



# A Century In A Musical Light

## SOME OPTIMISTIC THOUGHTS ON SOUTH AUSTRALIA

Criticism of music began in South Australia on the very day of its foundation as a province under separate government. When Governor Hindmarsh took control on December 28, 1836, so Rusden's "History of Australia" informs us, in the open air a feast of cold things was made, loyal toasts were loyally received, and the National Anthem (according to the newspaper chronicle) "had more of grandeur in its simplicity than those who have only heard it in a theatre can conceive."

Even for an observer of the many setbacks and futilities in the propagation of the musical gospel in Australia it remains possible to see good and preserve an optimism. For that reason, and in thinking federally rather than by States, it should be pointed out that gloom does not so heavily mantle the shoulders of our music as might be inferred from a couple of comparisons between the present and the past which occur in the extremely valuable article contributed by Mr. H. Brewster-Jones to this South Australian Centenary issue of "The Australian Musical News." Indeed, the splendid collation of his facts at such a time is one signal that in the musical sense his own State and Australia in general are by no means unalive or unprogressive.

The devotion just now of the better part of a couple of months to a great Eisteddfod—most democratic of manifestations—and other events of music, with the aid of Government, is equally a sign. The community which is ready to make music for itself in this wise has an element of strength which is denied to one that hangs merely to the swallow-tails of visiting executants, however much it may derive by example from those celebrities. If the South Australians were not eager to make music for themselves it would certainly be impossible to hold in their midst an Eisteddfod running over so many weeks and necessarily including much music that would not have been essayed by competitors or the local concert artists forty years ago.

No musician could be better acquainted with his ground, however, than Mr. Brewster-Jones, and there may be a good deal in his plaint that, while the Adelaide Musical Union performed Beethoven's "Choral Fantasia" for pianoforte, orchestra, and choirs in 1874, such a work would be considered too "highbrow" to-day. Whether that be so, or the good choralists of South Australia have become suspicious of one of those very compositions which Beethoven himself took none too seriously in his more advanced years, is rather a point. I prefer to dwell on the fact that in two brief visits to Adelaide in the past twelve years I heard during the one Elgar's "King Olaf" being performed, and six years ago Bach's Mass

in B minor, besides some very good chamber music.

The choral singers of South Australia—in the sense of natural vocal endowment about the best although not the best instructed I have heard in Australia—may have discarded more bombastic styles in favor of the finer singing which is involved in such performances as Bach's Mass or in Tudor madrigals or modern part-music. Or, seeing that so many of their components are of German origin, they may have given themselves up to pure Liedertafelism.

South Australia, like its fellow States, passed through successive periods of musical activity in which "choral excerpts" and "grand sacred concerts" gave place to intensive patronage of whatever grand opera company came along, William Saurin Lyster's historic company in particular. Then the cognoscenti indulged in chamber music, orchestras formed and failed as they do in other parts of the world, the less elect went to the ballad "pops" at which Ada Crossley and others won fame, while the visits of famous personalities like Madame Anna Bishop, truant spouse of the composer of "Lo! Here The Gentle Lark!" the great dramatic soprano Ilma di Murska, the pianist Arabella Goddard, the violinists Wilhelmj and Camilla Urso, and afterwards Santley, Belle Cole, and others gave joy to all classes. Finally came what may be described as the "Conservatorium period," setting up a new standard for musical as-

pirants. The chamber concert, the recital on modern lines, and some still precarious ambitions towards orchestra formation are its best manifestations. A tendency to narrowness may sometimes result from Conservatorium domination in Australia wherever it exists, yet there is no doubt whatever that the substantiality of musical learning proceeds from the colleges.

In all this, however often various efforts may be thwarted, there is actually no cause for a breakdown of optimism. It would probably be very illuminating were Mr. Brewster-Jones to supplement his present article by supplying one or two specimen programmes of the best concerts of the past periods and the best concerts of to-day.

The present lack is not so much of what, for want of a better phrase, has to be described as a "highbrow" tendency in music, either in South Australia or the other States, as a proper show of Government and civic—and newspaper—interest, or that stately munificence which led Sir Thomas Elder to found a Conservatorium and establish an overseas scholarship for South Australia, and Francis Ormond and Sir William Clarke to do the same things for Victoria.

The extensive record which Mr. Brewster-Jones presents to us with the special authority of being himself a link with one of the most notable musical families of South Australia is an act of research for which Australia in the future will have every reason to thank him. THOROLD WATERS.

## PIONEERS AND PROBLEMS

### SOUTH AUSTRALIA'S MUSICAL HISTORY (BY H. BREWSTER-JONES)

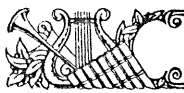
In attempting to outline the chief musical activities and personages in the State of South Australia during the past one hundred years, the writer has been faced with a difficult task, which he realises can only be partially and sketchily fulfilled. He, therefore, craves the indulgence of his readers for any names or events of importance which have been omitted in this hastily compiled record.

The first piano to arrive in South Australia, is said to have been floated ashore on a raft at Holdfast Bay in 1836, and carted up to Government House,—a three roomed thatched building near the site of the present City Baths. Here it was used by the wife of Governor Hindmarsh. Housing conditions, and the fact that a number of pioneers were at that time living in tents, would make it unlikely that many more pianos arrived here during these first years; but there is a letter from the wife of Governor Gawler to her sister in 1838, which states:—

"The 'Pihanner' (evidently her little family joke) came in excellent condition and is a very sweet tone, but I regret exceedingly not having one prepared for the climate, the changes are so great and sudden, and our windows and doors always open, that the piano does not keep in tune a day."

#### Great Official Tuner

Mr. Stephens, the Colonial Secretary, who was a good flautist, was called upon to tune this piano. At this time there was a Mrs. MacLeod here, who played harp and piano, and also taught Julia, the daughter of Go-



vernor Gawler. We hear of a good band in existence in this year,—evidently used at the various official and private dances given; and an orchestra appearing at the Adelaide Tavern, when "comic and other songs" were given.

In 1839 we find a Mr. Bennett had set himself up as a teacher of organ, violin and piano, at a studio in Grenfell Street, so evidently organs had begun to arrive with the building of the churches.

Mr. Platt, organist of Trinity Church, was Adelaide's first professional musician. He was the musical director of the "Hobart Company" which played "Little Stranger" at the Victoria Theatre, North Terrace, in 1839, Mrs. Mansfield, a member of the caste, singing "sweetly and with taste."

In 1840 we find "All the musical talent in the Province" at a performance in the same theatre of "She Stoops to Conquer," and in this year the first professional concert was held at "Solomon's Rooms," Currie Street, when Beethoven and other composers were represented.

As an example of musical criticism of the forties the following press notices of this event are interesting:—

"The concerted pieces were the most defective . . ."

"The glee and the catch gave general pleasure although we thought they might have done greater justice had the singers possessed the advantage of a little more practice, and a better knowledge of each other's voices."

Even in those days lack of rehearsal or musical inefficiency was not allowed to pass without comment.

Mr. Platt, besides his concert and theatrical activities, became one of the first South Australian dealers in musical instruments, for in 1841 he advertised "On sale, 238 violins and bows, from 10 to 15 guineas each." The Seraphine (a small reed organ) was the instrument he played at Trinity Church.

## Started With Sacred Concerts

This year we find a notice in the "S.A. Magazine" of a "Concert of Sacred Music" the best available; also the "Best music in South Australia" being supplied at a hall in Islington. "Difficulty" is expressed by a writer "of musical development in this new country far from great musical centres," and reference is made to the Irish, Scotch and Welsh members of the community being "naturally musical." We may assume from this that their folk songs and dance music was playing its part in the musical entertainment of the State at this time.

It was not until 1841 that we hear of a public performance of a sacred concert in Adelaide, but the first occasion upon which sacred music was sung was no doubt at a service on the beach at Nepean Bay, Kangaroo Island, when in 1836 the settlers from the "Duke of York" sang hymns.

In September of 1841 we find Messrs. Edwards and Bennett soliciting the patronage of His Excellency Governor Grey for their "concert of miscellaneous music to be given . . . at the large room, South Australian Company's New Buildings. They entertain a lively hope that His Excellency and Mrs. Grey will honor the concert with their presence, as it will be the means of attracting most of the respectable families in the community." What is amazing about the year 1841 was the enterprise of Mr. E. Solomon in building the Queen's Theatre in Gilles Arcade, Currie Street. This house "capable of containing between twelve and thirteen hundred persons," the seating capacity of our present Town Hall, was unfortunately something of a "white elephant."

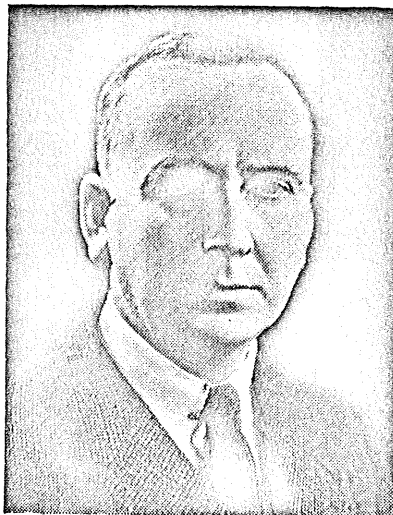
In this year, Mrs. C. J. Carleton, authoress of words to "Song of Australia" arrived in Adelaide, and taught at a private school on North Terrace. Her refined cultured influence is still apparent in those pupils of hers who are with us.

## Then Came The Orchestra

In 1843 an Oratorio concert was given at the Wesleyan Chapel, Gawler Place, and in the same year a "grand" orchestra of three flutes, violin, 'cello and piano played in "Lambert's Rooms" to the whole galaxy of fashion and beauty of the colony, including Governor Grey and his wife. Mention is made of the performances of Mr. Bennett (violinist) and Mr. Poole ('cellist) at this performance.

The former gentleman took quite a prominent part in the musical life of the early forties, one concert bringing forth this eulogy:—

"In January 1844 Mr. Bennett gave a concert of vocal and instrumental music



H. Brewster-Jones  
The well-known South Australian  
composer, pianist and conductor.

at the Company's rooms, Rundle Street. For the higher order of intellectual music, where the effect is dependent upon the niceties of the consummate execution, where a delicately beautiful and pathetic attenuation of sound, sometimes showed, alternate with an awfully bursting volume of harmony, the absence of superior instruments disqualifies Mr. Bennett and his coadjutors. Nor do the Adelaide dilettanti maintain the conventional stillness of a classical concert-room, and we suspect that the majority have little taste for the musical alchemy of Mozart's Symphonies, or of Rossini's chef d'oeuvre. The room was not all that could have been wished for the purpose, but there is perhaps no better in an eligible situation."

A trio for violin, tenor (viola) and 'cello (Mozart) was played by Messrs. Bennett, Lee and Poole. Many rounds, glees and catches were included as well as two overtures,—Rossini's "William Tell" and Auber's "Fra Diavolo." Mrs. Murray and Mr. Ewers were the vocal soloists.

At a dinner held this year in the Gilles Arcade, Shakespeare Tavern, we find the names of several vocalists. Among these were:—

Mr. Shayle singing "The Old House at Home."

Dr. Knott singing "The Mountain Maid."  
Mr. Johnson singing "The Days Gone By."  
Mr. Arthur Horrocks singing "The Pope."

Mr. Hardy singing "The Bush of Australia."

Mr. J. Philcox singing "I was merry and full."

Mr. Shayle singing "Happy Land."

This year at Mr. Pybus' foundry, we find bells were being cast.

## Choral Society's Ginger Beer Baptism

In 1844 comes the first appearance of the "Adelaide Choral Society" performing choral excerpts to the accompaniment of "the popping of ginger beer bottles." At this time the population of the State was about 20,000—hard working and struggling in a fight for existence—it is not to be wondered at that their behaviour in the concert room was not always exemplary, especially on a hot night when there were no such luxuries as electric fans, etc.

In 1845, T. Hearth advertised himself as a pianoforte maker and tuner (from Broadwoods, London) and as he offered to tune pianos in "any part of the country," we may thus assume that instruments had already found their way outback.

The Adelaide Choral Society informed the public and subscribers in November 1848 that the next concert of sacred music would take place at the "Concert Room of the Freemasons' Tavern." John Dalton, the Hon. Sec., requested early application as the number of tickets was limited to 200. The price of admission was 5/-, and programmes were sold at 6d. each. In the report of this concert (which, by the way, was repeated three days later) Mrs. Bushell's singing of an excerpt from "Jephtha" was highly commended. His Excellency was "precluded by indisposition from attending, but Lady Young honoured the assembly with her presence, thereby putting to shame many people whose position in our City imposes on them as a duty, the support of institutions like the Choral Society." This insistence upon patronage of music as a civic duty is characteristic of the 19th century, and unfortunately appears to have been abandoned in the 20th.

In 1849 Redford Clisby was offering for sale flutes, clarinets, bassoons, together with all the accessories of wind and string players such as reeds, strings, bridges, mutes, pegs, etc.

## Important Musical Pioneers

Carl Linger arrived in Adelaide this year, and soon identified himself with its musical life.

W. R. Pybus was born at Adelaide in 1848. He commenced a musical career as chorister, was organist of Kent Town Methodist Church for 14 years; and later at Tynte Street Baptist Church, and Flinders Street Presbyterian Church. He was Hon. City Organist from 1891 for many years. He became conductor for the Adelaide Philharmonic Society, and for some time held the same post in the Adelaide Liedertafel. He wrote an Ode for the Sunday School Festival in 1890, in which 1,500-voices took part.

William Chapman, born in Sevenoaks, England, 1820, arrived in South Australia in 1849. Before leaving London he played in Jullien's orchestra. He conducted a band in Adelaide which bore his name, played 1st violin in the Philharmonic Society and died in 1897, being described in his obituary notice as "the father of the postmen" on account of his connection with the department as postman.

In 1850 William Bowen Chinner, an important figure in South Australian music, was born. His father, G. W. Chinner (who



taught him music as the years passed by) was "well known in the early days of the colony as an experienced authority on musical matters." W. B. Chinner later became organist of the Pirie Street Wesleyan Church, a post he held for thirty-nine years from 1873 to 1912. He also acted as organist for the Philharmonic Society and the Musical Union. He was a contemporary of Carl Linger and made a choral arrangement of "The Song of Australia." He wrote several compositions for piano, organ, and choir, which were published and became popular in England and Australia.

### Locally Made Pianos

A full-size cottage piano was made by Mr. S. Marshall, organ builder, of Currie Street, Adelaide, in 1853. A report at the time reads,—"The interior, including the metallic plate, will bear the closest inspection." It had a cedar case. "No parts were imported, excepting the strings, and ivory facings for the keys." Possibly this is the first piano built in South Australia! Mr. Harold Marshall informs me that several more were built at that time and are still in existence.

Edward Smith Hall, who was born in Adelaide in 1855, studied piano and was engaged by Madame Anna Bishop (wife of Sir Henry Bishop, the composer) to play before Lady Fergusson. Later he appeared as accompanist to the violinist, Mr. John Hill, at Madame Arabella Goddard's concerts in Adelaide. He was later organist at St. Paul's, Adelaide; St. Peter's, Glenelg; St. Matthew's, Kensington; and St. Augustine's, Unley. He composed a "Te Deum" and "Story of the Cross" and several compositions for piano. He was also founder of Parkside College of Music.

Evidently musical composition was being indulged in at this time, for we read in the "Farm and Garden, 1858," of Mr. W. H. Harris composing the music to the words "Our English Home." A novel offer was made to the effect that any reader wishing for a copy could procure one on payment of 2/-, the cost of copying—not a bad suggestion for contemporary composers who cannot get their works published.

Later in the year Mr. H. Pounsett tried his hand at a musical setting of the same verse "Our English Home," and "Corn and Wine"—the latter evidently suggesting an Australian atmosphere.

### Liedertafel Spirit

In 1858 the Adelaide Liedertafel was founded by German colonists who desired to sing together their student songs and folk songs of the land of their origin. Herr Carl Linger was appointed conductor, holding this post until his death in 1862. Succeeding conductors were Herr C. Kunze 1862-4, Herr Spietzsch 1864-8, Herr C. Puttmann 1868-86, Herr C. A. Mumme 1886-89, Herr Pybus 1889-91, Herr Hermann Heinicke 1891-1914, when this society went into recess as a performing body. Herr Heinicke was instrumental in amalgamating the Liedertafel with several other German singing clubs and societies when he took over the conductorship, and under his direction it became one of the finest male voice choirs in the State.

Tanunda now has the chief Liedertafel of this State, conducted by Mr. Fritz Homburg.

At the jubilee concert of the Adelaide Liedertafel in the Exhibition Building in 1908, six other choral societies joined forces with them, the Adelaide Choral, Adelaide Bach, Adelaide Orpheus, Adelaide Glee Club, Port Adelaide Orpheus, and Broken Hill Quartette Club—which showed the fine feeling of good fellowship which existed. These societies are still in existence.

In 1859, Carl Linger, who had given up farming and had become one of the leading teachers of music in Adelaide, won the prize offered by the Gawler Institute for a national song with his "Song of Australia." The words by Mrs. Caroline Carleton had already been awarded first prize. Two editions of this song were published that year, one (the original) by Penman and Galbraith, the other by S. Marshall.

### First "Messiah" and Big Operas

In the same year Handel's "Messiah" was performed for the first time in South Australia. This took place under the conductorship of Carl Linger, in the Adelaide Rooms or White's Rooms, King William Street. William Chapman, already mentioned as an outstanding violinist of his day, led the orchestra of 20 performers; and a choir of 70, which had trained under J. W. Daniel (choral master) assisted in the performance, which took place before a large audience of distinguished citizens. His Excellency the Governor and the Chief Justice, Sir Charles Cooper, were present on this important occasion—the 100th anniversary of the death of Handel.

In 1861 Adelaide, with a population of 18,000, supported a season of Grand Opera lasting 16 weeks. What a contrast with to-day! Even those difficult and spectacular operas the "Huguenots" and the "Prophet" of Meyerbeer were presented by the Lyster Opera Company in all their magnificence in 1866. No opera company would attempt them here nowadays. In that year 19 operas were staged in one season. These visits of Opera Companies continued for a number of years, and enthusiasm ran so high that one company travelled to Tanunda in German wagons with all its scenery; and performed for the benefit of the local inhabitants. I know about this personally, for it was my wife's grandfather, Herr Fischer, a pupil of Schroder-Devrient, who arranged for this trip, and who sang one of the main roles in the Tanunda performance.

Of Madame Escott's "Lucrezia" in Lyster's Opera Season of 1866, a dramatic critic writes:—"On Monday she was as brilliant and pathetic as ever." Mr. Beaumont as Tonio in "The Daughter of the Regiment" was most popular in this season. Madame Simonsen, whose gesticulation savoured of the novitiate in "Lucia," was never criticised for her singing, however, and became Adelaide's favourite. Mr. Lyster's Mephistopheles in "Faust," in which he "avoided Montgomery's mistake of making Satan too much of a respectable gentleman" satisfied the hypercritical critic of the day.

Carl Linger died in 1862, and his funeral was attended by members of the Liedertafel which he had conducted for four years. Schrader's Brunswick Band also attended. He was buried to the sounds of music, the Liedertafel singing some of the German songs he loved so well.

### Civic Backing of Philharmonic

We read of a Philharmonic Society performing the "Messiah" in 1862. Under the conductorship of Mr. F. Spiller it was reorganised in 1869. It then had 100 singing members and 20 in the orchestra.

The "Adelaide Philharmonic Society," as it was then called, was formed at a meeting of "about a dozen gentlemen at Lloyd's Coffee Rooms." "Thirty-three separate pieces of music" were performed at the first concert under the conductorship of Mr. E. Spiller, Mr. R. B. White leading the orchestra, which included Mr. Chapman (violinist). Mr. W. Shakespeare "presided at the grand piano." The soloists were Mesdames Proctor and Walkley, the Misses E.

Winter, Vaughan and Nimmo, Messrs. F. Searle, G. S. Smith and L. Grayson.

The City Council assisted the establishment of this society, which held a leading place in Adelaide choral life for many years. Other musicians who conducted it were John Hall, Cecil J. Sharp, Joshua Ives, W. R. Pybus, and in the nineties, E. E. Mitchell. This society eventually became defunct and out of its ashes was born the Adelaide Choral Society, with which the names of C. J. Stevens and Stephen Parsons (the father of Harold Parsons) are associated.

E. E. Mitchell, Mus.Bac., was born at Port Adelaide in 1865. He studied piano under Herr Reimann, and succeeded Cecil Sharp, the great English folk-song collector, as conductor of Adelaide Philharmonic Society. He is composer of Anthems, Part Songs and Cantatas; was organist and choirmaster of Woodville Methodist Church for 15 years, and has been a teacher in Adelaide for many years.

Carl Puttmann, born in Cologne 1843, arriving in Adelaide in 1865 with the Lyster Opera Company, remained here teaching the piano, violin and singing for over 20 years. In 1867 he was elected conductor of the Adelaide Liedertafel. He conducted a comic opera, "The Mordgrund Bruck," in the Theatre Royal, and appeared on the concert platform with Wilhemji, the eminent violinist, and Ketten the pianist, in Adelaide.

### The Polyphonic Concertina

The English concertina was evidently popular in the sixties, for we hear of Grace Egerton, who is "one of the cleverest polyphonic performers" and with her manipulation of the concertina she enjoyed an uninterrupted run of popularity for ten years.

On September 17, 1866, a concert was given in the Town Hall by the Lyster Opera Company. A press notice says "a fine programme was provided, which ranged from grave to gay, from lively to severe." This was at the end of a season of opera which had been running for over a month, in which "Lucrezia Borgia," "Daughter of Regiment," Lucia di Lammermoor," "Maritana," "Martha," "Norma," "Semiramide," "La Sonnambula," "Barber of Seville," "Les Huguenots," "Mansaniello," "Faust," "I Puritani," "The Prophet," "Der Freischutz," Weber's "Oberon," "Il Trovatore," "L'Africaine," "Figaro's Marriage," had been presented—a repertoire which would be remarkable even now.

Alfred Bohm, flautist, was born in Adelaide in 1866. He studied in Leipsic from the age of 21, and after performing in London returned to Adelaide as soloist and teacher of the flute. He was for some years connected with the Elder Conservatorium in this capacity, and now conducts a Flute Orchestra.

To return to the Seventies: The Sunday afternoon service of song was a feature of this period, with J. W. Daniel as leader. He introduced the tonic-sol-fa system here. His son, A. H. Daniel, also became a popular singer. In this decade there were again some more seasons of Italian Opera, and bell-ringers, who played excerpts from these operas, became very popular. Christy Minstrels had also become a great feature in public entertainment.

George Oughton was born in 1842 in Jamaica and died in Adelaide, 1898. He arrived in South Australia in 1870 and was soon appointed organist and choirmaster at St. Paul's, Adelaide. Later he held a similar appointment at the Unitarian Church, Wakefield Street. He was the first City Organist in Adelaide, and for some years bandmaster of the Military Band.





## S.A. Pioneers and Problems

(Continued from page 3)

### Adelaide Was Opera-Minded

As an indication of the opera-mindedness of the South Australian musical public in 1872, it is interesting to note that for the Cagli and Pompei's Royal Italian Opera Season, presented at the Theatre Royal, subscription tickets were issued at six guineas for 24 tickets, available for the 24 different operas performed during the season. The company had a repertoire of 39 operas.

J. S. J. Bermingham, a cornet player for 25 years in Adelaide—from 1872 to 1897, and also conductor of the Hibernian and Loco Bands, is a name well remembered in band circles.

An elaborate programme printed on silk has been preserved of a "Grand Complimentary Concert" to Mr. Moritz Heuzenroeder given at Gawler in 1872. Well known performers were Mr. Cranz (pianist), Misses Peters and Percy and Mr. Oelmann (vocalists). Mr. A. G. Cranz (a relative of Madame Cranz, the talented singer who appeared here frequently in the 'sixties) gave a remarkable presentation of "H.M.S. Pinafore" in Gawler in 1881—all the characters being impersonated by children 12 years of age and under.

In 1872 the operas—"Il Trovatore," "The Barber of Seville," "Sonnambula," "Lucrezia Borgia," "Norma," "Lucia di Lammermoor," "Faust," "Don Pasquale," "Un Ballo in Maschera," and "Saffo (Sappho)," the "Stabat Mater," "Messe Solennele," and "Martha" were given.

In 1873 "L'Ebreo," "Il Profete," "Rigoletto," and "Mose in Egitto," and in 1874 "Crispino e La Comare," "La Juive," "Poliuto," "Gli Ugonotti," "Le Nozze di Figaro," "Don Giovanni," and "I Vespri Siciliani" were given.

In 1873 a musician magician arrived upon the scene in White's Rooms, in the person of Professor Haslemeyer, who announced himself as "magician, musician, escamoteur, prestidigitateur, and educator of birds and mice." He introduced an instrument of his own invention called the stylocarpe, made of india-rubber and wood, and played some selections upon it in a manner that was "highly satisfactory" according to the press report.

Madame Anna Bishop was then a popular cantatrice of the 'seventies, giving many concerts here, assisted by Mr. Beaumont Read. Adelaide was able to support a series of nine concerts in 1875 by M'dlle de Murska a celebrated Hungarian soprano, famous in London for her Mozart interpretations. She was even pronounced the compeer of Patti and Nilsson.

### Too "Highbrow" for Today

Besides showing its appreciation of the high quality of some of the artists who visited the city, Adelaideans were determined to keep their own standard up, as we may judge by the fact that the "Adelaide Amateur Musical Union" under the conductorship of Mr. George Oughton performed Beethoven's "Choral Fantasia" for pianoforte, orchestra and choirs in 1874 at White's Rooms—with an orchestra of 40 performers. Such a work would be considered too "highbrow" to-day.

Another example we may quote is the inclusion of Beethoven violin and piano sonatas in a programme given by Mr. Alfred Anderson at his pianoforte recitals in 1875, in which he was assisted by Mr. J. Hall, violinist.

A familiar local name was Mr. T. W. Lyons, who with his singing classes pro-

duced scenes from operas at his concerts in the 'seventies. He was organist and choir-master and music master at Glenelg Grammar School for 22 years; Hardwicke for 25 years; Prince Alfred College for 11 years; St. Peter's College for 12 years, and Wynham College for 23 years.

T. H. Jones, the first Mus.Bac. in South Australia, was born at Williamstown, Victoria, in 1856. He was educated at St. Paul's School, Melbourne. He held posts as organist and choir-master of various metropolitan churches in Adelaide from 1875 onwards. He was a composer of songs, anthems, part songs, and instrumental numbers, a teacher of harmony and counterpoint at the Elder Conservatorium, and his



Late J. G. Reimann

Chief piano teacher, Elder Conservatorium, Adelaide, whose Adelaide College of Music was taken over to form the Elder Conservatorium.

name pops up upon many occasions during periods of sojourn in Adelaide.

### The Civic Organ

The Adelaide Town Hall organ, built by Messrs. Hill & Sons, London, was opened on 2nd October, 1877. Mr. Geo. Oughton was the first Hon. City Organist. He resigned upon the appointment of Professor Ives to the Chair of Music at the University, when he was also appointed to the position of City Organist at a salary of £150 per annum. He gave regular organ recitals. Mr. W. R. Pybus followed as Hon. Organist, being succeeded by T. H. Jones, W. R. Knox, John Dempster, and Harold Wyld, the present organist.

William Silver, pianist, was born at Clare in 1878. His teachers of piano were Miss Gibbons and Mr. C. J. Stevens. In 1894 he toured New Zealand with the eminent contralto Belle Cole as her accompanist; two years later proceeding to Stuttgart, Germany, where he studied under Max Pauer. He returned to Adelaide in 1900,

taught privately for many years, and later joined the staff of the Elder Conservatorium, where he is still teaching.

Thomas Grigg, violinist, born at Teignmouth, Devon, in 1859, arrived in Adelaide in 1879, continuing his studies at the Adelaide College of Music. For many years he taught his instrument at leading Adelaide Colleges, and held a post of Musical Director to the Theatre Royal, Adelaide, with which institution he was associated for 28 years as leader and conductor. He conducts the Adelaide Orchestral Society, which has appeared, considerably augmented, annually in aid of Minda Home.

Adelaide was gradually providing a field for enterprising music sellers and we find the name of Charles Cawthorne added to the list in the 'seventies, first of all in Morphett Street, later in Waymouth Street, then Franklin Street, then in Gawler Place and finally in its present position in Rundle Street, where it is conducted by Mr. Gus. Cawthorne, a son of "Charlie," as he was always known to the musical profession.

### Chamber Music Efforts

The "Adelaide String Quartet Club" came into existence in 1880 and gave regular seasons of chamber music concerts until 1885, when it went into recess "not for lack of support from the public." Its first honorary secretary was John H. Grainger, father of Percy Grainger. Its resuscitation, due to the efforts of Messrs. Cecil Sharp, Reimann and Reed, took place in 1891, when the services of Messrs. Quin and Grigg, Herr Heinicke (violinist) and Herr Gerard Vollmar ('cellist) were utilised.

Excellent programmes were given, the first season's concerts being held at 4 p.m. at the Academy of Music, Rundle Street, and the performers being Messrs. John Hall, C. Barton, and Chapman (violinists), H. Gattling and H. Schroeder (viola), and Frank Winterbottom ('cello), assisted by Messrs. M. Heuzenroder, L. Britenstein, J. Meilhan and H. Schrader (pianists). In 1881, Mr. Frank Hailes (viola) joined the club. In 1883 Messrs. H. D. Haggard and R. Barton, violinists, C. Reimers and H. P. Moore ('cellists) were added as players.

Messrs. Reimers and Cecil Sharp, who had been appointed Hon. Director of Music and pianist, performed Sonatas together. Signor Squarise played second violin and Mr. Richty viola in this year. In 1884, Mrs. Alderman appeared in the Quartet and Signor Ceschina (double bass) performed in the Hummel Quintet. In 1885 Herr Remenyi led the Quartet, with Herren Greenfeld and Feibig playing viola. The latter also played double bass in the "Trout Quintet" of Schubert.

The last two seasons were given at the Albert Hall, Pirie Street, and Y.M.C.A. Hall, Gawler Place, respectively. In 1891, the Adelaide String Quartet Club, in conjunction with the Adelaide College of Music, gave a regular season of chamber music at the Albert Hall, the personnel of the Quartet remaining constant. Assisting vocalists were the Misses Nina Schrader and Guli Hack. The Adelaide String Quartet Club decided to discontinue Chamber Music concerts at the end of this year.

Thus we bid farewell to the Hon. Treasurer Mr. C. A. Reinecke (a well known collector of string instruments), and those other gentlemen, including the Chief Justice, who so faithfully served the cause of music during seven fruitful seasons. From 1922 onwards we find intermittent seasons of Chamber Music concerts with such names as Herren Van de Leye ('cellist) and H. Sarau (contra bassist) appearing. Singers at these concerts in 1892-95 were the Misses Lucy Stevenson and Ada Crossley; and



Messrs. Albert Fairbairn and L. Noessell. The Director of these concerts was Herr G. Reimann, who appeared also as pianist, Walter D. Reid, who was the indefatigable secretary of the A.C.M. Club throughout its existence, continuing to act in that capacity.

### The Governor-Composer

Mr. J. H. Shrosbree violinist and maker of violins, settled in Adelaide in 1880. His instruments were praised by Johann Kruse, the famous Victorian violinist of the Joachim Quartet, who ordered one for his own use. At this time Tom Lyons, a teacher of music, was producing operas such as "Maritana" and "Patience." Mr. J. E. Dodd, organ builder, who has built many of the largest organs in the State, established his business in 1881. It stands now in Gawler Place.

Cecil Sharp, who arrived in Adelaide in 1882, is said to have been attracted to this city because its name was that of his favourite Beethoven song.

Sir William Robinson, Governor of South Australia, arrived in February, 1883. He was an accomplished musician, and he wrote the music to a song "Unfurl the Flag" which was sung on the day His Excellency was sworn in.

It was in this year that the late Herr G. Reimann (who hailed from the little German village of Hahndorf), and had studied piano under Herr Otto Stange in Adelaide, later (in 1880) travelling to Germany, where he continued his studies under Theodor Kullak and Xaver Scharwenka, returned to Adelaide and founded the "Adelaide College of Music." Later, with the co-operation of Mr. Cecil Sharp and Mr. Otto Fischer, he developed its activities. By 1896 it had 250 students on its roll. From 1900 until his death in 1932 he taught at the Elder Conservatorium. Herr Reimann was also the organist of the Lutheran Church, Flinders Street, for many years.

### Elder Scholarship Founded

In 1883 Sir Thomas Elder made a generous donation to the Royal College of Music, London, for the purpose of inaugurating a three years' scholarship tenable there and eligible for South Australian students. Following is the list of winners:—

Fischer, Otto, tenor; Hack, Miss Guil, soprano; Kennedy, H. M. W.; Corvan, Miss Mary T.; Porter, Miss Adelaide, pianist; Kennedy, Miss Daisy, violinist; Jones, H. Brewster, pianist; Pelly, Miss Gwendoline, violinist; Kleinschmidt, Miss Clara (Clara Serena), contralto; O'Dea, Miss Kathleen, vocalist; Robertson, Miss Merle, pianist; Bishop, Lionel Albert John, pianist; Grivell, Miss Charlotte, vocalist; Watson, Richard, baritone; Naylor, Miss Ruth, soprano; Hyde, Miss Miriam Beatrice, pianist; Sumner, Miss Thelma Joyce, pianist.

In 1884 the Adelaide Glee Club was founded. A. H. Walmsley conducted it in 1887; succeeding conductors including Arthur Williamson, W. H. Foote and Spruhan Kennedy, its present conductor.

In 1886 the Adelaide Choral Society was first founded and conducted by the late C. J. Stevens, under the name of the "Adelaide Musical Association." During its many useful years of existence it engaged such famous artists from abroad as Charles Santley, Madame Albani, Madame Patey, Belle Cole, Antoinette Sterling, Signor Foli, and Andrew Black. At its peak strength it mustered 250 singers, who were accompanied by an orchestra of 45 players.

The Adelaide Harmony Society, which had been conducted for 15 years by Mr. Samuel Gould, received as a gift the valuable library of the defunct Adelaide Choral Society in 1931, the light music, songs and glees

being given to the Adelaide Orpheus Society.

### Recent Music Makers

Harold Parsons, Mus.Bac., cellist, was born at Nairne, South Australia, in 1885. He studied with Thomas Grigg, Herr Kugelberg, and later in Germany under Hugo Becker. He was appointed teacher of cello at the Elder Conservatorium in 1907, and still holds this post. He has acted as conductor of the South Australian Orchestra for three years, and for many years has been Adelaide's leading solo cellist.

Chevalier Squarise, composer-violinist, studied at Turin Conservatoire, Italy. He played for Adelaide String Quartet Club in 1885, and he was the conductor of the Theatre Royal Orchestra, Adelaide, leaving it for the Dunedin Exhibition as Musical Director there. One of his pupils, A. R. Mumme (violinist), played for many years in the Theatre Royal Orchestra. This gentleman, after studying with Signor di Giorgio, was appointed choirmaster at St. Xavier's Cathedral, a post he held for many years.

Wallace Packer was organist and choirmaster of Christ Church, North Adelaide. He was educated at Eton College Choristers School, England, and studied the organ under George F. Huntley. He arrived in Adelaide in 1888 as organist of St. Paul's Church, Port Adelaide. He has given organ recitals in the Adelaide Town Hall, and has written a number of compositions including anthems, services, special hymns, and seven-fold festival amens.

Otto Fischer, tenor, was the first winner of the Elder Scholarship. He was afterwards known as Otto Fischer-Sobell. He was born in Tanunda. After some operatic success in "Tannhauser" at Covent Garden and in operas elsewhere, and teaching experience at the Hampstead Conservatoire (where he was associated with Cecil Sharp), he was induced to join the staff of the University Conservatorium, Melbourne, under Professor Marshall Hall. He died in Melbourne not long ago. His sister, Madame Minna Fischer (also born in Tanunda) is one of the leading singing teachers in London, especially for German lieder; examples of which she was successfully singing at Adelaide concerts in 1878, when a complimentary concert was given her in White's Rooms.

Miss Guli Hack was the second student to win the Elder Scholarship. After three years at the Royal College of Music, London, she returned and taught singing at a later date at the Elder Conservatorium for several years. She created a reputation for her artistic outlook.

### Sir Thomas Elder's Benefactions

The name of Sir Thomas Elder stands out in the story of musical development in South Australia. Besides founding the Overseas Scholarship, this generous patron of music also made secure the tentative efforts of His Excellency Sir William Robinson, the musical Governor, to establish a chair of music at the Adelaide University, donating approximately £3,000 for the purpose. Sir Thomas Elder also gave £20,000 for this purpose and provided for the further one of building and founding a Conservatorium of Music, opened in 1898, which still bears his name.

It was thus in 1885 that the chair of music at the University was founded; and Professor Joshua Ives was appointed to the post. Professors Matthew Ennis and E. Harold Davies have since occupied this chair. These three gentlemen have all composed, Professor Ives being responsible for a Symphony.

Cecil Sharp was an interesting character in the 'eighties. His main musical activities here were as assistant organist at St. Peter's Cathedral and a joint director of the Adelaide College of Music with the late Mr. I. G. Reimann in 1889. This institution was later absorbed into the Elder Conservatorium of Music, founded through the generosity of Sir Thomas Elder. While here, Sharp published a setting of Nursery Rhymes which were sung in the 'nineties. He had already left for Europe in 1892, but produced "Folk-songs from Somerset" after his arrival, with the assistance of an Adelaide friend, Rev. Charles L. Marson. He later achieved his great fame in this field of research.

C. J. Stevens was born in England in 1841; became chorister probationer at Worcester Cathedral, subsequently becoming chorister at the Chapels Royal, St. James Palace and Whitehall. He arrived in Adelaide in 1887, and conducted the "Messiah" that year, the performance being given by the Adelaide Choral Society, which he founded as "The Adelaide Musical Association." He continued to direct it until his death. He founded the Adelaide Orpheus Society shortly after his arrival in Adelaide. He was organist at Christ Church, North Adelaide, for five years, and a teacher of distinction.

### Dr. E. Harold Davies Arrives

E. Harold Davies, Mus.Doc., also came to South Australia in January, 1887. He was appointed organist and choirmaster at Christ Church, Kapunda; conducted the Kapunda Philharmonic Society; Gawler Choral Union, and Orpheus Society, and was in 1888 appointed organist of St. Peter's, Glenelg. In 1897 he was appointed organist and choirmaster of Kent Town Methodist Church, which appointment he held for over 20 years. In 1902 he graduated Mus.Doc., the first doctorate in music to be conferred on Australia.

Doctor Davies founded the Adelaide Bach Society in 1901, and conducted it for 30 years, performing "St. Matthew Passion," "Dream of Gerontius," "Everyman," Brahms' "Requiem," and Bach's B Minor Mass. He was actively associated in the forming of the Australian Music Examination Board, and was many times chairman of this Board. In 1918 he was appointed Elder Professor of Music at the Adelaide University and Director of the Elder Conservatorium.

Through the generous support of Adelaide patrons who donated large sums of money the South Australian Orchestra was founded by Dr. Davies in 1920. In 1928 he was engaged in anthropological research, and accompanied several University Expeditions to the interior, thus enabling him to publish some very interesting writings on this subject. His published musical compositions are few, but include the following:—"Songs of Childhood" (Novello), "The Children's Bach" (Allan's), and "Songs of the British Isles" (Allan's).

In 1888 the Adelaide Orpheus Society gave its first concert in the Albert Hall.

Tonic-sol-fa Examinations were introduced into the State schools in 1890 by Inspector Alexander Clark, and became compulsory for teachers in 1891. It was in this year that Inspector Clark gave the first Thousand Voices Concert. For twenty-two years he continued to conduct these annual concerts, and he was followed by Inspector McBride and later by Mr. Frank L. Gratton, the present conductor, who is also Supervisor of Music in the Education Department.

To return to the 'nineties; Mr. Harold Marshall informs me that for a Ten Star



Promenade Concert in the Exhibition, 3,000 people assembled at 1/-. Popular music was in demand, and we cannot take this period as the best in the history of the State musically. However, celebrated artists came here from abroad and helped to maintain a higher standard.

## Saturday "Pops"

Mr. P. A. Howells, of the firm of Howells, Young & Co., Rundle Street, Adelaide, who had arrived in 1855, at this time became our leading entrepreneur. He organised the "Saturday Popular Concerts" in Adelaide, and engaged well-known artists from the sister colonies. These included the Misses Ada Crossley, Lalla Miranda, Bertha Rossow, Jennie Ramsay, and Florrie Simonsen, not forgetting Mrs. Palmer. To this list must be added Messrs. Armes Beaumont, H. H. Gee, T. Lieber, Frank Bradley, the celebrated Belgian organist Auguste Wiegand, and J. Malone.

Mr. Howells was responsible, with Mr. C. J. Stevens, for bringing out those English artists mentioned previously, also the Misses Emily Spada, Marian McKenzie, Marie Hooton, Thudicum, Evangeline Florence, and Lily Moody. We must also add the names of Philip Newbury, Douglas Powell, C. Magrath, Edward Branscombe, Cyril Tyler (the boy soprano), and Mark Hambourg. At the Century Exhibition in 1900, Mr. Howells introduced Miss Minnie Waugh, from Melbourne, and Miss Jessie King, the English contralto.

In the Adelaide Town Hall in 1890 three orchestral concerts were given by the Victorian Orchestra—with forty members, the conductor being Mr. Hamilton Clarke, and the leader Mr. George Weston.

In the same year John M. Dunn, an Adelaide boy, pupil of Sir Frederick Bridge in London, was appointed organist and choir-master at St. Peter's Cathedral, a post he held for 35 years, until his death this year. Arthur Boulton previously held this position.

Sir Charles Halle, pianist, and Lady Halle (Madame Norman-Neruda) violinist, visited Adelaide in 1891, giving several piano and violin recitals in the Town Hall, assisted by M'dlle M. Fillunger (vocalist).

Signor Foli, Mr. M. Marcus, Mrs. Palmer, and Miss Ada Crossley appeared in a series of vocal concerts, assisted by the Adelaide Orpheus Society, during the year 1892.

Moritz Heuzenroeder, pianist, composer and teacher, held a prominent place in Adelaide musical life for many years from the 'seventies to the 'nineties. His opera "Immomeena" (librettist H. Congrave Evans) was produced at the Adelaide Theatre Royal on the nights of October 7, 9, 10, 11, 1893, Minna Schrader singing one of the chief roles. This lady (now Mrs. Clausen) who is still a resident of Adelaide, was renowned for her singing of German lieder in the 'nineties.

In 1896 an opera, "The Mandarin," composed by John Dunn, was presented at the Theatre Royal.

"Music," an interesting "monthly journal devoted to the interests of the Art and Trade in South Australia" commenced publication in November 1896. It covered a period of five years very fully, and is a faithful record of the latter half of the 'nineties.

A previous publication, the "Musical Journal," commenced its issues in 1895 as a quarterly.

## "Adelaide Grand Orchestra"

With Mr. Heinecke, Mr. Cawthorne in 1893 helped to found the "Heinecke Grand Orchestra," which afterwards became the "Adelaide Grand Orchestra." The first balance sheet (1894) shows receipts of £154/2/-

and an expenditure of £153/13/6. By April 13, 1897, the receipts had risen to £746/5/7. That year, fourteen concerts were held in the Town Hall, which was too small to hold all the patrons on several nights.

In 1898 Mr. Heinecke was appointed to the staff of the Elder Conservatorium, and was debarred from continuing in the position of conductor of an outside orchestra. An anxious year followed this change. Arrangements were made with the musical board of the Conservatorium to give the usual winter series of concerts, to include the violin students of the Conservatorium, and to play under the title of the "Conservatorium Grand Orchestra."

The Conservatorium Grand Orchestra, which was formed during 1898, existed for only one year, and among the names of the players at a concert on June 25, 1898, we see those of Misses Norah Kyffin Thomas,

and Miss Lilian Davis rendered "At my Window" (Parker). Other performers mentioned in various programmes are: Leslie Harris and Gus Barnes, violinists, Mr. G. B. McBride, Mr. E. Behrnt, Miss Jessie Galbraith, Richard Nitschke, Ethel Lohrman, Oscar Tauber, Wanborough Fisher and Miss A. Koeppen Porter, singers.

Mrs. R. G. Alderman (violinist) acted as leader of the Philharmonic Society under Professor Ives and Cecil J. Sharp. She was the only lady member of the Heinecke Grand Orchestra in 1897, later becoming an accomplished performer on the viola. Her son, Eugene Alderman, studied violin under Herr Heinecke, later spending several years in Brussels under Cesar Thomson, and returning to Adelaide to teach privately. He was a fluent violinist, excelled in chamber music, and his early demise was a distinct loss to the community.

Louis W. Yemm was organist and choir-master of North Adelaide Baptist Church in 1897.

Susan Ann Winwood, Mus. Bac., established Hyde Park School of Music in this year. Piano, violin, harp, singing, and theory were taught. She was organist at the Primitive Methodist Church at Parkside for 12 years.

Other teachers at this time include Messrs. Arthur Corpe (violin), Edward Howard (singing), James Shakespeare (singing), Albert Richardson (singing), and A. C. Quin (violin). Rago's string band was available for balls, parties or picnics.

Ovide Musin (violinist) with Edward Scharf (pianist) gave concerts. Pollard's Opera Company entertained Adelaide with operas of the "Gondoliers" genre. Several business houses offering musical instruments for sale included Woodman's, R. Correll, A. Kaupmann, Coward and Lindstrom, and of course P. A. Howells, Cawthorne's, and S. Marshall & Sons.

## Entertained Rather Than Educated

At a Plebiscite Concert given by Heinecke's Grand Orchestra of forty-five members in the 'nineties such works as the Overtures "William Tell" by Rossini; "Maritana" (Wallace), and the "Invitation to the Valse" (Weber), the Intermezzo from "Cavalleria Rusticana" (Mascagni); and the Fantasia "The Smithy in the Woods" (Michaelis) were given. The light quality of this programme suggests that after the financial worries of this critical period the public preferred to be entertained rather than educated.

In 1897 the Adelaide Harmonic Society under the conductorship of Herr E. Van der Leye was producing operas with Mr. J. H. Lyons as stage manager. At this time the "Albert Fairbairn Operatic Society" was in full swing producing Gilbert and Sullivan Operas at the Theatre Royal.

In this year Herr Hans Bertram, the blind organist, replaced Mr. E. Harold Davies at the organ of St. Paul's, Adelaide, having the assistance of Mr. Albert James as choir-master.

H. G. Nash was then a popular baritone. Frederick Bevan, teacher of singing, and well-known in England as ballad composer, arrived from England in 1898. He was on the staff of the Elder Conservatorium, and retired in 1935. During this period he conducted many choral concerts and trained some excellent singers, including Muriel Cheek, now of Melbourne.

Elsie Hamilton won the Elder Scholarship for piano in 1898. Later she gave recitals in Adelaide and went abroad. She now composes.

Charles Cawthorne, founder of the firm Cawthorne & Co., music sellers, conducted an orchestra in the 'nineties. He was also



Late Dr. J. Matthew Ennis  
Director Elder Conservatorium,  
Adelaide

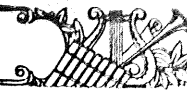
Gladys Thomas, Elsie Hamilton, and Messrs. Eugene Alderman and H. Kugelberg.

It was then determined to alter the title of the orchestra to the "Adelaide Grand Orchestra" and appoint a new conductor. Mr. Charles J. Stevens was approached. He readily placed his services at the orchestra's disposal, and on December 1, 1898, he was unanimously appointed conductor. Several new members joined, and the orchestra then consisted of fifty performers. Among those who belonged to the orchestra were Messrs. A. C. Quin (leader), W. J. McBride (afterwards conductor of Thousand Voices Choir), and H. H. Davies (first violin), J. T. Amor, Ed. Farrow, and Charles Cawthorne, all well-known names. Mr. A. H. Otto was the accompanist. Later on Mrs. R. G. Alderman, Mr. A. Mumme, Mr. Lehmann, Mr. E. Bridgman, Mr. W. L. Harris, and others joined. Signor Ramano played the harp.

## The Ballad Days

In the 'nineties the songs selected seemed to be mainly of the old ballad type, and we find "The Swallows," "Leave me not" (Mattei), and "All in All" (Juncker) being sung by Miss Lucy Stevenson. Mr. Wanborough Fisher sang "Island of Dreams" (Adams)





bassoonist in many Adelaide orchestral concerts. He was a conductor for many years, providing Adelaide with its old-time dance music, and in 1910 founded and conducted the Adelaide Orchestral Society.

George E. Dane is a conductor of an orchestral and choral society in Burra, where for many years during the early part of this century he gave concerts—also at Clare.

Leslie Harris, a popular Adelaide violinist, studied with Robert Mahr in Berlin, afterwards becoming professor of violin and leader of orchestra at Brandenburg, Germany.

### The Vocal Contingent

The following tenors were popular about the end of the century:—D. Eunson, Frank Monk, Thos. Middleton, G. G. Martin, Albert Hawkes, J. T. Cook, James Chamberlain, Alex. Cooper, J. G. Nash, Fred Duncan. To these may be added the names of several baritones:—Richard Nitschke, Alfred Vardon, H. G. Nash, James Opie, J. J. Virgo, and others—H. R. Holder (bass) Francis Halls (bass), Read Beaumont (alto) and T. C. Paltridge. Ladies were also in evidence, judging by the following list:—Contraltos, Jennie Opie, Miss Playford; sopranos, Laura Carrig, Luli Gillespie, Mrs. Johnstone-James (Mezzo-soprano) and Elsie Jones, Violet Payne, Ivy Phillips, May Carlile, Lilius Weddell, and Madame Kate Thayer.

During the period under review William Sanders, musical critic for the "Register" for 15 years, held the position of organist and choirmaster at Clayton Church; C. M. Gribble at St. John's and Trinity Church; C. H. Fisher at Norwood Baptist Church; E. P. Gratton at Chalmers Presbyterian Church, and A. L. Warren at Archer Street, Norwood.

In 1894 Albert Fairbairn arrived and was appointed to the staff of the Adelaide College of Music, later becoming a private teacher. He founded the "Fairbairn Opera Society," which made many appearances. The name of Charles Leumane (tenor), who settled in Adelaide in this year, will be remembered.

Ludwig Hopf, conductor of the Leipzig Instrumental Concert Company delighted the audiences of the "Adelaide Continentals" in '94. Herr Hopf remained here, and conducted the "Liederkrantz" and the "Adelaide Grand Orchestra," which in 1896 was called the "Adelaide Orchestral Society," including by then "some half dozen young ladies" in its ranks.

### Many Fine Openings

Lord Tennyson, in opening the Elder Conservatorium of Music and the Elder Hall in 1900, made the following amusing speech: "I am asked also to-day to open this Conservatorium and Elder Hall. . . . I have attended a fine performance of 'Athalie'—to open the hall; I have attended a brilliant piano performance—to open the hall; and now I am asked to reopen it 'positively for the last time' with all the ceremony befitting so august an occasion. I, therefore, ladies and gentlemen, with much pleasure declare the Conservatorium and Elder Hall open."

During the first five years of the 20th century we find that a number of visiting artists drew highly appreciative audiences to the Adelaide Town Hall. They included Jean Gerardy, cellist; Paderewski and Mark Hambourg, pianists; Lemare, organist; Madame Belle Cole, Dolores and Melba, vocalists; and Hugo Heermann and his son, violinists. The fine German Opera Season conducted by Slapoffski in 1901 was a memorable one.

The Adelaide Bach Society was founded by E. Harold Davies in this year, and was conducted by him from its inception for thirty years; it now appears under the baton of John Horner. Judging by the works performed by this society during its first five years, choral singing was of a higher standard than orchestral playing at the beginning of this century, although string sections were never stronger than then.

A list of South Australian composers since 1900 includes Percy Fletcher, Dudley Glass, E. Harold Davies, John Dunn, John Horner, Bryceson Treharne, Alex. Burnard, Spruhan Kennedy, H. Winsloe Hall, Miriam Hyde, Edith Piper, David Cox, Horace Perkins, Hugh King, Angelita Davies, Dr. Ruby Davy, and H. Brewster Jones. Most of our manuscripts are in their cupboards, but an occasional performance reminds the musical public that we have not been inactive.

Meta Buring studied singing in Frankfurt, Germany, about 1900. She has since taught in Adelaide.

### Regime of Professor Ennis

Professor John Matthew Ennis, D.Mus., who arrived in Australia from London in 1900, entered upon his duties as Elder Professor and Director of the Elder Conservatorium in 1902. He was a talented pianist and organist, an erudite musician, and in 1911 was appointed Conductor of the Adelaide Choral Society.

Stanley Newman, baritone, who appeared frequently in oratorio and concert programmes, later studied in London, where he has remained.

Peter Dawson, since become world famous, stands out as a very promising student, and generally speaking there was a brilliant galaxy of talent among the students in the early part of this century. Included in the list are: Eugene Alderman, William Cade and Daisy Kennedy and Gwen Pelly (violinists); Harold Parsons, Elford Mack and Fritz Homburg (cellists); William Silver, Maude Puddy and Elsie Hamilton (pianists); Stanley Newman, Ethel Hantke and Martha Bruggemann (vocalists).

All of these came under the artistic influence of Bryceson Treharne, who besides having a wonderful musical enthusiasm, founded the Adelaide Repertory Theatre in 1908. O. P. Heggie, of film fame, was then a vocal student under Frederic Bevan. M. Chenoweth tenor, Howard Hall and Francis Halls were all singing. Charles Allison, the veteran band conductor, was still here, and Angelo Demondeno, mandolinist, was a popular figure.

Several chamber music concerts were held in the Banqueting Room of the Adelaide Town Hall in 1909 on Thursday afternoons. One of particular interest including the Quintet, Op. 81, for pianoforte and strings, by Anton Dvorak; and the Sinding Quartet, also arranged for pianoforte and strings. The artists taking part were Eugene Alderman and Thomas Grigg, first and second violin respectively; William R. Cade, viola; Elford Mack, violoncello; and William Silver, piano. Elford Mack now lives in Melbourne, having made quite a career for himself.

William R. Cade, born in Adelaide, studied the violin under H. Heinecke. He went to Berlin in 1909 and studied with Jaengerich, then to London and joined the Beecham Opera Company as principal viola; then was first violin with the Quinlan Opera Company in its first English tour. He returned to Adelaide in 1912 and conducted at the Theatre Royal; then went to Melbourne for 7 years and conducted Hoyt's Regent and Plaza. He is now conductor of the A.B.C. Studio Orchestra, Adelaide, and has recently con-

ducted symphony concerts with great success.

### Allan's of Adelaide

In 1910 Allan's Ltd. took over the business of the old-established firm of Howells, Young & Co., and is now the largest and the most important music warehouse in the State.

A. H. Otto was organist and teacher of singing in Adelaide for many years until he left for England about 1911. In 1911 we find Annette Scammell (pianist) of Adelaide making her debut in Sydney after a period of study abroad. Miss Violet Paine also visited Sydney in this year, singing at a Philharmonic Society concert with success.

Miss Edith Grandfield was conducting the "Port Adelaide Ladies' Glee Club," and Leonard Borwick, the celebrated English pianist, gave recitals here. It was in this year that Heinecke's Orchestra was formed anew, and it continued to give concerts until the outbreak of war.

The famous English singer Madame Kirkby Lunn, the possessor of a lovely contralto voice, gave concerts in the Exhibition Hall, assisted by William Murdoch (pianist), Andrew Shanks (baritone), and M. Ribaut-pierre (violinist), who played sonatas with H. Brewster Jones, accompanist. A series of Silver-Alderman Chamber Music concerts included a performance of Alfred Hill's Maori Sonata for piano and violin.

Carljen Jurs, a talented pupil of Bryceson Treharne, gave a piano recital at the Pianola Hall.

Norah Kyffin Thomas, violinist, assisted by Hansie Homburg (violin), Elsie Cowell and Clarice Gmeiner (violins), and Fritz Homburg (cello) gave a chamber music concert in the Victoria Hall at which possibly the first performance in Adelaide of the Debussy Quartet was given. Singers



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then included Katie Checkett, Madame Weger, Walter Wood, and W. A. Robyn, who wrote musical criticisms for the "Mail" for some years.

Madame Georgina Delmar Hall (wife of H. Winsloe Hall) arrived in Adelaide in 1912 as teacher at the Elder Conservatorium, after considerable operatic experience at Covent Garden and elsewhere.

Herr Carl Sauer, pianist, was here adjudicating at local competitions. Eric Chaplin came into prominence as a child violinist. Mr. Wilfred Arlom (now of Sydney) gave an organ recital in the Town Hall, assisted by Miss Katie Joyce, soprano. He and his father, an excellent flautist, were resident here for some time.

Messrs. H. H. Davies (violin teacher), Gordon Short, and C. G. Fry were well known identities. Mr. Short has since established himself as pianist, teacher, and conductor in New Zealand, having left for Germany in this year to pursue his studies.

## Last Year of Peace

In 1913, concerts were given by Heinecke's Orchestra, the Conservatorium Orchestra, and Thomas Grigg's Professional Orchestra. John McCormack and Paul Dufault appeared in Adelaide. Clara Butt and Kennerly Rufford gave five concerts. David Bispham, the great American bass-baritone, sang to us in one memorable recital, all his songs in English. Peter Dawson appeared, and the Adelaide Operatic Society produced "Dorothy." Miss Mav Forsaith, a talented contralto, passed away.

Adelaide saw the Quinlan Opera Company pass on to Melbourne without appearing here, despite a guarantee of £1,200 which had been raised by the "Mail."

The Adelaide Philharmonic Society (conducted by Roy Mellish) conducted Ernest Truman's "Pied Piper of Hamelin." Eugene Alderman conducted a string orchestra at the Elder Hall. Miss Ivy Phillips and Martha Bruggemann, two popular vocalists, appeared in public.

H. Brewster Jones, assisted by Mrs. H. H. Dutton, pianist, and Miss Bertha Jones, violinist, gave a recital at the Exhibition Hall. "Everyman" was presented by the Bach Society.

The Adelaide Glee Club (conductor Arthur Williamson) performed "Jerusalem the Golden" by E. E. Mitchell, a local composer. The Adelaide Choral Society (conductor J. Matthew Ennis) performed the "Messiah."

Just before the Great War the Adelaide Chamber Music Society was formed for the purpose of performing the best chamber music with local players combined with distinguished visitors, such as Leonard Borwick, England's famous pianist, who gave recitals and appeared with this society in 1914. Going into recess during the war, this excellent society did not re-function. One of its duties was to entertain visiting celebrities, which it did in the case of Harold Bauer (pianist) and Mischa Elman (violinist), both of whom gave concerts here in that year.

## Present Orchestral Situation

All South Australian musicians gave their best services for patriotic concerts from 1914 to 1919, and Dame Nellie Melba visited Adelaide for this purpose. Choral societies survived the period, but there was no symphony orchestra in existence at the end of it. The Brewster-Jones Symphony Orchestra filled the gap until Dr. Harold Davies made his appeal in 1920 for a State Orchestra, with the result that some thousands of pounds were subscribed, and the South Australian Orchestra was formed. E. Harold Davies, William R. Cade, and Peter Bornstein each conducted it, but Mr. W. Foote

was its conductor for the longest period, Mr. Harold Parsons succeeding him.

This orchestra is now in recess; and the recently formed Adelaide Symphony Orchestra, sponsored by the Australian Broadcasting Commission, and organised by William R. Cade, is providing symphony concerts with celebrity visiting artists. It appears this year under the baton of the distinguished English conductor, Dr. Malcolm Sargent, as guest conductor.

The New South Wales State Orchestra, conducted by Henri Verbrugghen, visited Adelaide in 1919, giving four symphony concerts. Soloists were Henri Penn (pianist), Gerald Walenn (violinist), who taught at the Elder Conservatorium at the time, and Madame Goossens-Viceroy (vocalist). This orchestra of eighty professional players was a magnificent combination, and its performances were memorable.

This year began the all too short musical career of the late Hugh R. King, whose magnificent courage in the face of the greatest disabilities incurred through his war wounds was a lesson to us all. At one and the same time he was conductor of the following choral societies:—The Adelaide Lyric Singers, Holdfast Bay Choral Society, Port Adelaide Orpheus Society, The Eudunda Choral Society, and Adelaide Ladies' Choir, he was also conductor of the Adelaide School of Opera.

The South Australian Operatic Society, with which the name of Seymour Pank was associated, had a remarkable career for several years, raising large sums for charity. Further back the Count Filippini Opera Company filled a long-felt want. H. Winsloe Hall produced several operas with the Conservatorium Opera Class, and Harry Wotton recently gave the first local performance of "L'Enfant Prodigue," of Debussy, in the Torch Theatre.

Oscar Taeuber, bass-baritone singer and teacher of singing, founded the Oscar Taeuber Choral and Operatic Society (50 members) which gave performances of scenes from grand opera with orchestra and stage setting, some being broadcast. As a member of the Musical Association Council and publicity officer, he was actively engaged in Adelaide's first and only Music Week held in 1933.

Paul Howard, the giver of many piano recitals, created something of a sensation. We have received many visits from Percy Grainger, who first played here as a prodigy.

## Conservatorium Identities

There have been various changes in the staff of the Elder Conservatorium during the past thirty years. Hermann Kugelberg resigned, Stanley Baines, flautist, went to Melbourne. Mr. Bryceson Treharne left before the war; Maude Puddy (once his pupil) returned from Vienna in 1920 and became a piano teacher; Mr. George Pearce, who had seen war service, returned and joined the staff in like capacity; Mr. William Silver (who had taught the former as a boy) was now a member; violin teachers came in regular succession after the resignation of Hermann Heinecke in 1914—first Mr. Gerald Walenn, then Mr. Charles Schilsky, followed by Mr. Peter Bornstein and Mr. Arved Kurtz, who now leads the Elder String Quartet. Mr. Reimann passed away in 1932.

Miss Sylvia Whittington (Mrs. George Pearce) who has led all the chief orchestras in Adelaide for years, is a violin teacher there. Miss Hilda Gill replaced Mr. Frederick Bevan recently as singing teacher, Mr. Harry Wotton is continuing in a similar niche previously occupied by Mr. Harold Denton and before him by Mr. Clive Carey.

Mr. H. Winsloe Hall passed away this year. His widow, Madame Delmar Hall, and

Mrs. Quesnel, are still teaching singing at the Conservatorium. Mr. Harold Parsons has charge of harmony and ensemble classes besides teaching cello, Miss Constance Pether teaches flute, and Miss Heather Gell musical perception. Mr. John Horner came out in 1928 as organ teacher. Dr. Alex Burnard left for Sydney in 1935.

Mr. Ludwik Schwab has been an interesting arrival in this city. His influence in chamber music is quietly being felt.

## Artists Before The Public

Among the many singers who have come into prominence during recent years are Jack Fischer (now deceased), Clytie Hine, Laurence Power, Elsa Stralia, Helene Taylor, Greta Callow. Vera Thrush, Harold Gard, Fred Williamson, Mostyn Skinner, Harold Tideman, Max Worthley, Jean Sinclair, Margaret Pirie, Ada Wordie, Arthur Cheek, Stanley Hunkin, Mavis Roberts, Marsi Homburg, Arnold Matters, Clifford Lathlean, George Brockbank, Marjorie Hartley, Elsie Woolley, Marjorie Walsh, Iris Hart, Linda Wald, Gordon Hele, Gwen Collett, Ruth Naylor, Alan Coad, Frank McCabe, Clif Laycock, Carl Juncken, Harry Craker, Gertrude Hoopmann, Ausia Reka, Felicia Francis, Beryl Kekwick, Margaret Hussey, Lilian Duncan, Winifred Fisher, Marion Hardy, Mary Edson, Howard Rogers, Jack Prider, Hilda Hammond, James Barrett, Dr. Ray Newling, Edna Lawrence, Stella Lawrence, Howard Pfizner, Ian McMutrie, Clement Hardman, Marie Clark, Muriel Day, Phyllis Everett, Joy Badenoch, and Edna Dunn. Some of our most prominent pianists and accompanists of recent times are Jean Barbour, Peggy Palmer, Alice Meegan, Olive Lyons, Merle Robertson (returned now from America), Irene Kemp, Brisbane Matthews, Katherine Cook, Jessica Dix, Elsie Willsmore, Joyce Rofe, Gwen Paul, Kathleen Williamson, Nadra Penalurick, Vina Barnden, Vida Cozens, Jean Finlay, Enid Besanko, Enid Petrie and Melva Bartel.

Violinists are Kathleen Meegan, Clarice Gmeiner, Bertha Jones, Harry Hutchens, Philip Wood, Guilford Bishop, Hilda Reimann, Marie Sleigh, Lyndall Hendrickson, Vera Jurs, Ethel Palmer, J. Wilton, Minnie Offe, Alice Cronin, Hansie Cornish, Jean Bowering, Helen Magarey, and Kathe Yoerger.

The cellists include Mrs. Juliet Savage, Ronald Porter, Hermann Kugelberg, Cliff Roenfeldt, C. Carlyle Jones, Arthur Brewster-Jones, and Guido Ciachino.

The following organists are engaged at metropolitan and suburban churches:—

Norman Chinner, Raymond Sanders, Gordon Bowen, Rev. H. R. Finnis, Fred Finlay, Edwin Dalby and Wallace Packer.

Chief among the brass band conductors are Dave Hopkins and Arthur John, W. Symonds having had a long career in this capacity.

Contemporary teachers are Misses W. Eitel, Ariel Shearer, Sylvia Thomas, Marjorie Horner, Gretchen Homburg, Charlotte Grivel, Edith Ingleby, H. Garnaut, I. Tuckwell, L. d'Arcy Irvine, K. Joyce, E. Piper, Molly Culver, Florence Cook, Muriel Prince, Mrs. de Laplato, Mrs. Hyde, Mrs. Shoebridge, and Mrs. Harold Sexton, Messrs. C. Bentley, S. Grivel, G. Trenerry, M. Finlay, F. Holman, J. Meegan, F. Greenall, S. Gare, O. Taeuber, A. Williamson, H. Kugelberg, Clement Harris, George Gardiner.

Recent orchestras include the Unley Municipal Orchestra, conductor Norman Sellick, and the newly formed Conservatorium Orchestra, conductor Harold Parsons.

Conductors of choral bodies now performing are Messrs. H. L. Morris, J. H. Eldridge, Bert Evans, A. H. Behrndt, H. Rendell, C.





Roberts, H. Worden, W. R. Dempster, O. H. Finlayson, Fritz Homburg, and John Dempster. Mrs. W. J. McDonnell conducts St. Cecilia's Women's Choir.

### Competitions Flourish

Competitions, both band and solo, vocal and instrumental, have played a prominent part in our musical development during the past thirty years. The Adelaide and suburban competitions have flourished for many years. The chief brass band contests are held at Tanunda—the first one took place in 1920, and this year the Championship of Australia will be judged there.

The following country towns have also held their musical competitions, namely:—Spalding, Clare, Renmark, Minlaton, Port Pirie, Balaklava, Eudunda, Mount Gambier, Victor Harbour, Moonta, Tanunda, Gawler, Murray Bridge, Peterborough, Maitland.

The Port Pirie competitions have been notable for their excellent choral singing by church choirs—one of the strongest musical assets throughout the State.

Several interesting attempts to develop juvenile talent are in progress, such as the Adelaide Girls' Brass Band (conductor Arthur Hodgkins), and the Adelaide Drum and Fife Band, the largest in the world, (conductor Mr. Becker). Special compositions have been written for this band by Maurice Sheard. The more elderly folk are catered for with community singing, which takes place weekly in the Adelaide Town Hall. Recently it celebrated the 16th anniversary, and every one present received a piece of birthday cake.

### Greatest Concert Result

Mr. A. J. Chapman, managing director of Allan's, recalls the greatest financial success of any concert in Adelaide, that of Dame Nellie Melba, who in 1914 gave a concert in the Exhibition Hall, Adelaide, in aid of Red Cross Funds, the takings being £2,400.

Two weeks after Melba's death a memorial service was held on the Adelaide Oval, 70,000 visitors being present. Massed bands and orchestras numbering 250, under the conductorship of Gustav Slapofski and a choir of 3,000 voices, took part in the greatest demonstration of its kind ever held in this State. It was indeed a fitting tribute to the Queen of Song.

During the past 30 years the well known firm of J. & N. Tait, concert entrepreneurs, have brought to Adelaide many famous artists, including Harold Bauer (who gave a recital in Adelaide Town on the memorable night that England declared war on Germany, August 4, 1914), Paderewski, Kirkby Lunn, Clara Butt, Chaliapin, Charles Hislop, Toti dal Monte, Pavlova, John McCormack, Leonard Borwick, Benno Moiseiwitch, Mischa Elman, Percy Grainger, Dino Borgioli, Arthur Middleton and Paul Althouse, Harry Lauder, Daisy Kennedy, and Jascha Spivakowsky.

South Australia's centennial year has already witnessed several musical changes. Philip Hargrave, after a brilliant concert career as a prodigy pianist, has decided to abandon music for medicine. Mr. Stanislaus de Tarczynski has become the leader of the Adelaide Symphony Orchestra in association with Miss Sylvia Whittington. Eileen Joyce, the Tasmanian pianist, made some interesting appearances in Adelaide. These and the Rethberg-Pinza concerts follow on the move the Australian Broadcasting Commission had already made in entering the concert field by bringing out the Budapest String Quartet. Richard Crooks has given us our first experience of listening to a famous artist amplified in the concert hall, and we are soon to have a musical treat with the Russian Ballet.

### CAMPERDOWN COMPETITIONS

At the Camperdown Competitions some outstanding talent was shown, particularly in the Operatic Aria section. This drew competitors from all over the State, and some fine work was submitted to the adjudicator (Miss Dorothy Penfold). The winner was Mr. Neil Truscott, of Garden Vale. He is a pupil of Mr. A. Bartleman. Mr. Truscott also won the bass solo and champion men's solo and was pronounced by the adjudicator to have an exceptional voice and musicianship. The second prize-winner in the Aria section was Miss Margaret McDougall, of Maroona.

In the junior sections the outstanding competitor was little Gwen French, of Colac, aged nine years. This did not deter her from entering sections competed in by candidates much older than herself. In many instances she carried off the prize. Her list of successes is as follows:—First, Recitation under 12; first, Temperance Recitation, under 16; first, Australian Recitation, under 16; first, Child Entertainer, under 16; se-

cond, Recitation under 10; second recitation under 15; second Humorous Recitation under 16; third, Recitation under 18.

### EILEEN JOYCE IN NEW ZEALAND

Editor, "Australian Musical News."

Sir: It has occurred to me that you might be interested to hear of Eileen Joyce's immense success in New Zealand. On August 30 she played Grieg's Piano Concerto with the Wellington Symphony Orchestra under Dr. Malcolm Sargent, and achieved a veritable triumph, receiving an ovation unparalleled in local musical annals. Since then Miss Joyce has toured the country, giving broadcasts and recitals, and the general opinion is that she is the finest performer of her sex heard in N.Z. since Carreno was here 25 years ago.

Personally, I think she is unrivalled among women pianists to-day, and I have heard them all in Europe recently.

I am, yours, etc., L. D. AUSTIN.



Arnold Matters as Falstaff in Verdi's greatest opera. The Adelaide baritone, winner of the Melbourne "Sun" Aria at Ballarat some years ago, in a great rôle. He is now a figure of the Covent Garden Opera seasons.