amateur societies were formed for the practice of light opera, in particular those of Messrs T.W. Lyons and Albert Richardson (late Principal Baritone of the Royal Italian and English Opera Company and pupil of Manuel Garcia). Maritana, The Bohemian Girl, Patience, Trial by Jury and The Mikado were practised assiduously and with great enthusiasm.

The inhabitants of Adelaide were entertained in the summer months by open air performances from successive bands - Chapman's, Schrader's, the Concordia and other Volunteer Bands, whilst in the winter months, for several years, series of Saturday Popular Concerts were held in the Town Hall. Concerts at cheap prices had been

1 Adelaide Observer, 27th June 1885, p26.

previously in Adelaide, but not with so much success as those given in 1878 and afterwards. Under the control of such musicians as Messrs J.W. Daniel, Oughton and Landergan, they became flourishing institutions in which most musical societies and amateur musicians were given an opportunity to exercise their talents.

On the other hand there was a falling-off in the number of large oratorio works performed. After 1879 the Musical Union and Philharmonic Society ceased to exist, although in the early 1880's another Philharmonic Society was formed, which had to contend with increasing apathy amongst members in attending rehearsals. The general public, it seemed, preferred to attend a cheap concert or witness the Opera or the Drama, rather than participate in long works which had to be studied carefully.

Some interesting developments took place among smaller sections of the community. An Adelaide Amateur Orchestral Society appeared frequently after 1879, whose assistance at concerts mainly took the form of operatic selections, waltzes and incidental music. The German population continued to practise their native music at agreeable social evenings, whilst another choir soon grew into eminence under a noted conductor. This was the choir of St Peter's Cathedral, Adelaide, to which place Arthur Boult was appointed organist and choirmaster in 1877.

Most distinctive of all were the concerts given by the Adelaide Quartet Club, as later patronised and encouraged by Governor Sir William Robinson. This group first appeared as the Beethoven Quartette Society, comprising Messrs John Hall (Leader), William Chapman, Wittig, Gottling and Frank Reed, R.A.M. (Principal Violoncellist of the Carl Rosa Opera Company), at a concert in December 1878.

To meet the taste for high-class music which prevails amongst a certain portion of our population, Mr J. Hall and Mr Frank Reed have organised a series of chamber concerts, the first of

which was given at White's Rooms on Friday evening, December 6. Owing to the oppressive heat the audience was not so large as the occasion deserved, but the concert was greatly enjoyed by those who were present It is seldom that a public audience has the opportunity afforded them of listening to Beethoven's instrumental pieces rendered by such excellent musicians as the gentlemen who form the Quartette Society. Owing to the length of these pieces - Op 18, No 4, Op 21, No 4, and quartette allegro finale - the audience must be in a measure a select one, with a cultivated taste and a love for the great master's works, to enjoy them thoroughly, whilst the performers must feel that their efforts are appreciated if they are to do full justice to the composition. On Friday the audience listened most attentively, and expressed in hearty applause their high approval of the subjects, and also of the instrumentation.¹

Later programmes of the Quartet Club were not wholly devoted to the chamber music of Beethoven, but also to that of Haydn, Mozart, Mendelssohn and others, whilst the form of their programmes was in agreement with the best practices of the day in England, as distinct from those extraordinary entertainments called mixed concerts where every style and every composer, from Bach to Offenbach - save the mark! - may be heard. From these the true musician retires with what may be called a harmonic indigestion of the worst possible description. Mendelssohn, Spohr, Meyerbeer, and, lately, Dr V. Bulow, have in turn expressed their amazement and horror at the popular notion of a concert programme.²

The programmes of the Quartet Club generally consisted of about five instrumental items, although this stern devotion to the cause of chamber music was somewhat too rigid for the average audience - it was hoped that the Society would "see its way to introduce a little more variety into its programmes, so that those whose tastes have not yet been sufficiently educated to comprehend the highest class music may be able to derive that pleasure from the concerts that is at present beyond their attainment." In the 1882 season, and thereafter, some vocal items were introduced to the programmes, although they were mainly confined to lieder and arias from Handel's operas.

1 South Australian Advertiser, 7th December 1878, p5.

2 Quoted from Good Words in the South Australian Advertiser, 3rd July 1875, p7.

For two years Mons Meilhan acted as musical director and coach to the club, and in this way helped considerably to maintain high standards, aided by the energetic founder of the club, Mr Grainger. In the early years the members of the Quartet which played the works of Haydn, Mozart, Beethoven and Mendelssohn were Messrs John Hall and Barton (violins), Hales and Winterbottom, (viola and violoncello). Frequently the group was diversified, and programmes were varied with trios, quintets, piano solos (by Mons Meilhan) and piano and violin sonatas. The main difficulty, in fact, was not in obtaining good musicians, but in obtaining a good audience - "were it not that the soi-disant lovers of classical music in this city are numerous in their generation, and are also liberal in the manner of pecuniary patronage, the club would undoubtedly have been, to use a vulgar expression, 'in queer street' long ago."¹

The Quartet Club continued to give concerts until 1886, when the lack of patronage, although severely criticised, caused their termination.

Indeed it may almost be inferred from the great preponderance of ladies and the limited number of gentlemen in the audience that these concerts are looked upon more as a fashionable gathering than as an exhibition of one of the fine arts. Should this feeling grow it will be unfortunate, and will lower the reputation of Adelaide as a music-loving city.²

That the concerts should have ceased was regrettable, for succeeding concerts had been patronised by Governor Robinson, and additional support given by George Hall, Herren Reimann (piano) and Reimers (violoncello) and by Cecil Sharp (piano). No programme was ever repeated, and in eight years a large number of works was brought before the public. An example of a Quartet Club programme follows - Quartet in A minor, Op 29, No 1, Schubert, played by Messrs George Hall, Close, Weidemann and Reimers; recitative and aria from Handel's opera Rinaldo, "Lascia ch'io Pianga" and song, "Ah, Rendimi quel core",

1 South Australian Advertiser, 26th October 1882, p5.

2 Adelaide Observer, 7th November 1885, p26.

Rossi, from the opera Mitrane,¹ sung by Miss Van Senden; a sonata for violoncello and piano, Marcello,² played by Messrs Reimers and Sharp; trio in C major, No 3, for pianoforte, violin and violoncello, Haydn, played by Messrs Sharp, Hall and Reimers.

V

Against the general musical background of Adelaide described in the preceding pages, must be placed some further developments, which to a great extent were the result of the general interest in music which was evident at this period.

One incident, although seemingly unrelated, has gained in significance with the passing of the years. In July 1878, Mr A. Dobbie introduced the wonders of the phonograph to an Adelaide audience at a "seance," the effects upon whom can best be illustrated by quoting from the contemporary report: Mr Dobbie had constructed two phonographs from descriptions of the instrument published in American scientific journals.³

There was, it is true, a certain thickness in the utterances of the wonderful little speaking machine as if it had been suffering from a cold, and a decidedly nasal twang was noticeable in the repetition of the voice of those who had it not. Perhaps this latter peculiarity is to be accounted for by the American origin of the instrument. Mr Dobbie's cylinder, however, talked very audibly indeed, although the voice of the human speaker had to be somewhat strained to secure a very clear repetition as is the case with the telephone. The constructor of the instrument, we may mention, highly pleased both his auditors and himself by the fidelity with which the phonograph repeated a song he trolled in its mystical mouthpiece. As yet the phonograph is but in its infancy, and it is impossible to say what results may be eventually achieved by it in the hands of scientific man; but Mr

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- 1 Mitrane, by Francesco Rossi, was first performed at Venice in 1689, and is chiefly remembered for this air.
 - 2 Benedetto Marcello (1686-1739), composer, poet and lawyer. His works include madrigals, cantatas, and instrumental compositions.
 - 3 The phonograph was invented in 1877 by Edison.

Dobbie is certainly to be congratulated upon having introduced so extremely interesting an invention to the public of South Australia.¹

Previous to this, a series of seven lectures had been given at the Adelaide University,² by Professor Lamb, M.A., on "Sound and the Physical Basis of Music," during which he had explained at length such subjects as the nature of sound-waves; the difference between musical sounds and noise; the difference between discordant and concordant musical intervals; intensity and pitch; how the quality and timbre of different musical instruments was produced; sympathetic vibration, and the structure of the human ear. He illustrated his lectures by means of the "Siren" and Körnig's apparatus,³ and was listened to throughout the series by small, but "select" and interested audiences.

In 1883, two events of lasting importance occurred - the founding of the Elder Scholarship and Herr G. Reimann's College of Music.

When the Royal College of Music was founded in 1862 by the Prince of Wales, he appealed to wealthy and distinguished members of the colonies to provide funds for scholarships. He was responded to in South Australia by Sir Thomas Elder. Herr Otto Fischer, baritone, a native of Tanunda, was the first holder of this scholarship, awarded in 1883, for which one of the examiners was Cecil Sharp.

In this year also Herr Immanuel Gotthold Reimann opened his "high-class" College of Music in Adelaide, for instruction in "Piano-forte, Pedal-Piano and Organ playing, Singing, and Musical Theory . . . after the style of tuition adopted at the celebrated music schools in Europe." Reimann was a native of Hahndorf, South Australia, educated

1 South Australian Advertiser, 6th July 1878, p4.

2 Adelaide University was founded in 1872.

3 These instruments were used by the pioneers in the scientific study of sound.

at Hahndorf School, became music-master to Hahndorf Collete in 1875, then teacher of music in Adelaide, after which he left for Europe, and studied at the Berlin Academy of Music, conducted by Professor Kullak, and at the Berlin Conservatory of Music. Although offered a situation as teacher at the Academy by Professor Kullak, he returned to Adelaide, where his own College of Music was of much importance to the community, and ultimately became the basis of the University Conservatorium, instituted in 1898.

Finally, and through the enthusiasm of His Excellency Sir William Robinson, music was recognised as a subject for study at the Adelaide University. Professor Joshua Ives, Mus. Bac., Cambridge, arrived in Adelaide early in 1885, the first occupant of the Chair of Music.

Professor Ives, before coming out to Australia, had visited the various universities and schools of music in England, in order to observe the courses of study carried out at these places, and in order to observe general administration problems. He realised, however, that his position in Australia would be quite unique, and, being the first of its kind would hold many problems not so evident in the old country. Accordingly, he set out to become, not only a leader to the limited number of students who could appreciate the more advanced aspects of music to be studied at the University, but also a leader of musical taste among the general community of the city. His organ recitals at the Town Hall, on the new organ, became a regular event, attended by large audiences. He treated them not only to the music which was considered "difficult" to understand, (by such composers as Bach and Handel), but also to more popular music such as fantasias on operatic airs. One piece in particular, Wely's "Storm Sonata," became a greatly demanded number, and in it the Professor displayed many exciting effects on the organ. He also became the conductor of the new Philharmonic Society, founded in 1885, again mainly through the enthusiasm of the Governor, Sir William

Robinson. Under the Professor's active and intelligent guidance, the Society performed more works of value, and gathered a much larger following, than the Philharmonic Societies which had preceded it. He interested himself in all aspects of the musical life of the community and in many ways more than fulfilled the position which he had come out to occupy.

The work which he carried out at the University also created much interest among the public. On his arrival in Adelaide, with his family, he informed his interviewers that before leaving England, he had visited the different universities, the Royal Academy of Music, the Royal College of Music, and other similar institutions to observe the methods of teaching adopted. He had been particularly struck with the method followed at the Royal Academy of Music. He was also enthusiastic on the subject of harmony. "People," he said, "young ladies especially, had an idea it was a very dry subject, but they made a mistake. It was an extremely interesting study. . . . Now that we have such genial little works on harmony as those by Dr Stainer and Professor Rockstro, not to mention others, it was different, and many of his pupils had expressed their surprise to him that the study had proved so interesting."

The Professor's inaugural lecture was attended by a large and enthusiastic audience. He outlined the curriculum which had been arranged for the degree of Bachelor of Music.

He fortunately has the gift of conveying information easily. Not that we would accuse him of being what is commonly called a "popular lecturer." He does not pretend to make a man thoroughly conversant with the theory and practice of music in return for his attendance at a course of lectures; but he has gained the knack of interesting his audience in the subject.¹

By March, 1888, according to the University Calendar, the Board of Musical Studies was progressing favourably. "Three ladies and two gentlemen are entitled now, so far as the Board is concerned,

1 Adelaide Observer, 28th March 1885, p25.

to write the letters Mus. Bac. after their names; whilst eleven students have commenced the course, eight completed the first year of it and four the second."¹ The first five graduates were Thomas Henry Jones, Franziska Puttmann, Ellen M. Cave, Thomas N. Stephens and Anna M. Whittell. Two students who had entered the course in 1887 for the purpose of obtaining Certificates, but without intending to proceed to the Degree, were Ernest Govett and Cecil James Sharp.

At the end of the year 1888 a leading article in the Adelaide Observer gave a comprehensive survey of the work done by Professor Ives.

The work done by Professor Ives at the University School of Music is beginning to show rich results. A visitor to the University last Friday could not fail to be impressed with the sight presented by the seventy-five candidates assembled for examination in the theory of music. This scheme, which has proved as acceptable to music students in this colony and which has further induced entries from the sister colony of Victoria, is a most comprehensive one. The examinations are conducted in two divisions - junior and senior. The papers set in the former division include questions on all matters connected with elementary musical knowledge - notes, staves, keys, scales, transposition, intervals, common chords, etc. In the senior division the questions are of a more advanced nature, and the candidates are expected to show some knowledge of harmony, counterpoint, and musical history. Until the Chair of Music was established at the University these subjects were little understood in the colony, and as they form the very basis of a sound musical education, the interest evinced in them, as displayed by the large number of candidates offering themselves as subjects for examination, augers well for the future development of music in the colonies. In addition to the candidates who sat for examination at the University last week others were being examined at Mount Barker, Strathalbyn, Kadina, Crystal Brook, and Port Pirie, under the supervision of gentlemen who are kindly acting as honorary local Secretaries. Thus students in all parts of the colony may share in the benefits of the scheme without having to entail the expense and inconvenience of travelling long distances. But the encouragement of the study of musical theory is not the sole aim of this scheme. Many people may not have the inclination or ability to become composers or critics. To be able to play well upon the

1 Quoted in the Observer, 17th March 1888, p25.

pianoforte, violin, organ, or other instrument, or to be able to make the best use of a good voice is no less worthy an achievement than the possession of deep theoretical knowledge. These practical subjects are of no secondary importance in a complete system of musical education, and we are pleased to find that under the scheme their due encouragement is provided for by a series of examinations in the practice of music which are fixed to begin on Monday, November 12, at the University. For these subjects (pianoforte-playing, singing, etc.), there are 105 entries, making with the entries for the theory division 194 in all. This is truly a grand result when it is remembered that this scheme of examinations was only inaugurated last year. Besides the indirect influence thus exerted over the cultivation of musical knowledge Professor Ive's lectures at the University are receiving the attention of students who are aspiring to degrees in music. At these lectures, which are given daily, the whole ground of musical theory is traversed - harmony, counterpoint, canon, fugue, instrumentation, and musical form - and we are glad to learn that the great interest shown in the lectures from the commencement does not abate.¹

1 Adelaide Observer, 10th November 1888, p26.

PART V

HISTORY OF MUSIC IN NEW SOUTH WALES, 1850 - 1888.

NEW SOUTH WALES, 1850 - 1888.

If a graph were to be made, showing the musical climate in New South Wales, or more particularly in Sydney, during the years 1850-1888, it would be characterised by some marked peaks interspersed with long depressions. In the 1850's a bright period ensued, following upon the discovery of gold and the influx of visitors, although it was by no means so noticeable as in Victoria, where the gold deposits proved to be even more extensive and attractive. Following the first excitement in New South Wales, a gradual decline set in, which was most marked in the sixties and seventies, a revival only properly commencing with the Sydney International Exhibition of 1879. This event coincided, and was to some extent the cause of an influx of musical artists, whose advent altered community tastes a great deal. Again, the pace of activities subsided, although far less than before. These times of depression in Sydney were caused by lack of musical leadership in a community where music was widely practised on an amateur basis, and where time and again the fact was brought forward that nearly every home had some sort of musical instrument - it was, in fact, a social disadvantage not to have musical leanings, whilst every young lady of fashion was required to perform gracefully on the piano at evening soirees. Under these conditions, musical endeavours stayed at a very sluggish level, and not until the late 1870's and '80's did there appear sufficient teachers and conductors with the ability to attempt continuous musical education unaided by the temporary stimulus of visiting celebrities.

Added to these reasons, were several of material importance which retarded musical growth - the lack of suitable organization to form a professional orchestra, and the unreliable nature of amateur groups, and also the lack of any united policy between musicians resident in Sydney. A third factor was the lack of a suitable concert

hall of large dimensions. The Centennial Hall (now the Sydney Town Hall) commemorated the 1888 celebrations, but the Garden Palace, built for the 1879 Exhibition, was destroyed by fire in 1882, this unfortunate occurrence contributing to the fact that in 1888 the chief centenary celebrations were held in Melbourne.

Sydney, the oldest capital, presents the longest record of musical life in Australia, the first concerts being held in 1826. With regard to the question of development in musical taste, the years before 1850 presented a small, rather haphazard reproduction of the musical conditions which had long been in force overseas. After 1850, with the increase in number and size of newspapers, the invention of the telegraph, and speedier shipping communications, Australia was no longer the isolated terra incognita of former years. These evolutions all had a most important bearing on musical life. Sydney and Melbourne, to a greater extent than the other capitals by reason of their importance and size, were able to keep abreast with musical change overseas. The most marked development was in the introduction of works by composers of the "Romantic" school - Chopin, Wagner, Liszt, Berlioz and others. These two cities were also able to keep abreast, to some extent, with the great surge in the public appreciation of works by Bach, Mozart, Beethoven, Schubert, Schumann and Mendelssohn.

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CHAPTER V

NEW SOUTH WALES. 1850 - 1859.

I

In 1850 the neat little Georgian town pictured so meticulously by Joseph Fowles in his "Sydney in 1848" lay placidly surrounded by sixty-two years of development, as yet the chief city in Australia. The sons of John Phillip Deane (who had died the previous year), Isaac Nathan, the Howson brothers, the Marsh brothers and the Johnson brothers were quietly carrying on with their teaching and commercial activities, whilst Edward Deane managed to continue the Promenade Concerts instituted by his father at the Royal Hotel. Waltzes, Polkas, and the Quadrille were the order of the day, and Madame Carandini and the new contralto Sara Flower provided sufficient excitement by rendering operatic arias and ballads. The Committee of the "People's Singing Class for the Practice of Devotional Psalmody" were confident of the public support to further their great object - The Elevation of Mind in the Masses.

In May, 1851, the first news of the gold discoveries to the west of the Blue Mountains reached Sydney, changing in a flash the tempo of life, creating but one thought, one topic among the inhabitants.

It is as if the Genius of Australia had suddenly rushed from the skies, and proclaimed through a trumpet whose strains reverberate from mountain to mountain, from valley to valley, from town to town, from house to house, piercing every ear and thrilling every breast - "THE DESTINIES OF THE LAND ARE CHANGED!"¹

At the Royal Victoria Theatre, where the Messrs Howson had been producing opera - La Sonnambula, The Enchantress, Cinderella,

1 Sydney Morning Herald, 28th May 1851, p2.

La Figlia del Reggimento, starring Sara Flower - a great upheaval was caused when the two brothers made a hurried exit for Bathurst. As a reward, in November a Benefit was given for the members of the orchestra who "remained at their posts, when the attractions of the gold fields proved too strong for the leading members of the vocal corps." In November the excitement was increased when news came of further discoveries of gold in Victoria. The Howsons returned to Sydney not long after, however, and in May, 1852, took part as soloists, together with Mesdames Sara Flower and Carandini, in a cantata produced at the Royal Victoria commemorating the discovery of gold in New South Wales. An enthusiastic audience applauded the work - the words written by Mr Griffiths, manager, the music composed by the director of music in this establishment, Mr Gibbs - not only for its musical triumphs, but for the main sentiment which the music illustrated, namely, the succession of "an age of gold," to "an age of iron."¹ Once more the theatre settled into a pleasant mixture of drama, opera and the indispensable farce.

The widespreading effects of the gold rush became evident soon after. The chaste entertainments of the Sydney Choral Society, conducted by James Johnson, and the St Mary's Choral Society, conducted by Isaac Nathan, were quite cast into the shade by the arrival of Winterbottom's Band of Thirty Performers in April, 1853, after the immense success of his Promenade Concerts a la Jullien in Melbourne during a season of 100 nights. Quadrilles, Polkas, Galops and Songs presented by competent artists, combined with popular prices and a capital supply of ices, fruits, jellies and "unexceptionable liquors" from the old established bar of the Royal Hotel, the blaze of lights and the opportunities for sociable chatting, proved "as pleasant a lounge for the idler as may be."

1 The proposal to renew transportation of convicts to New South Wales and Victoria had recently been vigorously opposed and defeated by the colonists.

The next visitor, who created an unheard-of furore, was the world-famous Irish soprano and operatic artist, Catherine Hayes, who arrived in Sydney towards the end of 1854. Her triumphal tour was the first of a succession of tours by renowned vocalists, and perhaps one of the most stirring of all. Thousands of excited people greeted her on her every appearance, crowded her concerts, pelted her with bouquets, were roused to a frenzy by her singing, and threw hundreds of flowers on the waters of the Harbour at her departure. Legendary sums of money were collected at her concerts and a fund was set aside for the Catherine Hayes Hospital at Randwick. This taste of the glories of music produced by such an illustrious throat swept the community up on a wave of optimism, entirely dispelling fears that "the debasing influences which have borne their melancholy share in lowering the intellectual and moral standard of the community" would exert their "baneful share in depreciating the great and holy influence which music is, under God's blessing, permitted to call into being."

Let us hope that music in this colony has sown her wild oats, and is now ready to go to school. She has been made to feel what she may do, and, like all children of true promise, will be anxious to strengthen her powers on the basis of correct knowledge. It is impossible to say what resources may remain still undeveloped in the realms of music. Fresh forms of nationality may arise, and Australia instead of borrowing her ideas from the lowest European types, may with that freshness of intellect and power, which is a distinctive mark of a young colony, originate and bring to perfection a school of music, which shall be worthy to stand side by side with her more ancient sisters of Italy, Germany, France and England.

Let true art, whenever it makes its appearance, receive that due patronage and support which it has a right to expect from an enlightened community, not only as a tribute to excellence, but chiefly as a means of fostering that holy and innocent art which has drawn forth such powerful evidence of appreciative enthusiasm during the past week from all ranks of the people. Let Choral and Philharmonic Societies bear their share of the burthen, and a Professorship of Music, a

Conservatoire, or Royal Academy, will arise in the vista to crown their efforts with appropriate honours!¹

Together with Mons. Lavenu, who brought the discordant orchestra of the Victoria to a pitch of excellence believed impossible, Miss Hayes presented selections from Il Barbiere, Lucia, Don Pasquale, Norma, besides evoking nostalgic sighs by her exquisite rendering of "Kathleen Mavourneen" "Coming through the rye," "The Irish Emigrant," "Auld Robin Gray" and "Home Sweet Home."

Soon after her visit followed that of Miska Hauser, the Celebrated Hungarian Violinist, whose violin playing was as virtuoso as the singing of Miss Hayes.

A year later arrived the Celebrated Madame Anna Bishop (wife of the English composer Sir Henry Bishop), together with her Musical Director and Manager, the world-famous harpist, Bochsa. London-born Anna Bishop had a most extraordinary career. During her life she travelled all over the world, meeting with success and adventure, including shipwreck, enough to daunt many a member of the sterner sex. No difficulties seemed to stop her travels to even the outposts of civilization, whilst her voice continued to improve despite her unsettled habitat. On this, the first of her three visits to Australia, Bochsa died soon after their arrival in Sydney. Characteristically, whilst commemorating his decease with an ornamental tomb in Camperdown cemetery, she continued without pause her appearances before the public. Madame Bishop, like Catherine Hayes, appeared in operatic excerpts, from Martha, Lucrezia Borgia, Der Freischutz, La Sonnambula, and her own operatic extravaganza, entitled "Anna Bishop in Australia," in which she rendered a pot-pourri of familiar airs in six different languages. In these appearances she was supported by Mrs Guerin, Mrs Gibbs, Messrs Frank and John Howson and Mons Laglaise, so that some sort of completeness of presentation was effected.

1 Illustrated Sydney News, 14th October 1854, pl.

Following upon this stimulus, and "seeing the great desire of the public to have an Established Opera House," the new Prince of Wales Theatre was designated the English Opera House, where opera was to be presented three nights each week, the off-nights being reserved for the performance of Oratorio or public concerts. An English company first appeared here - Miss Julia Harland, from the Theatre Royal, Drury Lane, and Covent Garden, basso Robert Farquharson, tenor Walter Sherwin, the whole under the musical direction of the London conductor Linley Norman. The operas mentioned on previous pages were produced in a more complete form, and continued to draw crowds despite the fact that the eminent tragedian G.V. Brooke was creating a similar stir at the Royal Victoria Theatre. Madame Bishop returned to make her appearance also at the opera. This venture took place in 1856, a year in which musical entertainments in Sydney multiplied greatly.

After these exciting months, however, the performance of opera became more and more intermittent, until in May, 1857, the Lyric Drama came to an abrupt close.

Whence this decadence of the lyric drama in a city where but scarcely three years ago Miss Catherine Hayes, in the several visits which she paid to it, received between £8000 and £9000, the operas in which she appeared not being by any means adequately sustained, either in the vocal (soli or choral), or orchestral departments?¹

The members of the present company dispersed to find more lucrative engagements in the sister colonies, but, as was usual, many "farewell" engagements ensured that the termination of the opera was no so abrupt as might have been feared.

II

Although this exciting era had produced, among other things, the desire to found a School of Music, there were a good many necessary factors wanting. As had been pointed out in the Empire in October,

1 Sydney Morning Herald, 15th May 1857, p3.

1855¹ in a leading article,

during the last two years our music-loving society has frequently been convulsed with raptures, and raised to high ecstasies, by the arrival and performances of artistes of various and acknowledged skill. This may be very good for the time, but it wears out, and leaves a collapse which permits no revival but to some new excitement either of a similar or a novel kind. As to the real quality of the performances, as to either taste or moral purpose in them, it may be needless for us to speak; we only speak of the state of mind of society as resulting from them. If we are not very much mistaken, there is something decidedly wanting here. They have been too evanescent, and too turbulent and exciting for the moment they have lasted, allowing them to have been ever so good, to produce a just musical taste, or a correct moral effect abroad in society.

Resident musicians were not, of course, inactive, but they did not influence a wide section of the community. There were the St Mary's Choral Society and the Sydney Choral Society. In April, 1854, yet another Philharmonic Society was founded for the "practice and cultivation of the most approved vocal and instrumental music, and based on the principles of the London Philharmonic Society." For some years this society rendered the symphonies of Haydn, Mozart and Beethoven, although they mostly played only selected movements, or presented them before and after interval.

William Henry Paling, a native of Rotterdam, "First Solo on the Violin, of the Royal Academy of Holland," arrived in Sydney in 1855, via Melbourne. He quickly came before the public as a solo violinist, in a programme assisted by the pianist Boulanger, singers Mrs St John Adcock and Miss Flora Harris. His performance of works by De Beriot and Vieuxtemps were received with approval and he thereafter took part in many concerts in Sydney. Having taught at the Royal Academy at Rotterdam, he also advised the public that he would give instruction on the piano and violin. His stated desire was to endeavour to open a musical academy such as existed in Holland,

1 The Empire was at this time edited by Henry Parkes.

Germany and elsewhere, to cultivate "the more extensive formation of an habitually correct musical taste in this colony." His desires, and his wish that he be "something more than a blazing and erratic comet" amongst the public concert-goers, were duly noted by the public. Although Paling's Academy of Music never reached the proportions which he desired, the influence of his settlement in Sydney was felt in many ways, and eventually most of all in the music company which he founded.

In 1856 a new teacher of Singing for the Million, according to the system of Hullah, settled in Sydney. Mr Chizlett gave his first lessons and lectures in connection with the School of Arts, but later set up branches in many quarter of Sydney.

III

With these seemingly lean resources at hand, the citizens of Sydney set about preparing for the biggest musical festival given so far in Australia. The year in which it was to be held, 1859, was peculiarly appropriate in that it was the year of the Handel centenary, which has already been mentioned in connection with Adelaide musical life. An even more immediate reason for the festivities, however, was to commemorate the opening of the Great Hall of Sydney University. The Senate, in anticipation of the completion of the hall, had searched for an inauguration which would invest the opening "with the greatest interest to the community that have contributed so liberally to its foundation," and had decided on a musical festival on as grand a scale as the resources of the colonies would permit. "Suffice it to say, that supported by ancient and established precedents in the universities of Oxford and Cambridge, the Senate originated the plan, and a committee was formed, including many members of that body, and assisted by gentlemen connected with the musical societies of the city."

Five concerts were given: Handel's Messiah at one o'clock on Tuesday, 19th July, "to allow the grand effect of the painted windows to be seen;" Haydn's Creation on Wednesday at the same time; a miscellaneous concert the same evening; on Thursday an evening concert comprising selections from Mendelssohn's Elijah and miscellaneous music, and on Friday a repetition of the Messiah. The orchestra was culled from members of the theatre orchestras and the band of the Twelfth Regiment, plus some amateurs and Messrs Chapman and Kohler from Melbourne. Amongst the fifty performers were ten first violins, ten second violins, six violas, six violoncellos, four double basses, besides the brass and wind instruments. The chorus of 250 voices was chiefly composed of members of the Sydney Vocal Harmonic Society formed that year by Mr Cordner, Chizlett's advanced music class, the German Choral Society, and ladies and gentlemen belonging to the various choirs in the city, all of whom had been assiduously practising their parts both individually and collectively. The chief conductor was L.H. Lavenue, organist Charles Packer, Choirmaster W.J. Cordner; the principal vocalists included Mrs Testar from Melbourne, Madame Carandini, Madame Sara Flower, Frederick Ellard, Frank Howson and Mr Waller. The whole four days were immensely successful, although the crowds of elegantly dressed ladies and gentlemen and brilliantly garbed University dignitaries and students had to come out from town by carriage, or plod wearily by foot through the mud in an almost incessant downpour of rain.

CHAPTER VI

NEW SOUTH WALES, 1860 - 1879

I

The next twenty years are virtually a record of twenty years of opera in Sydney; as this development was the most important and consistent influence in music at the time, a short history of the operatic presentations follows.

The first opera season carried out on a subscription basis was given by the Bianchi Italian Opera Company in 1860. Four performances a week were attended by crowded audiences at the Prince of Wales Theatre, ensuring that some of Signor Bianchi's £3000 expenses were covered. La Traviata was presented for the first time in Sydney, and Verdi's Macbeth for the first time in Australia.¹

In August, 1861, the Lyster Company appeared at the Victoria Theatre, with a full compliment of Artistes: Madame Lucy Escott, Prima Donna; Miss Georgia Hodson, Prima Contralto; Mrs Ada King, Secunda Donna; Mr Henry Squires, Primo Tenore; Mr Frank Trevor, Secundo Tenore; Mr Frederick Lyster, Primo Baritona; Mr Farquharson, Primo Basso; Mr J.E. Kitts, Secundo Basso; M'dlle Therese, Premiere Danseuse; Mons Schmidt, Premier Danseur; Mons Chambers, Danseura Comique; full Chorus and Corps de Ballet; Conductor, A. Reiff Junior and Director, William Saurin Lyster. His company was unique in its completeness and established a high standard for opera seasons to come.

The Bianchi Company came again in November 1861, when they presented Verdi's Rigoletto for the first time in Sydney, being the fifth new presentation they had brought forward. The others were Nino, Attila, Traviata, and Macbeth, as already mentioned.

In his refined tastes Lyster held the operas of Mozart in the greatest esteem of all. With a little judicious flattery he presented Le Nozze di Figaro for the first time in Sydney in August, 1862 -

Mr Lyster, in giving his patrons this great emanation from the genius of the immortal Mozart does so in full reliance on their musical taste, being fully aware that in none but a highly cultivated community the classical and refined beauties of this composition can be appreciated.¹ -

and later Don Giovanni, both of which operas had several presentations. Altogether, this was the most successful season yet. An attempt was made to get up another University Festival in conjunction with his operatic forces, no doubt to further the object of the 1859 Festival, whose proceeds were intended, "first to be devoted to the purchase of an organ for the University hall, and, that exigency satisfied, that any further funds should be devoted to the foundation of a musical Professorship in connection with the University." Unfortunately, owing to the lack of co-ordination among the various musical forces, this project did not eventuate, but opera remained the "rage."

Sydney is more musical now than ever. It is true that during the past "mail month" there have been fewer public concerts than usual, no doubt attributable to the rage for opera just at the present time. . . . The season, which will close on the 27th inst., has been one of unexampled success. The Victoria Theatre teems, night after night, with overflowing audiences, and the furor seems rather to increase than abate as the season draws to a close. So great indeed is the desire for musical presentations among all classes, that a project is now on foot for building a new opera house, and it is confidently stated that the matter is fast approaching a practical result.²

This season, and the success of Le Nozze di Figaro and Don Giovanni, helped determine Lyster in his plan to hold an annual opera season in Sydney and Melbourne, procuring all available talent for his company, and producing in "as quick succession as possible" the

1 Sydney Morning Herald, 8th August 1862, p5.

2 Sydney Morning Herald, 20th September 1862, p8.

latest operas produced overseas. Accordingly, on 23rd May 1863 he opened at the new Prince of Wales Theatre and continued there until September 6th. During that time he produced twenty-six different operas, five of them for the first time in Sydney - Rooke's Amilie, or the Love Test, Bellini's I Puritani, Benedict's The Lily of Killarney, Auber's Crown Diamonds and Meyerbeer's Huguenots. This last opera was Lyster's tour de force, and had been presented for eighteen successive nights in Melbourne the year before.

One of Lyster's greatest triumphs was the production of Gounod's Faust on 3rd March 1864. The music had already been circulated in the colony in various adaptations for piano and voice. Lyster's company had been carefully rehearsing this opera for many weeks, and owing to the great excitement that Faust was causing in London and Paris, Lyster planned a production to exceed all previous efforts. The event was all the more exciting from the fact that Sydney was to have a full production so soon after the London premiere - June 10th the previous year at Her Majesty's Theatre - and before the first production at Covent Garden (July, 1864) and the Academy of Music, New York (November, 1864). The first Australian cast for this opera was Faust, Henry Squires; Mephistophiles, Henry Wharton; Valentine, Frederick Lyster; Siebel, Miss Georgia Hodson; Wagner, J.B. Kitts; Martha, Mrs Ada King, and Marguerite, Madame Lucy Escott.

During the same season he produced Meyerbeer's Le Prophete, also for the first time.

Lyster Opera seasons followed in 1865 and 1866, in the latter year under a new conductor - Martin Simonsen, who was also an accomplished violinist.

There was no more opera until mid-1868, when Lyster announced his intention of visiting California and other parts of the United States before returning to make Australia his home. for "having visited almost every part of the hospitable and some of the inhospitable portions of the globe he can say with all sincerity that in no

country had he received more kindness or greater consideration than in Australia."

After returning from his trip overseas, Lyster proceeded to Italy for four months, where he succeeded in engaging an Italian company for Australia. As he reported in a letter, everybody was "astonished at my being able to get such people to go. Fortunately, Bertolini, Madame de Antonia (sister to Ardit), and others gave such glowing accounts of the success of opera in Australia, that it smoothed the way very much." This new company appeared for the first time in Sydney at the Prince of Wales Opera House in 1870. This time Lyster was able to produce successfully a brilliant concert or Festival of Music at Sydney University.

In January, 1872, the Prince of Wales Opera House was destroyed by fire, as the previous building had been also eleven years earlier. Nevertheless, the other theatres were employed for the purpose of opera presentations, and various companies gave opera for the rest of this period - Lyster's company, the Cagli-Pompei company, Simonsen's company and the Lyster-Cagli company. As in the other states, comic opera also made its appearance, Offenbach's Genevieve de Brabant and The Grand Duchess being first performed early in 1874. Miss Amy Sherwin, the young Tasmanian soprano, appeared in opera for the first time in 1878, creating immediate awareness of the unique qualities of her voice, her sweetness and purity of tone and facility of execution. Lyster in 1879 presented in Sydney his great trio of operas - Carmen, Aida and Lohengrin.

Although comic opera proved just as popular here as anywhere else, Italian and English opera still retained a firm hold in Sydney, as well as Melbourne, no doubt because of the larger population in these two cities. If the seasons of Grand Opera were not always entirely successful, this was not to be wondered at, for besides the big task of choosing the chief vocalists, there were the even more trying tasks of securing a good chorus and orchestra. Signor Giorza, the conductor, for example, had this burden of organization for the

1876 season of Italian opera in Sydney, and later on for the rest of the tour. The average amateur had far too high an opinion of his vocal prowess, and thought it distasteful to have to undergo training for choruses in an opera, for "playing a subordinate part is exceedingly distasteful to these dilletanti." The orchestra presented an even greater problem, for although brass players existed in abundance, string players were more scarce.

There are . . . plenty of fiddlers, but very few violinists. Take away the small number of professionals, and where is a respectable orchestra to be obtained in the colonies? Giorza is half mad about it. He cannot, nor can any musician, understand why it should be considered infra dig to play in the orchestra. It is not so on the Continent, nor even in England; on the contrary, it is a privilege to be allowed amongst the band. In the colonies, however, things are different. Non-professional instrumentalists are naturally retiring; and those whose duty compels them to attend amateur concerts not unfrequently wish that they would carry out this modest feeling thoroughly.¹

II

Advancement in other musical fields, compared with the regular operatic feasts enjoyed by Sydney in these twenty years, lagged sadly behind.

The St Mary's Choral Society, the Sydney Choral Society, the Philharmonic Society, all continued for some years, and advocates of the Tonic sol-fa system, such as J.C. Fisher, spread the gospel amongst young and old, but by the end of 1874, apart from the Civil Service Musical Society established in 1869, there were no choral or instrumental societies in Sydney worthy of the name. Whilst Melbourne possessed the flourishing Philharmonic Society, and Brisbane the Musical Union established by Jefferies, in Sydney Musica was vanished, "and her thrilling cadences have almost ceased to charm."

1 Sydney Mail, 4th November 1876, p594.

All those grand compositions of the great masters are kept beyond our comprehension. In the most impoverished nations Music has found a home. Here, where the circumstances of all but a few, enable men to receive some musical training, the works of the great composers are nearly a dead letter. We should never hear their names, but for an occasional fragment attempted at drawing-room entertainments.¹

There were eminent visitors, such as Mademoiselle Jenny Claus, violinist, in 1873; Madame Arabella Goddard the same year, and Madame Anna Bishop in 1868 and 1874-75, but they did not stay long enough to effect any lasting changes in the musical situation. Charles Edward Horsley, more closely connected with Melbourne, did reside for a time in Sydney, during which time he made known to his listeners a much wider range of pianoforte music than was the usual fare, commencing with Bach, Haydn, Mozart and going down to the popular composers of that time - Weber and Thalberg. He even, in 1867, attempted to form an Academy of Music, for in Sydney the student of music was entirely dependent on individual instruction in his art. Good instrumentalists and vocalists were not uncommon, but their knowledge of music was confined to the instrument they played or the music they had learned to sing - "all the depth, purpose, and capabilities of music they can perhaps in a slight degree appreciate, but beyond this they are superficial."

Horsley did actually advertise to open, in association with Henry Marsh, an Academy of Music in October, 1867, where the following subjects were proposed to be taught - theory of music, pianoforte, lessons on the harmonium to elucidate the principles of organ-playing, singing, choral singing, lessons on all instruments, Italian, French and German; orchestral practices were to take place; monthly lectures (illustrated) were to be given on music and musicians, and all these branches of the art were to be taught by progressive classes on the same principle as that adopted at the Royal Academy of Music, London.

1 Sydney Mail, 5th December 1874, p727.

Although both Horsley and Marsh taught to some extent privately, this proposed Academy never achieved the status they desired, and Horsley departed from Sydney in 1869.

Towards the end of this period, however, some residents of a more permanent nature settled in Sydney - Sydney Moss, pianist; Joseph Kretschmann, violinist; Miss Woolley, and later Miss Pedley; Mademoiselle Alice Charbonnet, pianist; Signora Fabris, vocalist, all of whom commenced to gather round them a following of musical students. The Sydney Musical Union was founded in 1876, for the cultivation of good musical taste among the inhabitants, and early in 1878 Herr Kretschmann held his Beethoven Festival. The works at this latter concert were by no means taken wholly from the works of this master, for Liszt, Wagner, Schumann and Weber all appeared on the programme, between which were sandwiched the Allegro from the C minor symphony arranged for a string quartet and two pianos, and the "Funeral March" from the Eroica Symphony, performed by "a tolerably full orchestra." This attempt nevertheless aroused hopes that Sydney was at last on the way to catching up with the musical development of her neighbouring capitals -

the dawn, it is to be hoped, of better things in our musical circles. A far better school of music is springing up in our midst, in which more time is devoted to sound musical education, instead of a brilliant and superficial one. The examples shown us on Tuesday mark not only the ability of the executants, but the sound teaching of the professors. Now that pianos are in almost every house, there is good hope that the day is arrived when the evening rambler will hear a different sort of sound emitted from these instruments than he has been accustomed to for some years; when the "Maiden's Prayer," hitherto the "Ultima Thule" of the amateur pianist, will be burnt along with much of Offenbach and Lecocq, and our young people will be drilled in a classical school such as those young ladies have been who treated the public to the music of Tuesday. ¹

1 Sydney Mail, 19th January 1878, p77.

CHAPTER VII, 1879 - 1888.

I

During the course of the ten years 1879-1888, the realisation that Australia was approaching the first hundred years of colonization brought about many questions as to national achievement. Articles about the great advancement of the colony which had begun merely as a convenient jail for Britain's overflowing prison population, appeared in the newspapers and journals. Questions were asked more frequently as to the extent to which the arts had flourished, also as to the development of a national literature and a national school of art. In Sydney, these questions were felt all the more keenly, for it was here that the first settlement had been made in 1788. Music, the sister art, now in such abundant evidence in all forms, provided the most difficult question of all.

Both Melbourne and Adelaide, by 1888, had achieved some sort of unity by establishing music as a university subject, from where, as has been pointed out in the Adelaide section, the organization of musical studies at all levels was fostered by private benefaction and Government sanction. That Sydney musicians felt "put out" by their own lack in this respect was evident from frequent articles in the public journals on this subject. By this time also there was a greater number of resident music teachers in Sydney than ever before - Madame Charbonnet-Kellerman, Miss Pedley, Miss Woolley, Herr Kretschmann, Messrs Sydney Moss, Hugo Alpen, Hector Maclean, Rivers Allpress, besides others of note in the area.

II

The Sydney International Exhibition of 1879 caused great excitement. The large graceful pile of the Exhibition Building overlooking Sydney Harbour housed exhibits from all over the world, besides Australian products. Included amongst them were many musical instruments, particularly pianos of all the latest makes, and a colonial piano the manufacture of Mr William Ezold, all of which were performed upon frequently by the best executants in Sydney. Daily recitals by Madame Summerhayes on the Brinsmead pianos, and the Bechstein pianos; Madame Lamal on those in the Belgian Court, and twice a week on the pianos of Goebelin in the German court, and Mons Meilhan on those in the American and German courts, were amongst the chief attractions in the Exhibition. Visitors were frequently shattered by all this simultaneous noise, especially if a band was providing music for the promenade in close proximity. On grander occasions oratorio was performed - the Creation, Israel in Egypt, Elijah, the Messiah and Packer's Crown of Thorns - by the newly formed Sacred Choral Association under the conductorship of Charles Packer. The Exhibition, which opened on September 17th, 1879, did not close until April, 1880.

During this period also an unusually large number of internationally famous artists visited Sydney. Camilla Urso and company arrived early in 1880. Madame Urso, "hardly sure of the classic proclivities of the audience at a miscellaneous concert," was careful to introduce music for all tastes. Her performances of Mendelssohn's Violin Concerto and compositions by Wieniawski merely whetted the appetite of the more ardent music lovers.

In February Madame Carlotta Patti, the sister of Adelina Patti, sang in Sydney. At her concerts she was assisted by the pianists Signori Giorza and Ortori, and the Belgian 'cellist Ernest De Munck, the husband of Carlotta Patti.

The greatest stir of all was caused by the Hungarian pianist Henry Ketten, who revealed

hitherto entirely undeveloped beauties and marvels on the pianoforte. To those who, by long residence in the colonies, have been shut out from participating in the great changes which are constantly going on in the home musical world, to whom the playing of Rubinstein, Von Bulow, Liszt, Clara Schumann, and a host of others, is as a succession of pleasures of bygone days, the appearance of this musical Titan brings unmitigated enjoyment.¹

During his appearances in 1880 Ketten played a greater amount of pianoforte music than had previously been heard from one person. The only regrets expressed were that he could not be heard in some of the great piano concertos in association with an orchestra. These desires were gratified the following January, when Ketten appeared in the Old Exhibition building in association with the visiting Austrian Band. Besides conducting this band on occasion, Ketten played with them Beethoven's Concertos in C major and C minor; Mendelssohn's Concerto in G minor, and other works for solo piano.

Later in this year, 1881, the eminent violinist August Wilhelmj and pianist Max Vogrich appeared in Sydney. Their concerts were not nearly so well patronised as those of the showman Ketten, causing some rather bitter remarks on the state of Australian tastes in music and musicians.

The desire for opera remained unabated during this time; besides the continuing popularity of such operas as Il Trovatore, Faust, La Sonnambula, Maritana and The Bohemian Girl, those of Offenbach, Lecocq, and Gilbert and Sullivan, grew immensely in the public favour, as brought forward by such powerful companies as the Montague-Turner Opera Company, the Melville Opera Company, Farley's English Opera Company, and that of Messrs Williamson, Garner and Musgrove.

1 The Sydney Mail, 22nd May 1880, p802.

III

In all this wealth of talent brought from overseas, both in the solo artists and in members and conductors of opera companies, there was opportunity to hear music as it was heard in European cities, even if only at spasmodic intervals. Great delight was experienced when Australian artists began to achieve something of this "European" status both before and after they had had the advantage of study overseas.

The Victorian singer Alice Rees appeared in 1883 at Sydney in opera - La Sonnambula, Lucia di Lammermoor and Patience. The following year she married the visiting pianist Max Vogrich.

She was not, of course, the first Australian singer of renown, others having been the Misses Stewart, Madame Lucy Chambers, Mrs J.H. Fox, the Howson sisters Emma and Clelia, and Miss Amy Sherwin. This latter singer appeared again in Sydney after nine years' absence, when she had acquired an international reputation, as one of the finest sopranos of the day.

In 1885 two Victorian artists appeared at a Sydney concert - Herr Johann Kruse, the violinist who had, since 1875, been studying in Berlin under Joachim at the Hochschule, where he was later appointed professor, and Mrs Armstrong, who was on the point of departing for overseas where she changed her name to Madame Melba.

Two other artists must be mentioned here; the child prodigies Ernest Hutcheson and Elsie Stanley Hall. "The Australian Mozart," or "Young Ernest," as he was variously called, had visited Sydney in 1878, when he was eight years old, causing just as much amazement at his pianoforte prowess as in Adelaide. Elsie Stanley Hall appeared at a Sydney concert in 1886, the pupil first of Madame Charbonnet Kellerman, then Herr Kretschmann. Just nine, she played Beethoven's C Minor Piano Concerto at this concert, in conjunction with the Musical Union.

IV

Opera seasons, famous artists, child prodigies, all had their place in the musical scene. Where, however, in a city boasting nearly 100 years' growth, was that regard for the best music, that continual fostering of musical education so necessary to "civilize" the cultural wilderness. Had Sydney people at the Armstrong-Kruse concert, applauded the highest which colonial art had to offer? Apparently not.

To them the spectacle of a gifted artist in the simple evening dress and with the quiet bearing of a gentleman interpreting the best music is far too tame; then, again, there is the cliquism, which in Sydney musical circles is very potent, each set has its own peculiar deity, and while lines of carriages throng the entrance to buildings where amateur performances, in the shape of pupil's concerts, are given, supporters show by their absence from good musical entertainments that the persons, not the work done, make the charm, and the crude performances of children, though creditable to themselves and valuable as encouraging the taste for music, are by fond friends and "invitation" audiences magnified into important events, while really artistic interpretations excite little enthusiasm in the community as a whole.¹

The Sydney Musical Union contributed by far the most to Sydney's musical elevation during the period of its existence from 1876 to 1885. Under the direction of Joseph Kretschmann and Sydney Moss, this society performed instrumental and choral works in greater quantity than any previous association.

In 1880 this Society, together with the University Musical Society, presented Bach's St Matthew Passion for the first time in Sydney, in the University Great Hall. As the University Society was a private one, conducted by Herr Kretschmann, the performers neatly avoided any public criticism of the work, although it was recorded that a large and appreciative audience was present on the occasion.

Many other works were given a first performance, or produced in a more knowledgeable manner than had hitherto been the case. These

1 Sydney Mail, 11th July 1885, p90.

included quartets and other chamber music by Haydn, Mozart, Beethoven, Mendelssohn, and other composers of the 19th century school; a Rhapsody for Alto voice, with male chorus and orchestra, by Brahms, the first performance of this composer's music in Sydney; first performance in Sydney of a Polonaise and Chorus from Glinka's Life of the Czar; selected movements and occasional complete performances of symphonies and piano concertos, in which latter Sydney Moss was frequently soloist; arias from opera, some oratorio performances. No definable reason could be found for the termination of this society, except that, perhaps, it was attempting too much for the Sydney of this era, or, as the Herald commented, "in music and in some other high arts all young countries must walk before they run."

Developments more in tune with the public desires at this time were the establishment of the Sydney Liedertafel, the Metropolitan Liedertafel, the Orpheus Club, and in 1885 the Philharmonic Society, of which Herr Max Vogrich was to become permanent conductor. His resignation from this position, and his departure from Sydney were much regretted. In this year there was much discussion on the subject of founding a Chair of Music at Sydney University -

the people are entitled to look to the University to give its countenance and aid to the cultivation of music, and by founding a chair give to music its due place among the schools already established. Outside this University professorship of music, through which aspiring students might have the benefit which a degree earned by examination in any subject confers, and the opportunity it would afford for culture, the need is for a school of music wherein the study and practice of various instruments could be carried on, which should attract capable players to our land and be the means of diffusing a knowledge and love of music which, ever reaching wider and wider, should be indeed one of the best educators of the community.¹

There were hopes that Herr Vogrich could have taken the position of Professor, which ended, of course, with his departure.

1 Sydney Mail, 13th June 1885, p1250.

Of the two largest cities in Australia, it was Melbourne, then, which organised an historical musical festival for the centenary year 1888, and it was Melbourne where, besides Adelaide, had been established a scholarship to the Royal College of Music to foster native talent, and a Chair of Music at the University. The citizens of Sydney naturally could not admit that this position was in any way owing to the greater intrinsic worth of Melbourne inhabitants - "there is not even in Melbourne a music-loving public that could support a first class orchestra" - but the fact remained that this city had captured for six months of the Centennial Exhibition a busy English conductor and composer, Sir Frederick Cowen, and so far as music was concerned were fully entitled to blow their own trumpet in the manner so humourously described by Sir Anthony Trollope in his "Australian Travels."



PART VI

HISTORY OF MUSIC IN VICTORIA, 1834 - 1888.

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In Victoria can be found the most complete development of 19th century music in Australia. Here, the gold discoveries in the 1850's caused the greatest influx of people to the country. Whilst the pastoral development of Australia before the 1850's had opened up the country's wealth and attracted worthwhile settlers, the rush for gold brought to Australia many entertainers, vocalists, instrumentalists and dramatists who would otherwise perhaps never dreamed of coming to such a distant and unprofitable region.

In Victoria, of all the Australian states after the 1850's, can be found the most dramatic changes in the quantity and quality of public entertainment. In the provinces the comparatively short distances between Ballarat, Bendigo, Castlemaine, Aararat and Geelong provided a profitable circuit for touring musical and dramatic companies, and miscellaneous groups of entertainers. In Melbourne, the coastal capital into which poured the accumulated wealth of the colony, could be found the most enduring manifestations of advancement in musical matters. Here some of the most prominent figures of the 19th century closely associated their name and fortunes - George Coppin, the dramatist and theatrical manager; Gustavus Vaughan Brooke, tragedian; Charles Edward Horsley, composer and conductor, and William Saurin Lyster, operatic impresario. Here were instituted the greatest number of amateur musical societies, the biggest opera seasons, here there were more "first performances" than in any other capital, and here were the first large organized attempts to establish regular orchestral performances in Australia.

CHAPTER I. 1834 - 1851.

I

Even although the south-east corner of the Australian mainland was part of New South Wales before 1850, from the first years of pastoral settlement in this area there was a strong desire to found a separate state. Yet, while the people who had made a colony at Port Phillip wished ardently to be free from the government of the older colony, there were also advantages in its situation. Geographically lying between Sydney, Launceston and Hobart, Port Phillip developed rapidly as the natural pastoral offshoot of both Van Diemen's Land and New South Wales.

II

As there was every sign that Port Phillip would become one of the most prosperous corners of Australia, many visitors who called en route to one of the other towns, settled in the district. Musicians were amongst the travellers, and a number of these also came to stay.

Music for the dance early made its appearance, for the enterprize (sic), activity, and attention to business which marks the character of the Gentlemen at Melbourne, is relieved by the gaiety, ease, and affability of its Ladies; the reciprocity of attention, assistance, the pleasures of hospitality, and all that can give tone and character to the pictures of society is found deeply rooted and fairly flourishing in the "City of Settlers." We have been led into thus giving publicity to the warmth of our feelings, because the frequency, the brilliancy, and the respectability of Balls and Parties lately given in Melbourne, have assured us of the worth and weight of our moral and social intercourse.¹

Mr Jameson, Professor Music (from Bath), begged

1 Port Phillip Gazette, 6th April 1839, p3.

to acquaint the Ladies, Families, and others desirous of receiving Lessons on the Pianoforte, and Gentlemen who may be disposed to learn the Violin, that should sufficient encouragement offer, he will remain in Melbourne to teach the above.

Pianofortes tuned, repaired, and old ones however broken or out of order made equal to new.¹

The fees he asked of the Gentry of Melbourne were £3. 0. 0 per quarter for Pianoforte and Violin, and £1. 0. 0 per quarter for tuning pianos.

Mrs Clarke from Sydney gave an Evening Soiree in December, 1839, which served to rouse the desire for public entertainment, for music and the drama, to assist "in dispelling the eternal monotony of the province, 'happy' only in name."²

Towards this end, a Harmonic Society was formed, which had but brief duration, and several attempts were made to get up an Amateur Concert, but not until the arrival of Monsieur and Madame Gautrot and Frederick Ellard from Sydney did musical affairs show much sign of progress. The two former offered to give lessons in Vocal and Instrumental music, whilst Ellard offered for inspection three of Woolf's Patent Grand Square Pianofortes, with grand transverse strings, metallic plates, six octaves, and extra bracing bars, manufactured expressly for warm climates, to be disposed of "at reasonable terms."

Melbourne's first theatre, a small wooden building known as the "Pavilion," opened in 1841 under the management of Monsieur Gautrot, but in its first months achieved more notoriety than fame.

Our immaculate rulers were so careful to preserve our morals from contamination, that they refused to allow the continuance of theatrical representations at the Pavilion, because sounds of laughter and unhallowed earthly fiddling were heard by some stray Magistrates while passing, to proceed from the wooden structure. . . . Still we must not forget that it was a first attempt, and things would no doubt, after a little, have improved. - Scenes

1 Ibid, 8th June 1839, pl.

2 "Australia Felix" was the name frequently given to this region.

of a tendency infinitely more demoralizing have been long allowed in some of the lower order of grog-shops of the town for account and for control. The various noises occasioned by fiddling, shouting, singing, and dancing, nightly emanating from these haunts of iniquity and vice, are a great nuisance to passengers in the street, and a serious hardship to all who live in their unhallowed neighbourhood. To such scenes of low and brutal dissipation - to a participation in orgies so impure and so destructive of every noble impulse and feeling, are the people therefore driven, because the grog-shops are the only legitimate rendezvous where our rulers will permit them to congregate.¹

If the lower orders were deprived of all but the unhallowed sounds of fiddling, the elite enjoyed an event of unparalleled excitement - the arrival of Isaac Nathan in Melbourne. Here, as later in Sydney, his fame preceded him, and the residents were all agog.

Mr Nathan purposes fixing his residence permanently in Sydney, but should sufficient encouragement offer, we doubt not he might be induced to remain here. Mr Nathan has a large family all of whom are musical, we may venture, therefore, at all events, to hope that whether he fixes his residence here or proceeds to Sydney, the Melbourne people will be indulged with a family concert at an early day. Wherever Mr N. may settle his arrival in Australia is matter for congratulation, and we sincerely hope that he will succeed in establishing a national character for melody for Australia.²

Nathan, although he did not stay in Melbourne, gave two concerts which were designated treats of no common order. That the Melbourne citizens never forgave Nathan for departing their shores was obvious when his opera, Don John of Austria, was presented in Sydney in 1847. According to the highly coloured account of this historical event published in a Melbourne paper, The Port Phillip Patriot, the opera was "one of the most pointless, passionless, rechauffe, unartistic productions that ever emanated from any brain, whose quavers or semi-quavers have had the honor to appear on any stage."³ The taste of Sydney audiences had sunk very low - "if this 'thing' will suit the dellestanti (sic) of

1 Port Phillip Gazette, 22nd May 1841, p3.

2 Port Phillip Patriot and Melbourne Advertiser, 8th February 1841, p2.

3 Ibid, 14th May 1847, p2.

Sydney, I'll never again pretend to prate of the concord of sweet sounds," reported the Southern patriot.

Even without the assistance of Nathan, however, several musical events took place at Port Phillip during the years after 1841. In 1843 a series of Philharmonic Concerts was given, at which glees and ballads were performed. In November this year Mr Clarke introduced the Hullah system of sight-singing to the ladies and gentlemen of Melbourne, just a few months after the new method had been introduced to Sydney by Messrs Marsh and Johnson. Concerts of all sorts became more frequent in the following years, and the first German Quartette Soirees in 1849 gave evidence that the German migrants to this province were also contributing to its musical culture. From another quarter of the globe came the Ethiopian entertainments soon so prevalent in all parts of Australia.

Mr Julius Buddee, from Germany, arrived in the colony in 1849, to teach Pianoforte and the Theory of Music, and the following year Joseph Wilkie opened his Music and Pianoforte Saloon in Collins-street, which soon developed into a flourishing enterprise. Mrs Testar, who immediately established herself as the "Prima Donna" of this quarter of the globe, first appeared at a concert given by Wilkie in December, 1850, and she also settled down to teaching singing and appearing at all the concerts of note.

By the year 1851, when the separate state of Victoria had been founded, a flourishing musical life was commencing in Melbourne. Mr Hore had established a band composed of amateurs he had instructed, which gave promenade concerts. Mrs Testar was the star of weekly concerts instituted by the Music Class of the Mechanics' Institute, whilst Popular Concerts at the various Teetotal Halls served to counteract the demoralizing influences of fiddle music in the public houses.

CHAPTER II. 1851 - 1860.

I

Much has been written about the discovery of gold in Australia and the influence which this event had on the development of the country. Not very much attention, however, has been paid to the great importance of the gold rush years in developing an Australian musical and dramatic history, yet the events of the 1850's in these two fields were remarkable and their repercussions far-reaching.

In Victoria, or more particularly Melbourne, the keystone of music in Australia was placed after 1851. The musical situation in Melbourne decided the trend of musical development in less powerful quarters of the continent. Here, as it were, lay the central testing field from which issued forth the quintessence of 19th century colonial musical and social thought - in the form of International Exhibitions of the country's wealth, Musical Festivals, populous Musical Unions, and Grand Opera Companies - to be disseminated and diluted in other parts of Australia and even New Zealand.

II

Much of the entertainment was of a very rough nature, where in numerous "coal-holes," crude shanties and drinking dens the "free" musical entertainment of the roaring song and the scraped catgut was washed down by quantities of rum and bad gin. While these establishments at one time existed in alarming numbers, much to the detriment of the legitimate drama and regular musical enterprises, yet at their best they were refined into the astute lyrical witticisms of Charles Thatcher, Colonial Minstrel of Bendigo.¹ In this setting, too, there

1 See "The Colonial Minstrel," by Hugh Anderson, Cheshire Press, Melbourne 1960.

grew up establishments of lasting value. The present-day Melbourne Philharmonic Society was founded in 1853; its infancy was a vigorous one, when oratorio was produced in plentiful quantity. Artists of world standing were attracted to the country, who drew colonists of all classes under their spell and who did much to set high standards of performance in Australia. Grand Opera was established and enjoyed by thousands of people in this "Southern Italy."

III

Soon after the discovery of gold in Victoria, when ships were left deserted in the harbour and the frantic exodus to the gold-fields had left a stunned silence in the small city of Melbourne, an article appeared in the Argus. It was headed "The Weekly Concerts:"

We do not believe that a fairer test can be applied to mankind than their exposure to the temptations of an adjacent gold mine. If the names of the gold pilgrims were taken down as they arrived upon the ground, the relative degree of avarice of the several parties would be very plainly indicated. We have watched the encroachments of the finer upon our friends and neighbours, and have learnt some lessons which we trust may prove serviceable hereafter. The hasty, unconditional rush for gold, by which some men have been led away, contrasted with the stern sense of duty of others, and the philosophical disregard for the temptation which Mammon scatters in his path, have enabled us to take the measure of many people more accurately than we should have done in years of ordinary times. There is something very refreshing in some instances of the latter sort, which have come under our notice; and amongst others, we must compliment the Committee of the Mechanics' Institute, under whose auspices, the Thursday concerts have been conducted. So far from yielding to the difficulties of their position, or suffering themselves to be disheartened by the desertions from their band, they have with true British spirit, redoubled their exertions, enlisted the services of fresh performers, and determined not to desert the public till the public desert them; they have produced about the best programme with which they have as yet favoured us; Mr Buddee and Mr Reed being added to their staff. We hope then that they may receive the support they merit. Such of the lady visitors as have not yet lost their male protectors, should take the advantage of their escort before they actually slope for the all

attractive diggings, and even such as are left disconsolate of late, might safely venture to the concert room, under the firm conviction that the all powerful seductions of Ballarat have so cleared the city of all its desperadoes, that they might pass through every street, with the Koh-i-neer suspended from any one of their beautiful necks, without the slightest fear of its being interfered with.¹

The Mechanics' Institute Concerts did not suffer a decline; rather, they received a fresh impetus from the larger audiences of travellers who were either on their way to the gold-fields, had returned from there disconsolate, or were celebrating the success of their findings at the diggings. At one period the concerts were held twice weekly. Not only did the audiences grow in numbers, but so did the performers, so that by January, 1852, the following considerable force of artists was available:

Principal Vocal Performers; Mrs Testar, Soprano; Mr Hemy, Tenor; Mr Wheeler, Basso; Mr Cooze, Buffo; Principal Instrumental Performers: Mr Megson, Violinist; Mr Cooze, Flautist; Mr Wilson, Violoncellist; Mr Hemy, Pianist; Mr Wheeler, Cornetto; Mr Reed, Contra Bass, and a Chorus of the Members of the Music Class. The members of the corps were also versatile, as can be seen from the above list. The programmes were miscellaneous; for example,

Part I

Overture - Otello
 Duet - La ci darem, Mrs Testar and Mr Wheeler
 Song - The Death of Nelson, Amateur
 Solo - Violin, Mr Megson
 Scena - (Recitative) Dearest Companions
 (Air) Oh, Love for me, thy power, Mrs Testar
 Buffo Song - Pounds, Shillings and Pence, Mr Cooze

Part II

Overture - Bondman
 Song - The Blind Flower Girl, Mrs Testar
 Solo - Pianoforte, Mrs Bentley
 Irish Melody - Mr Wheeler
 Polka - Marianka - Band

1 Argus, 9th October 1851, p2.

Song - By the sad Sea Waves, Mrs Testar
 Finale - God save the Queen.¹

Lectures in connection with the Mechanics' Institute suffered badly in competition with such programmes. As one disapproving correspondent to the Argus asserted -

It does not speak much in favour of this community that the Mechanics' Hall will be crammed to the ceiling to hear a woman sing a ballad, while a lecture on Oratory is left to be delivered to empty benches. Surely, we are a frothy people; Music! Music! nothing will do but music. Nothing will draw a Melbourne audience but the everlasting scrape upon the cat-gut! Nothing, Sir, this is a lamentable fact; and the Press in a great degree is answerable for it. This depraved appetite for a frothy song, has been formed, and continues to be indulged under the patronage of the Press!

I love music, Sir, as well as any man, and am charmed with "sweet sounds," whether they are drawn out of a fiddle-string or extracted from a woman's throat; but I will never starve my intellect to gratify an inordinate passion for the voice of a pretty woman.²

By 1853 the number of entertainments had increased beyond all comparison. Apart from the theatre, musical events took place almost nightly, most of them well attended. Instrumentalists of all sorts mingled together; the latest polkas and dances were performed; vocalists of all types and classes entertained the gold seekers in town and on the diggings - negro minstrels twanged their banjoes, Tyrolese singers sang; someone brought out the newly invented saxophone,³ and German bands paraded the streets. The Act instituted by Governor Darling prohibiting all kinds of amusement in public houses had been repealed in 1851, as it has been recognised that more harm was to be done by repressing the desire on the part of the humbler classes to listen to music and dance, than to grant this inevitable indulgence, and allow it to take place in buildings which were properly supervised.⁴ Nevertheless, with the

1 Argus, 1st January 1852, p2.

2 Argus, 16th July 1852, p35.

3 Patented by Sax in 1846.

4 Port Phillip Patriot, 9th January 1851, p2.

great influx of visitors, the existence of music in illegal places again became a great source of worry to the authorities. Numerous "Coal Holes" and "Cellars" sprang up, where "the most disgraceful scenes were enacted."

Amidst all the turbulence, the Mechanics' Institute Concerts continued with fair regularity during the year; Mr Hore formed a Sax-Horn Band; Mr Winterbottom established Promenade Concerts at the Jullien at Rowe's Circus at the top of Bourke-street east. The Promenade area was "splendidly decorated and brilliantly illuminated, after the style of the original Promenade concerts given by Monsieur Jullien in England." Winterbottom's Band of forty performers proved their popularity over a long period, and during these months the versatile musician Winterbottom provided half the entertainment himself - he sang, "waved the baton, thrust and parried with the bayonet, groaned upon the double bass, rumbled, squeaked and warbled on the bassoon, and quavered on the violin."¹

Another arrival, in much the same line of business as Mr Winterbottom, was George Chapman, "Professor of Music, who had the honor of appearing before Her Majesty the Queen, at Buckingham Palace, and late Cornet of Jullien's Band," who advertised that he would give instruction on the Cornet a Piston, Harp, Violin, Flute, or any other instrument. He also established a musical band, which in larger or smaller form would provide music for Balls and Quadrille Parties.

Further arrivals in 1853 were Frank Howson from the Sydney Theatre; Madame Sara Flower from the same place, who was engaged to appear at the Saturday evening concerts given at Rowe's Circus, and George L. Allan, who announced that he would open a Singing Class for Ladies and Gentlemen, according to the system of Hullah.

1 Port Phillip Patriot, 9th January 1851, p2.

IV

In this same year, 1853, the Melbourne Philharmonic Society was founded, having as first Patron the Lieutenant Governor, C.J. La Trobe Esquire, and first President Mr Justice Barry, then Acting Chief Justice. On Friday, 7th October, a letter addressed to the amateur musician John Russell appeared in the columns of the Argus:

Melbourne, Sep. 26, 1853.

Sir, - Having the fullest confidence in your qualifications, talents and experience, we respectfully invite you to become the Director and Conductor of a Musical Society in this city to be called the Melbourne Choral Society. We are persuaded that there are many individuals in this place, unknown to us and each other, who lament the loss of opportunities formerly delighted in, of not only improving their vocal or instrumental abilities, but of cultivating a pure and correct taste for the sublime compositions of those Masters whose works will never decay until

"The trumpet shall be heard on high,
And music shall untune the sky."¹

Should you accede to our request, we engage to afford you our hearty support and co-operation.

We have the honour to be, Sir,

Your obedient servants .

(Signed by upwards of 20 Amateurs)²

Soon the amateurs who had enrolled themselves under the baton of John Russell were "busily engaged in getting up an oratorio, to be performed by them on Saturday evening, 24th December. The Messiah is appropriately selected for the occasion."

The performance took place on Christmas Eve, and passed off with very considerable success. The large room of the Mechanics' Institute was well filled with a respectable audience, which appeared greatly to enjoy the treat of first-class music, so creditably presented. The organ, orchestra, and very numerous choir, were too powerful for the room, and the choruses were, consequently, rather too loud; although many of them were sung in a style which would reflect no disgrace upon a society established as many years as this has

1 The quotation is from Dryden's "A Song for St Cecilia's Day."

2 Argus, 7th October 1853.

existed weeks. The solos placed in the hands of Mesdames Testar and Hancock were beautifully sung, and greatly appreciated by the audience; and Miss Martin acquitted hers very well. In making so satisfactory a report upon this very bold experiment, we cannot help remarking upon the services rendered to the good cause of music in the colony by Mr Russell, the conductor of Saturday night, through whose instrumentality mainly this interesting society has been established. . . . Although only lately landed amongst us, Mr Russell has already favored the public with an Oratorio, performed in a style which none of the other colonies of Australia could even have attempted; and we have no doubt whatever that under his guidance and with the cordial co-operation of other true lovers of the art, our Philharmonic Society is destined to take a very high place in this colony; to furnish many an evening of elevated recreation, and greatly to refine and purify the taste of music now becoming general amongst us.¹

The Philharmonic Society gave eleven concerts in the first year of its existence, a number which was only surpassed in 1861, when twelve concerts were given under the conductorship of Herr Elsasser. Following the first concert, a Miscellaneous Concert was given on 14th March, 1854; the Creation on July 4th, repeated August 2nd, all at the Mechanics' Institute. Judas Maccabeus was performed on October 26th; the Messiah on November 3rd; Judas Maccabeus was repeated on November 10th; a Miscellaneous Concert on November 17th; another Miscellaneous Concert on November 24th; yet another Miscellaneous Concert on November 30th, and the Creation again on December 26th, all at the new Exhibition Building. The large number of concerts in October-November-December was due to the celebration of Melbourne's first Exhibition, for which the Hall had been specially built.

In a report of the eighth concert, the Herald remarked that while concerts with a limited number of vocal performers and instrumentalists were not infrequent before the era of the Philharmonic Society, "we had neither orchestra or chorus . . . to bring before us these splendid productions . . . of the most eminent composers."

1 Argus, 27th December 1853, p5.

To this could be added an extract from the Annual Report for 1854 -

The Committee believe that they are justified in saying that these concerts have introduced a class of music new to the Colony, have proved an unexpected source of gratification to the refined taste of the lovers of the highest style of composition and have had no small effect in popularising, in this country, the works of the great masters hitherto unknown to the bulk of the colonists.¹

Other military and instrumental and vocal concerts took place in conjunction with the Exhibition, which lasted from October 22nd to the end of the year. This exhibition of Victoria's wealth was the culmination of her first period of gold-rush prosperity.

V

The appearances of Miss Catherine Hayes in Melbourne created just as great a sensation as they had done in Sydney, although

in appearing before a Melbourne audience, Miss Hayes underwent a more trying ordeal than any to which she had been exposed since leaving the great cities of the Atlantic. The society of this city has for a principal ingredient a class who have fresh in their recollection the merits of such artists as Jenny Lind, Grisi, and Viardot Garcia. This is the case to a far greater extent than in Sydney, where the population is mainly composed of older colonists, who generally have not had such an opportunity of instituting comparisons; but in the face of an audience capable of criticism the Swan of Erin comes from her trial with unruffled plumage.²

Political agitation, social disruption, commercial depression - the tyrants which have of late held the sway over Victoria - are for the time humbled to the dust, and the fascinating spell of music reigns in their stead. The first vibration of that rich-toned voice, freighted with the delicious melody of Bellini, overcame whatever impressions the toil of business and the doubts and fears of the week might have left on the mind Never was there so general an abandonment to the influence of the enchantress whose power pervaded every mind on Saturday evening.³

1 A Century of Harmony, by W.A. Carne, National Press Pty. Ltd., Melbourne, 1954, ch.2, p30.

2 Argus, 30th October 1854, p5.

3 Ibid.

At each of her nine appearances in Melbourne Miss Hayes was greeted with packed and enthusiastic audiences, encored time and time again, and pelted with bouquets of flowers. Her appearance in itself captivated the people - her wavy masses of auburn hair entwined with flowers, her elegant silk dresses, and her arms and neck ablaze with diamonds of great brilliancy and value.

The concert programmes consisted mainly of operatic selections, in which Miss Hayes was assisted by the vocalist Monsieur Emile Coulon, and an orchestra conducted by Mr Lavenu. In 1855, the year following her first appearances in Melbourne, something resembling complete operatic presentations was attempted for the first time in Melbourne. At the Theatre Royal, under the management of Mr Black, Donizetti's Daughter of the Regiment and Don Pasquale were presented in September with Madame Carandini and Monsieur Coulon as principal artists, supported by chorus and orchestra. Later in the month these forces were strengthened by the arrival from Sydney of Catherine Hayes and Messrs Lavenu and John Howson. After some irritating delays, Bellini's La Sonnambula was produced on October 22nd, before the largest attendance ever at a colonial theatre, when an audience of over 3500 people witnessed Miss Hayes as Amina. After the third presentation of La Sonnambula the company was supplemented by the arrival of Madame Sara Flower. Further operatical presentations were Lucia di Lammermoor, Norma, The Bohemian Girl, Lucrezia Borgia and Linda di Chamouni, making twenty-one performances in all. The Bohemian Girl was performed as a benefit for Mr Lavenu, the conductor of the orchestra.

The admirable tact which Mr Lavenu has displayed in his alterations and arrangements to suit the material in his hands, renders it at least a question whether, in the absence of his assistance, operas could have been produced in Melbourne in anything approaching the state of completeness which has distinguished the representations at the Theatre Royal. In every case the music of the opera has had to suffer transposition in consequence of its being found necessary to assign the tenor roles to ladies; and it required the professional knowledge and skilled attainments of such a musician as Mr Lavenu to

effect these alterations with so little injury to the composer. The nature of the work, too, is to the artiste the opposite of congenial; for the aim of the musical arranger and adapter is attained if his art lies concealed.¹

This venture was the first of numerous attempts to establish opera in Melbourne in the year 1856 to 1861. Although most presentations were far from being completely successful, nothing, at this stage, could have quenched the ardent forecasts of opera-enthusiasts that better times were to come.

In 1856 Grand Opera was presented at the Theatre Royal. Norma was given with Madame Clarisse Cailly (from the Theatre Royal, Brussels) as Norma; Signor Paolo Borsotti (from the Italian Opera, Lima and Valparaiso) as Oroveso; Madame Carandini as Adalgisa, and Monsieur Barre as Pollio. Ballet and a Farce were also included in the programme. Norma was followed by The Barber of Seville, Don Pasquale, and Paër's opera of Le Maître de Chapelle Anglicised as The Music Master. The season was discontinued through lack of patronage. Catherine Hayes, on her return from Launceston, gave four concerts of miscellaneous items, but did not appear in opera, but the night after her last Farewell Concert, Madame Anna Bishop appeared for the first time in Melbourne for the newly reopened Promenade Concerts, under the musical direction of Herr Strebinger. The programme consisted of

Overture . . . Orchestra
 Recitative - Care Compagn n,
 Cavatina - Come per me sereno,
La Sonnambula (Bellini) . . . Madame Anna Bishop
 Scena - This heart by Woe O'ertaken (Maritana)
 . . . Mr Frank Howson
 English Ballad - Home Sweet Home . . . Madame Anna Bishop
 Ballad - The Veteran's Return (J.P. Knight)
 . . . Mr Frank Howson
 Chansonette Francaise - Invitation a la danse,
 Je suis la Bayadere . . . Madame Anna Bishop
 Scenes in Dramatic Costume from Norma (with Chorus) concluding
 with the farce "Who do you take me for?"

1 Argus, 27th November 1855, p5.

The entire change of programme, to make use of a somewhat hackneyed theatrical phrase, attracted a very numerous audience to this theatre last evening. The "legitimate" has for the nonce "paled its ineffectual fires" before the new operatic luminary, Madame Anna Bishop, whose unqualified success on her debut last evening it now becomes our task to record. The triumph of the debutante was complete, and Mr Coppin has a card in his hands which must ensure him the game, he himself being so excellent a player.¹

Soon after Madame Bishop's successful appearances at the Olympic Theatre, George Coppin purchased the Theatre Royal for the sum of £21,000, and announced an operatic season with Madame Anna Bishop, Madame Carandini, Mrs Guerin (from the Victoria Theatre, Sydney, her first appearance in Melbourne), Mrs Fiddes, Mrs Hancock, Monsieur Emile Coulon, Monsieur Laglaise, Mr Frank Howson, Mr Lyall, and Mr Hancock, with an "efficient chorus", an orchestra led by Herr Strebinger and conducted by Mr Lavenue, the whole to be produced under the Personal Superintendence of Madame Anna Bishop. This season, too, came to an end after only a few performances and Coppin lost more than £1000 on the venture.

An English opera company which arrived in Melbourne later in the year, brought out by Mr Black, was a little more successful. The performances took place in the Queen's Theatre, now named "Our Lyceum." Miss Julia Harland was the prima donna of the company, Mr Farquharson basso, tenor Mr Walter Sherwin, Mrs Fiddes and Mr Gregg additional vocalists, leader of the band Herr Strebinger, and musical director Linley Norman. This company intended to bring out in quick succession the principal operas of the English repertory, but lack of patronage again curbed such an ambitious programme. Maritana had the most success, and The Bohemian Girl which was presented after the company had made a short tour in the country.

By far the best season was opened in the new Princess's Theatre and Opera House in April 1857, under the management of Black.

1 Argus, 14th May 1856, p5.

The Theatre was situated in Spring-street, opposite the Houses of Parliament. Once known as Astley's, it had been re-erected "with every regard to comfort and convenience, having ample accommodation for 2500 persons," and was subdivided into four compartments, forming the Dress Circle, Orchestra Stalls, Boxes and Pit, with Private Boxes "for the convenience of families." The company included Madame Anna Bishop, Madame Sara Flower, Mr Farquharson, Mons Emile Coulon, John Gregg, Mons Laglaise, Mons Sherwin, Mons Del Sarte, and George Loder as Musical Director and Conductor. The Chorus was advertised to consist of twenty-seven musicians, most of them well known in Melbourne. Subscription tickets for the season of twenty-four nights were £6/0/0 for the Dress Circle, £4/0/0 for Orchestra Stalls, and the whole twenty-four opera nights were faithfully carried through, unlike many of the previous opera "seasons." The difficulties in presenting an opera season in this quarter of the world were still plentifully in evidence - opera every night of the week was tiring when the same voices were employed in successive performances of Norma, La Sonnambula, Lucrezia Borgia, Linda di Chamouni, and Lucia di Lammermoor. Madame Anna Bishop, however, inspired everyone with her art and her enthusiasm, for she appeared to be incapable of being either "daunted or disconcerted by those contretemps which seem to be inseparable from operatic performances all the world over; and she does her best to compensate, by her own zeal and indefatigable exertion, for the failures and shortcomings of others." ¹

The standard of operatic performance was raised so much by this season that the operas given by a much smaller company in September, 1858, were criticised in no uncertain terms. Even the conductors, Messrs Lavenu and Linley Norman, the "artistes" Miss Julia Harland, Madame Carandini, Mrs Hancock, Mrs Walter Sherwin,

1 Argus, 11th May 1857, p5.

Monsieur Coulon and Mr Farquharson, could not disguise the defects of insufficient rehearsal: The Bohemian Girl was the least successful -

the company ought not to calculate upon this polite endurance, for though it is undoubtedly desirable to afford all the encouragement possible to establish a species of amusement for which there is a widely-prevailing fondness, it is neither just to their patrons, nor does it accord with the interests of musical science itself, to display such evidences of carelessness and indifferent supervision as were too plainly observable by every uninfluenced individual person on Saturday evening. A performer with deficiency of power may be endured, on the grounds that there is no alternative in order to complete the cast; or if indisposition is an excuse which no reasonable person will refuse to entertain; but when the soloist sings in one key and the orchestra accompanies in another, when the chorus shouts in different discords, instead of producing a homogeneous harmony, when duets are apparent trials of skill as to which of the executants shall go the farthest from correctness; when a prima donna shrieks so as well nigh to set one's teeth on edge, and familiar airs are given with a dismal whine, enough to make one doubt the propriety of having ever admitted them at all - then all tolerance ceases, and stern justiceal want ought to prompt the expression of opinion. That the deficiencies were real, and not fancies, was evidenced by the great relief observable on the countenances of the listeners at the fall of the curtain . . .

Nevertheless the company regained popularity with a good production of Fra Diavolo, by Auber. Verdi's Il Trovatore was later performed on eleven successive nights, the longest "run" so far of any opera in Melbourne. The season ended on December 23rd, when Meyerbeer's Les Huguenots was performed for the first time at Mr Lavenu's Benefit. Lavenu, to whose exertions chiefly the operatic season was due, was presented by a "committee of musical connoisseurs," with a very elegant baton, "as an acknowledgement of his services to musical science, and in token of his efforts to establish lyrical dramatic performances in Melbourne."

By October 1859, Melbourne audiences had witnessed some of the operas by Verdi - Ernani, Il Trovatore and La Traviata - and their reception encouraged presentation of further of his works. Colonists, however, were not prepared to accept this "new" opera composer without some reservations, in fact, some of the early criticisms preserved in the Melbourne papers sound peculiarly at odds with the lavish praise bestowed on Verdi's works in later years.

G.V. Brooke undertook a season of opera at the Theatre Royal commencing in October, 1859; in which the principal artists were Madame Carandini, Madame Sara Flower, Mrs Hancock, Mrs Walter Sherwin, Mr John Gregg, Mr Hancock and Mr Farquharson. The conductor was Mr Win terbottom, the instrumental artist who had opened Promenade Concerts some years earlier at Rowe's Circus. Several presentations of Il Trovatore opened the season, followed by Luisa Miller, an opera by Verdi which had had its London premiere the previous year.

Verdi is decidedly the most fortunate of operatic composers. Possessing but a modicum of originality, and little, if any of the true dramatic afflatus, this successor of Paisiello and Rossini, and contemporary of Auber and Meyerbeer, has secured to himself a greater amount of popularity than either of the composers mentioned. This remarkable fact has been attributed to the facility which Verdi undoubtedly has of producing startling and unusual - certainly not novel - effects. He writes for the voice something like a note higher than any other musical composer, and has the knack of cheating his hearer into the notion that noise is synonymous with grandeur. . . . The music of the opera is very unequal, and the character of the work is patchiness. It abounds with instances of Verdi's most prominent fault - falsity of musical expression.¹

Soon after the Bianchi Royal Italian and English Opera Company had completed their season in Sydney, in 1860, they appeared in Melbourne. For the second time in Melbourne the season was conducted on a subscription basis. Although Signor and Signora Bianchi were the chief attraction, most of the artists who had appeared in the 1859 opera season were in the company, and Winterbottom again conducted the orchestra, whilst a Corps de Ballet performed between or

1 Argus, 24th November 1859, p5.

after the acts of the opera, just as in most of the earlier presentations of opera, each evening had been conventionally rounded off by the performance of a farce.

The Bianchi season was distinguished by the large number of Verdi operas performed - twenty out of a total of thirty-six. Atila was performed for the first time in Melbourne, as was Macbeth; Nabucco was produced for the first time in Australia, and also a fourth Verdi opera, Rigoletto. The first performance of Rigoletto in Australia on Saturday, September 15th, 1860, nine years after its Venice premiere, was not an unqualified success.

It was obviously defective in several particulars, but the few contretemps which occurred were almost unavoidable, and might even, for the most part, have been anticipated. For instance, M. Coulon, though he had evidently bestowed care on the part of Rigoletto, and acted well, was hardly at home in it; and it was almost too much to expect that one of the most difficult parts in the whole range of the lyrical drama could be perfectly mastered upon short notice. When an artist has to sing as much music as that of Verdi six nights in the week, the consequences may be easily predicted. No voice on earth can stand such a trial, especially when having to sing fresh music every night. . . . The opera itself is, by some, considered to be the ablest of Verdi's compositions. One great objection to it is the intricacy of the plot. . . . Though intricate, however, it is highly dramatic, or rather melodramatic, especially in the last act. The music is, much of it, very light and pretty; and there are snatches of melody, such as "La donna e mobile," and the prelude "Della mia bella," which are among the few of Verdi's that the ear retains as favourites.¹

While the difficulties surrounding the production of Verdi's operas were not of the type to cause revolutions and raging controversies (such as frequently threatened in Verdi's own country), the lengthy discussions and varying opinions to be encountered in presenting Verdi to Melbourne proved that by this time opera had become an important ingredient in the social constitution.

1 Argus, 17th September 1860, p5.

VI

Performances of opera and the great amount of excerpts from opera heard at concerts and played by various bands were the most striking developments at this time, yet in other fields also the musical world of Victoria had widened considerably. The Germans in the colony formed bands and Liedertafels; various musicians performed instrumental works by Haydn, Mozart and Beethoven at concerts, founding an appreciation for classical music which grew steadily over the years; the Philharmonic Society produced oratorio and set an example to the small societies established in and around Melbourne. Musical activities were no longer confined to the capital, for many entertainers, including operatic companies, performed in the gold-mining towns, where musical appreciation was abundant amongst the varied and constantly changing population. Dramatic activities would need a separate history in themselves, as would also the numerous musical-dramatic combinations which sprang up with the sudden prosperity of the country.

Already in 1855 the extent of activities could be conveyed by glancing at one of the monthly summaries of "Theatrical and Musical Gossip" included in the Overseas Mail:

Mr Young surrenders the management of the Queen's Theatre at the termination of the next fortnight. Mr Waller is, we hear, to be the new lessee, and he and his talented wife are to do leading business - Mr Davenport, the popular tragedian, is said to have left England, en route to these colonies - Mrs Mitchell, a vocalist, who has been very successful in Adelaide, has arrived in Melbourne, and purposes appealing to public criticism in this city shortly - Madame Carandini and Monsieur Coulon are at Ballarat - Mr Coleman's entertainment has proved a great card for the lessee of the Geelong Theatre, and he has been re-engaged for three nights this week - Mr and Mrs Charles Young proceed to Geelong at the termination of the present season at the Queen's - Mr Denning gives a Tradesman's Ball at the Protestant Hall this evening - The celebrated Hungarian violinist, Miska Hauser, is expected to arrive in a few days from Sydney - Mr Thom is expected to be musical director at the Theatre Royal, on the opening of the theatrical campaign there - Mr Moon gives an entertainment at the Junction Hotel, St Kilda, this evening - The erection of Coppin's Olympic Theatre is rapidly progressing. Mr W. Pitt

of the Queen's Theatre on the occasion of Mr G.V. Brooke's benefit exceeded £400. Money was refused at all the doors shortly after the commencement of the performance.¹

Important arrivals this year were G.V. Brooke, who first appeared in his most famous role, Othello; Miska Hauser, violinist, and W.H. Paling, who toured extensively in the goldfields before departing for Sydney. Madame Carandini was already a well-known figure in musical circles. She first came over to Melbourne from Van Diemen's Land at the end of 1853, and from then on became popular as a vocalist all over Victoria, touring at different times in conjunction with such artists as Mr Lavenue, Monsieur Coulon, or Herr Strebinger, the violinist.

As an interesting reflection of the times, a small advertisement is quoted: "Wanted a good Piano Player for Ballarat. Wages £250 per year and free station. Apply 153 Collins-street east."²

Under Russell's conductorship, the Philharmonic Society gave some notable performances - Handel's Samson (1855); Te Deum Dettingen, Handel, first performance in the Colony (1856); Elijah, Mendelssohn, first performance in Australia (1857); Twelfth Mass, Mozart (1858); St Paul, Mendelssohn (1858), first performance in Melbourne; Israel in Egypt, Handel (1859), first performance in Australia. Besides these works, the society gave a number of miscellaneous concerts and other oratorios, the Messiah every Christmas, and two concerts to celebrate the Handel centenary in August 1859.

The Melbourne Philharmonic Society was the largest and most active musical society in Victoria, but numerous small societies came into existence for long or short periods: the German Liedertafel (date uncertain - about 1857); the North Melbourne Choral Society (February 1857, first public concert October 7th 1857, conductor Mr George L. Allan); the Collingwood Choral Society (about January 1858, first public performance at a Tea Meeting and Soiree, when selections from

1 Argus, 7th May 1855, p5.

2 Argus, 25th January 1855, pl.

the Creation were performed, conductor Mr Kay); Prahran Philharmonic Society (first public concert May 21st, the Creation, conductor Mr Radcliffe, leader Mr Leslie, organist Mr G. Tolhurst); the Melbourne Glee and Madrigal Society (February 1859, first concert June 20th 1859, conductor Mr Charles H. Compton); the Emerald Hill Choral Society (1859, first concert April 20th 1859); the Fitzroy Musical Union (1860, first public concert May 10th 1860, the Creation); the Orpheus Union (1861, first public appearance at a concert given by Madame Stuttaford on February 27th 1861), plus societies which were formed in the country centres - Geelong, Aararat, Ballarat, Bendigo, Castlemaine and others.

George L. Allan,¹ mentioned above as conductor of the North Melbourne Choral Society, was responsible for the growth of musical education in the Denominational Schools and established singing classes in different parts of Melbourne, according to the system of Hullah, for older musical amateurs. The end-of-year festival held by the Denominational Schools provided opportunities for the children to exhibit their work, their artistic efforts, and their musical progress. A choir of about 1000 children was gathered for the 1858 Festival (the first festival took place in 1854), when the Governor, Sir Henry Barkly, commented that

he was delighted to see such a taste for music cultivated amongst children, as it was one of the most humanising influences that could be brought to bear on mankind. It was a wise thing of the managers of the schools to provide the pupils with a musical education; and it was gratifying to know that out of the 40,000 children which the colony was supposed to number, 10,000 were receiving such an education. . . . He thought it better to hear, as he had then heard, boys playing duets upon the piano than to behold them getting up and reciting a Greek or Latin ode; and so far as the exhibition of that day was concerned, there was little that could parallel it in the Mother Country, excepting, perhaps, the gatherings of the children of St Paul's schools; even there

1 Allan, in 1863 joined the musical firm of Wilkie and Webster; after the death of his two partners in 1875, he became the sole proprietor.

the pupils were screaming hymns at the top of their voices, instead of, as had just been heard, singing with marked success and skill some of the compositions of Mozart and other masters.¹

1 Argus, 23rd December 1858, p5.

CHAPTER III. 1861 - 1868.

I

The turmoil brought about by the early gold-rush years in Victoria was changing into a period of greater stability - gold, still of first importance among the products of the state, was no longer the sole preoccupation in the thoughts of those who had come with the "rush." Some became occupied in the increased trade which prosperity had brought about; others joined those who earned their living on sheep stations and wheat farms. The inland towns began to change from temporary camps of canvas tents and bark shanties into places of more solid habitat.

In Melbourne the musical scene was still constantly varied by the caprice of fortune and the roving nature of musicians and entertainers, but here too, the presence of such fixed stars as the Lyster Opera Company and the English composer and pianist Charles Edward Horsley, created a new stability in musical matters.

II

In 1861 began Lyster's first long sojourn in Australia, which lasted until 1868. At the time of his arrival in Australia, Lyster and his company had no intention of remaining any longer than the opera companies which had preceded them, but their continued successes in Melbourne and other capitals resulted in the establishment of what could be described as a permanent Australian Grand Opera Company.

The ship Achilles, bearing aboard the Lyster Company, arrived in Melbourne from San Francisco in March, 1861. A season of four weeks was announced to open at the Theatre Royal on March 25th with Lucia di Lammermoor, supported by the following cast: Edgardo, Mr Henry Squires; Enrico, Mr Farquharson; Raimondo, Mr Fred Lyster;

Arturo, Mr Frank Trevor; Lucia, Madame Lucy Escott and Alice, Madame Ada King.¹ Other operas presented in this first season were Maritana, Wallace's Lurline, Auber's Fra Diavolo and The Crown Diamonds (first time in Australia), Lucrezia Borgia, La Sonnambula and The Bohemian Girl. The company established itself as the best organized and most complete so far to appear in Melbourne, which emboldened Lyster to announce a new season in June, when he intended to produce a series of operas "in a style never before attempted in these colonies," aided by the best orchestra and chorus available, and a complete ballet troupe. He further announced that "the expense of this undertaking will be enormous, and on its success will depend, in a great measure, the future of opera in Australia." The resulting success of this subscription season fully justified Lyster's expenditure, and the chief vocalists became exceedingly popular with the public. Many were the discussions evoked by the new opera company. Madame Lucy Escott quickly established herself as the favourite, particularly in a brilliant performance as Azucena in Il Trovatore. Her

identification of herself with the character she assumes for the time being is perfect and complete. She neither recites nor sings to the audience, and so far as the lyric drama is capable of creating an illusion with respect to the reality of what is passing on the stage, she sustains that illusion to the utmost. Her vocalization last night was superb, and the opera literally "went on velvet." The only exception we feel disposed to take was to Mr Farquharson's singing his part in English. Surely this shocking incongruity might be avoided. English recitative is ridiculous enough, under any circumstances, but English recitative when thrust into violent contrast with the smooth flow and liquid sweetness of Italian verse, grates very harshly on the ear. The effect last night was sometimes ludicrous in the extreme. There was a time when necessity reconciled us to polyglot operas at the Theatre Royal, and when a jumble of English, French, and Italian was complacently listened to, because we must either accept such a mangled version of a libretto or go with opera altogether; but that time has now gone by, and the exercise of a little industry would enable our justly popular basso to remedy the inconsistency complained of.²

1 As advertised in the Argus, 9th March 1861, p8.

2 Argus, 29th June 1861, p5.

The first performance of Rossini's La Cenerentola in Victoria, although presented as the English version, Cinderella, a modification no longer accepted with equanimity by Victorians, again gave cause for wonder that

in the lifetime of Rossini himself the Italian Opera has become an established institution in a city which was not founded until after he had ceased to write for the lyric stage . . . and last night, an adaptation of one of the gayest and freshest of his works was produced in a style second only to that in which we have been accustomed to see operas presented in Europe. It was made a reproach against our countrymen at home, when La Cenerentola was first performed in London, that they did not sufficiently appreciate its joyous spirit, nor suffer the sunny character of the music to thaw their habitual reserve and nonchalance. Australians however, living in an atmosphere akin to that of Italy, expand more readily beneath the genial influences of this charming opera, and are capable of enjoying it to the utmost.¹

Yet a third season was held in Melbourne in 1861, the highlight of which was the first production of Mozart's Don Giovanni in Australia, performed on eight consecutive nights.

In this first year the presence of Lyster's company in Melbourne overwhelmed all other musical endeavours by the quality and quantity of their achievements; 100 operatic performances were given altogether. Lyster, besides attempting to establish greater conformity in Australian opera standards with those overseas, identified himself further with the musical life of the colony. On July 30th, 31st and August 1st, a Mendelssohn Festival was given by the Lyster company in association with the Melbourne Philharmonic Society, when the combined forces of some 300 people performed Elijah twice and Haydn's Creation on the intervening night. A Grand Scottish Musical Festival was held later under the patronage of the Caledonian Society, whilst in October Lyster's company combined with a new Melbourne society, the Musical Union, to give a performance of Handel's Messiah in connection with the festivities of the second Victorian Exhibition. In July, before leaving on their first trip to Sydney, the Lyster company produced an

1 Ibid, 19th July 1861, p5.

opera composed in Australia, Stephen Hale Marsh's Gentleman in Black.¹ The composer, now resident in Melbourne, had come to Sydney in 1842, where his brother Henry Marsh still made his living as a teacher and concert performer.

In 1862, besides giving 125 opera performances, Lyster's company again engaged in some extra-operatic activities. A second Mendelssohn Festival was held at Easter, this time in association with the Musical Union, when Elijah was performed. The same companies gave a concert at the Theatre Royal in May, the programme comprising Beethoven's Symphony No 2 in D (first time in Victoria), Rossini's Stabat Mater and Mendelssohn's Lobgesang, followed by two more performances on the second and third nights, of Elijah. The performance of the Beethoven Symphony marked a milestone in musical performance, for this was the first really professional approach to such a work. Rossini's Stabat Mater, presented on the same programme, was quickly relegated to an inferior position - for

carefully and artistically as this noble composition was executed by all concerned, it certainly suffered by the circumstance of its following Beethoven's Symphony No 2, in D. The unapproachable pre-eminence of that great composition was never rendered more apparent than by this juxtaposition of one of his masterpieces with one of the chef-d'oeuvres of Rossini (delightful writer as he is). . . . and it must be stated, to the credit of the Musical Union and of Mr Lyster's orchestra, that their combined strength considered, a better performance of this sublime work could scarcely be desired. The number of stringed instruments engaged (upwards of twenty) conducted greatly to this end, as the more delicate passages - particularly the sweet replications between the violins and reed instruments - were enabled to be executed with the nicest regard to all those little nuances of colour and feeling which Beethoven (overlooking nothing, and commanding every thing essential to the completeness of his work) bestowed upon his symphonies.²

This performance aroused a number of comments. One gentleman recorded that

1 See Part I, Chapter IV.

2 Argus, 15th May 1862, p5.

it has been long urged that the symphonies of Beethoven, Mozart, and others, were of too classical a nature, and too tediously long, to be listened to with patience and pleasure by a Melbourne audience; but the breathless attention during the performance of Beethoven's No 2, and the symphony of Mendelssohn, and the outbursts of genuine applause at the termination of each movement, must clearly prove the promulgators of such objections to be in error.¹

This performance was not followed, however, by similar experiments, for commencing on Her Majesty's Birthday, May 24th, a series of Monster Concerts at the Theatre Royal was held in conjunction with Messrs Spiers and Pond. For the price of only one shilling, those citizens who had braved the rain, mud and cold, could promenade to the tune of operatic morceaux, a symphony by Haydn, the allegro from Beethoven's Symphonie No 5, the scherzo from Mendelssohn's "Scotch" Symphony, Locke's music to Macbeth, and various ballads, arias and popular songs. The olfactory senses were also titivated "with the most exquisite scents, by means of Rimmel's Patent Perfume Vaporizer, imported expressly by Mr Lyster for these concerts," and on successive nights eau de Cologne and violets wafted through the theatre. The inhabitants preened themselves that any stranger visiting the Theatre Royal for the first time would form "a very favourable impression of social life in Melbourne, from the respectable aspect and unexceptionable demeanour of the large assemblage of persons congregated at these promenade concerts."

In September the Lyster company combined with the Philharmonic Society to produce the Second Triennial Musical Festival, when on three nights were presented the whole of the music played at the International Exhibition in England of 1862; Mendelssohn's Oratorio, St Paul; miscellaneous selections of secular music, plus Beethoven's Symphony in C minor, all under Charles Horsley's conductorship. Once more the subject of performing the best symphonic music was brought under discussion, for

1 Ibid, 17th May 1862, p7.

the taste for music among the Melbourne people is rapidly increasing, and the general demand is for music of higher standard than Ethiopian melodies, which not long since absorbed so large a proportion of the funds available for musical purposes. The possibility of seeing the best operas of the best lyric composers is now afforded, and we can only regret that at present the public are unable to hear the more sublime instrumental works of Beethoven, Mozart, Mendelssohn, John Sebastian Bach, etc.¹

The Lyster Company combined with the Musical Union to give a performance of the Messiah on Christmas Eve, offering serious competition to the traditional Philharmonic performance on the same evening.

Apart from these extraneous tours de force, the operatic programme for 1862 in Melbourne alone had been an energetic one for the members of the company, for the limited number of vocal stars were often engaged in singing opera six nights of the week. Lyster announced his campaign at the beginning of the year.

Encouraged by the very kind and liberal support he has received heretofore, he has placed in the hands of his agent in London a large amount of money, in order to secure all the available talent, to whom every inducement will be held out to visit the colonies. New operas will be sent by mail immediately after their production in London, and no expense or trouble will be spared to give the works of the great masters in as perfect a manner as possible.²

Unfortunately, some further productions of Don Giovanni, and the first performance of Le Nozze di Figaro proved unpopular with the public, as the music of Mozart was

too classical to meet with the approbation of a mixed audience; and it will serve to indicate the direction towards which the taste of the Melbourne public tends, to state that Il Trovatore, Maritana, Martha, and The Bohemian Girl, are the especial favourites in this city, and, as a general rule, draw larger houses than operas of a higher grade, even when the latter possesses the charm of novelty.³

1 Argus, 25th October 1862, p6.

2 Ibid, 31st January 1862, p8.

3 Argus, 25th March 1862, p6.

Greater care and preparation was taken for the first production in Australia of Les Huguenots, by Meyerbeer. Selections from this opera had been presented some years previously as a benefit for Mr L.H. Lavenu, on December 23rd, 1858, but this was to be a far more complete and magnificent presentation. Lyster announced that the opera had

been in preparation for more than six months, and has cost the management in its production £1200 more than the regular expenses of the opera season. The orchestra will be increased by all the instrumental talent available in the colony. The chorus, numbering over 50 voices, has been carefully drilled, and will far exceed anything in the choral department ever attempted. The scenery, painted by Messrs Varley and Holmes, will represent with historical accuracy the different portions of Paris, where the exciting incidents on which the opera is founded took place.

The costumes, made for this opera by Madame Jager and assistants, are taken from plates imported expressly from Paris, and will be accurately and severely correct.

The machinery, By Mr Scott and assistants, will be of the most elaborate description.¹

The opera ran for eighteen successive nights, and was presented on two further occasions that year for the benefit of Madame Escott and W.S. Lyster. "Whatever Mr Lyster's intentions as to the future may be, he has done much towards spoiling his audience for the trivialities of Balfe or scientific inaccuracies of Verdi." Nevertheless, a season given at the close of the next year, consisting of the lighter class of opera, proved very successful, supported by Messrs Wharton, Sherwin, Frank Howson, John Howson, Miss Emma Howson, Madame Carandini, Miss Clelia Howson and a chorus selected from that of Lyster's opera company.

After the Lyster season had finished on December 20th, 1862, the company did not appear in Melbourne until May, 1864. The 1864 Melbourne season included productions of Gounod's Faust, Bellini's I Puritani, Benedict's Lily of Killarney, and Meyerbeer's Le Prophete, which had all just been produced in Sydney, and also Meyerbeer's Robert le Diable, Robert le Diable was first presented in Melbourne by Madame Anna Bishop's company in 1857. The production of these and other operas during a season of fifty-five nights was eminently

1 Ibid, 17th November 1862, p8.

successful, including the first appearances of a young tenor, Armes Beaumont, as Tonio in Donizetti's La Figlia del Reggimento and as Count Almaviva in Rossini's Barber of Seville. All operas were successful, that is, except those of Mozart. Lyster's version of Don Giovanni, condensed from four acts into three, was no longer acceptable once the novelty had faded.

There can be no doubt that the fame of Mozart is still not only flourishing, but increasing every day, and that his celebrity, and the popularity of his music, will endure as long as our modern civilization. We cannot, in our admiration of this chef d'oeuvre of the "master of masters," refrain from expressing our opinion that Mr Lyster's troupe is unequal to its correct interpretation from the fact that its requirements are beyond those of an ordinary opera company. Donna Anna in the hands of Miss Escott, may doubtless be excellent, but what are we to say of the other parts? This opera is very exacting, and we would simply repeat the maxim - on which it is impossible to lay too much stress - that the work of such a master should not be in any way interfered with, by alteration of exision. . . . Mr Lyster is certainly entitled to all praise for bringing this opera forward; as, with our limited musical resources here, the chances would otherwise have been small of our ever hearing its marvellous beauties.¹

After this season the company left Melbourne to embark upon an extensive tour of New Zealand. On their return to Melbourne, and the opening of another season in March, 1865, the by now familiar principal artists were greeted with renewed fervour. Packed houses witnessed performances of The Bohemian Girl, Il Trovatore, Lucrezia Borgia and Maritana.

The opera of Maritana is one of the unaccountable forces of nature. Everybody effects to yawn at the mere notion of sitting it out; yet, somehow or other, when the sitting through the long acts has been accomplished, nobody feels tired. . . . How is it that so much musical genius and talent is married to such execrable verse? . . . The audience, as we have said, was a crowded, and even a brilliant one. It would be well, however, if the acting were confined to the stage and eliminated from the dress-circle.²

1 Argus, 27th May 1864, p5.

2 Argus, 21st March 1865, p5.

During the following months, many more operas received first performance - Auber's Masaniello (first performed in Melbourne, August, 1865); Donizetti's Elixir of Love (first performed Melbourne in August, 1865); Weber's Oberon (first Australian performance in Melbourne, December, 1865); and Rossini's Semiramide (first Australian performance in Melbourne, January, 1866). The company also visited South Australia and Tasmania, and later in 1866 announced in Melbourne a new season with even bigger operatic forces. At this prosperous time a proposal was forwarded to establish an Australian Opera Association.

The object of the promoters is, as appears from the prospectus, to take advantage of the progress made by the Australian public in their knowledge and love for the lyric drama, and to raise £4000, as an instalment of a total capital of £10,000, represented by 2000 shares of £5 each, for the introduction of an opera corps. The estimate of receipts, avowedly based on the success of the Lyster Company, is put down at £150 per night, or £6000 for forty nights.¹

While the Opera Association did not ever eventuate, the estimate of Lyster's regular profits from colonial opera performances throws an interesting light on the financial success which he had achieved so far in Australia, apart from any artistic considerations.

Lyster's enlarged company for 1866 consisted of Madame Lucy Escott, Mrs Ada King, Miss Jones, sopranos; Mademoiselle Rosalie Durand, Mrs Andrews and Miss Georgia Hodson, contraltos; Mr Armes Beaumont, Mr J.H. Sutcliffe, Mr J.E. Kitts, Mr Fred Lyster, tenors; and Mr Henry Squires, Mr Albert Richardson, Mr John De Haga and Mr W. Baker, Basses. The orchestra contained twenty members, conducted by Herr Siede and led by John Hall, the chorus twenty-four members. Also in the company were the chorus master Mr Ford, two scenic artists, Machinists, the Property Master and the Costumier, Madame Jager. Martin and Fanny Simonsen also joined the company, Madame Simonsen as a new Prima Donna and her husband as violinist and future conductor

1 Argus, 25th October 1865, p3.

of the company. Meyerbeer's posthumous work, L'Africaine, had its Australian premiere during this season, just a year after the London premiere, and also the same composer's Roberto Il Diavolo.

Lyster intended this year as his last in Australia, and at his Benefit on November 19th, stepped forward, as was customary, to deliver a farewell speech to the crowded house, on behalf of the company.

He echoed the sentiments of every member of his company when he said that it was with the greatest regret they had to say farewell, after nearly six years in Victoria. He had had bad seasons, but he was happy to say that the sum total was very much in his favour (applause), and he hoped not to be accused of overweening vanity when he added, that he thought he and his company had done their utmost to produce operas in a proper manner. (Cheers) He had succeeded in bringing out nearly forty of the finest operas ever composed, both modern and ancient. He had taken London as his pattern, and what had been successful there he had striven his best to produce here. Whenever he found that he could not get the artists adapted for a work which had become popular in England he had waited till he got them, and he could avow this much, that he had never in any instance refused to engage any artist of merit that had arrived in this country during his stay. All those who arrived here, and all who were in the country when he arrived, were brought under his management. He totally disapproved of monopoly, and though for six years he had had a monopoly of opera here, yet he had never availed himself of that fact to prevent any artists from appearing. Of course, contretemps had occurred. Artists had been visited with sickness, and obstructions had arisen, but he believed there had been more opera here than he had ever heard of in any country in the world. He attributed much to the salubrious climate, which enabled persons to sing better and oftener than in any other country, and also to the fine esprit de corps which existed in his company. . . . This city of Melbourne had really been overtaxed with opera, and the reason was that smaller towns being unable to pay the expense he had been obliged to throw himself more on the capital. The London season lasted only four months, but really, in Melbourne, it reached to six or seven months, and whenever he got tired of losing money in the country he found he had only to write to the Melbourne managers, who were only too glad to see him. Every one, he was sure, would agree with him in saying that, considering the resources of the place, opera had been produced here as

well as could be expected. (Applause).¹

The principal artists received tremendous ovations on their appearance on the stage. Madame Lucy Escott in particular was held in great esteem and affection, and received a diamond bracelet as token of admiration from the people of Melbourne.

The grand occasion came as a finale to the performances by the Lyster company - 444 in Melbourne alone. Nevertheless, more than a year, and several "farewell" seasons, elapsed before the company finally departed for San Francisco.

III

Musical events in Melbourne during this period, other than those operatical, were dominated by the Englishman Charles Edward Horsley. Charles Edward was a son of William Horsley, a notable musician and composer whose works, particularly glees, were familiar to most Australian colonists. He himself was a pupil of Moschelles and a close friend of Mendelssohn; he had already achieved fame as a pianist and composer of oratorio and chamber music. He came to Australia fresh from the stimulating musical company of musicians in both Germany and England.

Soon after Horsley's arrival in Melbourne in December, 1861, he instituted a series of four Saturday afternoon Instrumental Concerts, the first of which took place on February 19th 1862. The programme consisted of a Mozart Piano Quartet in G minor; selections from Mendelssohn's "Songs Without Words" played by Horsley on the piano; a Haydn Quartet in G major, performed by Edward King, Herr Strebinger and Messrs Thomas and Reed; Beethoven's "Moonlight" Sonata and Mendelssohn's Trio in D minor. The other three programmes were of a similar nature.

1 Argus, 20th November 1866, p5.

In April, Mozart's Requiem was performed for the first time in Australia by the Philharmonic Society under their newly-appointed conductor, Horsley, with the assistance of soloists from the Lyster Opera Company - Madame Lucy Escott, Miss Georgia Hodson, Mr Henry Squires and Mr Farquharson. This was the first of many "first performances" given during the three years in which Horsley was conductor of the Society. These included Beethoven's Symphony No 8 (July, 1862); the conductor's own compositions, previously performed in England, music for Milton's Comus (October, 1862) and the oratorio David (June, 1863); Beethoven's Symphony No 5 (October, 1862); Mozart's Symphony No 4 (October, 1862); Haydn's Symphony No 2 (September, 1864); and Mendelssohn's Athalie (April, 1865). Although contemporary report did not award Horsley unlimited praise as a conductor, yet the performance of so much new music ensured that in his period as conductor the society did not stagnate. He also imparted fresh life and new precision to the standard works of oratorio, The Creation, Elijah and Israel in Egypt, and attempted to ensure that due respect towards these works was elicited from the audience. Those people, for example, who were more concerned about catching the last suburban train than listening to the music, disturbed his artistic sensibilities beyond endurance. At a Messiah performance in December 1864, those

scuffling feet and rustling dresses of the selfish Goths who preferred an easy egress to compliance with the feeling of those who were listening with more or less reverent excitement to the grand concluding choruses, caused Mr Horsley to stop the performance twice till all was still. There were hisses on these occasions, which the society and Mr Horsley must take as coming from those who were indignant at the conduct which led to the interruption.¹

In 1864 Horsley instituted a second series of four Saturday Afternoon Concerts with programmes similar to those of the first series, although the inclusion of some vocal music was permitted. The attendance showed that quite a large section of Melbourne music lovers was eager to hear refined programmes which included the chamber music of

1 Argus, 26th December 1864, p5.

Mozart, Haydn, Beethoven and Mendelssohn. The response was not adequate enough, however, to bring about the regular establishment of such concerts, whilst Horsley himself was probably of too artistic and unbusinesslike a mould to overcome all the problems of building up an audience in the colonies in a much less appealing field than Lyster was endowed with in his presentations of opera.

In 1866 and 1867, Horsley had charge of two important musical festivals in Melbourne. The first was in connection with the Inter-colonial Exhibition held in 1866, when a choir of about 260 members, gathered from the various musical societies and church choirs in and about Melbourne, joined forces under his baton. In September Mendelssohn's Hymn of Praise and Horsley's Exhibition March were performed before about 3000 people, in the new hall erected for the Exhibition. At the official opening of the Exhibition in October, a miscellaneous programme of music formed an important part of the inaugural ceremonies, including the "Hallelujah Chorus" for choir, orchestra, and the new organ constructed by Fincham, of Richmond, Victoria, which was presided at by organist David Lee. At a second concert a lyric masque by R.H. Horne, set to music by Charles Horsley - the South Sea Sisters - formed the chief item on the programme. The composition included a chorus in imitation of an aboriginal corroboree, which evidently "electrified the audience and brought down thunders of applause." The Exhibition lasted well into February, 1867, during which time musical concerts formed an integral part of the attractions at the Exhibition, and instilled in Horsley's mind the idea of holding a festival entirely devoted to music when the exhibits had been cleared from the hall. The profits from the concerts were to be given to various Melbourne charities. The programmes consisted of two concerts of sacred music. one concert "after the fashion of the London Philharmonic Society,"¹ one concert comprised mainly of works by colonial writers, and two concerts a la Jullien. The most interesting

1 Horsley's father helped to form the London Philharmonic Society in 1813.

programme was that purporting to be modelled on those of the London Philharmonic Society -

- Symphony - "Jupiter," Mozart
 Cavatina - "Robert toi que j'aime" (Meyerbeer) - Miss Geraldine Warden
 Aria Buffo - "Largo al Factotum" (Rossini) - Mr James Waller
 Overture - "Robert le Diable," (Meyerbeer)
 Scene - "Softly Sighs" (Weber) - Madame Weinberg
 Overture - "Leonora," (Beethoven)
 Symphony No 3 - "Scotch" (Mendelssohn)
 Irish Ballad - "Cushla Machree" - Miss Geraldine Warden
 Patriotic Song - "England" (Westrop) - Mr James Waller
 Romance - "Only for Thee" (G. Linley) - Madame Weinberg
 Overture - "Der Freischutz," (Weber)

With a band of some sixty performers at his disposal, Horsley also attempted to produce a programme of colonially-composed music, which included S.H. Marsh's Overture to the opera, Gentleman in Black; a Flute Solo composed and played by Herr Siede; the Exhibition March composed by Horsley for the 1866 Intercolonial Exhibition; an Australian Triumphant March by F. Towers; a Grand Choral March by Signor Cutolo; a Fantasia for flute, oboe, horn and strings by Horsley; a Patriotic Song, "Australia," written and sung by James Waller, plus a few items by European composers.

IV

In the previous sections in Chapter III the activities of two important sections of Melbourne music have been recorded. The present section is devoted to presenting a cross-sectional picture of the musical activities of Melbourne during the year 1866, in which most of the musicians and events of the period 1861 - 1868 are represented.

The Philharmonic Society commenced the year with a membership of 55 sopranos, 26 altos, 41 tenors, 39 basses and a band of 18, totalling 179. Six concerts were given during the year. Charles Horsley, John Russell, Herr Elsasser and T.G. Gould shared the responsibility of conducting a concert of miscellaneous items at the Exhibition Building in February, and Horsley conducted another

miscellaneous concert in April, when Mendelssohn's Athalie was performed for the first time in Australia. In the following months, under the conductorship of George Pringle, the Society produced a concert of miscellaneous items in June; Haydn's Creation in September; a concert in September in which the programme consisted of Mendelssohn's First Walpurgis Night, Beethoven's Mass in C, and Mozart's Symphony No 6; the Messiah was performed in December.

The Orpheus Society (founded 1861) gave five concerts this year under the conductorship of George R.G. Pringle, and also assisted at other concerts in the city. The aim of this society was to sing glees, madrigals, and part songs, including those of some earlier composers, such as Morley and Dowland, as well as the later English composers such as Bishop and Callcott.

The Prahran and South Yarra Musical Society was active under the conductorship of Charles Horsley. Amongst the others which appeared in public during the year were the Emerald Hill Philharmonic Society (conductor David Lee), the Railway Glee Club, the St Kilda Glee and Madrigal Society, the Kew Choral Society and a few other amateur groups which appeared at various charity concerts and bazaars. There were, of course, many choirs attached to the Melbourne churches and some singing classes for the tuition of adult amateur musicians.

In the instrumental field two teachers, Mr Cunynghame and Professor Hughes (late Director of Music, Melbourne Theatre Royal) advertised Evening Violin Classes, and an Instrumental Society of Victoria open to both professional and amateur instrumentalists rehearsed during the year at the Mechanics' Institute under the guidance of George R.G. Pringle.

Amongst the teachers who gave private tuition at this time were Signor Cutolo, previously of Adelaide (pianoforte, singing and composition); Mr Buddee, for some years now a Melbourne resident (pianoforte); Madame Stuttford, who appeared frequently at concerts (singing); Thomas Ewart, who also performed in public and was in the

process of organising singing classes according to the Hullah Method (singing); Messrs Pringle and Compton, the latter of whom attended at South Yarra and Prahran, on Mondays and Thursdays, Richmond and Hawthorn on Tuesdays and Fridays, and St Kilda on Wednesdays and Saturdays (singing, pianoforte and harmonium), and George Allan (singing).

There were numerous bands in Melbourne: at a concert held in May at the Botanical Gardens, in aid of the funds of the Head-Quarters Band, the following appeared also; the Naval Brigade Fife and Drum Band, the Brass Band of the Williamstown Artillery, the Carlton Fife and Drum Band; the Brass Band of the Collingwood Rifles; the East Collingwood Fife and Drum Band; the Pentridge Brass Band and the Head-Quarters Fife and Drum Band. Solo instrument alists who assisted at this concert were Herr Siede (flute), Mr Johnson (clarinet), Mr Berg (sax tuba), Mr H. Hore (trombone), Mr Stewart (cornet-a-piston), Mr S. Hore (trumpet), Mr R. Hore (sax-horn) and Mr Canna (drums).

The Head-Quarters Band itself performed frequently for promenade purposes, when such programmes as the following were presented: Overture, "Son and Stranger," (Mendelssohn); quadrille, operatic; selections from Il Trovatore, (Verdi); Overture, Stabat Mater (Rossini); waltze (Lanner); selections from The Bohemian Girl (Balfe) and Quick March (Wallace).

Several music sellers were established in Melbourne: Mr Stewart, of 49 Collins-street west; Richard Cross, of Richmond; the Levy Brothers, of 24 Bourke-street; Mr Emanuel, of 11 Victoria-parade, who all sold music and musical instruments. George Chapman also sold music and instruments, and A. Wever, late of Hobart Town, arrived in Melbourne towards the end of the year, when he advertised as a Pianoforte Maker and Organ Builder, and Tuner and Repairer. R.J. Paling had been established since the 1850's in the music selling business, and Mr Fincham, of Richmond, was acquiring a good reputation as an organ builder - in August a concert of sacred music

was held at the East Melbourne Congregational Church to inaugurate the new organ he had built for that place.

The largest firm of all, established 1850, was that of Wilkie, Webster and Allan. They offered for sale every type of instrument used in Military Bands, as well as harps, guitars, concertinas and church organs. Constant shipments of harmoniums were received by them from Alexandre and Sons, of Paris; new music was received in fortnightly shipments, of every description, which would in turn be forwarded to any part of the colony; they had also in stock large quantities of pianofortes by Broadwood, Collard, Erard and other makers, besides instruments of their own manufacture in Australia, being "elegant in appearance, of the best seasoned materials, standing admirably in tune, and possessing excellent quality of tone." They offered to exchange instruments, and to execute any type of musical repair.

Apart from the above, which were peculiar to the Melbourne scene, a number of musical events took place during the year in connection with visiting musicians. The Lyster Opera Company gave three seasons in 1865; the first extending from 13th March to 1st April, the second from 21st August to 19th September, and the third, which continued on to 1866, commencing on 26th December.

Madame Carandini, Miss Maria Chalker, Messrs Walter Sherwin and Farquharson, who were constantly before the public, conducted concerts in June at the Town-hall, Hawthorn; the Mechanics' Institute, Emerald Hill; the Town Hall, Prahran; the Assembly Room of the Devonshire Hotel, Brighton and the Town-hall, St Kilda.

In August Martin and Madame Fanny Simonsen (Solo Violinist to the King of Denmark and Prima Donna from the Opera Comique of Paris, respectively) arrived in Melbourne, and gave a number of concerts in and about the city.

Mr Heine (a violinist who had been blind from birth) and his wife (a pianist) gave several concerts this year, including the first public performance in Melbourne of Beethoven's Violin Concerto in D,

with piano accompaniment.¹

A number of concerts were also given by resident musicians in Melbourne, including several by the pianist Signor Cutolo, and one by George Tolhurst of Prahran, who conducted at the Prahran Town-hall the second performance in Victoria of his colonially-composed oratorio, Ruth.

Throughout all these activities there ran one unifying motive in the otherwise rather disconnected array - the theme of "Advance Australia," or rather, in this case, "Advance Victoria," which patriotic sentiment was manifest to a greater or smaller extent in each avenue of musical endeavour.

V

The preceding chapters have dealt with Melbourne history, but after the 1850's several other Victorian towns grew into prominence. A separate volume could easily be filled with the musical and dramatic history of Geelong, Ballarat, Bendigo, and other smaller centres. Particularly in the towns surrounding the gold-fields, there grew up a colourful cosmopolitan setting for music and the drama. A setting where the "Celestials," or Chinese, reproduced the weird and wonderful music of their homeland, which, to European ears, sounded equally incomprehensible and unenjoyable as the native corroborees still practised in the country. A setting where Italian organ-grinders and German bands paraded the streets, whilst indoor turbulent, often drunken, audiences gaped at anything from Italian Grand Opera or farcical nigger performances to Shakespearian tragedy and Lola Montez dancing her notorious "spider dance." A setting where the local Harmonic Society reproduced Handelian choruses in strange contrast to the Welsh songs of their tuneful brethren.

1 Heine had performed this work, probably for the first time in the Colony, at Ballarat in January 1865.

To trace here the respective tours of visiting artists in these towns would be, however, but to repeat those names already recorded in connection with Melbourne, for nearly every artist of note made his appearance at one time or other on the goldfields. Only a few events in the numerous array will therefore be mentioned in the following paragraphs.

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In Ballarat, as W.B. Withers has summarised, the first three years after the gold discovery saw some of the richest of the Ballarat gutters opened up, most of the rich shallow grounds once or twice dug over, a population of from 30,000 to 40,000 assembled, lines of streets thickly inhabited by dwellers in canvas or wood, churches, theatre, hotels, bowling alleys, dancing saloons, stores in plenty, and all the elements present of a rough, prosperous, young gold-fields settlement; while enterprising prospectors were still pushing out on every side, and adding fresh discoveries to those that had already made Ballarat famous in every part of the civilised world.¹

The Charlie Napier Hotel quickly became the centre of most entertainment in Ballarat, and here, too, Madame Bish op entertained the diggers and presented the first series of Grand Opera in Ballarat.

The Ballarat Philharmonic Society was established in 1857, by Mr A.S. Turner, Singing Master of the Denominational Schools in Ballarat, and founder of similar annual Denominational Festivals to those of George Allan in Melbourne. The Society flourished for some years, and produced in succession The Creation, Handel's Te Deum, Dettingen, The Messiah, Judas Maccabaeus, and others. There were inevitably many obstacles to be overcome, as a performance of The Creation in 1860 demonstrated.

We must then readily allow that the performance of this oratorio was an effort worthy of the society, and moreover one of its most successful performances. In its zeal in cultivating the

1 From The History of Ballarat, from the First Pastoral Settlement to the Present Time, by William Bramwell Withers, 1870. Ch.III, p42.

amenities of civilization, Ballarat may be reckoned as second only to Melbourne, and with the metropolitan society can that of Ballarat alone be compared, nor does the latter suffer by comparison. The comparatively unsettled state of our city forbids the attainment of those orchestral adjuncts, that power in chorus, and that minute perfection of execution so readily to be found in the older community; but abating this much from our praise, we must say that, by the rendering of its choruses and correctness in detail, the society is entitled to a high place. A few inadvertently hurried passages and some unaccountable delays which Mr Conductor Turner could not prevent were observable, but scarcely so. The tenors were, as tenors almost always are, a little weak, but the bass was well sung, and the trebles were so steady that it was plain that practised ears and skilled voices were possessed by many of the fair ladies who ornamented the stage.¹

In 1861 a Ballarat Brass Band was formed, the forerunner of a section of Ballarat musical activities which has become famous, and which in the present time forms an important part of the South Street Competitions. This first band contained sixteen members, who had their own uniform, and soon participated in the various concerts in and around Ballarat, besides performing in the open, as the bands in Melbourne did also, for the Promenade. A String Band was founded, with Mr T. Ellis as conductor.

In Ballarat also the earliest Eisteddfods in Australia were held amongst the numerous Welsh population of the gold-fields. The first "Eistedfodda" was held at Ballarat in what was then a Welsh Chapel, in the year 1855, but one of the first detailed accounts of such a festival was recorded by the Ballarat Star in December, 1863.

In the hall of the Mechanics' Institute the sons and daughters of Gwalia, alias Cymry, alias Cambria, alias Wales, will meet today, to revel in essays and music, and other things proper to what is called "Eisteddfod y Cymry." The thing is no doubt perfectly orthodox, for it has the "broad arrow" on the face of it in our advertising columns;² and if the oratory is not quite so fascinating or so intelligible to the ears of the Sassanachs as is the music, there is no doubt everything will be melody itself to the ardent lover of the land of the leek,

1 Ballarat Star, 9th April 1860, p2.

2 The Welsh advertisements were usually headed by the sign of the arrow.

the harp, and the druid.¹

The early Welsh Eisteddfod competitions were never confined only to the singing of Welsh songs; prizes were awarded for the recitation of poetry, for the composition of essays on such subjects as "The Commencement and Growth of the Welsh Religious Cause in Victoria," for poetry, for original musical compositions and even for solving arithmetical problems and for the Best Knitting. The competitions and concert s held in connection with these annual eisteddfods were intensely patriotic in feeling, for, as one Welshman said,

though we have left the country of our fathers, a country, the associations o f which are full of poetry, eloquence and music, a country now more renowned than ever in these things, still I rejoice to find that to some extent the genius, eloquence and musical charm in its Welsh form are kept alive, cherished, refined, and developed by the sons and daughters of Wales in these distant parts of the British dependencies.²

Besides holding an annual Eisteddfod, the Welsh miners and their wives formed several choirs, the chief being the Cambrian Vocal Union, which visited Melbourne for the first time in May, 1866, complete with soloists in their national dress, harp music played on the old instruments with three rows of strings, and a repertoire comprising Welsh songs and some of the English and Irish ballads.

The present day South Street Competitions held in Ballarat were not established until 1879, when the history of the Eisteddfod movement was already an old one in this city.

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In Bendigo, some hundred miles to the north-west of Melbourne, rough theatres, or large rooms, existed even before the town was surveyed, such as Mr Carncross's establishment in the Bendigo Royal Exchange Restaurant. Already in May, 1854, the comic singers Mr Gibson and Charles Thatcher, were delighting the public at this

1 Ballarat Star, 25th December 1863, p3.

2 Ballarat Star, 27th December 1865, p3.

structure, known as the Theatre Royal. Carnecross's Theatre became the site of the Shamrock Hotel, which quickly became to Bendigo what Charlie Napier's Hotel was to Ballarat, and the scene of many of Charles Thatcher's greatest triumphs.

In Bendigo also a local Philharmonic Society was established in 1857, known as the Sandhurst¹ Philharmonic Society, where it was encouraging to find,

as an evidence of our progress in realising the refined recreations of the home country, that such a society should have been formed, and that there are amongst us persons who can abstract themselves from the pursuit of gain, or the search of gold, to cultivate the art of music, which forms so pleasing and so charming an ingredient in all social and friendly reunions.²

In the following year a Choral and Singing Class was inaugurated by Mr Pollard, to obtain "the pleasurable and beneficial results, both moral and physical, of the practice of singing."

Opera was heard in Bendigo for the first time in 1858, and Christmas Eve in this place presented

a more than ordinary scene of bustle, business, and pleasure. We do not remember to have seen so many persons thronging the pavement for a very long time. Numbers of persons evidently intent on the business of "Making their market" for the morrow's festival crowded the pathway between seven and ten o'clock to that extent that locomotion was a matter of great difficulty. . . . Nor in the production of gratification for the inhabitants of Sandhurst were there wanting the spiritual, as the mere animal. Opera at the theatre, opera at the Shamrock, opera at the Victoria, by the body professionals; while the amateur opera at the Freemasons' and the Commercial gave the lovers of harmony the opportunity, at least, of listening to the music of their own sweet voices."³

Here, too, several bands were formed in the district - the White Hills Brass Band, the Church of England Drum and Fife Band, the Sandhurst, California Gully and Eaglehawk Drum and Fife Bands,⁴

1 Bendigo was also known in these days as Sandhurst.

2 Bendigo Advertiser, 5th June 1857, p3.

3 Bendigo Advertiser, 27th December 1858, p3.

4 These names apart from the Church of England Band, represented various localities near Bendigo.

besides many small glee clubs and choral societies.

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The few facts mentioned above merely glance on the history of the gold-fields, for the wealth of musical and dramatic activities was in some ways astounding. The explanation lies amongst the people themselves, for despite, or perhaps because of the transitory nature of the population at this time, music, dancing and the drama provided essential relaxations from the hardships of mining life. These things also provided the most effective link with old countries and old customs. Today, although the character of these towns has changed and at the present moment there are no gold mines being worked in Bendigo or Ballarat, where other industries have taken the place of gold mining, some of the past lingers on; in the large annual South Street Competitions, in the beautiful and spacious buildings in Bendigo - the Town Hall, the Law Courts, the Post Office and the Shamrock Hotel, which latter place was once the centre of so much gaiety and amusement and which now, one hundred years later, stands as a gracious reminder of the days of Bendigo's youth.

CHAPTER IV. 1869 - 1888

I

The most distinctive feature of this period was the number of festivals conducted in Melbourne, a city now large enough, wealthy enough, and containing people of initiative to carry them through - and in all of them music held an important position. The first festival was the Inauguration of the Town Hall in 1870; the second the International Exhibition of 1880, when the Austrian Band was brought out for the express purpose of taking part in the festivities; the third was the Musical Festival held in December, 1882, an undertaking of new magnitude in musical circles; the fourth the Centennial Exhibition of 1888 - 1889, when the feast of music headed by a Symphonic orchestra under the English conductor Mr Frederick H. Cowen (afterwards Sir Frederick Cowen) created an impact upon the colonies which eclipsed in magnitude even the vast array of material exhibits displayed in the Exhibition Building.

In this chapter these four events will receive the most attention, for although in Melbourne there were all the musical activities in the field of opera, oratorio, chamber music and popular music in even greater quantities than in the other capitals, the purpose of the present section is to emphasize those events which marked the beginning of the growth of public interest in concerted instrumental music.

II

In the 1870's the introduction of opera bouffe to Melbourne audiences commenced a pattern of alternating seasons of opera seria and opera bouffe which has already been noted in connection with the other states. Lyster continued to dominate this field of art, for after his return from San Francisco in 1869 he managed the contract

of nearly all the visiting companies which appeared in Melbourne, until his death in 1880. The old company headed by Madame Lucy Escott, Henry Squires and Farquharson was now disbanded, but many new artists came out to Australia under his auspices.

The San Franciscan episode proved unsuccessful; back once again in Australia Lyster entered into partnership with Mr John Smith, then departed for Europe where he succeeded in engaging a company consisting of Signorina Lucia Baratti, prima donna soprano; Miss Lucy Chambers, prima donna contralto; Signor Neri, tenor; Signor Merini, baritone and Signor Dondi, bass. These artists were aided by Messrs Beaumont and Kitts, who had gone with Lyster to California, Madame Simonsen, Signor Devoti and Messrs De Haga and Baker. The new company commenced in Melbourne under the conductorship of the flautist Herr Siede in February, 1870. The year proved a very successful though an expensive one, for the production was equally as lavish as those opera seasons held in the 1860's, and the company toured to Sydney, Ballarat and Bendigo. The following year the company produced in Melbourne the first full-scale performances of opera bouffe, opening with Offenbach's Grand Duchess of Gerolstein¹ on February 27th 1871.

After this season finished Lyster leased the Princess's Theatre for three years, with the intention of converting it into an opera house. Here the Cagli-Pompei troupe, in conjunction with Lyster, appeared for the first time in May, 1871. This particularly brilliant combination of artists consisted of Signora Tamburini and Signor Leandro Coy, Signora Margherita Zenoni, Signora Augusta Cortesi, and Signori Rosnati, Coliva and Dondi. During this season a succession of operas was performed - Verdi's Un Ballo in Maschera, Flotow's Martha, Rossini's Il Barbiere Di Siviglia, Mozart's Don Giovanni, Cimarosa's Il Matrimonio Segreto (first performance in Australia),

1 Composed 1867.

Pacini's Saffo (first performance in Australia), amongst others. At the same time Lyster organised a company with Mrs G.B. Allen and Armes Beaumont as leading soprano and tenor, for a provincial tour with a repertoire including Offenbach's Grand Duchess, extending to the towns of Geelong, Ballarat, Bendigo and Castlemaine, and to the state of Tasmania.

The Agatha States Company, with Signor Giorza as conductor, visited Melbourne and performed for a limited season under Lyster's management at the Haymarket Theatre, in February 1872 being supplemented by Miss Lucy Chambers, Mrs Fox and Armes Beaumont to present a further season of Italian opera. In this year also Offenbach's Barbe Bleue and Orphee Aux Enfers were heard in Melbourne.

Signor Alberto Zelman appeared in May this year in a new season with the Lyster-Cagli Opera Troupe, when Meyerbeer's Les Huguenots proved the great feature of an extremely successful year.

After the burning down of an old theatre, the Varieties, the Prince of Wales Opera-house was built in Bourke-street east in 1873, by a company of which Lyster was managing director at a salary of £1000 a year, and holder of a sixth part of the shares, the price paid by him (£5000) for wardrobe, scenery, music and properties. The Cagli Company, which had in the meantime visited New Zealand, opened here on Saturday, 8th March, with the artists who had appeared the previous year, an orchestra of twenty-five members under the direction of Signor Zelman, a chorus of eighteen male and twelve female voices and a corps de ballet of twelve danseuses. This company received enormous support from the public, and besides producing all those operas which had "already exercised so large an influence in the formation of musical taste," produced with enormous success Rossini's Mose in Egitto and Guillaume Tell, at the end of the season. Some comment was aroused at the delayed appearance of these promised novelties -

the opera managers in this city are very systematic in the conduct of their business; that is to say, their plan varies very little from one season to another. In the beginning of the term it seems that a certain allowance of Trovatore, Lucrezia Borgia, La Traviata and Lucia di Lammermoor must be administered to the public with the same pertinacity that soup is insisted upon by some hosts as being de rigueur at the commencement of a banquet. The first course has taken an unconscionably long time.¹

Whilst this company next departed on a provincial tour, an English Opera Company with the vocalists Miss Alice May and sisters Docie and Nellie Stewart presented Barbe Bleue, The Bohemian Girl, The Grand Duchess and other operas at the Opera House.

After venturing as far afield as Adelaide, the Italian Opera Company returned to Melbourne to present their second season in 1873.

Early in 1874 this company presented La Juive by the French composer Francois Halevy for the first time in the country, before dividing forces for futher provincial tours - one part of the company, under Signor Zelman, going to Geelong, and the other, under Signor Giorza, to Ballarat. After these tours, the company once more in Melbourne attempted several representations of Don Giovanni, with Signora Tamburini Coy as Zerlina, and Le Nozze di Figaro, with Signor Zelman as conductor -

it is fortunate for the company and for the audience that in Signor Zelman they have a conductor whose taste in music has been liberally cultured, otherwise it would be doubtful if we should have heard Le Nozze at all, and if we had it might not have been nearly so well given as it has been,²

commented the critic of the Australasian. At the same period Lyster sent an English opera company to the provinces, under the conductorship of Herr Schott, and was managing the appearances of Madame Arabella Goddard and Mademoiselle Jenny Claus at the Town Hall.

It is to Mr Lyster that the public hear once more this latest and greatest combination of musical forces. That gentleman is

1 Australasian, 5th April 1873, p435.

2 Australasian, 5th September 1874, p307.

not idle in his business as impresario. (sic) An Italian Opera Company in Adelaide, an English Opera Company in Sandhurst, and the Goddard and Claus concerts at the Town-hall, are fully as much as one man may reasonably be expected to manage at any one time.¹

The Italian Opera Company, after giving seasons in Adelaide (as mentioned above), Melbourne and in Tasmania, then dissolved, whilst various English Opera Companies presented opera in the provinces and in Melbourne. The English companies concentrated on operas such as The Bohemian Girl and Maritana, and the opera bouffe of Offenbach and Lecocq.

In October, 1875, under Lyster's auspices, the Emilie Melville Comic Opera Company appeared for the first time in Melbourne, and presented the lighter works of the opera repertoire until the end of the year with great success.

Martin and Fanny Simonsen returned to Melbourne early in 1876, after an absence of four years, with the intention of making this city their head-quarters in the business of opera management. They gathered together a company, and proceeded to present opera bouffe at the Melbourne Opera-house. This same year the "Hungarian Nightingale," Ilma de Murska, who had appeared previously before Melbourne audiences at concert performances, was heard for the first time in full opera before a very receptive public.

When she appears before the Melbourne audiences she reproduces, as far as one gifted woman may, the exceptional displays of rare talent which lead to those scenes in the various great opera-houses in the Northern hemisphere, which newspaper-writers never fail to record with such evident self-satisfaction that one is always reminded of the peculiar relationships that the organ blower bears to the organ player. . . .

Mademoiselle Ilma de Murska played on Monday night the same part in which she first startled the London opera audience in 1865, one in which her mastery has been unquestioned from that time to this. She was the Lucia in Donizetti's musical version of the Bride of Lammermoor, . . . it might be said that after thirty-two concerts in Melbourne, one or two oratorios, and a few other side performances, she would likely lose the power to

1 Australasian, 19th September 1874, p371

attract the general audience in any great number. But to see her in opera the people come with an appetite whetted by what they have heard of her in concert.¹

Supported by a cast which included Armes Beaumont, Signor Rosnati and Signor Susini, she gave some performances in Melbourne the like of which had not been seen there before - as Marguerite in Faust, Amina in La Sonnambula, Lucia in Lucia di Lammermoor, Leonora in Il Trovatore, and in part of Hamlet by Ambroise Thomas. "Her peculiar idiosyncrasy seems to be to give perfect embodiment to the crazy heroines of Donizetti, Meyerbeer, and in more subdued degree of Bellini and Ambroise Thomas."

After this outstanding event, various opera companies continued to perform in Melbourne and the country towns; the Melville Opera Company, the Simonsen Opera Company; a new Italian Opera Company which later appeared for Lyster with Signora Antonietta Link as prima donna; Lyster's English Opera Company with Mr and Mrs Bracy and Mr Templeton as chief vocalists and the Soldene Comic Opera Company which appeared in Melbourne for the first time in November, 1877, with Emily Soldene as prima donna. The Soldene troupe was the most complete comic opera company yet seen in Melbourne, one of their most successful representations being Offenbach's Genevieve de Brabant, which they had popularised in the chief opera centres of the world.

The most notable events of 1877, however, were the performances of Lohengrin and Aida. Lohengrin was produced in Italian with Signora Link as Elsa; Signora Fabris, Ortrud; Signor Paladini, Lohengrin; Signor Cesari as the King; Signor Orlandini, Count Frederick and Signor Gambetta as the King's Herald. This opera was produced with as much completeness as possible, the conductor Signor Zelman suiting Wagner's large score to the instruments at his disposal and Mr Habbe, the scenic artist, producing scenes adequate to the occasion. Lyster, in fact, achieved one of his greatest successes

1 Australasian, 26th February 1876, p275.

with Lohengrin, which "took hold upon the hearts of the Melbourne people." One of the German residents of Melbourne wrote of this event to Wagner himself, accompanying his account of the presentation with views of the city and details of the principal people connected with the opera, and he received the following letter in reply:

Dear Sir,

You have given me much pleasure through the news you sent me, and I hasten to express my thanks.

Would that you might have brought out my works in English - only then can they be understood by an English-speaking people. I hope to be able to have this done in London.

The views which you have sent us from Melbourne have greatly interested myself and family, and as you promised to send us more, I can assure you that you will thereby give us much pleasure.

Give my kindest regards to Mr Lyster, and pray retain towards myself the kindly feeling you have evinced towards me.

Yours faithfully,
Richard Wagner.

Bayreuth.¹

Lohengrin was first presented on August 18th, and Aida the following months.

The following year, 1878, marked the association once again of Lyster and the Simonsens, when a succession of performances of Johann Strauss' Die Fledermaus² established at once the popularity of this opera in Melbourne.

The Soldene company gave another Melbourne season this last year, and in June the Tasmanian soprano Miss Amy Sherwin appeared in a company consisting of Signora Guadagnini, prima donna assoluta; Signor Rosnati and Armes Beaumont, tenori; Signor Gambetti, baritono and Signor Cesari, basso. Amy Sherwin, although fresh from Tasmania, and without experience of her fellow artists, yet proved her talent immediately in Italian opera.

1 As quoted in the Australasian, 21st June 1879, p787.

2 First performed April, 1874, at Vienna.

During 1878 failing health suggested to Lyster the advisability of taking a holiday, and he visited Europe, accompanied by his wife (a former member of his troupe, Georgia Hodson) and Armes Beaumont. While in England, mindful of business, he entered into an arrangement for the appearance of the London Comedy Company, and came back to Melbourne in 1879 not much the better for his trip. At the opening performance of this new company in March, 1879, at the Opera House,

the reception accorded him was something entirely out of the common. Both he and Mr Beaumont were kept bowing from their boxes during the long continued and enthusiastic applause which came from all parts of the theatre as soon as they and their party took their seats. . . . Mr Lyster . . . is a citizen established here with interests identified with the progress and prosperity of the place - a man of enterprise and known commercial probity.¹

The new company included Madame Rose Hersee, Mr Francis Gaynar, Mr G. Verdi, Mrs Fox and Miss Blanche Harris.

On the same overseas trip Lyster entered into a contract with Arthur Garner (later of the firm Williamson, Garner and Musgrove) to come out to Australia with a company of artists at a future date.

Carmen² was presented for the first time in May, 1879, with Madame Rose Hersee in the part of Carmen whilst soon after a different company produced a work equally popular - H.M.S. Pinafore. "H.M.S. Pinafore, at the Academy of Music, in like manner, has taken the public captive. People go again and again to see it, and they like it better and better. All the airs are whistled in the streets and variously sung in drawing-rooms."

The present Lyster company next toured New Zealand, and in July Lyster associated with a new impresario, Signor De Vivo, to produce Rigoletto, Meyerbeer's L'Africaine and Les Huguenots (in

1 Australasian, 29th March 1879, p403.

2 First performed in Paris, March, 1875.

Italian) and, at last, a successful production of Don Giovanni.

The great feature in the present production of Don Giovanni and the feature which above all others stamps it as superior to all others which have preceded it in this city, is the appearance of Mr G. Verdi as the Don himself. This Gentleman brings such vivacity of manner and gallantry of bearing, such audacity of will and splendour of appearance, to illustration of this role that his assumption of the part would be received with satisfaction in any great city - London, Paris, Vienna or New York. . . . The best performance ever given in the country altogether.¹

Lyster next associated with Williamson in a production of

Pinafore.

After what must have been the last Lyster opera season in the country at Sydney in November, the public learnt with regret of his death on Saturday, 27th November, 1880.

Lyster's standard of dramatic and musical representation was always a high one. He took a liberal view of his business. He trusted to the appreciation of the public to recognise a good thing and to support it. He dealt generously with his patrons, always giving the best it was within his power to present, and he believed that in the long run this system of management would prove as satisfactory in a business respect as it would artistically. We are glad to believe that his trust was realised, and that Mr Lyster may be counted among the most successful of the caterers for the amusement of the public we have had in Australia. That he was successful in the artistic part no-one can question. He has been the means of giving an elevated and refined form of musical entertainment to a large part of our scattered population in these colonies. A man who does well his work within his own sphere does also a great deal beyond its limits by the force of his example, and it can hardly be doubted that the high standard of excellence always aimed at and generally secured by Mr Lyster on his own stage must have acted as a stimulus and a lesson to all other theatrical managers in Australia.²

So ended one chapter in Australian operatic history, whilst a new one commenced on the foundations laid by Lyster, in which Simonsen Opera Company, the Melville Opera Company, the Montague-Turner Opera Company, and most important of all, the "firm" of Williamson, Garner

1 Australasian, 31st July 1880, p147.

2 Australasian, 4th December 1880, p722.

and Musgrove carried on the production of opera in Australia.¹

III

The building of the Melbourne Town Hall provided an appropriate setting for the performances of the Melbourne Philharmonic Society; it became their "home" until 1925, when it was destroyed by fire. Here also was a fitting place for large-scale demonstrations and concerts and the performances of musical artists who visited the country.

Four thousand invitations were issued to the citizens of Melbourne by the mayor, Mr Samuel Amess, for the concert which marked the inauguration of the Town Hall. The performers consisted of a large choir gathered mainly from the Philharmonic Society; an orchestra of seventy-five instrumentalists; organists David Lee and G.R.G. Pringle; pianist Mr J. Buddee and various soloists well known in Melbourne. The special feature of the programme was the cantata, Euterpe, conducted by the composer Charles Horsley, in which the solo parts were sung by Madame Fanny Simonsen; Miss Lucy Chambers; Mr Arnes Beaumont and Mr C.A. Donaldson (tenors) and Mr S.W.M. Lamble (bass). Arnes Beaumont's appearance with the Philharmonic Society marked the beginning of a long association, for in the succeeding years he was solo tenor on sixty-seven different occasions. The words for the cantata were written by the poet Henry Kendall, and intended to describe the power and charm of music to people in all circumstances of life. The music was well received, although some thought that it bore too strong a resemblance to the style of Mendelssohn. A fellow musician, Charles Wehle, commented

having no local interest to guard, and no part to take - Mr Horsley having no rival - I may say, without fear of having my opinion misinterpreted, that he is, without any doubt, the

1 In July, 1882, Williamson, Garner and Musgrove took over the management of both the Princess's and Theatre Royal, Melbourne.

greatest musician in this part of the globe; and the colony of Victoria may and should congratulate itself on the possession of an artist of such value.¹

A second concert was given on August 13th. The programme of miscellaneous music, conducted by David Lee, included a performance of the Symphony No 5 in C minor (Beethoven).

We consider it a good thing that an advantage was taken of the opportunity to produce this work before such an immense audience. We know that to familiarise the people with the glories of Beethoven and other great masters does more for their musical education and refinement than any other means which can be employed. It might be open to objection that the three movements played consecutively fell heavily upon unfamiliar ears. The subdivision and distribution throughout an entire evening of the parts of a great work is often attended with success in popular concerts; in Saturday night's programme, however, such an arrangement was scarcely to be made.²

The following year, 1871, Horsley returned to England, where some of his choral works were performed with the great Sims Reeves as tenor. Later Horsley settled in New York and died there in February 1876.

The Melbourne Town Hall was the scene of the first comprehensive performance of Beethoven's Choral Fantasia³ in Melbourne, in September, 1872, and of the first performance in Australia of Bach's Passion according to St Matthew in March, 1875. The former was conducted by David Lee, the latter by a musician who had been in Melbourne since the 1860's - Mr Joseph Summers, Mus. Bac. Oxon. The St Matthew Passion, neglected for so many years, had, since its revival in 1829 by Mendelssohn, received numerous performances in England and Germany; upon his appointment as the new conductor of the Philharmonic Society in Melbourne, Summers had opportunity to perform this work, which had been his great desire for some years. Hundreds of people were turned away from the Town Hall at the first performance, but unfortunately, although the choruses and chorales were well

1 Argus, 11th August 1870, p7.

2 Ibid, 15th August 1870, p5.

3 This item was advertised as the "Choral Symphony."

performed, the work as a whole proved too tremendous for an entirely successful performance. The St Matthew Passion was performed for a second time the following year.

In 1873 both Madame Arabella Goddard and Mademoiselle Jenny Claus appeared in Melbourne at the Town Hall. Their programmes contained works for piano and violin of a popular as well as classical nature. Together with numerous concerts by local musicians, and those of Madame Anna Bishop on her third visit to Melbourne in 1875, a quantity of good music was heard in Melbourne in this particularly propitious period. In this period, too, a young Victorian violinist received public notice for his talented performances - Johann Kruse. A fund was established in order to send him to study at the Hochschule in Berlin.

With so much high class musical proficiency as there is in Melbourne, I should have thought Master Kruse might have graduated sufficiently in his art in this city. We can educate our own lawyers, our own clergymen, our own engineers, and our own actors, and why not our own violinists? If, however, Master Kruse's friends think the home stamp is necessary to make him entirely acceptable to the musical world of this self-depreciating quarter of the globe, by all means let him have it. Besides, we have not yet a college of music. Some day, when Victorian musicians shall cease to quarrel and begin to unite, we may found such a college.¹

Kruse, who had begun his career as a violinist in the Melbourne Philharmonic Society, eventually developed musically far beyond true appreciation in his country, for his subsequent career in England and Germany as a teacher, orchestral leader and concert artist, and his association with string quartets, in particular with the Joachim Quartet, embraced a far wider field than Australia had yet to offer.

At this time in Melbourne, as indeed in the other capital cities, an appreciation of instrumental music apart from performances by military and brass bands, was still in its early stages. Piano performances, perhaps, were in a special class, for by now this instrument had outdistanced all others as a necessary part of the

1 Australasian, 20th March 1875, p371

domestic furniture, whilst the new improved grand pianos of Erard, Broadwood and others, and the Australian tours of renowned pianists, had advanced the public appreciation for longer works in the pianoforte repertoire. Chamber music and symphonic music, however, and the compositions for these mediums, were not so well appreciated. Two large societies, the Melbourne Liedertafel, conducted by Herr Siede, and the Metropolitan Liedertafel, conducted by Julius Herz, fostered the production of choral work. The Metropolitan Liedertafel, in particular, also included amongst its performers a small group of instrumentalists who performed shorter works and chamber music. Even these were appreciated only by a minority.

When Mr. Buddee gave a chamber music recital in November, 1876, the real issue of the concert was discussed.

If you were asked did you enjoy it, would you be candid and say it wearied you? Or would you declare you were ravished with the wonderful sounds you listened to? Or would you, on being told it was wonderful, repeat the Johnsonian sneer, and say you wish it were the next to wonderful, namely, impossible. For, truly, now, you ought to have been carried away with delight. That is to say, I am told I ought to have been so carried away, and if I - then also you. Probably you reply that what is termed high class music, or classic music, more especially classic instrumental music, requires for its sufficient appreciation a certain measure of technical musical knowledge. Do I understand you to say you would rather be without the knowledge, and that you would prefer the simplicity of pure melody to difficult harmonies which distract, or weary, or irritate? Must I say that such a confession is a very sad one? Did you not blush to have to admit that when you heard Bach's "Concerto for Three Pianos, with Quartette accompaniment,"

played by Messrs Buddee, Hunter, and Vogt, you fidgetted in your seat and wondered when it would be over? . . . Are you not desolated with remorse, now that you are told of its singular beauty, as you called to mind that you fell asleep while Miss Ullbrick, Miss Craib, Mr. Buddee, and Mr. Vogt, upon four pianos, played "Selections" from all the operas any average man could well remember? Are you not penitent with a contrite humility, as you bethink yourself that while Messrs Buddee, Hunter, Vogt, Curtis, Montague, Jager and Chapman discoursed upon three pianos, three violins, and one violoncello, the adagio and allegro of Bach's concerto, you were on the opposite side of the street, refreshing yourself in Miss Oliver's bar? . . . Go to, you are past hope; musical people will forswear your society.¹

The programmes of chamber music presented in Melbourne were not all, fortunately, of quite such an extraordinary nature as the one above mentioned.

The performances of "the Australian Mozart," Ernest Hutcheson, not yet six years old, appealed far more to the public. He first appeared in 1877 at Melbourne concerts. After his prodigious talents had been greatly exploited in many parts of Australia, however, he was placed under the guidance of a noted Melbourne musician and clergyman, the Rev. Dr. Torrance, who prepared him for further studies overseas.²

Several events during the years 1879 - 1882 shed a new light on the possibilities for musical development in Melbourne. In 1879 the violinist Camilla Urso appeared at concerts in Melbourne, to be followed in 1880 by Carlotta Patti and the 'cellist Ernest de Munck. The pianist Henry Ketten, who first played for a Melbourne audience in June, 1880, did more than any other one artist to familiarise the

1 Australasian, 2nd December 1876, p723.

2 Ernest Hutcheson became a renowned pianist and teacher, and was head of the Julliard School of Music, New York, for many years.

public with a large section of the pianoforte repertoire, and moreover played literally hundreds of works from memory, including several Beethoven sonatas, a feat considered quite impossible only a few years earlier. His visit coincided with the International Exhibition of 1880, for which the Austrian Band of fifty-four members was expressly brought out to Australia. The band, consisting of 12 first violins, 8 second violins, 4 violas, 3 violoncellos, 4 contrabassos, 4 flutes, 3 piccolos, 12 clarinets, 3 oboes, 2 bassoons, 3 cornets a pistons, 4 bass cornets, 11 trumpets, 5 horns, 4 bass cornets, 2 euphonia, 1 bombardon,¹ 3 trombones, 3 helicons,² 1 harp, 1 timbura, drums, tympani, cymbals and other instruments to the total of about 100, was conducted by Herr Wildner, a violinist as well as conductor.

The Band was not present on the occasion of the opening ceremony, on October 1st, when a Cantata by Monsieur Leon Caron was performed by a choir and orchestra numbering some 1000 Melbourne amateurs and professionals. The Band arrived a few days later, and appeared at the Flemington Race Course, where about 10,000 people flocked to hear their performance. The programme consisted of various music suited to the constitution of the band - the march from Le Prophete (Meyerbeer); the "Kronprinzen March" (Zichrer); "Una voce," from Il Barbiere (Rossini); the "Panofsky March" (Leibold) "Ardent Love," a French polka by J. Strauss; a "Festival Overture" (Foroni); the "Wedding March" (Mendelssohn); prelude and quartet from Rigoletto (Verdi); excerpts from the Princess of Trebizonde and the "Flemington March" composed especially by Herr Wildner. Many similar programmes of light orchestral music were given during the following weeks. The Austrian Band impressed all hearers by the precision of the whole ensemble, and also by the excellence of the individual players. The eventual tour of a section of this band all over Australia has been mentioned in previous chapters, its association

1 A member of the Tuba family.

2 A bass tuba in circular form, having a lower fundamental than the euphonium, or Tenor Tuba.

with various musical societies in other parts of the country has been detailed, and the names of a few of its members who remained in Australia mentioned.

The most notable of these associations occurred when Henry Ketten appeared at the Town Hall as soloist with the Austrian Band. Besides performing some solo pianoforte works, he played with the Band two movements from the fourth "Concerto Symphonique" (Litolff); the "Concertstuck" (Weber); Concerto in G Minor (Mendelssohn) and Concerto in C Minor (Beethoven), thus increasing his popularity still further and proving his command over the larger concerted pianoforte works.

In 1881 the violist August Wilhelmj appeared in Melbourne. His artistic interpretations were superior to those of Ketten, yet he could not capture the general interest as the pianist had done. His performances of works by Bach, Paganini, Ernst; sonatas (in conjunction with the pianist Vogrich) and the Concerto in G Minor (Max Bruch) did not receive the attention which was their due.

IV

The last two sections of this chapter are devoted to describing the Music Festival of December, 1882, and the music played at the 1888-1889 Centennial International Exhibition.

The tremendous choral forces enlisted on these occasions would have caused no particular stir in England, for choirs of more than 1000 voices were common there, but in Australia they were of a staggering size. The existence of so many vocalists in the choir was also a matter of congratulation, for at this time "the bigger the better" conception of oratorio motivated conductors in England, Australia's musical leader. This vastness was also related to the current world trend to hold large Exhibitions, which not only contained room after room of produce and manufacture from all

countries, housed in a more or less barn-like structure, but were kept open for as long as six or seven months.

Even Melbourne people however, by now used to performances by the Philharmonic Society and the festival choirs and orchestras of recent years, surpassed themselves in the size of the Music Festival Choir and Orchestra of 1882.

The idea of holding a festival devoted purely to music originated in the mind of Julius Herz, a Melbourne musician, probably as a result of the events in recent years. The idea was "hailed with unmixed satisfaction by the music-loving community of Victoria," and in a short time a sum of more than £2000 was guaranteed to protect the promoter against loss. Following a precedent established by the large English Festivals, three works were commissioned from musicians resident in Melbourne - a Cantata by HerrElsasser, Songs of Praise; a Festival Cantata by Alfred Plumpton, Endymion, and a Grand Festival March and Chorus by Max Vogrich.

Four months before the Festival, which consisted of six concerts given in Christmas Week, 1882 (commencing on Saturday, December 23rd and finishing on Wednesday, December 27th) the choir commenced rehearsals. Consisting of members of choral societies in Melbourne and Geelong, and many people from greater distances, a choir of alti boys, the total number was 1107 voices - 411 sopranos, 171 altos, 140 boy altos, 179 tenors and 206 basses. The orchestra contained 121 members, led by Edward King - 23 first violins, 25 second violins, 15 violas, 10 violoncellos, 11 double basses, 5 flutes, 6 clarinets, 2 oboes, 3 bassoons, 5 horns, 3 trumpets, 2 cornets, 4 trombones, 1 tuba, 3 drums and 3 harps. The vocal soloists were Madame Julia Polk, Miss Alice Rees, Miss Rosina Carandini, Miss Kate Thayer (sopranos); Signora Agnese Palma,

Miss Christian, Mrs Cutter (contraltos); Mr Arnes Beaumont, Signor Leandro Coy, Mr W. Walshe, Mr Fred. Jolley, Signor Verdi, Mr. Gordon Gooch (tenors and basses). Organists were Mr. J. Summers, Mr. T. H. Guenett, Mr. G. Peake, Mr. J. R. Edson and Madame Carlotta Tasca; solo organist, Mr. Philip Plaisted. The conductors, headed by Julius Herz, were Mr. J. Siede, Signor Alberto Zelman, Mr. Max Vogrich, Mr. Alfred Plumpton and Mr. C. G. Elsasser.

The programmes of the six concerts were as follows:

Saturday, Costa's Eli; Christmas Evening, December 25th, Handel's Messiah; Tuesday Morning, Plumpton's Endymion, Mendelssohn's A Minor Symphony and Miscellaneous Concert; Tuesday Evening, Elsasser's Songs of Praise, and Miscellaneous Concert; Wednesday, Beethoven's Ninth, or Choral Symphony, Third Act of Wagner's Opera Tannhauser, Vogrich's Festival March and Miscellaneous Concert; Wednesday, Handel's Israel in Egypt.

In a Foreward to the programme, Julius Herz explained the character and purpose of such festivals, which "are needed only in a city like Melbourne when they give performances of music beyond the power of any single society, it might be in the character of the selected works or in the style of execution."

It is hoped, therefore, to present the masterpieces of Handel, his Messiah and Israel in Egypt, worthy of the great expectation expressed by the public; and we confidently trust that the first performance¹ of the great masterpiece of the greatest master, the 9th Symphony of Beethoven for orchestra and chorus, will mark a new era in the history of music in

1 In "A Century of Harmony," by W. A. Carne, the Centenary History of the Melbourne Philharmonic Society, it was pointed out that this Symphony had actually been performed in September, 1872, but such was not the case. In 1872 the work commonly known as the "Choral Fantasia," for piano, chorus and orchestra was given, under the title of "Choral Symphony", with Mr. Buddee as solo pianist, which can clearly be seen on perusing the report of the Philharmonic concert in the Argus, Saturday 28th September, 1872, p6, Cols 1 and 11. The first performance in Australia of Beethoven's 9th, or Choral Symphony, was given in December, 1882, as stated above.

Victoria, and will give the rising generation of this young and beautiful colony an insight into the mines of wonderful musical wealth of which they never dreamt before, and prompt in them an appetite for more of a style of music that can but tend to enoble their minds and make them acquainted with thousands of inspired works of the great masters, which otherwise, perhaps, they never would have the desire to hear nor to appreciate.

So, if we do nothing else, the performance of the 9th Symphony will be the great musical milestone by which the progress of musical history of the colony must be measured in future time. Particular care has been taken to print the annotated programme as explicit as possible, and, we trust that the public will be able to follow it, so that their pleasure thereby will be much enhanced . . .

V

By 1888 Victoria was prepared to stage the unique Centennial International Exhibition held in 1888-1889. As an amused bystander, South Australia observed the preparations.

Melbourne is brimming over with life and ablaze with splendour. The sight one sees after a couple of years' absence is something to marvel at. The contrast between the picture in one's memory and the picture spread out before one's eyes represents the most graphic story of substantial progress. "The Queen City of the South," as denizens of Melbourne love to call their enterprising though not too pleasantly odorous capital, has during some time been providing a new sensation for the world. In preparation for her Exhibition she has been practically rebuilding the city, and the people are keeping up style accordingly. With a foresight and an acuteness thoroughly characteristic of Victorians these "heads of the people" decided to take advantage of the golden opportunity which their slower sister, New South Wales, allowed to pass by unavailingly. . . .

Victoria, therefore, having conceived the project of celebrating the centennial year in Australia's name, set about giving publicity to the fact in a manner worthy of all Australia. The edict went forth practically all over the globe to the end that people representing every part of that globe might flock to the Queen City of the Southern Hemisphere to see a sight which Solomon in all his glory never presented to the Queen of Sheba.¹

1 Adelaide Observer, August 4th, 1888, p34.

Wonderful and astonishing as the exhibits and the exhibition of British pictures specially brought out for display in Melbourne were, however, the Exhibition was unique for its music. Music was an integral part of any 19th century exhibition, but this was no ordinary occasion.

The famous English conductor and composer Frederick Cowen was engaged to direct musical concerts at the Exhibition concert Hall for six months, receiving an unprecedented sum of £5000 for his services. With him he brought from London a nucleus of fifteen orchestral players, who combined with musicians from Sydney, Adelaide and chiefly Melbourne, to form an orchestra of eighty players. This orchestra worked together for a month before the Exhibition, and during the next six months rehearsed and appeared constantly before the public, in which time they learnt an enormous number of major works, encountered by many of the colonial musicians for the first time.

At first the performances were not so popular with the public, partly because the building was cold and draughty in the winter months, and chiefly because colonial audiences were not familiar with the music. Latterly, however, the hall was crowded for practically every performance, and intense regret was felt when the final concerts were held. Urgent endeavours were made to detain Cowen and the Exhibition Orchestra a little longer, but to no avail, as Cowen had to return to England after a short trip to Sydney.

The expense of the concerts - some £30,000 - was at first regarded as wild extravagance on the part of the commissioners, but the final results put any such comments at rest. The citizens, indeed, developed quickly a new appreciation for orchestral music. In 1882 Sir William Clarke had donated 3000 guineas for the

foundation of a scholarship for Victorian musicians to the Royal College of Music, London, and in 1887 Sir Francis Ormond donated £20,000 to found a Chair of Music at Melbourne University. By 1888 no suitable professor had yet been found for this position at the University¹ and strong views were held with regard to the fact that this splendid gift was "being frittered away on a University professorship."

Music must be learnt by hearing the great examples, as painting is taught by seeing the great works. To teach music without practice is like learning to swim without water. The result of the blunder is that in a few months we shall be in a ridiculous plight. We shall have a splendidly-trained orchestra without funds to hold it together, and a highly-paid professor without even one instrument to illustrate his art.²

The Centennial International Exhibition was opened on August 1st, 1888, by the Governor of Victoria, Sir Henry Brougham Loch, and closed on January 31st, 1889. The concerts given at the Exhibition were classified under several headings - orchestral, special orchestral, Exhibition popular, and Grand Choral; afternoon and evening orchestral concerts were given daily, except on Wednesday afternoon and Friday afternoon, when concerts of the other three descriptions were held. When the Exhibition Choir took part the concerts were known as Grand Choral, and when the orchestra took part in miscellaneous concerts, including ballads, arias, etc., they were known as Exhibition Popular Concerts.

The Choir and Orchestra numbers varied to some extent during the six months, but the Orchestra consisted generally of about eighty players, led by George Weston,³ and the Choir of 708 members:

1 The first Professor of Music was Marshall Hall, appointed 1891.

2 Australasian, 11th August, 1888, p322. The establishment of both an orchestra and the Chair of Music at Melbourne University was accomplished soon after.

3 Who came out with Cowen, and eventually settled in Melbourne.

223 Sopranos, 192 Contraltos, 146 Tenors and 147 Basses. Unlike the members of the Orchestra, choristers' services were given gratis. Some recompense was a pass to the Exhibition at all times and an appropriately designed certificate acknowledging such gratuitous service. The Orchestra gave 191 orchestral concerts during which it rendered 91 overtures, 35 symphonies, 14 concertos, 17 "selections" and 95 items described as "miscellaneous." Choral and other concerts (21 described as "popular") brought the grand total to 244 concerts. Twenty-six "Choral" concerts were given, the main works performed being

	Performances
Ruth (Cowen)	5
The Messiah (Handel)	4
Elijah (Mendelssohn)	4
Sleeping Beauty (Cowen)	2
Choral Symphony (Beethoven)	2
The Creation (Haydn)	2
Centennial Cantata (King)	3
Stabat Mater (Rossini)	2
The Golden Legend (Sullivan)	2
Choral Fantasia (Beethoven)	2
Song of Thanksgiving (Cowen)	5
Gallia (Gounod)	2
Hear My Prayer (Mendelssohn)	2

Ruth, Sleeping Beauty, the Centennial Cantata and Gallia were performed for the first time in Melbourne. The Centennial Cantata, by Henry John King, won first prize in the competition instituted for the work to be performed at the opening ceremony. G.F.Chinner, of Adelaide, gained second prize in the competition, for which 257 entries were submitted. At the opening of the Exhibition Cowen's Song of Thanksgiving, set to words in the Psalms, was also performed

The most notable orchestral contributions were the performances of Beethoven's nine symphonies; Handel's Organ Concerto in B Flat, and Largo for organ, harp and strings; several of Mozart's Symphonies, including the "Jupiter" and "Linz" symphonies; Schumann's "Unfinished" Symphony in B minor, and Concerto for Pianoforte and Orchestra in A minor (soloist Madame Tasca); Mendelssohn's "Scotch" Symphony, and Piano Concerto in

D Minor (soloist Otto Linden); Schumann's Symphony No 1 in B flat; Beethoven's Concerto No 5, the "Emperor" (soloist Madame Madeline Schiller); Liszt's Symphonic Poem No 3 in C, "Les Preludes" and Hungarian Rhapsodies; the Slavonic Dances of Dvorak; various Haydn symphonies selected from the twelve "London" symphonies; the "Symphonie Fantastique" by Berlioz; Cowen's "Scandinavian" Symphony; Brahms' Symphony No 3 in F, excerpts from most of Wagner's operas, besides many other smaller items.

In order to test the popular feeling with regard to works performed at these concerts, a plebiscite was taken at the end of the month of November. The favoured works were performed at a special concert, which consisted of, in descending order of popularity, the Tannhauser Overture (Wagner); the "Pastoral" Symphony (Beethoven); the "Scandinavian" Symphony (Cowen) and Liszt's "Hungarian Rhapsody No 1". Also high in public favour were the following of Wagner's works: the Reinzi overture, the Meistersinger overture, the Ritt der Walkuren, and the "Vorspiel" and "Liebestod" from Tristan und Isolde. The works of Wagner in particular, during the Exhibition, attained a better understanding amongst the public through frequent and sympathetic performance under Cowen's guidance; the formerly derided "music of the future" was at last accepted as music also belonging to the present.

Two performances in particular were significant in the light of development in later years. One was Berlioz' Symphonie Fantastique, performed in December, 1866. For the first time an Australian audience was able to compare the result achieved by two first class 19th century conductors, for this work had been performed before an audience equally large and appreciative as that at the Exhibition, during a series of concerts given a few months previously, conducted by the Italian, Signor Hazon. Cowen, although

his interpretation of the works of the German school, which formed the chief content of the Exhibition music, and of the 19th century English school, which included his own works and that of Prout and Sullivan, was on a level never heard before in Australia, was not so temperamentally suited to such a work as the Symphonie Fantastique by the Frenchman Berlioz. One member of the orchestra, F. W. Elsner, recorded that

at the first performance of the Symphony in Melbourne the audience listened spell-bound, until the march to the gallows wound it up to a pitch of enthusiasm - hard to be described. The Town Hall rang again with the applause which this magnificent performance elicited, and only the length of the programme prevented its repetition there and then. At the Exhibition a most accurate and artistic reading was given under Mr. Cowen, but no enthusiasm was aroused, and on this occasion the March fell perfectly flat - probably as it was taken much too fast, and was over before the audience knew it. The crescendos, all through, were not sufficiently marked to compel attention, yet the mimic thunder in the country scene was admirable, and the Cor Anglais was played faultlessly. In the last movement the demoniacal laughter of the trombones was so tame as to escape recognition - although so far as the reading was concerned it was perfectly normal. . . . From two such experiences in the performance of an orchestral work by Berlioz it must be naturally deduced that to compel an Australian audience to appreciate programme music it is necessary that conductor and band should be imbued with the spirit of the composer, and enter into it, and that this spirit can only be attained to perfection when the conductor has been trained in a southern school.¹

In more flowery terms, the Australasian critic commented on the performance of Beethoven's 9th Symphony. On this occasion when hundreds of disappointed people were turned away from the doors, began that full-scale adoration for Beethoven's music which has

1 "The Progress of Instrumental Music in Australia," by F.W. Elsner, in "The Centennial Magazine," Vol.I.

lasted to the present day. The soloists were Mrs. Palmer (formerly Rosina Carandini), Madame Christian, Armes Beaumont and Frank Morton.

Great credit is due to Mr. Cowen for the admirable way in which the preceding eight symphonies have been produced and repeated; but if the 9th had been omitted, we should have been reminded of what we have so often seen - an imposing sacred edifice minus its tower or spire and the "Music at the Exhibition" would have stopped short of its ultimate and legitimate goal.¹

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In the 20th century most of the works above mentioned, particularly the orchestral works, receive countless performances all over the world, and thousands of people can hear them on private radios, gramophones and television sets, but in 1888, in Australia, this achievement assumes momentous proportions. Never, perhaps, in any land, could the occasion of six months' concerts performed day and night by one orchestra under one conductor, not only of familiar works, but of much music heard for the first time, have provided a more outstanding contribution of lasting value to the musical development of a young country.

1 Australasian, 19th January, 1889, P135.

PART VII

MUSICAL COMPOSITION IN AUSTRALIA,

1788 - 1888

MUSICAL COMPOSITION IN AUSTRALIA, 1788 - 1888.

This chapter is not intended for a survey of the music of the original inhabitants of the country, the Australian aborigines, nor for a survey of the Australian "bush ballad." A few facts only have been noted, and a few compositions mentioned in particular.

Most original music-making was of a very informal nature - a band performing a small piece of dance music or a march composed upon some familiar pattern, headed by a topical name; a local virtuoso improvising variations upon a well-known operatic air or ballad, generally receiving approbation in proportion to the amount of elaborate ornamentation festooned about the melody. There was little attempt at an original style; observations of aboriginal music, or attempts to compose a "national" song for Australia, were alike turned into facile imitations of the European music abundant in the country. Those, therefore, who would optimistically seek an "Australian" flavour in the same manner as they understand the peculiar flavour of the English madrigals of Byrd or the negro spirituals of North America, would have a disappointing search - for as most of the composers in Australia last century were born in other countries, it would have been difficult for them to succeed (as had been asked of Isaac Nathan so long ago) "in establishing a national character for melody for Australia." ¹

Musical composition was encouraged, in that patriotic songs were welcomed; some of the larger music establishments printed local music - Isaac Nathan, Australia's most prolific composer of the 19th century, even set up his own printing press - while the opening of the larger Exhibitions was usually distinguished by the performance of a cantata by a resident musician.

¹ Port Phillip Patriot and Melbourne Advertiser, 8th February 1841, p2.

A member of a regimental band, Mr Reichenberg, Music Master of the 40th Regiment, wrote the first known music formally composed in Australia. He informed the Ladies and Gentlemen of Sydney, in an advertisement in the Sydney Gazette, 28th April 1825, that he had

composed a first set of Quadrilles for Australia, with proper figures adapted to it, for the Pianoforte, Flute, or Violin; as also, for a full Band. The same may be had in Manuscript, from Mr Reichenberg, at the Military Barracks; or at Mr Campbell's, number ninety-three, George-street, by giving one Day's Notice - Price Six Shillings.

There were five quadrilles in the set: "La Sydney," "La Woolloomooloo," "La Illawara," "La Bong-Bong" and "La Engehurst." They were printed in Dublin in the 1830's, after the departure of Reichenberg's regiment from Sydney in 1829.

These Quadrilles were followed next year, 1826, by a collection of Original Australian Music composed by Mr Kavanagh, Master of the Band of the Third Regiment, with patriotic titles, and appropriately dedicated to His Excellency Sir Thomas Brisbane. The various dances and airs, which have been listed in Part I, Chapter I, were not printed, but several were performed on suitable occasions, such as the public dinner given to celebrate the anniversary of Australia's establishment as a British Colony.

Dr Lhotsky, a scientist who travelled over large areas of New South Wales, particularly the Southern Alps district, noting botanical and geological features, was the first to note down on paper some of the aboriginal melodies. One which he adapted to his own tastes has been preserved in the Mitchell Library, Sydney - "A Song of the Women of the Menero Tribe, near the Australian Alps, Arranged with the assistance of several Musical Gentlemen for the Voice and Pianoforte, Most humbly inscribed as the first specimen of **Australian Music.**" This song appeared in both Sydney and Hobart Town in 1834 and later years.

"The Minstrel Waltz," written by Thomas Stubbs, was the first work by an Australian-born composer, and was acclaimed by the Sydney Gazette as

a chef d'oeuvre in its way, considered as a Colonial production and the first thing of the kind yet published here. Did it not possess half the merit of composition and ingenuity that it does, we should still applaud it as opening a way for the fine arts in New South Wales, of which, the composer, Mr Stubbs, is a Native, and the Engraver a Colonist of some years. No lady in the Colony should be without "The Minstrel Waltz."¹

This work appeared in 1836, and the second in 1838 - "The Jubilee Waltz." Both were arranged and performed by William Vincent Wallace, then visiting the colony, assisted by his brother Wellington Wallace, on the flute.

Until the 1840's, composition of formal music was practically limited to these examples. Isaac Nathan's arrival in the country in 1841 was hailed as the beginning of a new era in the cultural development of Sydney, for he had already made his reputation, as he informed the inhabitants, as a composer in England. Nathan spent the rest of his life in Sydney, and wrote here a number of works - his Australian Melodies; "The Aboriginal Mother," "The Aboriginal Father," "the Eagle Chief," "Koorinda Braia," and "War-Goon-Da Min -Ya-Rah, An Aboriginal Melody Sung by the Maneroo Tribes of Australia;" an Elegiac Ode, "Leichhardt's Grave" - "on the scarcely doubtful fate of the amiable and talented Naturalist . . . whose life there is too much reason to fear has been sacrificed in the cause of Science, whilst endeavouring to effect an overland route to Port Essington," and, on the unexpected return of that traveller, "Thy Greetings Home Again."

Many of Nathan's compositions, both those written in England and those written in Australia, were performed at concerts and probably at private evening soirees. His main achievement was the composition

1 Sydney Gazette, 5th January 1836, p3.

Don John of Austria, the first opera written in Australia, performed at the Royal Victoria Theatre on 3rd May 1847, and supported by the best singers in Sydney at that time - Frank and John Howson, and Mrs Guerin.

Two other composers then in Sydney were Frederick Ellard, who had a musical warehouse in George-street, and Stephen Hale Marsh, a pianist, composer, and pupil of the famous harpist Bochsa.

Compositions of a light nature appeared not infrequently in the other states, upon their settlement. The competition for a national song sponsored in South Australia in 1859 has already been mentioned,¹ whilst the visit of Prince Alfred, the Duke of Edinburgh, to Australia in 1867, called forth a perfect spate of composition - the "Prince Alfred Waltz," George Loder, the "Galatea Polka," Frederick Ellard, "Hurrah for Prince Alfred, Hurrah," a new song by C.G. Roediger (all written in 1867, in South Australia); a cantata, "Galatea Secunda," by J.S. Summers, the "Alfred Choral March," by J. Schott and the "Galatea Waltz," by Miss Roberts (all of Melbourne).

Besides the larger works performed at various Exhibitions which have been mentioned in former pages, several others of longer dimensions were composed, most of them receiving at least one performance by groups of enthusiastic amateurs: a Mass, by Monsieur Meilhan (1880), a cantata by the same composer (1881), both written in South Australia; an Operetta, "Onkel Becker's Geschichte," (1882), music by Herr Heuzenroeder, South Australia, and another Operetta the following year by the same composer, "Faust and Gretchen" (a parody on Goethe's "Faust"); a cantata, "The Victoria," by Herr C. Puttmann (1888), Adelaide; an oratorio, "The Crown of Thorns," (1863), by C.S. Packer, Sydney; two cantatas by J.C. Fisher, "Under the Holly" and "The Emigrants," (1868 and 1880 respectively), Sydney; a Cantata (1884) and "Mass in D" (1885) by Hugo Alpen, Sydney, and a Centennial

1 See Part IV, Chapter I

Cantata (1888) by the same composer; an "Australian National Cantata" written for the 1888 celebrations by Leon Caron; an oratorio, "Ruth," by George Tolhurst (1864), Melbourne; a cantata, "The Second Advent" and Mass by G.O. Rutter, (1859 and 1864), Melbourne; a cantata by S.H. Marsh (1869), Melbourne; a cantata "Victoria's Dream" (1880) by C.G. Elsasser, Melbourne, and an oratorio by Dr Torrance (1882), Melbourne.

The above list is not by any means a complete one; younger musicians were encouraged in creative activity by their teachers, and occasionally had works published, whilst many of the musicians mentioned above composed shorter songs and marches. Public appreciation of music composed in Australia, was, however, truthfully summed up when Stephen Hale Marsh's opera, The Gentleman in Black, was performed by the Lyster Opera Company in Melbourne on Wednesday, July 24th 1861.

There was only one thing wanting to make the success of Mr Marsh more complete, and that was, that he should have called himself Signor Maraschino, have attached his music to an Italian libretto, and disclaimed all connexion with the colony; for the latter circumstance is no doubt a drawback, and if another Weber, or another Rossini, were to present himself as Jones or Brown, of Ballarat or Ballan, and were to produce another Euryanthe, or Mose in Egitto, it would be pooh-poohed by a good many persons as "only colonial," and therefore barely tolerable.¹

Yet if no outstanding music was written in Australia last century, an admirable example for the future was set by the industry and enthusiasm of those musicians who had cast their lot in the southern continent.

1 Argus, 25th July 1861, p5.

OMISSIONS

P.111

Footnote 1

The Hanover Square Rooms were opened in 1775, with one of the subscription concerts established by John Christian Bach, and Charles Frederick Abel. The rooms were famous for concerts for one hundred years (the last concert being held in 1874), and were the site of many a memorable event, such as the performances directed by Haydn of his twelve "grand" Symphonies.

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Footnote 1

Percy Scholes, in his Mirror of Music, Vol.I, Ch.VI, p240, mentions the first performance of Macbeth in Australia as taking place in Sydney in 1872, but, as mentioned above the first presentation, of three nights, was in 1860.

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