

**The Reception of the Music
of Cécile Chaminade
in Colonial New Zealand (1894 -1934):
Contexts and Institutions**

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Figure 1: Cécile Chaminade (1857-1944) – H.S. Mendelssohn, photographer, 1890. Bibliothèque nationale de France.

Abstract

This thesis is a study of the music of Cécile Chaminade (1857-1944) and how present it was within the music traditions of colonial New Zealand. Chaminade was a French composer who enjoyed considerable success in North America and Europe during her lifetime, and the original premise of this study was to establish whether she had a similar presence as a composer in New Zealand. Drawing mainly from newspapers and archived programmes, a list of over four hundred concerts featuring her piano music and her songs has been compiled. It has revealed that a great percentage of her piano music performed in New Zealand actually occurred in student concerts, an aspect of music teaching neglected in most studies of music history. This list also indicates how well placed Chaminade's songs were, in the repertoire of the singers of the day, both international and local, professional and amateur.

Divided into two distinct chapters, the first chapter traces, for the first time, the origins of concerts specifically staged for music pupils, as well as discussing the practices of prominent music teachers throughout New Zealand, and how the present the music of Chaminade was in the repertoire, particularly that of piano ensembles (many hands, many pianos). There is also a discussion of the British examination systems and the Performing Arts Competitions, their choices of repertoire, and their relevance to the development of New Zealand's young musicians of the time.

The second chapter looks at songs of Chaminade and where they were sung. Considered art songs rather than ballads, her songs were very popular with many celebrated international ballad singers of the time. The chapter begins with addressing the international singers along with the actual concerts, the programmes and repertoire performed, followed by a comparison of Chaminade's songs to popular ballads of the day. The final section of the chapter introduces some of the New Zealand singers who, though well known throughout New Zealand in colonial times, have been little documented in any historical studies today, coming to light in this thesis essentially because songs of Chaminade were highly placed in their repertoire.

Acknowledgements

Several years ago I was asked to participate in a concert solely devoted to woman composers. I accepted then realized I had literally nothing in my repertoire suitable to play. Setting off to source music from women composers, such as Clara Schumann and Amy Beach, it was the music of Cécile Chaminade that was a surprising and delightful discovery, as I was no different from most of my colleagues in being unaware of the extent of her opus for piano.

Since then, over the past few years I have been performing and speaking about women composers and their music, at which a colleague suggested that perhaps I should turn my research into a thesis. I therefore would like to thank Alison Bowcott for setting me off on this fascinating and unexpected journey of research, uncovering so much about music-making in colonial New Zealand via the music of Chaminade, who, though little known today, was as much a musical celebrity then, as perhaps some of our female pop stars are today.

My thanks goes to my university supervisor, Andrew Deruchie, for his meticulous advice about academic writing. I am also very grateful to Thelma Fisher, in the University Library, for her patience, answering many very basic questions, helping me track down obscure sources and reassuring me that I was pursuing something worthwhile and interesting. Thank you to David Murray, whose suggestions for areas of research, places to dig up information and records, and sharing sources from his own research, were immensely valuable. I must also acknowledge my mother, Margaret Crawshaw, who has a vast collection of books, magazines and LP records all pertaining to music and teaching, of which I could consult whenever I was able. Thank you to Helen Edwards who somehow found out I was writing about Chaminade's music in New Zealand, and told me of her connection, in that her mother was instrumental in forming New Zealand's only Chaminade Club. I am also grateful to Jane Malthus who took the time to look up how 'satin chaminade' may have come about.

Overseas sources to acknowledge include David C. H. Wright for his interest in my project and assistance in sourcing information about the Associated Board, and Veronique Lavedan from Editions Enoch, for answering various questions regarding Chaminade and sending me the copy of her publishing contract.

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Introduction

Cécile Chaminade (1857-1944) was a French composer who has, in modern times, been overlooked despite attaining widespread popularity both as a performer and a composer during her lifetime. The name “C. Chaminade” may conjure up a vague awareness of a Concertino for Flute, one of very few of her pieces still occasionally performed. Yet, of the nearly 400 compositions that were published during her lifetime, a considerable achievement for any composer, almost 200 were for piano alone. She also composed over 120 songs, several orchestral works, and a ballet, *Callirhoë*. Many of her piano pieces were very popular, notably *The Scarf Dance (Pas des escharpes)*, which sold over five million copies during her lifetime, making her one of the most commercially successful composers of the time.¹

I came across, by chance, an article about women composers appearing in the *Otago Witness* in 1908, which had lengthy descriptions of the achievements of the French composers Cécile Chaminade, Auguste Holmés and the Princess Polignac Cabanne, and an American composer, Margaret Ruthven Lang. The article also mentioned the achievements of six other women, including Ethel Smyth and Liza Lehmann, indicating that female composers were not unknown, and that Chaminade was a name familiar to at least some New Zealanders in colonial times.² I wanted to find out if Chaminade’s celebrity had really extended as far as New Zealand, and if it was comparable to her reputation in the northern hemisphere. She had never ventured any further than the United States to perform. Was her music as well known here and as appreciated here? New Zealanders are possibly more renowned for interest in sporting events rather than the arts, and Chaminade is a name that appears to be almost unheard of in New Zealand today.

The purpose of this thesis is twofold. The first is to ascertain the extent of Chaminade’s renown in New Zealand, between 1894, when her music was first performed, and 1934, and how relevant her music was, compared to her contemporaries, and the more established composers.³ By acknowledging where her music appeared, it then paves the way to the second purpose of the

¹ Maurice Hinson (editor), *At the Piano with Women Composers* (California: Alfred Publishing Co., Inc.: 1990), 7.

² “Musicians and Composers”, *Otago Witness*, July 22, 1908, 81.

³ The music of Chaminade almost virtually disappeared from the concert platform in New Zealand after 1934.

thesis: namely to observe how much music permeated every-day life in colonial New Zealand. Because most of the piano music of Chaminade was accessible, and small in scale, it was ideal music for the amateur pianist, and was used much in teaching repertoire at the time. This is evident by way of the many student recitals recorded in early newspapers. These concerts have rarely been acknowledged in New Zealand music histories, and will be, along with accounts of the various teachers, highlighted for the first time in this study. Vocal traditions, too, were an important part of music-making, and the songs of Chaminade were clearly known to New Zealand audiences. To ascertain how relevant they became as part of a singer's repertoire, and just how they were received by audiences, it is fitting to discuss the various singers, their concerts, and the repertoire at that time.

Concert programmes and newspaper reviews of the time indicate that Chaminade's music featured in no less than 400 concerts between 1894 and 1934, the most popular being the variety concerts that were so familiar to New Zealand audiences from the late nineteenth century. These concerts were staged by touring companies, such as those featuring the internationally renowned ballad singers, or companies made up of New Zealand performers, along with those organized by local music societies or music teachers. My research into these concerts has also led to uncovering details of many musicians resident in New Zealand, most who have been forgotten today, yet played very prominent roles in the music community, either as organizer, conductor or performer, during that time. It is clear that these musicians were intent on establishing high standards in concerts and in their teaching, therefore helped to lay down solid foundations of musical traditions that each generation has been able to build on since.

Although Chaminade was perhaps the most successful woman composer in her lifetime, she was virtually forgotten by the time of her death in 1944. It is only recently that there has been a rekindling of interest in her life and compositions. Musicologist Marcia J. Citron in 1988 published the first scholarly work, *Cécile Chaminade: A Bio-Bibliography*. She discusses the life of Chaminade as fully as she is able, considering Chaminade had requested her personal documents to be destroyed upon her death. She also includes lists of compositions, performances (particularly those by Chaminade herself), a discography and an extensive bibliography.⁴ Another relevant work, *Gender and the Musical Canon*, also by Citron, is a study that observes attitudes and reception to women in western music, and contains a chapter giving a detailed

⁴ Marcia J. Citron, *Cécile Chaminade: A Bio-Bibliography* (New York: Greenwood Press Inc., 1988).

analysis of the first movement of Chaminade's Piano Sonata, Op. 21 (1895).⁵ A biography in French, by Cécile Tardif, includes thorough research of Chaminade's life, aspects of her fathers' financial affairs and how his death had changed the course of her life, and details of those associated with her, including dedicatees of her music.⁶ Several theses have also been produced by musicology students, primarily from the United States of America. These include a near complete anthology of her songs, and research into her only concert tour of the United States undertaken in 1908.⁷ For the music-teaching journal *Clavier*, Byron Sutherland analysed several of Chaminade's piano pieces, discussing technical difficulties and aspects of performance from a student's perspective, and provided biographical details along with a quote from Chaminade herself, regarding how to perform one of her best known pieces, *Pas des escharpes (Scarf Dance)*.⁸ Nowadays, for those with an interest in Chaminade and her career, in both Europe and in the United States, there is certainly more information available. Though she was clearly a composer of international recognition, there is very little written about the reception of her music in New Zealand, within concert repertoire, or as part of a teaching curriculum. For example, regarding Citron's list of performances of Chaminade's music, there is certainly no recognition of any performances of her music here.

With Chaminade being a significant composer of piano music and songs, I wish to demonstrate how her compositions came to play an important role within the piano and vocal repertoire, by discussing the various concerts that were staged, featuring her repertoire, along with the performers. To place her music in context, it is also necessary to discuss how these concerts came into being, and to observe how her music, first introduced in New Zealand in 1894, became standard, in the repertoire of both the professional singer and the amateur pianist.

Studies of music history in New Zealand relevant to this period include two separate works by John Mansfield Thomson: *Musical Images*, marking 150 years of musical activity in New Zealand and *The Oxford History of New Zealand Music*, discussing the growth of music

⁵ Marcia J. Citron, *Gender and the Musical Canon* (Cambridge, England; New York: Cambridge University Press, 1993), 144-159.

⁶ Cécile Tardif, *Portrait de Cécile Chaminade* (Montreal: L. Courteau, 1993).

⁷ Robin Smith, "The Melodies of Cécile Chaminade: Hidden Treasures for Vocal Performance and Pedagogy" (Mus.D. diss., Indiana University, 2012); Jessica E. Stankis, "Rethinking Cécile Chaminade's Concert Tour of the United States, 1908" (M.A. diss., Arizona State University, 2006).

⁸ Byron Sutherland, "French Composer Cécile Chaminade Created Romantic Salon Pieces" *Clavier*, 40, no. 7, September, 2001, 26-31.

traditions in New Zealand and documenting many New Zealand musicians and composers.⁹ *Pianoforte* by Kirstine Moffat and *Piano in the Parlour* by John MacGibbon, are both volumes specifically about the history of the piano and its place in society in colonial New Zealand. As stated by Moffat, *Pianoforte* explores the significance of the piano in colonial New Zealand and its place in the social, private and cultural lives of the early settlers. There are descriptions of actual early pianos and the difficulties encountered in their transportation, the reaction of the early Maori encountering the instrument for the first time, as well as descriptions of the piano's position in the home and in public settings.¹⁰ *Piano in the Parlour* focuses more on the role of the piano as home entertainment, with MacGibbon describing the lengths people went to ensuring they had a piano in their home, and also discussing the various professions centered round the piano.¹¹ Although containing just passing references to the music of Chaminade, these histories are particularly relevant as they both focus on a time in New Zealand's history where both piano music and song formed an integral part of determination of the settlers to establish their own cultural traditions.

Who was Cécile Chaminade?

Cécile Louise Stephanie Chaminade was born on 8 August 1857 in Paris, France, into a musical family. Her father was a violinist and her mother, a pianist. As a child, Chaminade showed great promise as a composer. Composer Georges Bizet, a friend of the family, had called her his “little Mozart” and recommended she should pursue formal studies in music. Her father refused to allow her to study composition at the Paris Conservatoire as he felt it was not a suitable pursuit for a young woman. She was, however, permitted to have private lessons with composers including Felix Le Couppey and Augustin Savard. She made her concert debut at the age of eighteen and from then on Chaminade enjoyed a growing success as a pianist and accompanist, often taking the opportunity to perform her own compositions.

⁹ John Mansfield Thomson, *Musical Images: A New Zealand Historical Journey, 1884-1990* (Wellington: National Library of New Zealand, 1990);

John Mansfield Thomson, *The Oxford History of New Zealand Music* (Auckland: Oxford University Press, 1991).

¹⁰ Kirstine Moffat, *Pianoforte: Stories and Soundscapes from Colonial New Zealand* (Dunedin: Otago University Press, 2011).

¹¹ John MacGibbon, *Piano in the Parlour: When the Piano was New Zealand's Home Entertainment Centre* (Wellington: Ngaio Press, 2007).

Chaminade began composing seriously from 1878, and throughout the 1880s her compositions included several large scale works such as *La Sévillane* Op. 19, a comic opera, and the *Suite d'orchestre* Op. 20. In 1887 her father died, leaving the family in considerable debt, and the role of breadwinner fell upon Cécile. In order to be able to support her family she had to ensure that she succeeded financially as a performer and composer.

For a composer to earn a living, fostering a good relationship with a music publisher would have been advantageous to ensure a steady income. In the 1800s, sales of sheet music were increasingly a major source of revenue for composers, as publishing became easier and the demand for music increased rapidly. Not all composers had a need for exclusive conditional contracts to a sole publisher. For instance, Augusta Holmés (1847-1903) was known for her large-scale patriotic compositions which could be very expensive to produce, and she managed to procure generous grants from sources such as the French government in order for them to be performed.¹² She was also purported to have continued financial support from her lover, Catulle Mendés.¹³ However Chaminade, after the death of her father, was considerably reliant on her publisher to earn a living as a composer. Her early works were published by Hamell and Durand, but it was Enoch et Frères (later on Enoch et Cie) who published the bulk of her compositions and to whom she was most loyal. She was able to be assured of a regular income after negotiating extended contracts, where she was required to submit no less than twelve compositions each year.¹⁴ For instance, according to her contract dated June 1, 1909, valid for two consecutive five-year periods, she was to receive five hundred francs for each composition, and then would receive a small bonus of up to thirty centimes for every extra copy sold, beyond the first five hundred. She was also contracted for at least two concert appearances organized by the publisher, either in France or abroad. In an interview with Ward Stephens, for *Etude Magazine*, she stated that it was Enoch who looked after all of her affairs.¹⁵

The musical salons of Paris were a vibrant part of musical culture, providing opportunities for composers and performers to showcase their talents and present new music, and were often attended by leading composers and prominent members of the arts community. The

¹² Jann Pasler, *Writing Through Music: Essays on Music, Culture, and Politics* (Oxford: Oxford University Press, 2008), 218. Holmés was paid 300,000 francs towards writing music for the opening ceremony of the 1889 Universal Exhibition.

¹³ Ibid, 222.

¹⁴ Enoch & Cie., copy of a contract sent via email to the author, February 23, 2013. Editions Enoch (2012) still hold all Chaminade's publishing contracts and print runs.

¹⁵ Ward Stephens, "Cécile Chaminade," *Etude Magazine*, 17, no.6 (June 1899), 184.

Chaminade home was an active musical salon and a venue where Cécile was able to perform her own compositions. From there she developed a concert career, undertaking recital tours throughout Europe and in Britain, frequently presenting her own compositions as an important part of her repertoire. Queen Victoria was a great admirer of Chaminade, and upon the queen's death, one of Chaminade's organ preludes was played at her funeral.¹⁶

The reputation of Chaminade soon reached the United States and reviews of her concerts in London, Paris and Berlin appeared in various written publications including *Etude Magazine*, *The Century Magazine* and *The Strand*. The music happening in Europe was held in high regard and closely followed by concert goers in the United States. Also on the rise were women's clubs, including clubs devoted to the art of music.¹⁷ These clubs provided opportunities for women to perform to each other, and to discuss aspects of music, pedagogy and happenings in the concert world. Chaminade was considered an excellent role model of how a woman could succeed in her career and many of the women's clubs chose to name themselves after her. Up to nearly two hundred Chaminade Clubs were founded, some still in existence today.¹⁸

After much negotiation, and possibly in response to the support from the Chaminade clubs, Chaminade finally undertook a concert tour of the United States of America in 1908.¹⁹ Negotiations between her publisher and managers in the United States had been going on for several years, but due to the ill health of her husband Louis Carbonel, whom she had married a few years before (a marriage of convenience according to Citron), alongside a fear of the journey itself, she had been reluctant to travel.²⁰ However, after his death in 1907, she agreed to visit twelve American cities. When she finally arrived in the United States, piano manufacturers Everett, perhaps to capitalize on her popularity and fame, offered her a selection of their grand pianos to choose from for her recitals, then publicised her endorsements widely. For example, the *Music Trade Review* reported her as being "surprised and delighted with the brilliancy, compass and musical merits of the Everett".²¹ The tour was a resounding success with her debut

¹⁶ Citron, *Cécile Chaminade*, 11.

¹⁷ Womens' clubs in the United States were social organisations for mainly middle class women, with aims of self-development and social reform.

¹⁸ Clubs still in existence today include the Chaminade Club of Providence, R.I. and the Chaminade Club of Yonkers.

¹⁹ Stephens, *Etude Magazine*, 184. Chaminade stated that she had received many letter from the clubs named in her honour, assuring her of a warm welcome when she visited.

²⁰ Citron, *Cécile Chaminade*, 15.

²¹ "From St Louis," *The Music Trade Review*, XLVII, no. 17, October 24, 1908, 27.

concert at Carnegie Hall being completely sold out: “Every seat was taken, the boxes were overladen and the standing room was occupied to the capacity the police allowed.”²²

Chaminade was also one of many prominent musicians chosen to endorse the Aeolian Company’s Pianola (a player piano), for the launch, at the turn of the twentieth century, of one of the most aggressive advertising campaigns ever, for a musical instrument in the United States. Using four-page colour advertisements (unusual at that time) and publishing written endorsements from celebrated musicians including Chaminade, Paderewski, Moszkowski and Puccini, the Aeolian Company “literally stunned the piano industry with the message that here, indeed, was the answer to everyone’s prayer for music in the home.”²³ Chaminade went on to record many piano rolls of her compositions, and on one occasion at a demonstration concert in Paris, performed her *Valse carnavalesque* on one piano, as a duo with a Pianola.²⁴ Her music was also recorded by other notable pianists of the day such as Mark Hambourg, Leopold Godowsky and Shura Cherkassky, on piano rolls, and for early Gramophone records. Several of her songs were also performed and recorded by many notable singers such as Dame Clara Butt, Emma Alba and Paul Dufault, with her *Sérénade espagnole* arranged for violin and piano by violinist Fritz Kreisler, of which he recorded several times. This was also later recorded by eminent New Zealand violinist Vincent Aspey, accompanied by Maurice Till, and released by Kiwi Records.

Unconnected to the world of music, but possibly mindful of what Chaminade represented – a successful, attractive and sophisticated French woman - English cosmetics company, Morny, released world-wide in 1910, a fragrance named ‘Chaminade (Song of the Road)’, said to be dedicated by special permission of Mme. Chaminade.²⁵ The label featured a few notes of the right hand melody of her *Air de ballet* and bore her signature (see figure 2).²⁶

²² *Evening World Newspaper* (New York), October 26, 1908.

²³ “How old is your piano: AEOLIAN,” *Blue Book of Pianos*, <http://www.bluebookofpianos.com/pianoage.htm#AEOLIAN> (accessed September 18, 2014).

²⁴ “Pianola Recitals in Paris,” *The Music Trade Review* LI, no.1, July 2, 1910, 35. According to Citron, Duo-Art released an accompaniment roll of the first piano part of *Valse Carnavalesque* by pianist Rudolph Ganz. Citron, *Cécile Chaminade*, 106.

²⁵ *Perfume Intelligence: The Encyclopaedia of Perfume*, Vol. C: Chapter 3, <http://www.perfumeintelligence.co.uk/library/perfume/c/c3/c3p5.htm> (accessed October 20, 2014).

²⁶ The Chaminade fragrance would prove to be one of the top selling labels and became part of the full line of talcum powder, bath salts, soaps and lotions to be perfumed with the Chaminade fragrance, selling for at least two decades, well into the 1930s.



Figure 2: Vintage Advertisement of Chaminade perfume by Morny, 1911.

In 1913 the French Government awarded Chaminade the Legion of Honour, the first time a woman composer had ever received this award.²⁷ She had already been previously presented with the Jubilee Medal from Queen Victoria in 1897, and the Chefekat (a ribbon that was bestowed exclusively upon women) from the Sultan of Constantinople in 1901.²⁸

Chaminade's performing career virtually came to a halt at the onset of The Great War, during which time she spent volunteering at a hospital for the wounded. The last of her opus, *Le Neuf sacrée*, was published by Enoch in 1928. She was beset by illness, eventually having her

²⁷ "Legion of Honour Women: Famous Composer," *Dominion*, October 4, 1913, 11.

²⁸ Citron, *Cécile Chaminade*, 18.

foot amputated, said to be aggravated by her extreme vegetarianism, and died in Monaco in 1944.

Chaminade's Presence in New Zealand.

Although Chaminade never set foot in New Zealand, judging by the many articles, various advertisements and accounts of hundreds of concerts in newspapers throughout the country, it is apparent that she was well known, and it seems her music was as familiar to New Zealanders as it was to the Americans and Europeans.

Chaminade's music came to the attention of the New Zealand public in the early 1890s. Her songs appeared in concert programmes that were published in newspapers from 1894, the earliest being her soprano song *L'Été*, performed in Christchurch in June and August by a Mrs. Burns.²⁹ Also that year, in August, at a concert in the Choral Hall in Auckland, alongside popular ballads of the day and a violin soloist, Chaminade's duet *In Woodland Dell* was sung by a Miss May White and a Mr. Gee, accompanied by Cyril Towsey.³⁰

Historian Caroline Daley observes that despite being the farthest-flung outpost of the British empire, New Zealand had been born 'modern' and was never really socially or culturally isolated, having developed alongside the electric telegraph, railways and steamships.³¹ People could see pictures and read articles about the latest fashions and developments in music, art and culture, by way of the hundreds of newspapers and magazines imported into New Zealand, and from the turn of the 20th Century, the moving images on the cinema screen. Therefore not even distance was a barrier to trends such as the growth of the womens' clubs, or exposure to global advertising. For instance, Morny perfumes started to retail in New Zealand high-end stores, including Ballantynes and Smith & Caughey, from 1915, and included the Chaminade line from 1916. Advertisements for Chaminade Bath Salts still continued to appear in New Zealand newspapers until at least 1939.³²

²⁹ *Press*, June 7 and August 14, 1894.

³⁰ "Tennis Club Concert," *Auckland Star*, August 21, 1894, 8.

³¹ Caroline Daley, "Modernity, Consumption and Leisure" in *The New Oxford History of New Zealand*, ed. Giselle Byrnes (South Melbourne, Australia: Oxford University Press, 2009), 425.

³² Advertisement for Rendells Department Store, *New Zealand Herald*, December 19, 1939.

When promoting the Pianola mechanism (that could be fitted to a piano) as the revolutionary new musical invention, the world-wide advertising campaign of the Aeolian Company quickly reached New Zealand. First seen at the Jubilee Exhibition in Christchurch, in November 1900, a later demonstration of the Pianola mechanism was held at the Dresden Company Showrooms in Dunedin in November 1901. Paderewski's name was already linked to the Pianola by then, with advertisements soon carrying lists of distinguished musicians, including Chaminade, who gave the instrument 'unqualified praise.'³³ In 1908 the *Evening Post* published an article that discussed the new development of the Pianola Piano as "the perfect conjunction of a piano and a pianola all in one" and from 1916 to 1918 a major advertising campaign was launched in New Zealand by way of a series of pictorial newspaper advertisements.

As this occurred during The Great War, it is not surprising that advertising capitalized, first of all, upon wartime references such as the pictorial advertisement featuring marching Soldiers singing "It's a long way to Tipperary" and advocating how it was a good opportunity to be able to play such rousing music within the home. In 1917, over several months, other advertisements appeared nationally in newspapers including the *Dominion*, the *Press*, the *Otago Daily Times* and the *New Zealand Herald*, which were headed up with "Music of the Allied Countries", no doubt continuing to appeal to the public sense of loyalty to those that were on 'our' side. One featured a sketch of Chaminade alongside a ballet scene featuring a rather fetching ballerina (see figure 3). Followed by a sub-title "'PIERETTE,' by Chaminade (France)," it went on to extol the virtues of buying the 'Pianola' Piano, emphasizing the pleasure to be had in exploring *Pierrette* and the other compositions of Mme. Chaminade, and using descriptive phrases such as: "Delicacy and grace pervade the writings of Mme. Chaminade like a subtle perfume," and "Vividly it brings before one's eyes the butterfly movements of the dancer."

³³ Advertisements, Column 1, *Evening Post*, June 29, 1908, 4.



Figure 3: Pictorial advertisement for the Pianola, as it appeared in the *Otago Daily Times*, July 7, 1917.

Unlike previous years, with names such as Mark Hambourg and Puccini endorsing the pianola, Chaminade was the only living celebrity to feature so prominently in the 1917 advertising campaign in New Zealand. Her name was also linked to Chappell Pianos in a campaign marketed by Auckland piano importer Lewis Eady, which was clearly directed at the man of the house, and extolled the happiness experienced when getting ‘her’ a piano:

When she sits down to the Piano and plays the haunting melody of Mendelsohn’s [sic] Spring Song or the tuneful notes of Chaminade’s Humoresque, how happy you feel to think it was your privilege to give ‘her’ the opportunity to learn to play.³⁴

During this period, womens’ clubs continued to grow in America, and also in Britain. The concept of women’s clubs and organisations was not unknown in New Zealand either, with the existence of such organisations as the Women’s Christian Temperance Union (established in

³⁴ Advertisement for Chappell Piano, Lewis Eady. *New Zealand Herald*, October 8, 1921.

1885) and the National Council of Women (of which Kate Sheppard was the inaugural president in 1896). These organisations were primarily formed to advocate social reform affecting the social status of women. Unlike the United States, womens' music clubs did not appear to number greatly in New Zealand. However, in 1925, the inaugural meeting of the Otago Society of Women Musicians was held - an organization run along similar lines to the Society of Women Musicians in Britain (which started in 1911), of which Chaminade herself was president in 1914.³⁵ Some years later, in 1938, several young women in Wellington, including a Miss Cecily Collins, formed a Chaminade Club, possibly modelled on those in the United States, which was 'a society of young women musicians' who performed to friends and 'music lovers'.³⁶ One of these women had actually penned a letter to 'Ma chère Madame Chaminade', in French, informing her of the formation of the club, consisting of young women aged between seventeen and twenty-five years, and included pianists, three violinists, two cellists and three singers. She also wrote of her admiration for the composer, particularly favouring her piano piece *Automne*.³⁷ Unfortunately the club ceased to exist shortly after the onset of World War II.

Familiarity with Chaminade, was not just the domain of the musician or the classical music lover in New Zealand. The general public would have also perhaps had exposure to her music when they attended their favourite silent film. After the first appearance of the Cinematograph (an early moving-picture camera) at the Auckland Exhibition in 1896, followed by country-wide exhibitions of this new machine from 1897, New Zealanders quickly developed a love for 'going to the pictures.' Silent films, along with the essential musical accompaniment, were showing in theatres throughout the country. The tunefulness and character-filled music of Chaminade made it ideal film music performed by either the pianist or the cinema orchestra. This is evident as newspapers of the time, when advertising the latest movie to be shown, would often list the complete programmes of music to be played. Chaminade's music may have first appeared as cinema accompaniment in 1919, in Wellington, when both the King's Grand Orchestra (for the picture *More Trouble*) and the Artcraft Select Orchestra (for *On the Quiet*) incorporated instrumental arrangements of her piano pieces, *Romance* and *La Lisonjera*, in their musical selections. In Wellington, the music seemed to be considered an attraction in itself, as well as the

³⁵ Archives of the Society of Women Musicians of Otago held by the Hocken Library, Dunedin, including minutes, annual reports, various correspondence and programmes, indicate that the inaugural meeting was held on May 6, 1925.

³⁶ Helen Edwards, *Cecily: Captain of her Soul* (Dunedin: H. Edwards, 2011), 9.

³⁷ *Ibid*, 104. The letter was unsigned, possibly written by either Cecily or Valerie Collins.

film, as it was the only city to advertise what music was to be played. Perhaps this was owed to music director L.D. Austin, who took great pains in putting suitable music together for the various films, and had amassed an enormous music library specifically for cinema orchestra, during his time in Wellington.³⁸ Also playing for silent films in Wellington was James Haydock, a talented pianist who was employed by the Artcraft Cinema, between 1925 and 1927, and he accompanied many screenings of films that ran fortnightly. He performed Chaminade's *Air de ballet* on several occasions as the 'Entr'acte' (music that was played prior to the film commencing).³⁹

In other city newspapers music was only occasionally listed. For instance, in July 1920, the Octagon Orchestra of Dunedin, usually billed as playing "appropriate accompaniment," advertised specific works such as the *Nell Gwynne Suite* (Edward German) and Chaminade's *Pierrette*, along with other popular airs, to accompany the comedies *What every Woman Learns* and *The Hayseed* (starring Fatty Arbuckle).⁴⁰ In 1923, Chaminade's complete ballet suite *Callirhoë*, along with Mendelssohn's *Italian Symphony*, was chosen by the Everbody's Select Orchestra in Christchurch, as part of the musical accompaniment for a special showing of the historic horse race, *Zev-Papyrus*. This was a special film event depicting the first world championship of horse racing held in New York between Epsom Derby winner *Papyrus* and Kentucky Derby winner *Zev*, filmed by British Pathé Exchange Inc.⁴¹ Movie listings in Auckland newspapers rarely advertised incidental music being performed.

Live music in the cinema was eventually phased out as silent films became obsolete. It was during this time though, that another technological breakthrough was being quickly adopted by the New Zealand public as an essential part of daily life: radio broadcasting. The first radio broadcast in New Zealand was made by Professor Robert Jack at Otago University at the end of 1921, with a national radio service being developed by 1925, broadcasting a mixture of talk and music, performed live in the studios. The first incidence of music by Chaminade being broadcast was an item performed in the 2YK Wellington studio in August 1925, by the American Marines Band, from the flagship *Seattle*. They performed an arrangement of *Sérénade* in a programme of

³⁸ Louis Daly Austin and Allan Thomas, *LDA: L D Austin's Life in Music* (Wellington, NZ: Steele Roberts, 2012).

³⁹ Advertisements in the *Evening Post* stated that Chaminade's *Air de Ballet* was performed by Haydock as the entr'act for *The Air Mail*, starring Douglas Fairbanks, and *Smouldering Fires*, starring Laura La Plante, both showing at the Artcraft Cinema in 1926.

⁴⁰ Advertisements, Column 7, *Otago Daily Times*, July 3, 1920.

⁴¹ Ted Okuda and James L. Neibaur, *Stan Without Ollie: The Stan Laurel Solo Films, 1917-1927* (North Carolina: McFarland & Company, Inc., 2012), 112.

light music including waltzes, foxtrots, music from Gilbert and Sullivan, and ending with *God Defend New Zealand* and the *Star Spangled Banner*.⁴²

By 1927, the music of Chaminade was being performed on a regular basis by various studio musicians around the country, according to the extensive programmes advertised daily in national newspapers for the regional radio stations. Initially, these musicians were unpaid, enjoying the novelty of being on air, but by 1928 there was a general policy that artists should be paid.⁴³ There were many examples of her piano music being performed as well as her songs, both solo and duets. Studio musicians also performed movements from her *Trio* for violin, cello and piano, and her *Concertino* for flute in 1927.⁴⁴

In New Zealand, Chaminade's name also appeared in realms totally unconnected to that of music. For instance, around 1911, a New Zealand race-horse called "Chaminade" was a successful starter, both in New Zealand and in Australia, with several wins and many minor placings until he was put to stud in 1916. Names of musical celebrities were not uncommon on the horse-racing circuit: "Paderewski" was a starter in 1905, as was "Melba"; "Caruso" appeared in 1911 "Paul Dufault" was a trotter in 1920 followed by "Kreisler" in 1927; and "Puccini", was lining up in 1934. The name "Chaminade" was also seen, by way of the society columns in Auckland newspapers between 1927 and 1929, in the recounting of events such as weddings, social dances and musical evenings. During those years, many of the ladies of society were reported to be wearing outfits made of various colours of *satin chaminade*. This particular fabric must have been imported as New Zealand did not have factories producing silk or rayon at that time.⁴⁵

It is evident that the New Zealand public was very much aware of Chaminade as a composer, particularly in late years of the nineteenth century and into the opening decades of the twentieth. Her name was connected to various quality items, and her music was clearly popular in public concerts and within the home, either performed by the amateur pianist, or being listened to on the new gramophone and the radio.

⁴² "A Broadcast Concert," *Evening Post*, August 17, 1925, 8.

⁴³ Patrick Day, *The Radio Years: A History of Broadcasting in New Zealand* (Auckland: Auckland University Press in association with the Broadcasting History Trust, 1994), 74-75.

⁴⁴ "Broadcasting" *Press*, October 21, 1927. Claude Tucker, flautist, performed Chaminade's *Concertino* for 2YA Wellington at 8.20pm.

⁴⁵ Despite consulting textile specialists both in New Zealand and in London, I was unable to trace the source. Dress historian Jane Malthus surmised it may have been fabric brought in by an importer who would have given it the name *chaminade* to give it more 'cachet'.

The chapters following will discuss and illustrate the reception of her music as part of music-making of the amateur and student pianist, and as part of the repertoire of singers that were feted by New Zealand audiences. The first chapter gives detailed accounts of music teaching, the teachers themselves, the establishment of pupils' concerts and the Performing Arts Competitions' Societies. These were events where her piano music was most visible. The second chapter will discuss how Chaminade's songs were placed in the vocal repertoire, particularly in the ballad-type concerts that were so popular in New Zealand from the turn of the twentieth century. There will be accounts of singers who toured New Zealand, along with their concerts and repertoire, and discussions of how Chaminade's songs were received by New Zealand audiences, both as part of a 'lighter' genre, or in the more 'serious' classical programme. One can also refer to an appendix containing a compiled list of over 400 different concerts that featured various performances of the works by Chaminade, between 1894 and 1934.

Chapter 1: The Pianoforte Works of Chaminade, Piano Teaching, and the Student Recital.

Music-making in New Zealand was an important part of domestic life throughout the nineteenth century, with the new immigrants bringing much of their culture from their homeland. This period also saw, world-wide, the rise of the upright piano, with its compactness and more modest pricing making ownership (and transportation) more accessible to the rising middle class, a trend reaching all the way to New Zealand.

Along with the instrument, piano sheet music, for varying levels of difficulty, was becoming more popular than ever, and with the advancements in music printing and distribution, many composers, some more commercially successful than others, wrote music to meet that demand. The works of Beethoven, Chopin, Schumann and Liszt were always considered standard repertoire for the piano, but the latter half of the nineteenth century saw the rise of many new composers such as Chaminade, Joachim Raff, Carl Boehm, Ignacy Paderewski and Edward MacDowell, to name but a few. These composers are rarely heard of today, yet their music was popular at the time. Many of their works were eminently suited to the requirements of the amateur pianist, being small in scale, suitable for the drawing room or parlour, pleasant to listen to, and much of it not overly technically demanding. Chaminade's music stood out, in that she was a respected pianist who composed primarily for her instrument (including the expertly crafted accompaniments for her songs) and had published nearly 200 works for piano alone, of which nearly all were small salon-type pieces.

In New Zealand, many of these solo pieces gradually grew in popularity as items in concerts held in concert and community halls, or in private houses, for the public or invited guests. New Zealand pianist Jennie West (1866-1949) was one of the first to perform some of the solo piano pieces of Chaminade, including *Valse caprice* in February, 1896 and the concert study, *Automne* in July, 1897, and performed the *Air de ballet* in concerts on several occasions. *Automne*, Chaminade's most well-known piece internationally (according to Marcia J. Citron), was also often performed by many other guest pianists at concerts throughout the country.⁴⁶ From 1896 to 1900, at least twenty variety concerts listed solo piano repertoire of Chaminade in

⁴⁶ See appendix: List of Performances in New Zealand of the Works of Chaminade

the programmes, performed by well-known New Zealand pianists including West (in Dunedin, Christchurch and Wellington), and Cyril Towsey, an acclaimed pianist and accompanist from Auckland.

As Chaminade's solo piano repertoire became more well-known, it also began to appear more frequently as repertoire performed by young pianists in concerts arranged by their music teachers. From 1901-05, her piano solos appeared in nearly forty separate concerts, eighteen of which were pupils' concerts, many being held at the end of the teaching year. These were staged by teachers in towns such as Wanganui, Nelson and Invercargill as well as in the main centres. Early newspapers provide evidence that these type of concerts were popular and anticipated events in colonial times, providing opportunities for those early young musicians to learn a variety of repertoire, performance skills, and experience the concert platform.

Chaminade also composed works for piano duo, and she arranged her *Concertstück* (originally scored for piano and orchestra) and the *Andante and Scherzettino* (from the Symphonic Ballet *Callirhoë*) for two pianos, four hands. These duo piano works were also beginning to be performed in New Zealand more regularly, particularly in student recitals. One of the first instances of any piano music by Chaminade performed was at a "musical evening" staged by Auckland teacher, William Henry Webbe, when two of his students performed the duo, *Intermède*, in June 1895.⁴⁷ The first performance of one of her duos by professional musicians, one of whom was also a prominent music teacher, was most likely in April 1901, in Palmerston North. Pianist and teacher Howell Edward Gunter, and a Mr. Orchard, performed both the *Andante and Scherzettino* and *Le Matin* as part of a Farewell Concert for Gunter, before he left to further his music studies in England. These works were later performed by Gunter's students at his annual student recitals, upon his return to New Zealand in 1902.

Of sixty concerts where Chaminade's piano duos were performed, between 1895 and 1934, more than two thirds of those concerts were student recitals.⁴⁸ By 1901 the piano music of Chaminade was clearly becoming embraced as suitable repertoire for pupils to study and perform, and the student recitals were events that not only formed an integral part of concert life within the communities at the time, but illustrated just how important a role music teachers and their pupils had as part of New Zealand's developing musical culture.

⁴⁷ Ibid.

⁴⁸ Ibid.

In recent years there has been a resurgence of interest in our music history, and historians have written of the major role that music-making had in colonial New Zealand, with particular reference to the importance of the piano. The studies by John MacGibbon and Kirstine Moffat have both provided histories of the piano's arrival in New Zealand, accounts of its usage and what it meant to the settlers.⁴⁹ Moffat's *Pianoforte* discusses much about the role of the piano in the community, as well as the reaction of the Maori to the instrument. She refers to several concerts of international artists, mainly concert pianists, and observes how valued it was, to be a good accompanist (required for the many singers, both international and local, that would frequent the concert platform). MacGibbon draws on personal accounts taken from journals and diaries recounting the role of the piano in the home, such as at social evenings and parties.⁵⁰ He also provides details of how the settlers established music service industries, for example, tuning and repair, and the importation of instruments. Clare Gleeson has added to those accounts by providing a history of the music retailer, Begg's, which highlights the business of importing of pianos and the manufacturing of the instruments within colonial New Zealand. Gleeson observes that these readily available upright pianos were seen as a means of linking the colonial home to the European culture that had been left behind.⁵¹ The piano was also perceived as a symbol of respectability and was an essential item within the home, creating a demand that Begg's, and other competing music importers capitalized on. By the late nineteenth century, the piano had become central to family life as a form of entertainment, and being able to play, particularly amongst young women, was an indication of a well-rounded education.

It has been acknowledged in several histories that the contribution many music teachers of the time made to their communities was quite considerable, often organising concerts, forming music groups within their communities, conducting choirs and bands, and teaching many pupils. There is, however, little literature specifically concerning the history of music teaching in colonial New Zealand.

John M. Jennings compiled a jubilee history detailing how the Institute of Registered Music Teachers of New Zealand established itself as a body. His opening chapter provides a background to how the various music societies throughout New Zealand came about, and

⁴⁹ John MacGibbon, *Piano in the Parlour* (Wellington: Ngaio Press, 2007); Kirstine Moffat, *Pianoforte: Stories and Soundscapes from Colonial New Zealand* (Dunedin: Otago University Press, 2011).

⁵⁰ A. E. Smith's teaching records are in the Hocken Library, Dunedin. See MacGibbon, *Piano in the Parlour*, 77.

⁵¹ Clare Gleeson, *Meet me at Begg's: The Story of Charles Begg & Co, Music and Appliance Manufacturers and Retailers, 1861 – 1970* (Wellington: Ngaio Press, 2012), 41.

observes the pivotal importance of local music teachers, who provided stimulus and direction to the musical activities of their communities.⁵²

MacGibbon observes how music teaching developed, his sources drawn mostly from early newspaper advertisements. He discusses the various qualifications some teachers held, and describes some of the personalities who took up the profession. There is a brief mention of the music that may have been taught by the local teachers, or the composers that were favoured at the time, and there are some interesting recollections of former pupils about their lessons and practice habits. For instance, one recalled about having lessons from as early as 6.30am and practising by candlelight. Any repertoire mentioned was found in general music collections of the period, as well as abbreviated details of repertoire that happened to be listed in exercise books of one particular teacher, A. E. Smith of Dunedin.⁵³

Moffat's chapter about music teaching in New Zealand has much to say about the Auckland piano teacher W. H. Webbe, the running of his music school, and his own published tutor book *Pianist's ABC Primer and Guide*. She produces evidence of some of the piano repertoire being taught, by way of reproducing a page from the 1929 Associated Board examination syllabus. However, as will be later discussed in the chapter, the examination pieces were just a small part of substantial array of music taught in New Zealand. Moffat also briefly acknowledges the public interest in student recitals in the early 1900s, noting how the concerts were regularly reviewed in the local papers.

These studies all illustrate how important music-making was, not just by the elite performers, but as part of the way of life of the amateur musician. Yet little has been written about public performances of the young amateur. Historical accounts of New Zealand music tend to focus upon performers who have achieved success internationally. This study will serve to extend our understanding of music pedagogy in early New Zealand by examining the institution of the pupils' concert or student recital. The student recitals, and how they came to be, will be discussed along with the teaching practises of some of the more prominent and highly respected teachers of the time. Other opportunities that were available to students, such as that of the local competitions and the British examinations' system will also be observed. An exploration of music performed at these events, of which the piano pieces of Chaminade appeared regularly

⁵² John M. Jennings, *The Music Teaching Profession in New Zealand: A Jubilee History of the Music Teachers' Registration Board of New Zealand* (Wellington: The Music Teachers' Registration Board of New Zealand, 1978).

⁵³ MacGibbon, *Piano in the Parlour*, 77.

(see the appendix), is also merited, as much can be learned about attitudes towards music, expectations of the students, and the impact music had in day-to-day living. It is also an opportunity to highlight repertoire that was commonly taught at the time, and to observe how, in particular, the music of Chaminade became established within standard teaching repertoire.

The Beginnings of the Student Recital.

It is from early newspapers that one finds that piano lessons were being conducted in New Zealand as far back as the 1840s. For instance, in 1848, the *New Zealander* (a bi-weekly Auckland newspaper) carried advertisements placed by a Mrs. Wakefield who was “prepared to devote extra time outside her curriculum to teach Pianoforte and French to those that wanted those subjects,” and in 1849 there were advertisements announcing that: “A lady of acknowledged proficiency on the pianoforte, who ... has had the largest number of pupils in Van Diemen’s Land [Tasmania], would be happy to give instruction to a few young ladies.”⁵⁴ In Nelson, in 1852, a Mrs. Caldwell had advertised “Classes for the Education of Young Ladies” which, as well as courses of study in the “usual branches of a liberal education”, included classes in Pianoforte and French, and in 1858, Miss Redmayne of Dunedin advertised that she “... will be glad to give Lessons in the Pianoforte and Singing.”⁵⁵

Margaret Campbell provides extensive lists of the teachers of music in Dunedin from 1856 to 1925, listing only nine teachers setting up by 1865, and then seeing an influx of new teachers in 1884 – thirty in all.⁵⁶ John Ritchie observed, too, that the earlier decades had attracted few professional musicians to New Zealand. It was from the 1870s onwards, that music teachers were increasing in number, particularly in the cities: “Christchurch, for example, had only two or three teachers in early 1870; by 1886 their ranks had increased to nineteen, and by 1896 thirty-eight teachers advertised their services. The era of the full-time music specialist had begun.”⁵⁷

⁵⁴ Advertisements, Column 4, *New Zealander*, January 8, 1848, 1; Advertisements, Column 4, *New Zealander*, August 16, 1849, 1.

⁵⁵ Advertisements, Column 3, *Nelson Examiner and New Zealand Chronicle*, 4 December, 1852, 1; Advertisements Column 3, *Otago Witness*, January 23, 1858, 4.

⁵⁶ Margaret Campbell, *Music in Dunedin: An Historical Account of Dunedin’s Musicians and Musical Societies from the Founding of the Province in 1848* (Dunedin: Charles Begg & Co. Ltd, 1945), 97-100.

⁵⁷ John Ritchie, “Music,” in *The Pattern of New Zealand Culture*, ed. A. L. McCleod, 220.

Today, a considerable percentage of members of the New Zealand Institute of the Registered Music Teachers are women, and in colonial times women also dominated the profession.⁵⁸ Moffat acknowledged that many local teachers tended to be women.⁵⁹ But there were a number of men, particularly in the larger cities, that formed their own teaching studios, some employing other teachers (usually women) to assist, and fielded many successful and accomplished young musicians, some of whom went to pursue careers in music themselves. In Dunedin, in 1884, fourteen out of the thirty new teachers were male, and in 1888, Campbell listed twenty-two new teachers, of which fifteen were male.⁶⁰ But by 1891 New Zealand Census statistics would indicate that only 20% of music teachers (and ‘professors’) were male, dropping to 17% both in 1901 and 1906.⁶¹

To get one’s name known, and to procure students, music teachers were obliged to advertise in the local papers. For instance, at the start of the teaching year, vacancies for students would be advertised, ranging from daily or weekly placements of one or two lines simply stating one’s name, address and commencement date at the beginning of the term, to more elaborately worded advertisements that would list achievements, overseas testimonials and a variety of classes for several musical subjects (see figure 4. p.22). Lessons were conducted in private homes, in a school as part of extra-curricular activities, or in hired premises, such as rooms in a music shop or even on church premises.

⁵⁸ The Institute of the Registered Music Teachers of New Zealand, <http://www.irmt.org.nz/membership.php>, (accessed August 11, 2013). The IRMTNZ website counts approximately 1100 registered members of which, going through the 2013/14 yearbook, about 116 members were men, not including overseas membership.

⁵⁹ Moffat, *Pianoforte*, 164.

⁶⁰ Campbell, *Music in Dunedin*, 97.

⁶¹ “Census: 1871-1916,” Statistics New Zealand, http://www.stats.gov.nz/browse_for_stats/snapshots-of-nz/digitised-collections/census-collection.aspx (accessed March 3, 2015).

MISS ALICE WOOLDRIDGE RESUMES TEACHING on FEBRUARY 2nd at her Rooms (the Dresden Piano Depot, Princes street), and has a few Vacancies for Singing, Voice Production, and the Pianoforte. 12ja

MR EDWARD TOWSEY, Teacher of Pianoforte and Singing, has REMOVED to No. 1 Chapman's terrace, Stuart street, and will be prepared to receive Pupils on and after MONDAY, January 14. 14ja

MRS BLANDFORD, L.R.A.M.
(Certificate for Sterndale Bennett Prize), late Senior Music Teacher, Church High School, Newcastle-on-Tyne, and the Scots' College, Sydney; now Teacher at St. Hilda's College, Dunedin,
RECEIVES PRIVATE PUPILS or SCHOOLS.
Last Testimonial:
Scots' College, Sydney, January, 1898.
I have much pleasure in bearing testimony to the excellent work done here by Mrs Blandford, L.R.A.M. Painstaking, enthusiastic, and thoroughly competent, I very much regret the loss of her services, and shall find it very difficult to fill her place.
ARTHUR ASHWORTH ASPINALL,
Principal.
Address:
CORBRIDGE, CLIFFS ROAD, St. Clair;
or the Dresden. 7ja

Figure 4: Advertisements for music teachers, February, 1889 and January, 1899, *Otago Daily Times*.

Ultimately, a teacher's reputation rested upon the success of his or her pupils, be it gaining good examination marks, winning prizes in competitions, or simply displaying good musicianship and technique when performing, hence the need for opportunities to perform. Many of these opportunities came in the form of the concerts staged by the teachers, especially for their pupils. Such a concert offered performing experience, and it was also an ideal opportunity for the teacher to showcase the students' skills, as a result of good teaching. It was a vehicle where the teacher could take credit for a student's talent, display a wide knowledge of repertoire, and publicly acknowledge any success of one's pupils, in competitions or in examination results, or to exhibit personal achievement and yearly improvement.

This type of concert remains an institution today with many teachers holding small private concerts within their own studios, but in colonial times it appears to have been a more publicly acknowledged event. In the later decades of the nineteenth century many of these concerts were advertised several days before the event, by way of written news articles or gossip in the social columns, as well as being listed in the classified pages. The programme items were listed, and a detailed critical review may have been published in the days following.

It seems there were probably no such concerts staged in New Zealand until the 1860s. Before then, the locally organised concerts were often billed as featuring the 'gifted amateurs' of the district. For instance, in 1845, to raise money for the Mechanics' Institute, a group of gentlemen, 'amateurs and performers' volunteered to form a concert, and from then on for

several years, many amateur concerts, both choral and ‘miscellaneous’ were staged under the guise of the Mechanic’s Institute.⁶² In 1858, Miss Redmayne, one of the first teachers to advertise in Dunedin, organised the first of several fund-raising concerts featuring herself at the piano, assisted by several amateurs. She also endeavoured to introduce a singing competition as part of her series of concerts, offering a prize of five guineas.⁶³

One of the first concerts staged by a music teacher, specifically stating that his pupils were included, was a ‘Miscellaneous Concert’ at the Mechanics’ Institute in November 1860. It was a concert organised by Mr. J. H. Beale, who had advertised himself as a Professor of Music in Auckland in 1858. He was also Bandmaster of the Rifle Volunteers and founder of the Auckland Musical Union. The concert featured a variety of songs by several ladies and gentlemen, assisted by an orchestra formed of members of the Auckland Rifle Volunteer Band, together with “some young Ladies and Gentlemen, pupils of Mr. Beale.”⁶⁴ The programme included instrumental items by Rossini, Handel, Mendelssohn and others, also an arrangement of a New Zealand song, *The Whalers of the Deep*, by Te Heu Heu.

Music teachers within schools probably had the best opportunities to implement the tradition of an annual pupils’ concert. Prize-givings and annual break-ups were the ideal vehicles to show-case student achievements in all subjects, including music. Mrs. Lewis, an Auckland school teacher who ran a seminary for young ladies from 1862, held bi-annual parties for her students and parents in the form of a dance and supper, and by 1866 these seemed to incorporate musical performances, according to a write-up in the social columns about an event held at the end of that year: “the elder pupils and their friends ... spent the evening in dancing, singing and playing on the harp and pianoforte... we cannot refrain from noticing the great proficiency which several of the young ladies have attained in this pleasing and elegant department of education.”⁶⁵ These evenings obviously were not formal concerts, but nevertheless, Mrs. Lewis had created a regular event celebrating the educational achievements of her students. Perhaps one of the earliest more formal student recitals reviewed in a New Zealand newspaper, again at a school,

⁶² “Government Gazette,” *New Zealander*, September 20, 1845, 2.

⁶³ Advertisements, Column 1, *Otago Witness*, April 24, 1858, 3.

⁶⁴ Advertisements, Column 4, *Daily Southern Cross*, November 23, 1860, 2.

⁶⁵ *Daily Southern Cross*, December 15, 1866, 4.

was when St. Joseph's Convent in Onehunga held a 'Juvenile Soiree' in July 1868, with pupils performing piano solos, duets for piano and harmonium and songs with harp accompaniment.⁶⁶

By the 1880s, student concert programmes of many different teachers were being published and reviewed nationally. These programmes amply provide an indication as to what music was deemed suitable to teach, along with relevant composers of the time, many who have disappeared completely from today's musical landscape. It is also possible to glean, from the repertoire performed and the published critical opinions, an idea of the level of standard of playing of the students at the time. With such a variety of composers represented, eventually including many works of Chaminade, these programmes also offer a valuable picture of the classical piano music that was being played in New Zealand, as well as highlighting the efforts of the colonial teachers who wanted to maintain a high standard of performance, and introduce quality music, not just to their pupils, but to their communities as well. With Chaminade's music so unfamiliar today, it is also fitting to realise just how prominent her compositions were to become, particularly within the realm of those who were regarded as 'modern,' as well as observing where her music fitted into the part of a student's developing repertoire, be it participating in an ensemble, or performing as a soloist.

In March 1885, Auckland piano teacher W. H. Webbe was recorded as presenting an annual social to his pupils and their friends, which consisted of a concert in the first half, followed by a dance in the second part of the evening. Having emigrated from London in 1883, Webbe had begun advertising the commencement of his new music classes in 1884. Also a music importer, he had opened the London and Berlin Piano Company in 1886, with showrooms, a warehouse and workshops in Shortland Street.⁶⁷ From there he went on to establish the Auckland School of Music. Conducting lessons in his music show rooms, he began to hold fortnightly musical evenings for his pupils and other invited guests, both in the Shortland Street rooms and in other venues. By September 1887 he had given his 37th musical evening, and reached his 105th in December 1902. His concerts, as would those of many other teachers around New Zealand, featured a great variety of music by many composers contemporary to the time, including the likes of Chaminade, Paderewski and Edward MacDowell as well as the more

⁶⁶ "Onehunga Catholic Hall," *Daily Southern Cross*, July 18, 1868, 3.

⁶⁷ "Music Dealers and Importers, etc.: The London and Berlin Company," *The Cyclopaedia of New Zealand [Auckland Provincial District]* <http://nzetc.victoria.ac.nz/tm/scholarly/tei-Cyc02Cycl-t1-body1-d1-d25-d6.html> (accessed January 31, 2015).

established ‘masters’ such as Beethoven, Mendelssohn and Liszt. Several of these concerts must have been quite spectacular, as most of the concerts, particularly those held in the St Andrews Hall in 1887, featured various combinations of any number of students playing one or more pianos. For instance, according to the *Auckland Star* review in September 1887, Webbe’s 37th musical evening’s programme opened with *Caliph of Bagdad* for solo and double quartette (5 pianos, 18 hands).⁶⁸ Other items included *There is a Flower that Bloometh* for solo and quadruple trio (5 pianos, 26 hands); *Preciosa* for piano trio (1 piano, 6 hands); *Marche aux flambeux* (7 pianos, 28 hands) and *Chanson russe* for 10 players on 10 pianos!

By 1887, Webbe had established his own ‘Piano and Organ School’, this now being situated at Berlin House, Grafton Road, which was also his residence. Described in an article in the *Observer* in 1898, the chief music room in Berlin House (see figure 5) was:

... a spacious apartment measuring over forty feet in its full length, provided with a horizontal grand piano by Franke, of Leipsig [sic] and a concert upright grand piano by Spencer and Company, as well as a fine American organ. The walls of the music room and library are covered with numerous portraits (nearly 100) of great musicians, and the tables and racks are well furnished with musical journals.⁶⁹

There was also a teaching room for his assistant, a Miss Spooner, and his library, which he claimed to be the “largest of its kind in these colonies”⁷⁰. The article described the library as including upwards of four hundred literary works, between three and four hundred pianoforte quartets, about two hundred duos, hundreds of duets, and “songs, operas, masses, etc. for the purpose of practising accompaniments.”⁷¹ He was generous in allowing both students and teachers access to his library. Webbe himself claimed to have in his library “nearly every piano quartet published, several hundred duets and trios for one piano, duos for two pianos, and duets for piano and organ, numbering more than 1000 selections from the works of leading composers.”⁷²

⁶⁸ Possibly a piano arrangement of the Overture from *Le calife de Bagdad* by Francois Adrien Boieldieu.

⁶⁹ “An Auckland Music School,” *Observer*, September 3, 1898, 18.

⁷⁰ Advertisements, Column 2, *Observer*, October 10, 1891, 10.

⁷¹ Ibid

⁷² Ibid.

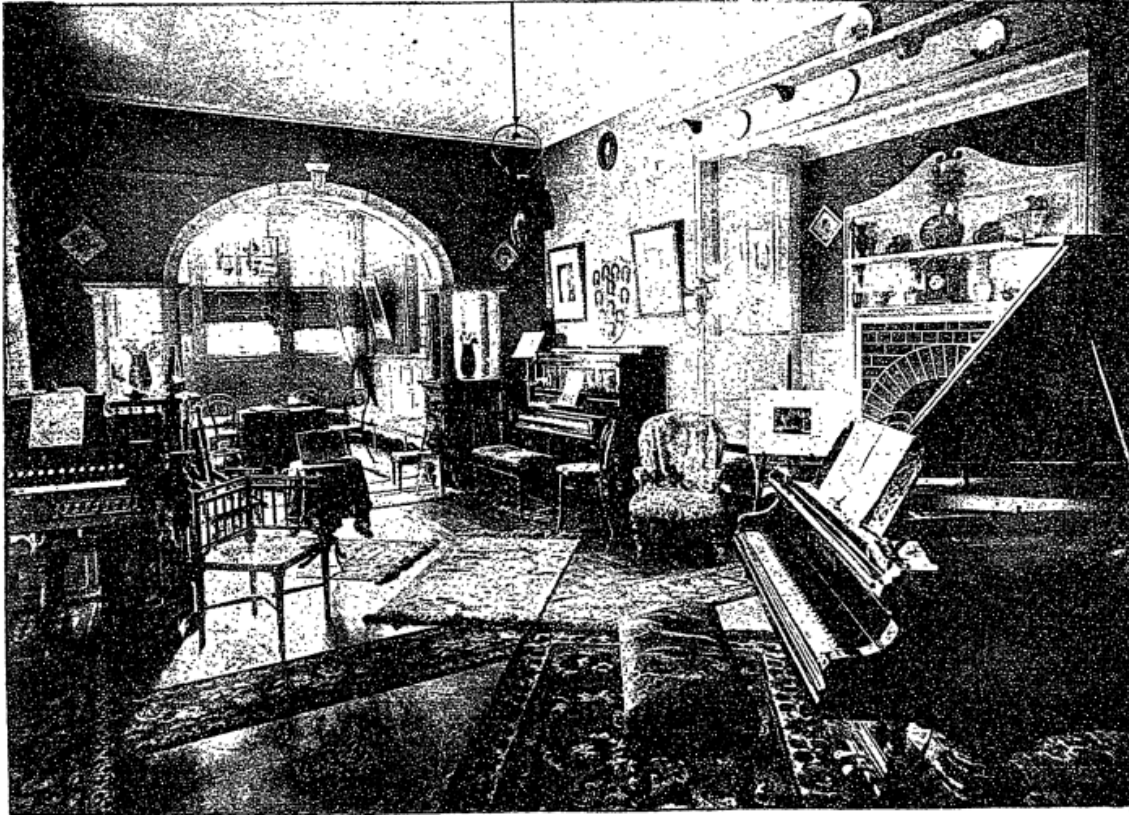


Figure 5: W. H. Webbe's music room. Photograph from the *Observer*, September 10, 1898.

As he stated in one of his many letters to the editor of the *New Zealand Herald*, Webbe was also a subscriber to many musical journals which were readily available in New Zealand.⁷³ Journals would be an important source of information about teaching practices overseas and reviews of new music being released. According to a published account of Webbe and his classes in 1898, about eighty students attended the school at that time, forty receiving private tuition and forty attending theory and piano ensemble classes.⁷⁴ Webbe held these piano ensemble classes separate from his solo piano teaching and when advertising these classes, he stated that they were formed for the purpose of encouraging the study of part-playing, the art of accompanying, reading music at sight and playing with correct musical expression.

⁷³ W. H. Webbe, "Letter to the Editor," *New Zealand Herald* May 8, 1894: "... I also subscribe to more than a dozen current American and English musical periodicals."

⁷⁴ "An Auckland Music School," *The Observer*, September 3, 1898, 18.

Many Hands, Many Pianos.

When we think of a piano ensemble today, it is assumed that it will be a combination of piano plus other instruments like a string trio or quartet, or piano with a combination and wind and strings. Piano ensembles at the turn of the twentieth century often meant several pianists at one or more pianos. Although there were other combinations, ensembles were usually piano quartets (works for two pianos, eight hands) and duos (two pianos, four hands), and were much in vogue at the end of the nineteenth century, appearing in the concerts of many teachers throughout New Zealand. Before recordings became available, they were the most practical way of studying and reproducing symphonic works and concertos, aside from an actual orchestral concert, and meant that music lovers could hear symphonic works of the great composers in the parlour, or a music room that housed two pianos. Much of the quartet and duo piano repertoire consisted of transcriptions or arrangements of the orchestral and piano concerto repertoire, but there were a few composers that wrote specifically for piano ensembles, including Chaminade, Ludvig Schytte and Moritz Moszkowski.

Music studied and rehearsed at Webbe's ensemble classes was evidently just as important as solo performance preparation, as the ensemble items were always featured in his musical evenings, and popular with the audience. Although the majority of piano ensemble repertoire was scored as piano quartets and duos it is evident that his pupils enjoyed many different combinations. At his 37th concert in 1887 the *Chanson russe*, for ten pianos, was the largest number of pianos to appear, along with a Russian Dance for nine pianos, one organ, thirty hands, and several later concerts featured up to eight pianos (and harmonium).⁷⁵ Also often performed were works for piano duo (two pianos, four hands), an ensemble formation, along with the piano quartet formation, that was probably more practicable and taught by several teachers throughout New Zealand. It is likely that a venue housing any more than two pianos was not commonplace - unless one was a music instrument importer like Webbe.

As an importer of music, Webbe had the means to access an immense body of repertoire and would introduce to his pupils the latest compositions by composers, both new and established. His knowledge of repertoire and music pedagogy gained him much respect as a teacher and musician. For instance, the New Zealand Census, in 1906, listed 460 male

⁷⁵ Advertisements, Column 4, *Auckland Star*, February 4, 1892, 8.

professional musicians living in Auckland, yet only a very few would figure as highly in the media, as well as amongst their peers, as Webbe did. Because he had held a far greater number of student concerts compared to any of the other teachers, who may have staged one or two per year, there is a greater opportunity to ascertain the scope of repertoire available for two pianos at that time. By December 1907 he had staged 129 of his musical evenings, with piano duos represented by many different composers, including Chaminade, Ludvig Schytte, Henri Kowalski, Emmanuel Chabrier, Moritz Moszkowski and Adolf von Henselt, all whom of whom had composed original music for that combination. Other composers included Alexandre Gorla and Frances von Suppe, both composers of opera and stage works which had been transcribed or arranged for piano duo. Various concerto movements from works such as the Mendelssohn or Beethoven piano concertos, with the second piano orchestral reduction, were also performed. Two of Webbe's most promising and successful students, his daughter Madeleine, and Miss Spooner's younger sister Gertrude, performed the demanding Tchaikovsky piano concerto on two pianos in Wellington in 1909, as well as at one of his musical evenings.

Chaminade's pieces for piano duo number among her more substantial works, compared to her smaller salon-type solo pieces, and Webbe was to feature her duos in at least ten of his musical evenings, with her *Intermède* Op. 36 No. 1, published in 1886, first appearing at his 73rd musical evening on June 18, 1895. This particular concert opened with a Mendelssohn string quartet, followed by a piano quartet arrangement (two pianos, eight hands) of the *Egmont Overture* by Beethoven. As well as *Intermède* (described in the newspaper as 'a new item'), and another piano duo of Bohemian and Russian airs (composer not stated), other items included piano solos by Chopin, songs, violin solos, and a chamber music work by Mascagni arranged for violin, organ and one piano, six hands.⁷⁶

Intermède would have been an excellent piece for intermediate students, particularly those learning the skills of ensemble playing, and Webbe's pupils performed it in at least three other of his students' musical evenings. It is a lilting piece in a waltz time and is not technically or rhythmically demanding, with no notes moving faster than quavers, giving each performer the opportunity to concentrate on playing in time, and together, without struggling with the notes.

⁷⁶ Advertisements, Column 8, *New Zealand Herald*, June 15, 1895, 8.

Example 1: Opening bars of *Intermède* Chaminade (Enoch, Frères et Constallat) – accompaniment.

Allegretto. (♩ = 168)
pochettino arpeggiato.

1^{er} PIANO.

The first piano part opens with an uncomplicated accompaniment (see example 1, above) with the second piano entering with its rather simple melody line (see example 2, below).

Example 2: Opening bars of *Intermède* Chaminade (Enoch, Frères et Constallat) – melody.

Allegretto. (♩ = 168)

2^e PIANO.

Evidence suggests that piano duets (four hands on one piano) featured rarely in Webbe's recital programmes. Two-piano works had a better balance between parts, with the melody and accompaniment being equally shared between the two players. In a duet, the primo player often enjoys playing the melody, and the secondo player tolerates playing the accompaniment. Other New Zealand teachers who often included *Intermède* in their ensemble repertoire for student concerts were a Miss McGuinness of Timaru and H. E. Gunter of Palmerston North.

Le Matin Op. 79, published in 1895, was performed at Webbe's 85th Musical Evening, in December, 1898, and later at two other of his concerts.⁷⁷ It is another very appealing work, quite joyful in character. Again it would be a suitable work for intermediate students as it is rhythmically not too challenging, having a steady quaver pulse throughout. A florid technique is needed to bring off the sparkling scale passages and disciplined sense of pulse is needed between the two players to bring off simultaneously placed grand chords.

Le Matin was also a popular piece amongst many other teachers throughout New Zealand. In November 1907, Auckland teacher Miss Alice Law staged a concert where about 30 pupils performed, including five from the Blind Institute. The reviewer of the concert singled out the ensemble playing as being very good (two piano quartets were also performed), with the most successful item being the duo for two pianos, *Le Matin*. Solos included Grieg's *Holberg Suite*, and according to the reviewer: "Master Albert Williams, a blind student, gave an excellent rendering of 'Sonata in F Minor' (Beethoven)".⁷⁸ Mrs. Ernest Queree, another well-known teacher in Auckland had *Le Matin* performed at her pupils' recital in December 1907. This particular concert also included Chaminade's duo *Le Soir* and two of her solo piano pieces, *Vert galant* and *Moment musicale*, as well as duos by Chabrier, and two piano quartets by Weber and Herold⁷⁹. Mrs. Ethel McKay, of Wellington, a teacher who obviously had pieces she preferred to teach often, included *Le Matin* in four of her student concerts.⁸⁰ It seemed to be the only ensemble work by Chaminade she ever offered. Pupils of both Gunter and McGuinness performed it on occasion, as did students at St. Mary's Convent in Wellington, for prize-giving ceremonies in September 1901 and in December 1910.⁸¹

Chaminade's most spectacular duo was *Valse carnavalesque* Op. 73, published in 1894. Its first performance in Auckland, reviewed in a newspaper, may have been in March 1903 as an item performed by visiting pianists Llewela Davies and Natalia Dawson, who were both part of the Company travelling and performing with Madame Nellie Melba.⁸² Pupils of Webbe also performed it that year at a concert for the Auckland Society of Musicians in April.⁸³ *Valse*

⁷⁷ "Entertainments and Meetings," *NZ Herald*, October 6, 1899, 6.

⁷⁸ "Meetings and Entertainments," *Auckland Star*, November 28, 1907, 3.

⁷⁹ "Students' Concert," *Star*, December 10, 1907, 2.

⁸⁰ As well as *Le Matin*, there were several performances of a Rondo by Gurlitt, and an arrangement for two pianos of the Nutcracker Suite was often performed.

⁸¹ *Evening Post*, September 14, 1901 and December 10, 1910.

⁸² "Madame Melba," *NZ Herald*, March 6, 1903, 6.

⁸³ "Meetings, Entertainments, etc.," *Auckland Star*, April 28, 1903, 3.

carnavalesque would have been a work suitable for the more advanced students as it required considerable technique, with its many fast moving passages, cross- rhythms and sudden key changes, not to mention superior listening skills and a strict sense of rhythmic timing. It would have been a great challenge for the two pianists to sound as one. The two students of the Webbe School of Music, who presented it at the Auckland Society of Musicians were Madeleine Webbe and Gertrude Spooner. These two young women would later graduate from performing at Webbe's musical evenings as students, to appearing nationally as soloists, and as a duo partnership, in Town Hall concerts in Auckland and in Wellington. Leading up to their first Wellington appearance the *Evening Post* wrote that "an exceptionally interesting number will be the *Valse carnavalesque* (Chaminade) on two pianos." After their recitals in 1909 they were described as being entitled "...to be considered the very best of lady exponents of the pianoforte in the Dominion."⁸⁴

Valse carnavalesque was also performed at two other of Webbe's Musical Evenings. In 1910, the second of a series of three concerts opened with two piano quartet arrangements of Beethoven's *Pastorale Symphony* and Liszt's *Rakoczy March*. Piano solos included Chopin's *Prelude in A Flat* (played by Miss A. Sharp!) *Hungarish* (Macdowell) and *South Sea Rhapsody* (Graham P. Moore); duos by Dvorak, Gurlitt and Mendelssohn, and concluded with *Valse carnavalesque* described as a 'brilliant performance ... by Misses Sharp and Roche.'⁸⁵

Within the duo repertoire, it was Chaminade that offered the most variety of original works, with *Intermède* and *Valse carnavalesque* appearing on at least four occasions, and *Le Matin* featuring at least twice. *Valse carnavalesque* was also the signature work in the repertoire of the Webbe-Spooner duo when they first toured to Wellington. Schytte's duo, *Carnaval*, was also part of the Webbe-Spooner repertoire and was performed on several occasions, but despite having published several works, Schytte appears to be known for little else. The *Romance* by Henselt was the only duo of his to be performed, along with some small piano solos. Moszkowski's works were also selected on several occasions, including his *Five Spanish Dances for piano duet* (performed on two pianos) and *Valse brilliant* (originally for piano solo but arranged by Cornelius Gurlitt for piano duo).

⁸⁴ "Entertainments," *Dominion*, May 22, 1909, 7.

⁸⁵ "Entertainments," *NZ Herald*, November 3, 1910, 7.

Webbe may have been the first teacher to introduce the duo music of Chaminade to New Zealand piano students, with the first performance of *Intermède* in 1895, but other teachers kept just as up to date, some introducing her other duos to their students even before Webbe. At an annual concert in December 1896, put on by the pupils of the Nelson School of Music, a duet, *Carnival* by Chaminade, was performed. This was most likely to be the *Valse carnavalesque*.⁸⁶

Further south, Miss Elizabeth McGuinness, of Timaru, had built up a successful teaching practise, conducting lessons at her house, as well as teaching at Timaru's Sacred Heart Convent, a school she had attended as a child after her family emigrated to New Zealand from Ireland. She had started advertising for students in 1895, while still studying with a Mr. Sidney Wolf, passing her senior theory examination in 1896, and her senior piano examination, with honours, in 1897. Both were Trinity College qualifications. According examination results published in the local papers, she herself sent pupils for exams every year, with many passing, and in 1902, she staged a pupils' concert. The concert opened with a piano duo, *Marche hongroise* by Kowalski, followed by piano solos by Chopin and Weber. Next on the programme was another duo – *Valse brilliant* by Lach, then came four piano duos by Chaminade – *Le Matin*, *Pas des cymbales*, *Intermède*, finishing with *Valse carnavalesque* (Webbe's pupils did not perform it until 1903). McGuinness also taught piano quartet repertoire, perhaps while she was fulfilling her teaching duties at the Convent. Holding an annual music 'festival' held in December 1903, her student recital opened with a piano quartet, *Le Regata veneziana* by Liszt, with the newspaper review describing the combination as giving "all the advantages of the orchestra as well as the unity of the solo." Piano solos included works by Mendelssohn and Beethoven, which were then followed by a performance of Chaminade's piano duo, *La Sévillane*. This was also described by the critic as "one of the gems of the evening," favourably commenting about the sympathy between the players. After guest performances from a local singer and a violinist, the first half of the concert concluded with another Chaminade duo, *Le Soir*. The second half of the concert consisted mainly of piano solos by McGuinness's pupils, including works by Schwarenka, Czerny and Chopin, with the final item by her pupils being Chaminade's *Valse carnavalesque*. McGuinness concluded the programme with Liszt's *Rhapsodie* No. 2.⁸⁷ Like Webbe, she obviously kept up to date with 'modern' repertoire of the day, and taught a fair range of music,

⁸⁶ "School of Music," *Nelson Evening Mail*, December 15, 1896, 1.

⁸⁷ "A Musical Evening," *Timaru Herald*, December 11, 1903, 3.

both solo and ensemble, with a variety of composers to choose from, but it is clear that she favoured the piano duos of Chaminade, including several of her works in a recital programme on many occasions. Her students also performed works by Chaminade at Sacred Heart Convent prize-giving ceremonies, with *Intermède* played in 1902 and *Valse carnavalesque* played in 1906.

As well as being a successful teacher, McGuinness was also considered a fine accompanist who performed with many leading New Zealand musicians, and was generously giving of her time for many local musical events. In 1906 she married Nicholas Mangos, son of a Greek immigrant who had jumped ship as a teenager. Although she participated in many concerts as an accompanist after her marriage, there were no more pupils' concerts reported until December 1919. She performed duos occasionally, with some of her students. With a Miss Twomey, works of Chaminade were performed on at least two occasions, and in December 1919 and May 1920, she performed *Valse carnavalesque* with another former pupil, Roy Harris. In 1913 a special concert was tendered for her, to thank her for her services to music in Timaru. In a published speech it was stated that she appeared voluntarily at over three hundred concerts and entertainments, and that many of her pupils had become teachers and organists scattered over New Zealand and further afield, with a one student, George Donn, being a principal of a conservatorium in Johannesburg. She was then presented with a solid silver kettle.⁸⁸

In colonial New Zealand it was necessity for music teachers to be versatile in what they had to offer their students and piano teachers would often be required to offer other disciplines such as tuition in organ or singing, as well as theoretical instruction, as evidenced by advertisements placed. Both Webbe and McGuinness offered lessons on organ, and Webbe also authored an internationally published volume devoted to teaching, described by Moffat as an example that demonstrated how New Zealand musicians had much of value to contribute to the international music scene.⁸⁹ Some music teachers also composed and published their own music. According to Clare Gleeson, music publishing, particular that of Begg's, was a thriving business in New Zealand. She emphasizes that there were a number of music teachers amongst the composers getting work published.⁹⁰ Webbe was known for several piano pieces and songs

⁸⁸ "Mrs Mangos's Concert," *Timaru Herald*, September 3, 1913, 7.

⁸⁹ Moffat, *Pianoforte*, 178.

⁹⁰ Gleeson, *Meet Me at Begg's*, 187.

published and performed, and Mrs. Mangos (née McGuinness) had composed an *Ave Maria* especially for the opening of the Catholic Cathedral in Timaru in 1911.⁹¹

Another teacher, who also included ensemble playing as part of his teaching programme, and produced his own compositions for that genre, was Howell Edward Gunter of Palmerston North. Palmerston North had a population of just over 6,500 in 1901, and was steadily growing, yet it is likely that Gunter did not have ready access to the resources that a teacher in Auckland may have had, or the numbers of students.⁹² Nevertheless, as evidenced by his student recitals, he was up-to-date with a broad range of repertoire and nurtured many pupils to an advanced level. He held his student recitals annually, with several recorded in the local newspapers. His first student recital took place in December 1900 and opened with a piece he had composed specifically for his students. It was titled *Playtime* and was described as a Pianoforte Octet – four pianos, sixteen hands, playing eight parts. Other compositions in the concert were described as double quartets – Beethoven’s *Egmont Overture* and Wagner’s *Marche religieuse*. It appeared that Gunter had access to a venue with four pianos, and took advantage of it by composing his own work for eight pianists, also putting together two sets of four students to perform a double piano quartet (four pianos, sixteen hands). Chaminade never composed a work for four pianos, so Gunter arranged her *Intermède* as a double duo, as it was listed on the programme as a piano quartet (four pianos, eight hands). Her duo *Le Matin* (on just the two pianos) was also on the programme, along with piano solos by Beethoven and Moszkowski, and items from a singer and a flautist. The review of the concert was glowing, stating that it “was a great success from a musical point of view, and reflects the greatest credit alike upon teachers and pupils.” The reviewer also remarked on the unique feature of the double quartets “in which eight of the pupils took part, and played in such perfect time and tune that the four pianos sounded as one instrument.”⁹³

Gunter had a large number of students, both boys and girls, and to ensure that children would all get some sort of performing opportunity, he would form them into various ensembles. Former pupil, Donald Perrin, recalled that as a young boy, Mr. Gunter put him in a piano quartet for his one and only concert: “My only piano performance was at a childrens’ concert at the

⁹¹ “Timaru Catholic Church,” *Otago Daily Times*, October 2, 1911, 6.

⁹² Population 6,534 (excludes Maori), Palmerston North City Council website, <http://www.pncc.govt.nz/news-events-and-culture/about/history/1900s/> (accessed August 12, 2014).

⁹³ “Pupils’ Concert,” *Manawatu Standard*, December 18, 1900, 2.

Opera House where I played with three other boys on two pianos.”⁹⁴ It is evident that the duo compositions of Chaminade had a prominent place in Gunter’s teaching repertoire, perhaps because they could cater to a range of abilities. Of the seven student recitals recorded, six of the concert programmes listed included one or more ensembles performing Chaminade, and the seventh featured an advanced student playing her solo study, *Automne*.

His second student recital, held in 1908, featured two duos. Opening the concert was Chaminade’s *Andante and Scherzettino*, a considerably difficult number, probably performed by the more advanced students, and then *Le Matin*, described as a “bright little duet performed on two pianos”, which was apparently called upon to be played again. His concert in 1910 included *Pas des cymbales*, which he staged as a piano quartet and was described by the reviewer as “the gem of the evening... it proved a revelation in this class of music to most of the audience.” In 1911, after opening with a double quartet arrangement of *Lohengrin* (Wagner) a duet arrangement of Chaminade’s *Air de ballet*, most likely arranged by Charles Steiger, was performed.⁹⁵ Other solos by Chopin and Woldemar Bargiel were rendered, and a guest singer performed Chaminade’s *Silver Ring*. The concert in 1912 featured two of her duos, again performed as double duos, *Intermède* and *Valse carnavalesque*. The latter would have been a formidable challenge in synchronisation between not two, but four players and must have been performed with great aplomb, because, according to the review the next day, it had demanded a repeat performance.⁹⁶ By 1913, the reviewer for the *Manawatu Standard* attested that Gunter’s annual concerts were regarded as one of the most important events in Palmerston North’s musical year. The 1913 recital opened with a piano quartet arrangement of Beethoven’s *Fidelio*, performed by memory, then students also offered works such as Chopin’s *Ballade* No. 3, his ‘*Butterfly*’ *Etude*, *Consolation* No.3 by Liszt and *An den Frühling* by Grieg, all very advanced repertoire and apparently performed most successfully – a testament to an obviously dedicated musician and teacher. The concert closed with Chaminade’s duo *La Sévillane*.⁹⁷

⁹⁴ Donald Perrin and Carol Markwell, “How Things Were Growing up in Palmerston North 1912 - 1929,” *The Manawatu Journal of History*, no. 1, 2005, 41, <http://digitallibrary.pncc.govt.nz/aaweb/awarchive?type=file&item=2987> (accessed January 31, 2015).

⁹⁵ Charles Steiger was an arranger in the late 19th Century and had arranged several of Chaminade’s solo piano pieces for piano duet.

⁹⁶ “Mr. Gunter’s Concert,” *Manawatu Standard* December 13, 1912, 4.

⁹⁷ “A Successful Concert,” *Manawatu Standard* December 10, 1913, 4.

Pianoforte tuition was primarily the domain of the private teacher, with only a few public schools offering music as a special subject outside the compulsory curriculum. However, the highly regarded Convent High Schools often offered music as one of the main subjects of their curriculum. These schools were run by the nuns and offered subjects that were deemed suitable for young women. For instance the Convent High School in Palmerston North, after moving to its new location in 1909, claimed to offer a modern education with a curriculum including English, French, Latin, book-keeping, type-writing, class and part singing, drawing and painting, calisthenics, theory of music, cooking and domestic economy, plain and fancy sewing. Pupils were also prepared for matriculation, junior and senior Civil Service, Associated Board and Trinity College examinations. The end-of-year concerts were a vehicle to illustrate the achievements and the quality of teaching offered to the pupils during the year. Singing and playing the piano were the main practical music activities, eminently suitable for the education of young women, and in the *Manawatu Standard* the review of the annual concert of the Convent High School in 1909 was very favourable:

The programme submitted served to show to the fullest extent the abilities of the performers, and incidentally exhibited the remarkable success of the High School as a training institution. In the pianoforte numbers the most difficult classical music was attacked and rendered brilliantly, while the vocal items revealed some promising new talent carefully and correctly trained and also showed that the more experienced singers were still advancing in power.⁹⁸

Songs presented included solos, duets and trios by composers such as Gounod, Mendelssohn and Tosti, as well as a chorus singing *Angelus* by Chaminade. The pianists performed such solo repertoire as *Rhapsodie hongroise* (Liszt), *Polonaise* and *Scherzo* (Chopin) and then ended with a duo by Chaminade. According to the *Manawatu Standard* the reviewer wrote: “Two younger players, Misses Vera Graham and Violet Kendall, were loudly applauded for their part in the programmes. They had an exacting task in Chaminade’s “Pas des cymbals”, but came out of the ordeal brilliantly.”⁹⁹ The reviewer went on to say how the pupils were a striking example of the high-class musical education provided at the Convent.

⁹⁸ “Entertainments,” *Manawatu Standard*, November 26, 1909, 6. It was the schools’ only concert to be reviewed in the newspaper.

⁹⁹ Ibid.

St. Mary's Convent in Wellington also would demonstrate, by way of its annual concert, the musical prowess of its pupils, featuring mainly voice students. In the prize-giving concert in September 1901, amidst many vocal solos and choruses, only three items were presented on piano, all for two pianos, four hands. These were a movement from a Mendelssohn Piano Concerto and two piano duos by Chaminade – *Le Matin* and *Pas des cymbales*. *Pas des cymbales* Op. 36 no. 2, published in 1886, was performed again in 1905. Interestingly, the piano quartet combination did not seem to feature often in convent schools' concerts. Aside from a prize presentation in Nelson in December 1894 put on by St Mary's, where *The Caliph of Bagdad* (for five pianos and harmonium) was performed,¹⁰⁰ piano ensemble items usually consisted of duets or duos, and in many instances the duo presented was often a work of Cecile Chaminade. Newspaper reviews (which would not have published every concert of every high school) yielded at least thirteen concert programmes, at five New Zealand Convent Schools, that listed a duo composition by Chaminade. For some reason it was *Pas des cymbales* that was the most often played (six times). Perhaps because it was an eminently suitable piece for a demonstration concert, as it is a more dramatic piece than Chaminade usually was known for, having striking Spanish-style melodies, a rhythmic bass-line, and many changes of mood and keys. *Pas de cymbales* is a character-filled composition that uses the whole range of the keyboard much of the time, beautifully crafted with lots of interplay between the parts, and melodies and accompanying harmonies cleverly passed between the players. Chaminade had a real gift when writing for two pianos, showing an exquisite sense of colour and balance, without too heavy a texture. Although more technically challenging than *Intermède* (both pieces form Opus 36), *Pas des cymbales* was a good choice for students, as the strong quaver pulse throughout would have enabled the players to successfully keep time with each other, allowing them to relax and enjoy the music more.

The Solo Piano Repertoire of Chaminade and her Contemporaries.

Of the many recitals for pupils that were published in New Zealand newspapers, approximately 115 concert programmes listed performances of Chaminade's pieces, the majority being for

¹⁰⁰ "Prize Day at St. Mary's Schools," *Colonist*, December 20, 1894, 2.

piano. It is evident that Chaminade contributed several works of significance to the duo piano repertoire, and these compositions were clearly popular with teachers who included ensemble performance as a valuable component within their teaching, but of those recital programmes compiled, statistically her solo pieces appeared more than her duos. Her most popular solo piece was *Automne*, No. 2 of *Six Etudes de concert* Op. 35, published in 1886. Many New Zealand teachers included it in their student recital programmes, performed by either more advanced pupils, or even themselves. One example was a Mr. Albert Dobson of Whangarei. Dobson, who was an organist and also the conductor of the local orchestra, held annual student recitals for his students, albeit on a smaller scale to the Auckland teachers, with up to fifteen pupils performing at a time. He himself performed Chaminade's *Automne*, concluding his student concert in 1921. In 1923, in a concert with performances of mainly advanced repertoire, including Liszt's *Rhapsodie hongroise* and Beethoven's *Pathetique*, his pupil Miss D. Dawson performed *Automne*. As well as the standard composers mentioned, works by Felix Borowski, and Robert Coningsby Clarke were played – two composers that were contemporary of the time, but little heard of today.¹⁰¹ As most New Zealand music teachers did at the time, Dobson drew his repertoire from many of the established composers, as well as a number of composers that were contemporary, for example, Chaminade and Borowski.

Dobson was clearly an experienced musician and was evidently considered by some as one of New Zealand's leading organists.¹⁰² While fulfilling many roles in the Whangarei community as a music teacher, organist and conductor of the local choir, band and orchestra, he obviously wanted to maintain a certain standard of playing and teaching as he was listed as passing his Licentiate examination for pianoforte in 1925.¹⁰³ Perhaps he wanted this qualification in anticipation of a draft bill that had been put forward in the New Zealand parliament in 1924, to establish and make known "a proper standard for teachers of music".¹⁰⁴

In 1903, Webbe, who had been elected as the inaugural President of the Auckland Society of Musicians, read a paper before the Society entitled "The Duties of Teachers," demanding that a music teacher should be as fully qualified to teach, as a doctor or lawyer to

¹⁰¹ Robert Coningsby-Clarke (1879-1934), English composer.

¹⁰² According to an article in the *Northern Advocate*, December 18, 1911: "Mr A. Dobson not only ranks as one of the leading organists in New Zealand, but when a boy in England his professional services were in demand."

¹⁰³ "Personal," *Northern Advocate*, September 17, 1925, 4.

¹⁰⁴ Jennings, *The Music Teaching Profession*, 9.

practise.¹⁰⁵ This speech had probably contributed to at least three attempts, made between 1907 and 1910, to introduce a “Musicians Bill” into parliament, calling for a national register for music teachers. Unfortunately, all had been allowed to lapse.

At a meeting in 1910 Webbe further appealed to the members to uphold the standards of the Society of Musicians for continued artistic success:

One of the Society’s objects was to enable duly qualified musicians to meet and discuss matters of common interest, and incidentally to promote the furtherance of musical culture. There was a tendency to do works over and over again. It was desirable that modern composers should be more closely studied, and the discussion of the works of, say, McDowell, Foote, and Mrs. Beach, Graham P. Moore, and other modern composers, would afford musicians opportunity of exchanging old ideas for new ones.¹⁰⁶

It is safe to assume that Chaminade was one of the ‘modern’ composers he alluded to, albeit his use of the word ‘modern’ probably referred to composers that were contemporary, rather than experimental. Chaminade was a contemporary of all the composers Webbe mentioned: Arthur Foote (1853-1937), an American composer, whose music was described as lyrical, conservative, not arrestingly original, but expressive and formally clear;¹⁰⁷ Edward MacDowell, (1860-1908); Amy Beach (1867-1944); and Graham P. Moore (1859-1937). To further emphasize his commitment to ‘modern’ composers, music, performed by his students afterwards, included solo piano pieces by Chopin, MacDowell, Moore, and Chaminade’s duo, *Valse carnavalesque*, performed by Gertrude Spooner and Madeleine Webbe.

Webbe was clearly dedicated to furthering studies of the ‘modern school’ of piano composition. The music of MacDowell was performed at many of his musical evenings, along with that of Moore. Other contemporary compositions performed included those of Coleridge-Taylor, Sinding, Rheinberger and Sterndale Bennet. The solo music of Chaminade was also played, but not quite as prominently placed in his programmes as were her piano duos. Her *Sérénade* Op. 29 (published in 1884) was performed several times and one of her most popular piano solos, *La Lisonjera*, was performed at least once. But Webbe did not neglect the standard repertoire: the solo works of Chopin, Beethoven, Mozart, Schubert and Liszt were also included often.

¹⁰⁵ “Meetings, Entertainments, etc.,” *Auckland Star*, April 28, 1903, 3.

¹⁰⁶ “Auckland Society of Musicians,” *Auckland Star*, April 3, 1906, 3.

¹⁰⁷ James Reel, “Arthur Foote Biography,” *AllMusic*, <http://www.allmusic.com/artist/arthur-foote-mn0001719172/biography> (accessed August 3, 2014).

Auckland teacher Walter Impett, teaching at the same time as Webbe, and on the council of the Society of Musicians, was another well respected teacher who often had favourable reviews for his student concerts.¹⁰⁸ Unlike Webbe, Impett did not seem to place such importance upon ensemble playing, instead, taught a wide range of solo repertoire of contemporary music, perhaps presenting himself as a teacher of the ‘modern school.’ Composers such as Chopin and Liszt appeared only occasionally, whereas Chaminade and her contemporaries, such as Carl Boehm (German, 1844-1920), Philipp Scharwenka (Russian, 1847-1917) and Paul Wachs (French, 1851-1915) featured more often. Many of the other composers that appeared in these concerts, most who have since disappeared from the repertoire, were either English or had connections to Australia and New Zealand. These included: Borowski (1872-1956), a Polish-British violinist; Harry Fargeon (1878-1948), American-born but educated in Britain; E. M. Lott (1836-1902), an English organist and teacher of Henry Wood; Maughan Barnett (1867-1938), a British-born organist and a composer resident in Wellington; Emanuel De Beaupuis (ca. 1860-1913), an Italian pianist resident in Sydney. What set Chaminade apart from these other composers of the time, was that she had a large body of appealing, yet challenging music, suited to various levels of piano mastery. For example, her *Albums des enfants*, Op. 123 and Op. 126, suited more junior pianists, and the *Six études de concert*, Op. 35, were clearly for advanced pianists. Impett selected from at least six of her works for his students to perform. Other composers, although perhaps prolific, were really only known for one or two pieces. For example, though famous as a concert pianist, Paderewski, as a composer, was only known for his *Minuet in G*. It was a very popular standard piano solo yet, according to a frontispiece for one of his compositions, there were at least thirty-three other published solos.¹⁰⁹ Perhaps too, Chaminade’s music had more variety and appeal within varying levels of difficulty. For instance, *Pierrette*, performed by at Impett’s concert in 1908, was a short, colourful, light-hearted piece, suited to an imaginative intermediate pianist. *Automne*, performed in 1917 at a ‘Grand Vocal and Pianoforte Recital by students of Walter Impett’ in the Town Hall, was for a more advanced student. One of the *Six études*, it required considerable technique, control, and a sense of drama, and fitted well into the programme alongside other piano items, including *Danse macabre* (Saint-Saëns; arr. Franz Liszt) and *Grande tarantelle* (Gottschalk). Another piece he chose on several

¹⁰⁸ “Meetings and Entertainments,” *Auckland Star*, November 23, 1909, 6. Walter Impett was recorded as being elected as a council member of the Society of Musicians.

¹⁰⁹ Ignacy Jan Paderewski, *Caprice*, Paris: P.Schott & Cie, Paris, 1895. A list of his works was on the cover page.

occasions, which was also popular amongst other teachers, was Chaminade's *Air de ballet*. A capricious piece with fast tempi and running scale passages, it was eminently suitable for advanced students.

The Nelson School of Music – Established German traditions in a British Colonial Outpost.

Webbe, McGuinness, Gunter, Impett and Dobson were all immigrants from Great Britain, and they often favoured, in their choice of repertoire from contemporary composers, works of those well-known in Britain or had some form of connection to 'Home'. However, in Nelson, a musical institution that was unique in New Zealand was being set up, following more the traditions of Europe, rather than those of Britain.

German violist, Michael Balling, who had emigrated to Nelson in 1893, proposed setting up a small music school based on German principles of teaching, and garnered positive reaction from prominent members of the Nelson community. After much public discussion and support, the Nelson School of Music was founded in June 1894, with the idea of providing tuition in vocal, piano and orchestral music, and raising the standard of music education in Nelson. It opened with an initial intake of about sixty pupils and quickly established itself as an integral part of the artistic community. Annual concerts were given to show the public the advancements made by the pupils during the year. The school was the first educational institution to align itself with the conservatoriums of Europe, with each of the appointed principals from Germany bringing with them the intentions of fostering European traditions and practices in music education. Shirley Tunnicliffe, in her historical account about the school, recounts various performances and examples of programmes staged by the School, and offers descriptions of the backgrounds and successes of some of the teachers and the students, as well as a formative history of the growth and development of the school itself.¹¹⁰

In many of the programmes of concerts by both teachers and pupils, the greater percentage of music studied and performed was that of the more well established German

¹¹⁰ Shirley Tunnicliffe, *Response to a Vision: The Nelson School of Music*, (Nelson, N.Z: The Nelson School of Music, 1994).

composers. For instance, Michael Balling, a great fan of Richard Wagner, would give lectures about Wagner and attempted to form a Wagner Society upon the anniversary of the composer's death, which culminated in just the one meeting.¹¹¹ It is evident, however, that the German professors adapted somewhat to the musical traditions that were already established by those from Britain, particularly with vocal repertoire being taught at the School, and the music of Chaminade was still occasionally part of the teaching curriculum. For instance, in 1896, the concert showcased several young singers, along with instrumentalists, chosen from pupils who were studying the violin and the piano. Vocalists sang songs by Chaminade, Carl Boehm and Eaton Fanning, with the reviewer remarking how they impressed, with their clear enunciation and obvious good training: "Miss Hunt, who is one of the most advanced pupils of the school, was entrusted with Chaminade's difficult [song] "The Bird's Noel," and she did it full justice." The piano items included a *Rondo* by Weber, *Andante and Rondo* by Mendelssohn, and finished with a duet, *Carnival* (probably the *Valse carnavalesque*), by Chaminade. Speeches followed, complimenting the School's progress and the increasing numbers of students, at this time numbering 114. Herr Balling had since left to return to London to resume a performing career, with a Herr Handke appointed in his place. Apparently Herr Handke had reported that the Music School was equal to that at Leipzig, or to the higher musical schools in England.¹¹²

Although no programme was listed in the *Nelson Evening Mail*, the 1897 review of the annual concert, again featuring many German composers, spoke of the solos being selections "from works of such masters as Beethoven, Schubert, Bach, Chopin, Liszt, Chaminade, J. A. [F.A?] Packer, Max Stange, and B. Goddard." The latter three composers and their works, probably vocal items, are almost unheard of today, but were obviously considered then (by the reviewer) as worthy composers. They were all, like Chaminade, composers of music that was fashionable at the time – tuneful, uncomplicated and appealing to the listener. Packer was probably Frederick Packer, an Australian composer of a number of popular songs of that time; German composer Max Stange had also composed several popular songs, and Benjamin Goddard was reasonably well known French composer and one of the teachers of composition with whom Chaminade had studied privately.

¹¹¹ Tunnicliffe, *Response to a Vision*, 46.

¹¹² "School of Music: Concert," *Nelson Evening Mail*, December 15, 1896, 2.

In 1899, upon the recommendation of the composer Alfred Hill, Anton Bernhardt Julius Lemmer was appointed the new principal of the Nelson School of Music. Born in Hamburg, Germany, Herr Lemmer arrived in time to arrange the school's examinations that year. He was a man of exacting standards and often upset people when trying to attain them, but his skills in teaching and administration led to a period of great development and improvement in the quality of musical life in Nelson.¹¹³ His skills as a violinist and chamber musician translated well into the musical education of the pupils. For instance, the annual concert held in 1902 featured a string quartet by Lachner, songs - both solo and with violin obligato, violin solos by Bach-Gounod and Elgar, and pianoforte solos by Raff, Kargenoff and Brahms, the concert closing with the showy piano solo, *L'Ondine*, by Chaminade. With the high standard of teaching and efficient organization, the standard of playing had improved over just a couple of years. The 1908 annual concert featured more advanced repertoire than in previous years including works such as Rubenstein's Piano Concerto Op 70, *Fantasia in F sharp* (Mendelssohn), *Italian Concerto* (Bach), and *Légende* for violin solo (Wieniawski). It was a programme fairly weighted by the more established German composers, nevertheless the concert closed with Chaminade's effervescent duo *Valse carnavalesque*, appreciated by the audience, according to the next day's review, and being one of her more substantial and technically challenging pieces, certainly not out of place amongst the more standard Germanic works.

Up to 1914, Chaminade's works appeared somewhat infrequently, with *L'Ondine* and the *Valse carnavalesque* the only piano pieces to feature, along with some of her songs. But from 1915, perhaps because of the Great War and suspicions that some harboured toward anything of German origin, Chaminade's piano music was performed more often, alongside composers such as Robert Coningsby Clarke, MacDowell and Harriet Ware (American composer).¹¹⁴

In 1913, principal Lemmer travelled to London on study leave, but returned to Nelson and to his position at the school at the outbreak of The Great War. Unfortunately, because of his German origins, he faced various ugly campaigns against him, mounted by several suspicious and intolerant citizens of Nelson, even though one of his sons had been killed in France, fighting

¹¹³ Shirley Tunnicliff, "Lemmer, Anton Bernhardt Julius," from the *Dictionary of New Zealand Biography*, Te Ara: The Encyclopedia of New Zealand, updated October 30, 2012, <http://www.TeAra.govt.nz/en/biographies/318/lemmer-anton-bernhardt-julius> (accessed January 31, 2015).

¹¹⁴ "School of Music Term Concert," *Colonist*, May 21, 1919, 4. The concert featured piano music by Chaminade, Hurlstone, Mendelssohn, Krogmann, MacDowell and Barnett. Songs were by Conningsby Clark, Stange, Mallinson, Ware and Lohr.

in the New Zealand Forces. Fortunately he was a naturalized British citizen, and had many other people defending him, so kept his position and stayed on until he retired at the end of 1944. The Nelson School of Music still exists today.

The Southern-most Performances of Chaminade.

In Otago, reports documenting student recitals are less in number. This possibly could be because students gained performance practise more by preparing for music examinations. The Trinity College local secretary, Mr. A. J. Barth, and the Representative for the Royal Academy, Mrs. Blandford, were both prominent teachers in Dunedin, and according to published lists of successful examination candidates in the local papers over many years, both sent students for examinations. The Barth School of Music had held at least one student recital in July, 1920. Included on the programme were double duos by Schubert and Moszkowski, and Chaminade's duo *Pas des cymbales*. Solos included a Liszt *Rhapsodie* No. 6, a *Nocturne* by John Field and *Interlude* by Chaminade.

Miss Alice Bary, who was educated in Blenheim, gaining her Licentiate from the Associated Board with Mr. M. A. Cheek, moved to Alexandra to teach piano in about 1909, then shifted to Dunedin soon afterwards. Her students, both in Blenheim, then Otago, often sat and passed Associated Board examinations regularly, according to results published. She also held annual pupils' recitals in Dunedin from 1911, with reviews in 1919 and 1920 itemizing some of the programmes. Associated Board examinations were also conducted at a similar time to these concerts, but it is not clear whether the students performed their exam pieces or not. However it is evident that Miss Bary taught piano ensemble items as there were listed, in 1919, several piano duos including Chaminade's *Le Soir* and *Le Matin*, followed by *Pas des cymbales*, then two other duos, composers unknown. The following year, in 1920, *Pas des cymbales* was performed, along with *La Sévillane* and a composition by Saint-Saëns. Also an organist and assistant at Knox Church in central Dunedin, Bary then moved to Wellington in 1921 to take up an appointment as organist at Knox Presbyterian Church in Masterton, where she continued to teach.

As an example of how piano teaching was present even within the smallest settlements in New Zealand, further south, in the farming town of Clinton (population of about 450) piano teacher Mrs. Martin prepared her students for examinations. They would travel either by train, or horse and cart, to sit their examinations in Balclutha. She also held pupils' recitals annually and in December 1912, amidst music including *Home Sweet Home*, *March aux flambeaux* and *Fantasia on Scotch Airs*, Chaminade's duo *Intermède* was performed.¹¹⁵

Mr. Zimmer of Invercargill, a teacher of piano, voice, violin and cello, also held several pupils' recitals, with Chaminade's *Automne* being performed at his eleventh pupils' concert in October, 1904, in a varied programme with several instrumental items and other piano solos such as *Moonlight Sonata* (Beethoven) and *Nocturne* (Chopin). It seems he taught varied repertoire for a range of instruments, but not favouring any composer in particular. Perhaps he too drew more from examination repertoire. For example, one of Chaminade's songs, *The Birds' Noel*, was in the Associated Board Examination Syllabus in 1900, and a vocal student performed it the following year in Mr. Zimmer's Eighth Pupils' Concert.¹¹⁶

The British Examinations.

It is evident, from observing music presented in the various student recitals throughout New Zealand, that the music of Cécile Chaminade was frequently taught, and formed part of the standard repertoire of the time. But was there any specific factor that was responsible for the transmission of her music to New Zealand and to the teaching practices here?

An important factor in teaching, in colonial New Zealand, especially in the larger centres of Dunedin (at the time) and Auckland, was the adherence to the standards of the British examination systems. Many teachers, particularly those already discussed, would use the grade standards as levels to strive for each year, as well as mark the pupil's progress. Pass rates were also useful as a way of advertising how good a teacher one was. A question to ask was whether the introduction of the examination systems, of the Trinity College of Music and the Associated Board of the Royal Schools of Music, then known as the Associated Board of the Royal Academy of Music and the Royal College of Music in London, had any role in bringing the

¹¹⁵ "Concert at Clinton," *Clutha Leader*, December 20, 1912, 1.

¹¹⁶ "Public Concert," *Southland Times*, December 7, 1901, 2.

music of Chaminade to the attention of the music teacher, perhaps as part of the examination syllabus.

An article appeared in the *New Zealand Herald* in March 1897, announcing the commencement of the first examinations through the Associated Board, which were to be held in New Zealand towards the end of that year.¹¹⁷ The examiner announced was a Mr. C. Lee Williams, an organist and composer, and he was to examine in Canada, Brisbane, Sydney, Melbourne, Adelaide, New Zealand and Gibraltar.¹¹⁸ The first set of examinations in Australasia did not work off the syllabus set for the English (Home) examination. Instead a syllabus was framed, based on the standard of examinations held in the Cape Colony. Webbe, the director of the Auckland School of Music, was furious to discover this and wrote a terse letter to the paper saying he did not see the point in sitting an examination that expected an inferior standard to that of England:

It is stated that the list of studies and pieces is precisely the same as that used in England. Now, as a matter of fact, this is not the case. The syllabus for the colonial examinations is entirely different to the Home one, and the music is not the same, there being specially selected music for the colonial 1897 examination in the higher and lower divisions of a lower standard than the higher and lower school examinations, or the junior and senior course in the local examinations held in the old country... I do not see that there would be any advantage in sending pupils to examinations below the standard.¹¹⁹

The Associated Board's examiner, Mr. Lee Williams, and secretary, Mr. Samuel Aitken, acknowledged, after attending the examinations across Australia and New Zealand, that the attainments of musical education in Australasia were far in advance of the standard in Cape Colony, and therefore the syllabus, for the following year, would be precisely the same as those held in the United Kingdom.¹²⁰

As a result, no instrumental examinations were held that year (1897), only vocal. Both the examiner and secretary of the Associated Board had been invited to present awards at the school prize-giving at St. Mary's Convent in Wellington and during the examiner's speech he stated that "We did not have any instrumental candidates here, through some mistake".¹²¹ He

¹¹⁷ "Local and General News," *New Zealand Herald*, March 18, 1897, 4.

¹¹⁸ "Our London Letter," *Star*, August 3, 1897, 2.

¹¹⁹ "Correspondence," *New Zealand Herald*, November 24, 1897, 6.

¹²⁰ "Music in Australasia," *Auckland Star*, November 25, 1897, 2.

¹²¹ "St Mary's Convent High School. Wellington," *New Zealand Tablet*, December 17, 1897, 25.

then went on to say how impressed he was with the vocal talent in New Zealand, particularly in Wellington and at the Convent. Mr Aitken carried on speaking by announcing that one of the pupils of St. Mary's Convent, Miss Lottie McDonald, was the sole recipient to gain honours across Australia and New Zealand, and also gained a gold medal.¹²² And so began the association between New Zealand and the Royal Schools of Music, London. The syllabus for instrumental examinations that was used in England was reset in New Zealand and Australia for the year following (1898). Notes from David C. H. Wright confirmed this: "The 1897 exam requirements were acknowledged to have been less demanding than the Home syllabus and this caused considerable dissatisfaction, as the result of which the board decided to operate to only a single standard across the world."¹²³ The 1898 round of examinations saw the successful passing of seventy-one candidates in total for New Zealand, mostly for pianoforte.¹²⁴

In 1899, the Associated Board authorized examinations to be held in Dunedin and candidates were examined by Australian pianist and composer Graham P. Moore. Then, in March 1900, a special presentation concert took place for the purpose of handing out certificates for the successful candidates. These were presented by the Chancellor of the Otago University (Mr. Justice Williams). Three pieces were performed by students of Mrs. Blandford: *Les Sylvains* (Chaminade), *Allegro from Suite II* (Handel) and a study by Hermann Berens.¹²⁵ One might assume that students would perform the music that they would have prepared for their examination, as this is certainly the custom nowadays. However, according to Wright, there was often controversy in Britain about what was played at their Distribution of Certificate events (which happened in England until about 1914). There were disasters when pupils resurrected their old examination pieces, which they probably had not played for a while, and the resulting performances raised doubts about the credibility of the exam result for which they were receiving their certificates. So sometimes they would perform a free choice of what they were currently learning.¹²⁶ Perhaps Mrs. Blandford was aware of those very pitfalls. *Les Sylvains* was definitely not an examination piece (some exam repertoire is listed later, pp.49-50), but was an appropriate

¹²² Ibid.

¹²³ David C. H. Wright, notes of Associated Board, Australian and New Zealand Reports, 1898-1904, sent via email to author, October 14, 2014.

¹²⁴ Ibid.

¹²⁵ "Royal Academy and Royal College of Music: Presentation Ceremony," *Otago Daily Times*, March 10, 1900, 2.

¹²⁶ David C. H. Wright, email to author, September 6, 2014.

choice to show off the best qualities of a student as it is an advanced piano solo requiring an impeccable sense of rhythm, skilful pedalling, and controlled, impressive fingerwork.

In 1901 the Vice Chancellor of Otago University again presided at that year's Presentation Ceremony, along with a Professor Sale, who expressed his disappointment that two institutions of Dunedin, St Dominick's Priory and St Hilda's Collegiate, objected to sending their pupils to the university for examining on apparent religious grounds. This led to the examinations being held at two centres, contravening the Associated Board's policy of exams to be for everyone, secular or not, at the same venue. The complaint resulted in the Board Representative resigning his post.

The concert demonstration for that year was deemed by the reviewer as a treat, and those that took part "acquitted themselves in a manner that afforded practical proof of the educational value of the musical examinations held by the board."¹²⁷ Works performed seemed to be free choice again and included *Élégie* (Chaminade), *Valse viennoise* (Graham P. Moore), *Romance in F* (Beethoven), *Scherzo in B flat minor* (Chopin,) *Study of Velocity* (Moszkowski), and *Concerto for two pianos* (most likely the two piano arrangement of the *Concertstück*) by Chaminade.

Another presentation ceremony took place in Otago in April, 1905. In this case, a presentation of a silver medal was made to Miss Myra Montague, who gained the highest marks in pianoforte in the colony, followed by performances from selected students. Pieces presented included *Ballade in A Flat* (Chopin), *Valse chromatique* (Leschetizky), *Italian Concerto, first movement* (Bach), and *Automne* (Chaminade) – piano solos that were all technically and musically demanding. There were also vocal items and a violin solo by Wieniawski, the reviewer stating how some of the contributions were particularly meritorious. Before the performance part of the programme Mr. James Allen, a board representative, said in a speech how the work which the board was doing:

"...was a great element in assisting Imperial unity... that it added a link to the chain binding together the Old Country and her colonies... the object the Associated Board had in view was the standardizing of musical education throughout the Empire, and in so doing to elevate it to the highest standard possible."

¹²⁷ "Royal Academy and Royal College of Music," *Otago Witness*, April 3, 1901, 42.

To be able to reach these high standards the board's initial focus was on testing the teacher. One of the justifications given for setting up the board, according to Wright, was that success in its exams would serve as an effective measure on how good a teacher was.¹²⁸

The Associated Board eventually included Chaminade works in the syllabus on occasion, but not to a great extent. According to Robert Sargant, the current syllabus manager of the Associated Board of the Royal Schools of Music, pieces were set for organ, voice and piano as follows:

Singing: *L'amour captive* (tenor – Senior 1897); *The Birds' Noel* (1900); *Amour d'automne* (light soprano – L.A.B 1909);

Organ: *Prelude in D Minor* Op. 78 (Senior 1900);

Piano: *Arlequine*, Op. 53 (Intermediate 1916); *Toccata* Op. 39 (Final 1927).¹²⁹

In his history of the Associated Board, Wright made an interesting observation about the significance of the music exams themselves, how they acted as an encapsulation of musical attitudes:

If we follow the Board's syllabuses over a period of time, we can observe the formation of a repertoire of teaching pieces that travelled the world. Some of the pieces in this repertoire are indeed exemplary in the canonic sense, holding firmly on to their place by reappearing time and again on the lists; others, however, often composed in idioms that tell us much about contemporary tastes and musical values, are transient.¹³⁰

For example, in 1929, the Intermediate Grade set list included Bach Preludes, a Beethoven Bagatelle and pieces by Mozart and Grieg along with pieces by a Harold E. Scott (known only for a set of *Keltic* tunes published in 1924), Harold Samuel (an English pianist) and English composer Frank Bridge.¹³¹ In 1979, the syllabus for grade six also included pieces by Bach, Grieg, Beethoven and Mozart, along with pieces by David Branson [who?] (English, 1909–1997) and Georges Friboulet (French, 1910-1992).¹³² The grade seven list for 2013-14 offered pieces by Beethoven, Mozart, Handel, Liszt and Schubert, with contemporary music by Alberto Ginastera (South American, 1916-1983), Arnold Schoenberg (1874-1951), George Gershwin

¹²⁸ David C. H. Wright, *The Associated Board of the Royal Schools of Music: A Social and Cultural History* (Woodbridge: Boydell & Brewer, 2013), 8.

¹²⁹ Ibid

¹³⁰ Wright, *The Associated Board*, 2.

¹³¹ Moffat, *Pianoforte*, 184. Illustration of the 1929 syllabus list.

¹³² Complete lists of piano examination pieces were listed in the front of Associated Board examination booklets, 1979.

(American, 1898-1937) and Christopher Norton (New Zealand, b. 1953).¹³³ The latter two composers are known for their jazz and rock music idioms, genres that would have been unthinkable as choices of pieces from when this writer was sitting her piano exams in the 1970s and '80s!

Perhaps the music of Chaminade must belong to Wright's latter category for, as Sargant had pointed out, after 1927, she seemed to be completely ignored until very recently, when her *Flute Concertino in D*, Op. 107 was set in the diploma syllabus of 2000 at DipABRSM level.¹³⁴ Perhaps her music could be considered transient as the majority of her piano pieces still retained a formal structure, were romantic in nature, conventional, tuneful and perhaps not so challenging to the listener. For example, at the Okaiawa 'Sport's Club Concert' a Miss Gertrude Barlow performed two piano solos: *Air de ballet* (Chaminade) and *Poppies* (Alex Rowley). The reviewer for the *Hawera and Normanby Star* described her performance: "Her playing was a revelation to the majority of those present. Her numbers were well chosen, and were not as high class as to be beyond the understanding of a mixed audience."¹³⁵

The Performing Arts Competitions

An opportunity for young people to experience the concert platform in New Zealand, which is often on the agenda of most music teachers' calendars, is to enter and perform in the local annual Performing Arts Competitions. With the first societies having their beginnings in the early 1900s, most regions in New Zealand today stage these competitions, and each branch belongs to the national body: the Performing Arts Competitions Association of New Zealand (PACANZ). Despite the fact that Performing Arts Competitions have been an integral part of the New Zealand music scene for many years, there is very little literature written specifically about them, particularly that of first-hand experiences from the young competitors themselves.

The first Competitions Society in New Zealand was established in 1902 in Dunedin and in Margaret Campbell's historical account she observed how Dunedin "led the way in the provision of another useful musical organisation – the Competitions Society". At the time of her

¹³³ Associated Board Syllabus, 2013-14.

¹³⁴ David Wright, email to author, September 10, 2014.

¹³⁵ "Okaiawa Sports Club Concert," *Hawera and Normanby Star*, April 12, 1921.

writing (1945), the Dunedin Competition Society had allowed no break in the continuity of its yearly sessions. Even during the war years modified programmes were arranged and money prizes were eliminated.¹³⁶

The sections devoted to musical performance, with their lists of pieces to be learnt and performed by the competitors give a valuable insight into the music that was taught by the teachers throughout the years, covering a broad range of ages, from those under ten years, through to the gifted senior students who possibly contemplated professional careers in music. Although there were classes for other instruments piano and vocal music dominated, and the lists of music for these categories, while containing music of the more 'standard' composers, also reflected the music current and fashionable to teach at the time. Therefore it is no surprise that the music of Cécile Chaminade would form a significant part of the repertoire in both the vocal and piano classes in competitions, particularly during the first two decades of the twentieth century.

In *Pianoforte*, Moffat provides a list of test pieces from the 1910 Dunedin Competition Syllabus, and observes how the piano classes were dominated by the girls, implying that either boys were less interested in competitions, or that there were more girls taking lessons. There are also some brief personal accounts of childhood experiences as a competitor, some thriving in a competitive environment, others never taking part again!¹³⁷ In Christophe Baillat's biography about New Zealand pianist Vera Moore there is an undated description of Moore's experience (playing Merkel's *Merry Huntsmen*) competing in the 10 and under 14 solo piano class in the Dunedin Competitions¹³⁸. [According to the original programme this was the test piece set in 1908¹³⁹.] Various competition societies, particularly Dunedin, are also referred to in the biography of Charles Baeyertz, as he was fully in support of the competitions, and was invited often to adjudicate the sections devoted to elocution.¹⁴⁰

The Dunedin Public Library has a large collection of old programmes and syllabuses from the Dunedin Competitions Society, which provided information about the types of classes, numbers of competitors and music/songs/ poetry set for the competitors to learn. Many of these

¹³⁶ Margaret Campbell, *Music in Dunedin: An Historical Account of Dunedin's Musicians and Musical Societies from the Founding of the Province in 1848*, (Dunedin: Charles Begg & Co. Ltd, 1945) 92-93.

¹³⁷ Moffat, *Pianoforte*, 186-189.

¹³⁸ Christophe Baillat, *Vera Moore: Pianiste de Dunedin à Jouy-en-Josas* (Paris: Editions L'Hamattan, 2012).

¹³⁹ McNab Collection, Dunedin Public Library.

¹⁴⁰ Joanna Woods, *Facing the Music: Charles Baeyertz and the Triad* (Dunedin: Otago University Press, 2008), 95-96.

donated programmes have the relevant reviews of the various performances, winners and losers, what the adjudicator had to say, and other information corresponding to the many various events, carefully cut out of the local paper and glued inside, along with notes penned into the margins or the spaces left blank, to be filled in, such as the placings and marks given.

While there is more free choice today, competitors in the early competitions were expected to learn set or ‘test’ pieces, which can help indicate the sort of standard that was expected from the pupils. The Minutes of the Dunedin Competition Society indicate that much consulting was made with teachers and other respected musicians, as to selecting the test pieces.¹⁴¹ Music could not be too difficult, or else no one would enter, yet challenging enough to ensure a fair competition. Chaminade was one of the more contemporary composers whose music fit the criteria in many different age categories, along with the compositions of other contemporary composers such as Moszkowski and Grieg, as well as some of the works of the more established composers such as Beethoven and Schumann.

The Beginning

As reported in the *Otago Daily Times*, meetings were held in 1902 by the Mayor of Dunedin, G. L. Denniston, for the purpose of forming an Art Competitions Society, to follow the example of societies in Australian cities, particularly Ballarat, in promoting art competitions.¹⁴² It was agreed that the competitions would encompass music, elocution and other fine arts, with the addition of physical education, and programmes were duly circulated throughout New Zealand that year. In the musical division, competition classes would include pianoforte solos and duets open to children of various defined age groups, a pianoforte solo and duet open both professional and amateur competitors, three violin solos, and the rest of the classes devoted to vocal music.¹⁴³ The committee had expressed the opinion that to expect 100 entries across the various sections would be “fairly satisfactory, but 200 was considered a desirable number for a first years efforts”. However, by the closing date, almost 700 entries had been received. The number of classes in the musical division totalled twenty-nine altogether. For the inaugural Competitions most of the classes had set pieces to learn and perform. Test pieces were then

¹⁴¹ McNab Collection, Dunedin Public Library.

¹⁴² “The Dunedin Competitions Society,” *Otago Daily Times*, February 20, 1902, 2.

¹⁴³ “Dunedin Competitions Society,” *Otago Daily Times*, May 6, 1902, 2.

listed in the Book of Words (syllabus programme) for the competitors to learn and prepare, with the expectation of certain standards to be attained, such as attention to pedalling (in piano works), skill in phrasing, bowing technique (in violin performance) and particular vocal techniques in the songs chosen. The pieces were selected by the committee because, at that time, the adjudicator would not have been finalised before the entry forms had been distributed. Nowadays it is the adjudicator who is asked to submit pieces of a suitable standard for particular classes.

At the commencement of the music division of the Dunedin competitions, the inaugural adjudicator, Mr. J. Maughan Barnett of Wellington, had attempted to ensure fairness amongst the competitors by banning applause, on the pretext that those from out of town may have lacked audience support, but the audience, growing restless, eventually ignored the restriction, and expressed satisfaction in the usual manner, at those who gave an unusually good performance.¹⁴⁴ In his judging he was occasionally complimentary, but did not hold back in his criticism of those first competitors he deemed warranting it. Commenting about the young solo pianists, Barnett stated that: “many of the performances were characterized by a hardness of touch and misuse of the pedals... Several of the players spoiled their chances by nervousness.” Equally direct about a piano duet section he said that “the treatment of this piece [On the Road to Moscow (Loetz)] had not been entirely satisfactory, and the playing was not up to the average.” And about the Gentlemen’s Sacred Song, Barnett remarked, in giving his verdict, that he was not anxious to hear the *Throne of Grace* again for some time.¹⁴⁵

The first series of competitions, which included a demonstration concert featuring all the winners of the various categories of elocutionary and musical classes, and held in the Garrison Hall at their conclusion, were deemed a success by the committee, and led to the 1903 competitions introducing more categories covering music, various aspects of elocution, oil and water colour painting, wood carving, and précis writing. Money allocated for prizes was also increased and sub-committees were formed specifically to discuss and choose suitable test pieces for both the elocution and musical sections. The previous year, due to having only a short time left to choose test pieces, the committee had resorted to selecting from what was available

¹⁴⁴ “Dunedin Competitions Society,” *Otago Daily Times*, November 4, 1902, 6.

¹⁴⁵ Ibid

locally¹⁴⁶. Therefore, in 1903, when announcing the release of the 'Book of Words' (the syllabus) it was stated that: "The committee has wisely raised the standard of the test selections, so as to afford a conclusive indication of the more than average merits of the large number of clever young people New Zealand boasts of."¹⁴⁷

The Repertoire

The piano test pieces in 1903 included *Andante and Rondo* (Mendelssohn) for the open section, *Polacca in E* (Weber) for the amateur open section, *Rondo* (Diabelli) for the under 13 years, *Spring Song* (Mendelssohn) for the under 15 years, *Invitation à la valse* (Weber) for piano duet, *Pierrette* by Chaminade, for the under 18 years category and *Cavatina* (Raff) for violin solo.¹⁴⁸ The competition write-up in the *Otago Daily Times* saw the judge actually commenting on the choice of test piece for the under 18 class (see figure 6):

The test piece in this competition was Chaminade's "Pierette", an admittedly suitable solo in point of view of both composition and length. In announcing the result Dr Bradshaw said the competition had been a very interesting one. The piquant character of the piece had, on the whole, been very well brought out by several of the competitors, and the contest had been a close one.¹⁴⁹

Victoria Hall, Monday Morning, Oct. 19th.	
27. PIANOFORTE SOLO (under 18 years and over 15 years)–	
"Pierrette."	
First Prize, £1 1s; Second Prize, 10s 6d.	
1 Miss Flossie Anderson, N. Taieri	10 Miss A. Donaldson, Caversham
2 Master Harold Brinkman, Ch'ch	11 Miss Hilda M. Hampton, Eglinton
3 Miss Catherine Fletcher, Dunedin	12 Miss Mabel Thomas, Mornington
4 Miss Lilian Ball, Burkes	13 Miss Clara M. Hughes, Roslyn
5 Miss Violet Fraser, Dunedin	14 Miss Florence M. Carrington, Pine H.
6 Miss Janet Cox, Port Chalmers	15 Miss Edith Donald, Dunedin
7 Miss Cornelia Mahoney, Milton	16 Miss Nenetta Ridley, Dunedin
8 Miss Valeria Lello, Dunedin	17 Miss Beatrice E. Gooch, Roslyn
9 Miss Irene Duke, Dunedin	18 Miss Marie Pryde, Dunedin
First prize, No.....	Second prize, No... ..
Third prize, No.....	

Figure 6: List of competitors for the piano solo test (under 18 years), from the 1903 Programme, Dunedin Competitions Society. Joseph McNab Collection, Dunedin Public Library.

¹⁴⁶ "Dunedin Competitions Society," *Otago Daily Times*, November 8, 1902, 3.

¹⁴⁷ "Dunedin Competitions Society," *Otago Witness*, August 5, 1903, 48.

¹⁴⁸ McNab Collection, Dunedin Public Library.

¹⁴⁹ "Second Annual Festival," *ODT*, October 21, 1903, 29.

Pierrette, published in 1889, would have been a very ‘modern’ piece of the time, typically French, understated and witty, steering away from any romantic extremes of expression. It demanded of the player a great sense of tone colour with abrupt changes in mood, dynamics and harmonies (the opening bars could almost look ahead to Debussy’s *Prelude Minstrels*, they were so similar in character). According to the report the day following, points had been awarded for the categories of technical correctness, touch and tone quality, attack, phrasing, and use of the pedal, and for expression and general effect, and then were added up at the end. The class was won by Miss A. Donaldson who, at the conclusion of the competitions, performed *Pierrette* in the first of two demonstration concerts held for the purpose of exhibiting the winners. This win obviously led to more opportunities to perform, as in December that year she also performed *Pierrette* at a Grand Concert in Milton, appearing alongside a variety of items including mandolins, banjos, harps and violins, and she was billed as a ‘Gold Medalist at Dunedin Competitions’.¹⁵⁰

At the end of 1903, in the second annual report of the Dunedin Competitions’ Society submitted to the subscribers and the public, the committee felt that the second series of competitions was deemed a distinct improvement from the previous year. The number of entries had increased and the quality of the competitors was of a higher standard, an improvement attributable in a great measure to the fact that the test pieces chosen were of a higher class than those selected for the previous series of competitions.

The years between 1903 and 1920 saw pieces chosen for the competitors being very diverse in terms of composers. The junior categories drew from a range of composers including the simpler pieces of Mozart and Bach, as well as pieces from the so-called ‘moderns’ that were fashionable at the time, such as Edward German, Stephen Heller, Ludvig Schytte and Heinrich Ernst. The senior sections for piano solo included some of the contemporary composers such as Moszkowski, Raff, Grieg and Chaminade, but often, for the most senior or ‘professional’ class, pieces were by the more canonic composers such as Beethoven, Mendelssohn, and Chopin. For instance, between 1910 and 1920, the Chief Piano Contest, created in 1910, featured works by Chopin at least five times, and sonatas by Beethoven on at least two occasions.

Works by Moszkowski (Chaminade’s brother-in-law) were selected nearly every year and Grieg’s music was also often performed. For many of those years, a piece from the works of

¹⁵⁰ Advertisements, Column 2, *Bruce Herald*, November 20, 1903, 4.

Chaminade was also selected as a suitable test in various age categories, both junior and senior. In 1905, one of her songs, *In Woodland Dell*, was selected for a vocal duet class. Solo piano pieces included *Pierrette* (1903), *Arabesque* (1906), *Callirhoë* (1909), *Valse mignonne* (1910), *Automne* (1913), *Valse caprice* (1914), and the best-selling *Pas des escharpes* (1917). Several of her piano pieces, probably arranged as duets by Charles Steiger, were set for various duet classes. These included *Pierrette* (1910) and *Danse orientale* (No.1 from *Deux airs de ballet*) (1913). In 1920, no less than four of her pieces were selected. These were *Automne*, for an open class for amateurs, *Guitare*, arranged as piano duet for 14 and under 16, *Danse orientale*, for amateur piano duet and *La Sévillane* for two pianos, four hands.¹⁵¹

The piano works of Moszkowski and Grieg, both composers of tuneful, small-scale pieces, along with Chaminade's pieces, were considered suitable because they were appealing, had enough technical difficulty, depending on the age-group, and were not too long. Class sizes could range from between ten and twenty competitors (there were actually fifty-four competitors in the 10 and under 13 piano solo class in 1905).¹⁵² But possibly the works of Chaminade had the edge – they were attractive, pianistic, required a degree of finesse to play well, and suited a range of abilities without compromising the quality of the composition. Perhaps, as the competitors were predominantly young girls in the junior and intermediate classes, her pieces were simply more appealing. For instance, *Valse mignonne*, from her *Album des enfants*, and set for an under 13 class in 1910, was suited to a more junior pianist. Without being too demanding technically, the piece still required good pedalling skills, a sense of pulse and musical phrasing, and balance between left hand chordal accompaniment and a right hand melody. There were thirty-seven entrants in that particular class and the judge, Professor Ives, was so pleased with the quality of most of the performances he wanted to award two first-placings. He stated he was surprised at the skilful use of pedalling by the young competitors.¹⁵³

Adjudicators took their roles seriously and although may have been complimentary about overall standards, they often did not hesitate to criticise any short-falls in aspects of piano technique, particularly that of pedalling: In 1904 W. Arundel Orchard stated: "Some of the candidates were quite over-weighted... The pedaling was not very good: there were several opportunities of showing off a good knowledge of the treatment of the pedal, but such were

¹⁵¹ Competition Programmes, McNab Collection, Dunedin Public Library

¹⁵² 1905 Programme, McNab Collection (DPL).

¹⁵³ "Dunedin Competitions," *Otago Daily Times*, September 2, 1910, 3.

ignored, either through nervousness or ignorance – possibly both.”¹⁵⁴ Also, Dr. Bradshaw, music adjudicator in 1903, commented about some of the competitors playing: “The reading [of *Polacca in E* (Weber)] given by Miss Iles was in many respects good, but was impaired to some extent by rather heavy touch and misuse of the pedal.”¹⁵⁵ Test pieces were obviously selected to offer these types of challenges. For instance, Chaminade’s *Callirhoë*, set in 1909 for the open amateur class, was ballet music, similar in character to that of Tchaikovsky’s *Danse des mirlitons* from the “Nutcracker Suite,” and it required a lightness and clarity of playing, and skilful balance of touch between the hands, aspects that can be particularly difficult to control in the many staccato passages. This piece would have shown up those players who were adept at thumping the piano and over-pedalling, major issues that garnered criticism from the adjudicators. Judging again in 1909, Orchard spoke of a performance that was quite good, if a little violent, and ‘there was a want of grace at the last page’.¹⁵⁶

In 1913, one of the comments made by the judge, Mr. Alfred Barry of Sydney, was that he felt that the composition *Automne* (Chaminade), set for the piano solo, 15 and under 18 class, was too difficult for the competitors, but after hearing the performance of several of the competitors his mind had been relieved: “The piece [*Automne*] was in three sections: the first offered opportunities for refinement and delicacy of touch, the second required great power, vigour and animation, and the third was a repetition of the first with a beautiful pianissimo.”¹⁵⁷ Marks were awarded for artistic rendering, technical prowess alongside ten marks for memorizing, with the judge looking to see how each competitor coped with the demands of the different moods of the piece in order to decide his placings. The winner was Alfred Geddes, the second prize going to Warwick Braithwaite, who went on to forge a successful career as an international conductor and composer.¹⁵⁸

Automne, one of Chaminade’s most popular compositions, was again selected as test piece, by the Dunedin Competitions in 1920, for an open amateur class. Other societies also favoured it, with the newly formed Gisborne Competitions Society selecting it as a test piece for the open piano solo class in 1913, and the Christchurch Society choosing it for the piano solo,

¹⁵⁴ “The Competitions Society,” *Otago Witness*, November 2, 1904, 14.

¹⁵⁵ “Fourth Day,” *Otago Witness*, October 28, 1903, 29.

¹⁵⁶ From a newspaper clipping glued inside an actual 1909 Programme: McNab Collection, Dunedin Public Library.

¹⁵⁷ “Dunedin Competitions,” *Otago Daily Times*, August 28, 1913, 4.

¹⁵⁸ Thomson, *The Oxford History of New Zealand Music*, 192. Warwick Braithwaite (1896-1971) conducted Sadler’s Wells, Covent Garden (1950-53); Australian National Opera (1954-5); Welsh National Opera (1956-60).

under 18 years, also in 1920.¹⁵⁹ The adjudicator in Gisborne, Mr. Barry Coney, described *Automne* as a little tone picture describing the season and it required a ‘great deal of discrimination in what was called rubato’, which had to be carefully done, or it would lead to a lack of rhythm.¹⁶⁰ *Automne* must have been considered a piece of suitable technical difficulty, as well as being relevant repertoire for the serious student pianist, because it was a winning piece in the own-selection class for piano solo, 15 and under 18, in the Wellington Competitions, in both 1923 and 1932, with the performers successfully competing alongside others playing pieces such as *Polonaise* (MacDowell) and *Rigoletto* (Verdi-Liszt) (in 1923) and *Andante and Rondo Capriccioso* (Mendelssohn) (in 1932).¹⁶¹

Between 1920 and 1931, new composers and their works were slowly being introduced as test pieces for the competitors to learn and perform. Beethoven and Chopin were still standard in the Chief Piano Contest, with a Chopin *Ballade* set in 1921, and a set of variations in 1931. Beethoven sonatas were performed in 1922 and in 1925, but in 1927 competitors were required to present a *Toccata* by Holst together with a piece by Edwin York Bowen (1884-1961), and in 1928, a Bach *Partita* coupled with a *Waltz* by Dohnanyi was set. Pieces by Debussy were also starting to appear as well, although clearly unfamiliar, judging by the mis-spelling of the titles. In 1921 the open piano solo was *Cathedral Englantie* (*La cathédrale engloutie*), and in 1924 the open piano solo was *Jardine Souls la Pluce* (*Jardins sous la pluie*). Grieg and Moszkowski were not featured as often, however the music of Chaminade was not totally forgotten, particularly in the genre of piano ensemble. *Callirhoë* was set in the 16 and under 18 piano duet in 1924 and again in 1931, while in 1929 in the 14-16 piano duet was *Danse créole*. In 1925 the 14-16 piano duet set piece was Chaminade’s *Chanson bretonne* and in a piano duo own-selection class, competitors performed *Pas des cymbales* and *Intermède*. In 1926, *Valse mignonne* was again a popular choice for a piano solo class, 11 to 12 years, with twenty-six entries, including four boys.

Though changes in repertoire and musical attitudes throughout the 1920s did not greatly reflect trends happening in Europe and America (for instance, moving towards new tonalities or experimenting with jazz idioms) and perhaps the New Zealand music teachers were not as willing to embrace new music as readily, there were subtle differences compared to the previous decade. Baroque compositions by Bach, Handel and Scarlatti were now occasionally set in

¹⁵⁹ “The Competitions,” *Poverty Bay Herald*, September 9, 1913, 2; “The Competitions,” *Press*, 7 May 1920, 7.

¹⁶⁰ Mr. Barry Coney was a well-known Auckland singer and teacher.

¹⁶¹ “The Competitions,” *Evening Post*, August 1923, 8 and September 1933, 14.

several categories for the older pianists, whereas they were never performed previously, perhaps in response to what seemed to be a revival of Baroque music, particularly the works of Domenico Scarlatti. Scarlatti sonatas were set for Intermediate sections in 1921 and 1926, and for Chief Piano Contest in 1928 competitors were required to learn the *Prelude* from Bach's *Partita* No. 1.

Perhaps it was a reflection of what was being performed on the concert platform, as many of the overseas pianists that were touring New Zealand were beginning to feature Baroque music in their concert programmes. For example, in 1923, both Benno Moiseiwitsch and Andre Skalski included works of Bach and Scarlatti in their recitals, and in 1924, Danish pianist Haagen Holebergh performed Scarlatti and Rameau in his programmes. In 1928, Vera Moore (originally from Dunedin), on a visit to New Zealand, performed a bracket of works by Scarlatti, Purcell and Boyce as well as including composers such as Debussy, Ravel and Poulenc. At this stage she had been described as a second Carreño – an outstanding tribute ‘ever bestowed on a pianist in modern times’. Her concert in the Jellicoe Hall in Christchurch was described by the critic as phenomenal.¹⁶²

Public Reaction to the Competitions.

The Competition Society Committee were very diligent in their role of staging the best event possible, ensuring they had quality venues, judges, accompanists and suitably set events. Minutes from 1910 indicate that correspondence had been sent to editors of various Australian newspapers, asking for recommendations of suitable judges for the various categories.¹⁶³ Fees they were prepared to pay the adjudicators seemed generous for the time. For instance, Professor Ives offered his services for the princely sum of fifty guineas plus expenses, while another potential adjudicator was offered sixty pounds. Professor Ives was appointed. In 1912, teachers in Dunedin had been asked for their opinions on several aspects of the running of the competitions, and it was recorded that they preferred judges from outside New Zealand, which apparently was what the Society was already endeavouring to deliver. For example, 1909 music judge, W. Arundel Orchard, was from Sydney, and Professor Ives, who first adjudicated in 1903 and invited to judge in 1910 and 1911, was from Melbourne.

¹⁶²“Miss Vera Moore,” *Press*, October 16, 1928, 14.

¹⁶³ Joseph McNab Collection, Dunedin Public Library.

The Dunedin Competitions Society was well supported in the city, with businesses donating trophies and prizes, and headmasters of the various schools in the city and suburbs would assist in gathering entrants from their pupils, particularly for the junior classes. The competitions themselves were usually well attended, and the demonstration concerts afterwards (there were often two or three) were very popular. The local newspapers also played their part, reporting on the various events, and some journalists of the time would not hesitate to print their various opinions and commentaries occasionally, about repertoire chosen, or the role the competitions played within the community, detrimental or otherwise.

Frank Morton, who was a journalist for the *Otago Daily Times* when he lived in Dunedin for a short time, referred to the Dunedin Competitions briefly, in a discussion somewhat belittling the music of Cécile Chaminade, when replying to a correspondent to the paper in June, 1906. Morton had previously written a piece bemoaning the lack of appreciation for the music of Bizet, writing disdainfully of the difference between lovers of music and those that merely ‘liked’ music: “Likers of music murder Chopin and extol Stephen Adams, demolish Grieg and flatten [sic – flatter] Chaminade, and accomplish manifold other dreadful exploits, every day.”¹⁶⁴ “He Akonga” (pseudonym), in a letter to the *ODT*, had questioned Morton on what he supposed the opinion that ‘commonplace mortals’ ought to have of Chaminade. Morton replied:

It needs no special delicacy of critical insight to determine that Chaminade writes generally a sort of musical pinchbeck;¹⁶⁵ and musical pinchbeck: pretty and sprightly when sympathetically interpreted – (the word is too deep, but it will do), - is invariably flattened out of all semblance of comeliness by the mere liker of music. If “He Akonga” doubts this, the Dunedin Competitions come presently, overladen with proof. I am not a musician, but I know what I like. Prettiness and daintiness, and scintillating whimsicality – these things may be bright auxiliaries of lazy pleasure; but these things surely are not music.¹⁶⁶

His reference to the Dunedin Competitions seems to imply that the music chosen to be performed was possibly too trite and superficially dainty for a man of his impeccable taste, with the music of the ballad composers (Stephen Adams) and of Chaminade far less superior to the likes of Grieg, Chopin and Bizet.

Morton left Dunedin not long after, and by 1909, was an associate editor alongside Charles Baeyertz, for the monthly magazine, the *Triad*. In 1910, while living in Wellington, he

¹⁶⁴ “The Tragedy of “Carmen,” *Otago Witness*, June 14, 1906, 10.

¹⁶⁵ The Concise Oxford Dictionary: *Pinchbeck* –adj. cheap, tawdry.

¹⁶⁶ “Frank Morton on Music,” *ODT*, June 21, 1906, 8.

also was a theatre and music critic for the *New Zealand Times*, specializing in writing controversial, often offensive reviews of touring companies.¹⁶⁷

“Civis”, a commentary that still survives in the *Otago Daily Times* today, apparently was moved to comment about the 1910 children’s classes where thirty-seven children were to perform Chaminade’s *Valse mignonne* in the morning and fifty-four girls were to recite Tennyson’s *Round of Life* that afternoon. Using those examples he questioned the educational value of the competitions, and the purpose of having to listen to multiple performances of the same work. He also wrote that the piano was a ‘much abused instrument’ and that the lives of many girls were uselessly made miserable over it, perhaps implying that too many people were made to learn for no other reason than to show off.¹⁶⁸

Though obviously well run, and was a well-supported institution in Dunedin, the Dunedin Competitions Society still could not avoid being the subject of some controversy reported nationally in 1923. W.L. Paine, the judge in the elocutionary section that year, had made the comment that children were “fagged out” (exhausted) as the result of their exertions, and warned parents to “go slow.” A number of headmasters were also most scathing in their condemnation of competitions, declaring that they interfered with schoolwork and had a bad effect mentally and physically. One went on to describe ‘some singers and reciters’ as ‘weak and weedy’, and another said a feature (of the competitions) was the unfortunate competitive spirit that is being produced and simply developing a lot of “little prigs.”¹⁶⁹

The following year, at a meeting of the Women’s Citizens Association, speakers had disagreed with the ‘modern tendency’ to allow very young children to perform in public contests, and decided to forward a recommendation to the Dunedin Competitions Society asking that children under ten years be not permitted to compete. “They should be asleep in bed, not in hot, crowded theatres.”¹⁷⁰ It is not clear whether this plan of action was followed through or not.

It is interesting to note, though, that one such child who began competing in the Dunedin Competitions in 1903 at the tender age of seven years, and gained many first-placings over the years, including winning a grand piano worth eighty guineas as first prize in the Christchurch

¹⁶⁷ Dennis McEldowney, “Morton, Frank,” from the *Dictionary of New Zealand Biography*, Te Ara: the Encyclopedia of New Zealand (updated October 30, 2012), <http://www.TeAra.govt.nz/en/biographies/3m63/morton-frank> (accessed September 3, 2014).

¹⁶⁸ “Passing Notes,” *Otago Daily Times*, September 3, 1910, 4.

¹⁶⁹ “‘Little Prigs’ As Result of Competitions,” *Auckland Star*, October 8, 1923, 4.

¹⁷⁰ “Competitions,” *Evening Post*, October 9, 1924, 6.

Competitions in 1912 (at age sixteen), was the pianist Vera Moore, possibly New Zealand's first pianist to attain international recognition.¹⁷¹ Vera Moore often competed against Dunedin's other internationally successful musician, the future conductor Warwick Braithwaite, as they were the same age.

Moore left Dunedin for London in 1920 after giving a farewell concert in Burns Hall. The public was very supportive of her ambition but the critic, though grudgingly admitting she was well equipped in technique and interpretation, was rather disparaging, pointing out that she need not be reminded of the hundreds of lady pianists who 'just miss reaching the top rung... Should she not quite reach the top she will be welcomed back to Dunedin alike for what she achieved and what she attempted'.¹⁷² Following a successful concert career in London and Europe, Moore later settled in France in the village of Monfort-l'Amaury near Paris.¹⁷³ A biography (in French) was published about her in 2012: *Vera Moore, pianiste, de Dunedin à Jouy-en Josas*, by Christophe Baillat.

Dunedin's other notable musician, Warwick Braithwaite, came second to Vera Moore in the Chief Piano Contest in 1912, but won the same contest the following year. In March 1916, after studying with pianist Max Scherek, Braithwaite gave a farewell recital in the Burns Hall in Dunedin, as he intended to travel to England for studies in London. In the review of his concert it was stated that: "Mr. Braithwaite is probably best known in connection with the Dunedin Competitions, in which he has become a somewhat conspicuous and successful figure."¹⁷⁴ He entered the Royal Academy, aged 20, during which time he had attempted to enlist for the army, but was deemed medically unfit. Three years later, in 1919, he joined the O'Mara Opera Company, which marked the beginning of his professional career as an opera conductor.

Controversial, or not, the Dunedin Competitions Society was a success and other centres followed Dunedin's example with several local societies forming around New Zealand soon after. Marlborough Musical Competitions were staged in 1904 in connection with The Marlborough Exhibition, with a later Competition Society staging competitions in 1908. In 1909 the set pieces for the piano solo, under 16 category, were *Lied ohne Worte* by Mendelssohn and *Automne* by Chaminade. Unfortunately, due to lack of money and public support, the

¹⁷¹ "Christchurch Competitions," *Evening Post*, May 23, 1912, 4.

¹⁷² "Miss Vera Moore," *Otago Daily Times*, March 25, 1920, 4.

¹⁷³ Thomson: *The Oxford History of New Zealand Music* (Auckland: Oxford University Press, 1991)

¹⁷⁴ "Mr Braithwaites's Recital," *Otago Daily Times*, March 22, 1916, 2.

Marlborough Competitions folded by 1911. Christchurch and Auckland both formed their societies in 1910 and Wellington, in 1911.

Such was the success of the majority of Competition Societies throughout New Zealand and performing arts competitions became an important institution in the developing musical culture of New Zealand. They were an important platform that provided valuable learning experience to young players, not just in performing, but getting the opportunity learn new music, listen to one's peers and gain constructive criticism from an experienced adjudicator. The competitions also served as a springboard into the public arena for many budding professional musicians. Many of New Zealand's most talented and recognised performers, like Vera Moore and Warwick Braithwaite, had first become noticed in their local competitions.

Conclusion

It is evident the piano music of Chaminade was very popular and part of a teaching canon in New Zealand at the turn of the twentieth century. But she really never changed her style of composition, at a time when the new impressionist sounds of Debussy and Ravel were coming to the fore, followed by freeing up of tonality and rhythm by composers such as Stravinsky, Hindemith, Poulenc, Milhaud, Schoenberg, Berg and Webern. In fact, she was rather disdainful of the music of Claude Debussy believing that his music would not last and that the appreciation of his style was but a passing fad which was already losing ground in Paris.¹⁷⁵ She, herself, admitted that "I am essentially of the romantic school, as all my work shows."¹⁷⁶

Perhaps then, her music was destined to become 'old-fashioned' and left behind by a world that was moving quickly forward, embracing radical changes in lifestyle, brought on by technological change, as well as having to recover from extreme world events. Musical styles were also heading in many different directions, drawing from the distant past as well as looking to the future. Listening to music was more easily accessible in the home by way of gramophone recordings and radio - the piano as entertainment was not as central as it was at the turn of the century.

¹⁷⁵ "Musical Notes," *Star*, April 15, 1909, 3.

¹⁷⁶ Citron, *Cécile Chaminade*, 21.

Nevertheless, the role of the piano had clearly been a musical mainstay within community life in New Zealand since the time of the early settlers, and as the population grew, so did its popularity, and the necessity for an abundance of music to learn and play. This was also the precise time that Chaminade was composing and publishing piano music that was eminently playable. It is evident that her music, both solo and ensemble, played an important part in the development of many young New Zealand pianists.

Chapter 2: Miscellaneous Concerts and the Songs of Chaminade.

In his account of music in New Zealand, John Mansfield Thomson observes that western vocal traditions were first established by the early missionaries who used hymn singing in church services to help foster the introduction of the Christian liturgy to the Maori.¹⁷⁷ He also discusses how the early settlers brought with them vocal music, including English ballads, madrigals and part songs, which became staples of musical evenings and, later on, public concerts.¹⁷⁸ Margaret Campbell observes how the settlers' social life centered on the Church, with sacred music being regularly performed. Church services held every Sunday initiated the first organized choral singing held in Otago.¹⁷⁹ From then on Dunedin became an important musical centre, particularly after the discovery of gold in Otago, which led to an increase in wealth, enabling all sorts of enterprise to flourish, including that of the musical entrepreneur.¹⁸⁰ Thomson similarly observes how the music-hall entertainers and vaudeville artists were drawn to the goldfields, touring the hotels and taverns. By the 1860s, as hotels gave way to theatres, the more serious musicians were starting to arrive. New Zealand's links to Australia, via the shipping routes, also made it accessible for international performers and their companies to consider touring. According to Campbell, Dunedin, being a first port of call, was visited by a 'bewildering' variety of entertainers, including light and comic opera companies, evangelists, theatre companies and fighting kangaroos.¹⁸¹ Miscellaneous concerts (variety concerts) were also very popular with audiences, presenting an array of items that could include singers, instrumentalists, elocutionists and dancers. With the invention of the Cinematograph, short films with accompaniment were also shown.

By the turn of the twentieth century New Zealanders could expect regular visits from many of classical music's celebrated international performers, who journeyed by boat from either Britain or the United States, some visiting several times. Many of these visiting singers were billed as ballad singers as they appeared regularly in the ballad concerts of London. These

¹⁷⁷ John Mansfield Thomson, *Musical Images: a New Zealand historical journey, 1840-1990* (Wellington: National Library of New Zealand, 1990).

¹⁷⁸ Ibid, 15.

¹⁷⁹ Margaret Campbell, *Music in Dunedin: An Historical Account of Dunedin's Musicians and Musical Societies from the founding of the Province in 1840* (Dunedin: Charles Begg & Co., 1945), 13.

¹⁸⁰ Campbell, *Music in Dunedin*, 28-38.

¹⁸¹ Ibid, 68-69.

London concerts were variety concerts, staged by music publishers to advertise new songs, and their format was closely mirrored by the miscellaneous concerts staged here in New Zealand. These miscellaneous concerts, featuring well-known opera singers, along with instrumental soloists, were occasionally billed as ‘classical’ concerts.¹⁸² There were ballad concerts in New Zealand as well, but while the London concerts featured famous opera singers promoting new music, the New Zealand ballad concerts tended to be cheap to attend, catered to a more popular taste, and often featured a variety of amateur performers. For example, a Grand Irish Ballad Concert staged in the Opera House in Christchurch in April, 1895, featured popular songs, a light installation, and an elocutionist, all for the price of a shilling.¹⁸³

Early newspapers printed detailed programmes of up-and-coming miscellaneous concerts, as well as detailed reviews afterwards. The programmes showed that repertoire sung typically included light arias and oratorio, such as those by Mozart and Rossini, and songs and ballads by popular Victorian and Edwardian composers, including Arthur Sullivan, Edward German and Edward Elgar. By 1894, the songs of Chaminade began to emerge, sung by New Zealand singers in variety concerts and benefit concerts, and as special items in orchestral and chamber music programmes. By 1897, some of her songs, such as *The Silver Ring*, *Ritournelle* and *Madrigal*, had become popular choices of both male and female singers, and favourites with New Zealand audiences. One of her most well-known songs for high voice, *L’Été* (Summer), became a fixture in the repertoire of nearly every good soprano soloist, being sung by at least thirty-five different singers in approximately sixty-five concerts from 1894 to 1934.¹⁸⁴

In this chapter, the concerts featuring singers, particularly those who included the music of Chaminade in their programmes, will be highlighted. Firstly, details of the international singers who toured, along with their concerts and the repertoire, will be elaborated on. These singers have been fairly well documented in various biographies and literature, from a general point of view. This study offers more detailed information about their repertoire, aspects of their New Zealand tours and the reception they received from the New Zealand public.

The second part of this chapter is about the miscellaneous concerts themselves, and what made them similar to the London ballad concerts. Programme structure and choice of repertoire

¹⁸² “Classical Concert” *Waikato Times*, November 28, 1902, 3. This concert featured several ballads presented by two singers, a piano duet and several instrumental items.

¹⁸³ “Advertisements” Column 6, *Press*, April 23, 1895, 1.

¹⁸⁴ See appendix.

will be discussed, along with why the art songs of Chaminade were so appropriate alongside popular ballads of the day. This includes a comparison of two of her songs to two popular ballads.

Lastly, and most importantly, details will be given of singers that chose to pursue their careers in New Zealand, yet have had little or no acknowledgement in historical literature today. Many of these highly qualified singers were immigrants who contributed much to their communities as teachers, as well as performers. These singers could also be credited for introducing new and contemporary composers, such as Chaminade, Alfred Hill, Samuel Coleridge Taylor, Amy Beach and Liza Lehmann, to New Zealand audiences.

Thomson's *Oxford History of New Zealand Music*, devotes a chapter, "The World Beyond", to both singers and instrumentalists, from the nineteenth century to 1991, who visited New Zealand.¹⁸⁵ Little is said about the repertoire, but he refers in particular to the writings and comments of Charles Baeyertz, who was one of the most well-known and outspoken music critics of the time. Baeyertz also happened to be editor of the *Triad* magazine, a prominent publication devoted to the arts and literature in New Zealand.¹⁸⁶ Joanna Woods' biography of Baeyertz paints a fascinating picture of the man, his life and the many overseas performers he encountered, along with the controversy he aroused, following notorious comments and reviews of concerts that could be, at times either glowing and effusive, or provocative and most unflattering.¹⁸⁷ In Woods' biography, the colourful accounts of Baeyertz' opinions also afford a glance at music happening in New Zealand during this time, particularly the concerts he disliked.

Campbell provides valuable information about touring artists and some of the concerts that took place in Dunedin. Her accounts are very general, with a little information about the music performed. However her chapters that identify, not only the overseas artists, but the Dunedin artists who became successful, offer a useful starting point.¹⁸⁸ There are also three reproductions of early programmes selected from entertainments given in Dunedin from 1858 - 1925.¹⁸⁹

¹⁸⁵ John Mansfield Thomson, *The Oxford History of New Zealand Music* (Auckland; New York: Oxford University Press, 1991).

¹⁸⁶ *The Triad: A Journal Devoted to Literature, Art, Science & Music*. New Zealand magazine published from 1893 to the late 1920s.

¹⁸⁷ Joanna Woods, *Facing the Music: Charles Baeyertz and the Triad* (Dunedin: Otago University Press, 2008).

¹⁸⁸ Campbell, *Music in Dunedin*, 68-86.

¹⁸⁹ *Ibid*, 102-103.

The International Performers

The following accounts are of six of the leading singers of the day, feted around the world and in New Zealand. All six included the music of Chaminade in their programmes, and within glowing reviews of their concerts by various critics, it was often Chaminade's songs that were especially singled out for praise. Their visits to New Zealand are recorded in various biographies and timelines. By adding more detail about what they sang, their travels around New Zealand and how they were received by New Zealand audiences, these accounts give just that much more of a glimpse of music as part of everyday life, in colonial times.

Emma Albani

The concerts staged by the touring international singers and their companies required a balance of music that was popular, not too highbrow, yet still was considered in the classical genre, in order to attract as wide an audience as possible. Canadian soprano Madame Emma Albani, one of the great international singers to tour New Zealand, gave a description of how such a concert should be constructed, in an interview about her programme and her guest performers during her visit in 1907 (see figure 7). It is clear she considered singers, particularly those regarded as ballad singers, were more appealing to the general public than a classical pianist or violinist:

Usually such a concert is essentially classical, on this occasion popular music is to be the backbone of the programme. And "popular music" is but a paraphrase for "music of the people." Sweeping aside all superficiality, balladry is what appeals most to the majority the wide world over... It is an impossibility for instrumentalists to follow vocalists in the popularization of the programme. Both Mr Haydn Wood [violinist] and Miss Meggy [pianist] have, however gone as far as possible in this direction... Taken at its entirety, the programme is essentially popular, and at the same time thoroughly musicianly.¹⁹⁰

ALBANI, AND HER NOTABLE COMPANY OF DISTINGUISHED CONCERT ARTISTES.

Choral Hall, Auckland, 20 September 1907

Duet for Pianoforte and Violin, "Sonata"(Finale)
MISS MYRTLE MEGGY and MR HAYDN WOOD

Cesar Franck

¹⁹⁰ "Amusements," *Otago Daily Times*, September 28, 1907, 10.

Air, "The Enchantress" MISS MILDRED JONES	Hatton
Solo, Violin, "Plevna Nota" MR. HAYDN WOOD	Hubay
Aria, "Lamero" (fr. "Il re Pastore") (With Violin Obligato, MR HAYDN WOOD) MADAME ALBANI	Mozart
Song, "Adelaida" MR WILLIAM GREEN	Beethoven
Solo, Pianoforte. "Rhapsodie Hongroise, No. 12" MISS MYRTLE MEGGY	Liszt
Song, "Where Dewdrops Sleep" MISS MILDRED JONES	Bunning
Song, "Crossing the Bar" MADAME ALBANI	Willeby
Solo Violin, "Nocturne" "Gipsy Dance" MR HAYDN WOOD	Chopin Sarasate
Song, "Come into the Garden, Maude" MR WILLIAM GREEN	Balfe
Songs, "Songs My Mother Taught Me" "Rosebuds" MADAME ALBANI	Dvořák Arditi
Solo, Pianoforte, "Valse" MISS MYRTLE MEGGY	Chaminade
Duet, "It is Na, Jean. Thy Bonnie Face"(Burns) MISS MILDRED JONES AND MR. WILLIAM GREEN ¹⁹¹	M. V. White

Figure 7: Madame Albani's programme for her Auckland concert, September 20, 1907.

Visiting only six towns and cities, including Invercargill and Wanganui, as well as the main centres, the concert company performed two different programmes, both featuring popular ballads and well-known instrumental solos, to audiences in Dunedin, Wellington and Auckland. Australian pianist Myrtle Meggy, performed both the *Valse* and *Les Sylvains* (both by Chaminade) as part of these programmes as well as a Liszt *Rhapsodie*, according to various newspaper reviews. The Liszt, with gypsy-like melodies and technical virtuosity, was chosen to impress the audience, while the two Chaminade pieces were tuneful and appealing, clearly

¹⁹¹ Advertisements, Column 6, *New Zealand Herald*, September 20, 1907, 8.

suitable choices for the general public, who, according to Albani, really came to hear the singers. Mildred Jones, contralto, sang several songs by popular English ballad composers including Charles Willeby, John Hatton and Herbert Bunning, and Albani included an aria of Mozart, along with other light classical songs. Although Albani did not include Chaminade songs in her programme on her New Zealand tour (Jones performed *The Silver Ring* as an encore in Perth a few weeks later, with the same company, and may have included it as an encore in New Zealand) she was well acquainted with the composer. Chaminade had dedicated some of her songs to Albani, and they had performed together for Queen Victoria.¹⁹² Albani also recorded *L'Été*, one of Chaminade's most popular songs for soprano voice, in about 1904.

Belle Cole

Of Chaminade's songs, perhaps the most popular, particularly in Europe, was *L'Anneau d'argent* (The Silver Ring). Many considered it her signature song and it was broadcast on Radio Monte Carlo on the day after her death, in homage to her memory.¹⁹³ In a published interview with Charles Henry Meltzer in 1908, she had stated: "Which is the most popular of my compositions? I think my song called 'L'Anneau d'argent.' Over 200,000 copies of it have been sold."¹⁹⁴

L'Anneau d'argent was composed in 1891 on a poem by Rosamonde Gerard (1871 – 1953). It is a song about a cherished silver ring kept as a souvenir, still being worn on a withered finger as the wearer lies sleeping among red roses in a white satin-lined coffin. The publishers, Enoch, in their biography about Cécile Chaminade, say that the subject of *L'Anneau d'argent* sounds autobiographical as it was inspired by her unfulfilled dreams of love.¹⁹⁵ It was published as a song for both high voice (in C major), and low voice (B flat major).

L'Anneau d'argent, usually sung in English as *The Silver Ring*, was a popular choice for contraltos, with several of the visiting overseas singers including it in their programmes. The first international singer to present it in concert in New Zealand appears to have been Madame Belle Cole, an American contralto who was enjoying considerable success in London. Billed as one of

¹⁹² Emma Albani, *Forty Years of Song* (London: Mills and Boon, 1911), 247-8.

¹⁹³ Marcia J. Citron, *Cécile Chaminade: A Bio-Bibliography*, (New York: Greenwood Press Inc., 1988), 22.

¹⁹⁴ *Reading Times*, Pennsylvania, 8 September, 1908, <http://www.newspapers.com/newspage/44816633/> (accessed September 3, 2014).

¹⁹⁵ "Cécile Chaminade: 1857-1944" in *Biographies*, Editions Enoch, <http://www.editions-enoch.com/editions-enoch-en/cecile-chaminade.php> (accessed September 3, 2014).

the greatest ballad singers, her many concert appearances included appearing in the Boosey Ballad Concerts in London, and also singing several times at the famous Proms in the Albert Hall. It was in September, 1896 that Cole herself gave the Proms premiere of Chaminade's *The Silver Ring*, accompanied by Percy Scott.¹⁹⁶

She first visited New Zealand in 1894, then again in 1901, beginning her tour in Invercargill and working her way up the country. Unlike today, with Auckland being the primary destination point for international travellers, Invercargill was a starting point for many overseas touring companies as Bluff Harbour was often the first port of call for ships from Australia. Companies travelling up through the South Island were also more commercially viable in the day as the population of New Zealand was more equally distributed over the two main islands. Although originally scheduled to perform two concerts in Invercargill, Cole just performed the one in the Theatre Royal, a 1200-1500 seat theatre that served a city of nearly 10,000 people, hosting a vast array of diverse entertainment, ranging from vaudeville to boxing matches, as well as concerts.¹⁹⁷ For instance, the day before Belle Cole's concert, audiences had just attended the final performances of "Ada Delaney – Skirt Dancer and Queen of Burlesque".

Cole's advertised programme included several ballads: *Promise of Life* (Frederic Cowen), *Sweet Flower that Blows* (Charles Hawley), *Loves's Old Sweet Song* (James Molloy), *Harbour Bay* (Frank Moir) and *Douglas Gordon* (Lawrence Kelly). Two songs by Beethoven were also listed: *Creation Hymn* and *In Questa Tombe*. Appearing with Cole was the New Zealand baritone John Prouse. According to a newspaper report the next day, the concert was well attended, despite the terrible weather, with the stalls packed, at two shillings a seat, and the circle, at three shillings a seat, was "well tenanted."¹⁹⁸ The reviewer stated that "Belle Cole struck right into the hearts of her audience and moved them and swayed them to her will with a power and passion that few vocalists possess."¹⁹⁹ Four songs were encored, and for the others, she was called upon to bow three times: "...it was only out of regard for the singer that the

¹⁹⁶ Proms Archive, BBC, <http://www.bbc.co.uk/proms/archive/search/performers/belle-cole/1> (accessed September 3, 2014).

¹⁹⁷ "Results of a Census in the Colony of New Zealand," Statistics New Zealand, http://www3.stats.govt.nz/historic_publications/1901-census/1901-results-census/1901-results-census.html (accessed March 3 2015). In 1901 the NZ census official population count encompassed both Otago and Southland populations as one figure, but the four boroughs of Invercargill added up to a population of 9,953 people.

¹⁹⁸ A shopkeeper's wage in 1904 averaged about 40/- 60/- weekly. "The New Zealand Official Yearbook," http://www3.stats.govt.nz/New_Zealand_Official_Yearbooks/1904/NZOYB_1904.html#idsect1_20426 (accessed February 23, 2015).

¹⁹⁹ "The Belle Cole Concert," *Southland Times*, July 5, 1901, 2.

audience felt constrained to forego their own desires and place to great a tax on Madame's powers."²⁰⁰

Arriving by train to Dunedin, she performed, with Prouse, three concerts at the Garrison Hall, and all were well attended despite the fact that literally days before, Dunedin had suffered one of the worst snowfalls in living memory, and it was bitterly cold, especially in the concert hall.²⁰¹ Her concerts were also competing for audiences with "Dixie's Gaiety", a vaudeville show running seven days a week at the Alhumbra Theatre.

Cole was a great success and it was reported that her supplementary solos (encores) *Genevieve*, *The Silver Ring* and *The Cows are in the Corn* were "all received with expressions of unfeigned delight." It was customary for a singer to have many extra songs prepared, as it was not unusual for audiences to applaud wildly after any single song, demanding an encore, not just once but several times during an evening. Chaminade's *The Silver Ring* was a popular encore choice, as it was relatively short in duration, with a simple charm. What was less usual was the fact that Cole only brought along Prouse as part of her company, and no instrumental soloists. Indeed, an Auckland reviewer had bemoaned the lack of other instrumental items, fearing it taxed the singers too much to appear on their own.²⁰²

Cole performed further concerts in Timaru and Christchurch and crossed to the North Island, travelling to Wellington, Palmerston North, Wanganui, Hawera and New Plymouth, with the tour finally finishing in Auckland. There, she was in such demand she gave an extra matinée performance before departing for Sydney on the mail steamer the next day.²⁰³ Less than four years later, on January 5, 1905, Cole died in London, aged fifty-four.

Ada Crossley

Australia was producing some fine singers, many who travelled to Europe to forge successful careers for themselves. One such singer, a contralto, was Ada Crossley (1871-1929). Initially she became noticed singing oratorios and concerts in Melbourne, then in Sydney. In 1894, Ada left for London, ending up in Paris, studying with Madame Marchesi. Her big opportunity came when she filled in at short notice for Clara Butt in Manchester, and after that she was soon fulfilling singing engagements throughout Britain, including regular appearances at the Boosey

²⁰⁰ Ibid.

²⁰¹ "Belle Cole Concert Season," *Otago Daily Times*, July 8, 1901, 5.

²⁰² "Entertainments and Meetings," *New Zealand Herald*, September 10, 1901, 6.

²⁰³ "The Belle Cole Recital," *New Zealand Herald*, September 7, 1901, 3.

Ballad Concerts in London. She was a favourite of Queen Victoria and had been commanded five times over two years to sing before her.²⁰⁴ In 1903, she was engaged to tour Australia and New Zealand, and began the New Zealand leg of her tour, arriving in Dunedin on November 18 to a special welcome made by the Dunedin Choral Society.²⁰⁵ Leading up to her arrival, due to Crossley's popularity, the rush for tickets to her concert was "like nothing in theatrical history," according to the *Otago Daily Times*²⁰⁶. People had started queuing for tickets by 7 am and by noon, 500 seats for the first concert had been sold, 450 for the second.

Like Belle Cole, she had arrived by boat at Bluff Harbour, but unfortunately was not able to perform in Invercargill due to the fact that the Theatre Royal had been sold just months before and converted into a shop, leaving the people of Invercargill without an adequate theatre until the end of 1906, when the Town Hall was built.

After her first performance in Dunedin, the newspaper review the next day was extremely effusive, stating that:

It was a concert indeed to live in memory, and surely a finer has never been heard in Dunedin...With a most excellent stage presence, perfect naturalness and grace of deportment, and charming smile, it was easy to see where the artiste had established such a reputation for personal charm and popularity.²⁰⁷

Her company on tour included another singer and other instrumentalists. Her programme included songs such as *The Silver Ring* (Chaminade), *Caro Mio Ben* (Umberto Giordano), *The Four-leaved Clover* (Charles Willeby) and *Love the Pedlar* (Edward German), the latter three songs by light opera or ballad composers of the Victorian era (see figure 8). English publisher Boosey had printed on the cover of *Love, the Pedlar* "as sung by Miss Ada Crossley", possibly as a means to foster some kind of connection between the diva and the amateur singer, as well as assuring the potential buyer of the merit of the song.²⁰⁸ Also accompanying her on the tour was bass singer, Mr. W. A. Peterkin, Jaques Jacob (violin) and 'the brilliant young Australian pianist' Mr. Percy Grainger, who was just twenty-one at the time. She performed *The Silver Ring* in the second half of her programme as part of five bracketed solos, including Brahms' *Von Ewiger*

²⁰⁴ Margery Missen, "Crossley, Ada Jemima (1871-1929)," *Australian Dictionary of Biography*, National Centre of Biography, Australian National University, <http://adb.anu.edu.au/biography/crossley-ada-jemima-5849/text9899>, published in hardcopy 1981, (accessed September 8, 2014).

²⁰⁵ "Arrival of Miss Ada Crossley," *ODT*, November 19, 1903, 8.

²⁰⁶ "Ada Crossley Concerts: Great Rush For Seats," *ODT*, November 16, 1903, 6.

²⁰⁷ "Miss Ada Crossley," *ODT*, November 20, 1903, 6.

²⁰⁸ Edward German, *Love, the Pedlar*, Song, (London: Boosey & Co., 1899).

Liebe, two songs by Ethelbert Nevin and *The Four-leaved Clover*, and the reviewer wrote: "These formed a rarely enjoyable quintet, and if any should be specially singled out it should be the Chaminade song, that was interpreted with a perfect daintiness and pathos."²⁰⁹

After presenting the two concerts in Dunedin, Crossley and her company then travelled up the South Island performing in Oamaru, Timaru and Christchurch, then crossing the strait to perform in Wellington, Masterton, Wanganui and Palmerston North, with her final two concerts being in Auckland.

<p>THE WORLD-FAMOUS CONTRALTO ADA CROSSLEY After a series of unparalleled Triumphs in England, America, and Australia, will make her first and only appearance in Palmerston.</p>	
<p>PROGRAMME.</p>	
<p>PART I.</p>	
<p>1. Duet for Piano and Violin—"Sonata in G" (one movement—Rubinstein)—JACQUES JACOBS and PERCY GRAINGER.</p>	<p>PART II.</p>
<p>2. Recit. and Aria—"Arm, Arm, Ye Brave!" "Judas Maccabaeus"—Handel W. A. PETERKIN.</p>	<p>1. Piano Solo—"Military March"(Schubert-Tausig)—PERCY GRAINGER.</p>
<p>3. Piano Solo—(a) "In Olla Dale" (Op. 66—Grieg); (b) "Rondo Capriccioso" (Beethoven). (The Wrath over the Lost Farthing)—PERCY GRAINGER.</p>	<p>2. Songs—(a) "Von Ewiger Liebe" (Brahms); (b) "The Silver Ring" (Chaminade); (c) "Phyllis et Corydon" (Minuetto de Martini), arr. by Willeby; (d) "Oh, That We Two Were Maying" (Nevine); (e) "The Four-leaved Clover" (Willeby)—</p>
<p>4. Aria—"Cara Mio Ben" (Giordani)—ADA CROSSLEY.</p>	<p>ADA CROSSLEY.</p>
<p>5. Violin Solo—"Andante and Rondo Capriccioso" (Saint-Saens)—JACQUES JACOBS.</p>	<p>3. Violin Solo—"Polonaises A" (Wieniawski)—JACQUES JACOBS.</p>
<p>Interval of Ten Minutes.</p>	<p>4. Song—"The Sailors's Grave" (Sullivan) W. A. PETERKIN.</p>
	<p>5. Song—"Love the Pedlar" (German)—ADA CROSSLEY.</p>

Figure 8: Ada Crossley's concert programme, as it appeared in the *Otago Daily Times*, November 19, 1903.

The Auckland reviewer for the *New Zealand Herald* described Ada Crossley's singing as "the vocal link between the masses and their favourite composers. She sings the songs the people love, and as they love them to be sung."²¹⁰ The *Auckland Star* reviewer, when describing her voice, singled out the Chaminade song: "Her pure crystal floating tone told to special effect in that expressive song, "The Silver Ring," by Chaminade. Her intelligent sense of rhythm enabled

²⁰⁹ "Miss Ada Crossley," *ODT*, November 20, 1903, 6.

²¹⁰ "Miss Ada Crossley's First Concert," *New Zealand Herald*, December 7, 1903, 6.

her to bring out in clear bold tones the rhythmic contrasts, while many of her notes resembled the tones of a violoncello.”²¹¹

That was to be her only tour to New Zealand. She married in 1905 and gradually reduced her professional engagements, eventually withdrawing from public life, to live in England. One of her final appearances was in 1914, for the Society of Women Musicians (London) where she appeared in a concert at the Aolian Hall alongside Chaminade.²¹²

Dame Clara Butt

One of the truly great singers to visit New Zealand was Dame Clara Butt who, along with her husband, the baritone Kennerly Rumford, made several tours between 1908 and 1926. Singer Michael Aspinall described her: “Dame Clara Butt, at six feet, two inches tall, and a booming voice, was larger than life. She filled concert halls throughout her career and was loved by her countrymen like no other singer before or since.”²¹³

Clara Butt’s first teacher, a Miss Brooks, trained her as a soprano, but after hearing Belle Cole at Colston Hall, Butt realized that she, too, was a contralto and was inspired to imitate the great singer.²¹⁴ In a newspaper interview she stated that Belle Cole was her favourite singer.²¹⁵ Early in her career, in 1897, at the St James Hall, Butt performed in ‘Mademoiselle Chaminade’s Annual Concert,’ alongside artists including the famous singing teacher Madame Marchesi and Johannes Wolff (violin), with Chaminade at the piano.²¹⁶ Like Cole and Crossley, she was also a regular at the Boosey Ballad Concerts. Butt’s status became such that the English composer, Edward Elgar, composed works especially for her. In 1899 she gave the first performance of his *Sea Pictures*, firstly at the Norwich Festival and then two days later at St James Hall, with Elgar at the piano. At a later concert, hearing his march *Pomp and Circumstance*, Butt apparently

²¹¹ “Miss Ada Crossley,” *Auckland Star*, December 7, 1903, 5.

²¹² Concert Programmes Collection, Royal College of Music Library, <http://www.concertprogrammes.org.uk/html/search/verb/GetRecord/5270> (accessed September 8, 2014).

²¹³ Michael Aspinall, “Clara Butt,” *Liner Notes*, Marston Records, http://www.marstonrecords.com/butt/butt_liner.htm (accessed September 3, 2014).

²¹⁴ Ibid.

²¹⁵ “Music and Composers,” *Otago Witness*, October 2, 1907, 81.

²¹⁶ Concert Programmes Collection, Royal College of Music Library, <http://www.concertprogrammes.org.uk/html/search/verb/GetRecord/5296> (accessed September 8, 2014).

After Chaminade’s first visit to London she returned nearly every June during the 1890s to give an annual concert performing her new songs and piano works. Jonathon Summers, “Cécile Chaminade,” *A-Z of Pianists*, Naxos Educational 8.558107-10, http://www.naxos.com/person/Cecile_Chaminade_25943/25934.htm (accessed September 6, 2014).

exclaimed to Elgar: “Why don’t you write a song for me and use that as a refrain?” And so *Land of Hope and Glory* was born and became her ‘signature song.’²¹⁷

It was January, 1908, that Butt and Rumford arrived in New Zealand for the first time. Her opening programme in Wellington included *Mon coeur* from *Samson and Delila* (Saint-Saëns), *England, Mother England*, and *The Little Silver Ring* (Chaminade), and the duet *Break Diviner Light* (Francis Allitsen) sung with her husband.²¹⁸ The following day, the newspaper reviewer, impressed with the Saint-Saëns work, but acknowledging how unfamiliar it was to the ‘audiences in the Dominion’, wrote: “With the dainty ‘Little Silver Ring’ of Chaminade, she [Butt] realised the pathetic grace of that music, making a great contrast to the tumultuous intensity of the programme number [Saint-Saëns].”²¹⁹

Although rumour has it that Dame Nellie Melba advised her to “Sing ’em muck!” when planning her tour to Australia in 1907 (her New Zealand tour followed directly afterwards),²²⁰ Butt apparently took great care in choosing repertoire. In her contribution to the volume *Great Singers on the Art of Singing* she stated:

The selection of useful material for concert purposes is immensely difficult. It must have artistic merit, it must have human interest... It must not be too old, it must not be too far in advance of popular tastes.²²¹

Such songs included *The Silver Ring* (Chaminade), *The Lost Chord* (Arthur Sullivan), *Abide With Me* (Samuel Liddle) and her signature song *Land of Hope and Glory* (Elgar), as she performed them all when she toured in 1908, and again when she visited New Zealand in 1913. Butt had also recorded these songs on many occasions for Gramophone Records, along with *The Silver Ring* for the Olympic label.²²²

Charles Baeyertz, outspoken editor and critic, made it abundantly clear that he felt variety concerts, and the music they offered, were becoming somewhat tired and dated. When Butt and Rumford toured in 1923, Baeyertz published in the *Triad* comments which were quite insulting to Butt, and caused an uproar amongst her substantial public following. He had been quite disdainful of the massive publicity afforded before they had arrived, calling it vulgar, and then

²¹⁷ Aspinall, “Clara Butt.”

²¹⁸ Frances Allitsen (1848-1912). English woman composer.

²¹⁹ “The Clara Butt-Rumford Season,” *Evening Post*, March 4, 1908, 2.

²²⁰ Winifrid Ponder, *Clara Butt: Her Life-Story* (London: G. Harrop & Co. Ltd., 1928.)

²²¹ James Francis Cooke, *Great Singers on the Art of Singing* (Philadelphia: Theo. Presser Co, 1921), 58.

²²² Citron, 94.

slated the choice of programme that had been performed in Dunedin. He accused them of catering to the 'bourgeois' by singing a mere few songs by the masters, Schumann, Gluck and Handel, then filling the rest of the programme with "English drawing-room songs."²²³ He then added to the scandal when he described Butt as "making mincemeat of a song" and sounding like a trombone when singing Schubert.²²⁴ According to Woods, this controversy went on for several months. Clara Butt's final tour to New Zealand was in March 1926. She possibly was making a jibe at some of the previous controversy because, in a comment to a Sydney newspaper, which was subsequently published in New Zealand, she stated that: "It is sad, but it is a certain fact that music has developed very little in New Zealand for many years... the people of the Dominion are conservative and slow to change their methods."²²⁵

Paul Dufault

Words such as tenderness, charming and grace had been used many times by reviewers to describe the quality of Chaminade's songs, particularly *The Silver Ring*. Perhaps these descriptions would not often be associated with masculine interpretations, but nevertheless her songs also featured in the repertoire of many male singers. Her song, *Au Pays bleu*, was actually dedicated to her friend, the great French Bass, Pol Plançon.

One international male singer was Paul Dufault, a Canadian tenor, who, according to *The Canadian Encyclopedia*, studied in Montreal, then with Hector Dupeyron of the Paris Opera. His career was confined exclusively to the concert platform, and in his prime, between 1906 and 1921, he toured many parts of the world including Australia, New Zealand, China and Japan.²²⁶

²²³ Woods, 123-125.

²²⁴ Ibid.

²²⁵ "Undeveloped. Music in Dominion. Dame Clara Butt's View," *New Zealand Herald*, March 23, 1926, 7.

²²⁶ James B. McPherson, "Paul Dufault" *The Canadian Encyclopedia*, <http://www.thecanadianencyclopedia.ca/en/article/paul-dufault-emc/> (accessed April 4, 2014).



PAUL DFAULT,
THE FAMOUS FRENCH-CANADIAN. 7

Figure 9: Portrait of Paul Dufault, from the Dominion, January 31, 1914.

Dufault first visited New Zealand in 1912 as support to Eleonora de Cisneros, an American mezzo-soprano. In his next visit, in 1914, the headliner was Dufault himself (figure 9), bringing his Concert Company with him. In the larger cities he performed several concerts with two different programmes. The first contained songs such as the aria *Celeste Aida* (Verdi), *Lorraine, Lorraine, Loree* (Charles G. Spross), *Au Pays* (Augusta Holmés) and *Au pays bleu* (Chaminade).²²⁷ He performed four concerts in Auckland, the final concert repeating some of the songs most favourably received in his previous appearances, as well as Handels *Where e'er you walk*, *How's My Boy* (Sydney Homer) and *L'Anneau d'argent* (Chaminade). After his first concert in Wellington the reviewer alluded to the fact that on his previous visit he “confined his efforts mostly to the classical grandeur of the compositions of the Old World Masters, but [on this occasion] he proved himself to be just as much at home in interpreting modern and more

²²⁷ *Au Pays Bleu*, for low voice, was dedicated to Chaminade's friend Pol Plançon, the great French Bass.

frivolous themes.” It is assumed that both Handel and Verdi would be in the category of ‘Old World Masters,’ so perhaps the reviewer meant such ‘modern’ composers as Holmés and Chaminade.

Hugely popular, Dufault visited New Zealand again in 1916. In Dunedin, three concerts had been arranged, but because of a great rush for seats, where many were turned away, a fourth concert was arranged and sold out, the day after it was announced.²²⁸ His concert party included Australian soprano, Pauline Bindley, a talented young Christchurch violinist Miss Florence Scapini, and Australian pianist Harold Whittle. His programmes contained several songs he had sung on his previous tour, including the Handel, *Where E’er You Walk, Lorraine, Lorraine* and *Au Pays bleu* (Chaminade). One critic described his visit to Auckland as “artistic gala days, gladdening oases in the desert of humdrum.”²²⁹ In Wellington, the song *Au Pays* (Holmés) was apparently sung due to audience demand, along with *The Trumpeter* (J. Airlie Dix), and he included another Chaminade song, *Si j’étais jardinier*, a light-hearted melody about being a gardener of the skies gathering stars for one’s lover.²³⁰ His final concert in New Zealand was at the Nelson School of Music on Boxing Day, 1916.

Paul Dufault would later record *L’Anneau d’argent* (The Silver Ring) for the gramophone label, His Master’s Voice, in 1921. He died in 1930 in Ste. Helene, Canada, after a short illness. He was 57 years old.²³¹

Maurice d’Oisley

One other important male singer to visit New Zealand was the English tenor Maurice d’Oisley. D’Oisley had established himself as one of the leading operatic tenors of his generation and had sung alongside Clara Butt in Elgar’s *Dreams of Gerontius* as well as recording with her. He was a leading tenor in the Thomas Beecham Opera Company and had appeared several times at the Proms in London. In 192, he married New Zealand singer Rosina Buckman, who was enjoying considerable success herself, and ‘was to this Dominion [New Zealand] what Melba was to Australia.’²³² In 1922, the married couple travelled to New Zealand, via Australia, where they stayed for ten months, sightseeing, and giving concerts. He had been described in an article

²²⁸ “The Lorgnette,” *Observer*, May 13, 1916, 6.

²²⁹ “The Lorgnette,” *Observer*, May 20, 1916, 6.

²³⁰ “Paul Dufault Concerts,” *Evening Post*, November 16, 1916, 3.

²³¹ *The Drummondville Spokesman* [Quebec, Canada], June 24, 1930.

²³² *Evening Post*, May 16, 1922. From words of welcome by Sir Joseph Ward.

in the *New Zealand Truth* as being famous overseas as a singer of French songs, and his repertoire on the tour reflected that.²³³ At the first concert given in Auckland, his opening solos were *O Paradiso* from *L'Africaine* (Meyerbeer) and *Eleanore* (Samuel Coleridge-Taylor) and he was described as having a pleasantly masterful stage manner, singing as though it was the most natural thing to do. His bracket of French songs later in the programme were deemed excellent – they included *Adieu de matin* (Emile Pessard) and the Spanish-influenced *Sombrero* (Chaminade), with the latter being described as ‘a masterpiece of rapid articulation.’ He repeated most of the same songs throughout the tour, over the ten months, with their final concert given in Wellington, January 1923.

The Miscellaneous Concert

The variety or miscellaneous concerts here in New Zealand (as described by Albani), particularly those featuring the international singers, were very similar in format to the Ballad Concerts that were staged in London. The London concerts were developed by music publishers as a way to showcase all manner of new songs that were published. According to sociologist William Weber, the most important series of concerts was the Boosey Ballad Concerts, started by the publisher John Boosey at the St. James Hall in 1864, presenting programmes of songs of the kind that people sang in their homes, but performed by some of the celebrated opera singers of the day.²³⁴ As well as the new songs, a few opera numbers could be included, along with an instrumentalist, usually a violinist or a pianist, who also performed solos in each half.

The Programmes

The touring companies, even in colonial times, were expensive to bring out to New Zealand, so concerts had to be well attended. For example, fees paid to Clara Butt, one of the foremost contralto singers of her time, and her husband Kennerly Rumford in 1908, were, according to newspaper accounts, said to amount to considerably over 15,000 pounds, the largest

²³³ *New Zealand Truth*, June 3, 1922.

²³⁴ William Weber “Ballad Concerts I” in *Case Studies*, Concert Programmes 1790-1914, Centre for Performance History, Royal College of Music, (updated 2005), <http://www.cph.rcm.ac.uk/Programmes/Pages/PtoMH5.htm> (accessed September 3, 2014).

ever given to a visiting company.²³⁵ Despite New Zealand's isolation, there were many avenues of entertainment that classical concerts competed with, including vaudeville and visiting acrobatic or dance troupes, therefore it was paramount to the promoters for performers to present music that had the greatest appeal to the audience.

Many of the international singers gave several performances at a time in the cities, dependent on their schedule (for example, Paul Dufault gave four concerts in Wellington in 1916) and all would be well attended by large audiences, according to newspaper reviews following. Judging by audience reaction, for example, calling for frequent encores and bestowing flowers throughout (particularly for the women), it seems to be clear that the success and appeal of the international artists was dependent not only on their celebrity status, but also the repertoire they chose to sing. The reviewer of the Crossley concert could have been describing most of the singers so far mentioned, when she was described as "singing the songs people wanted to hear, the way they wanted them sung." Programmes were chosen to appeal rather than to challenge, and the songs of Chaminade appeared to fit the bill. They were tuneful, harmonically uncomplicated, charming, and carefully crafted with a touch of the exotic.

Newspapers extensively advertised the coming of these artists, and listed the order of the items to be presented. A typical programme structure opened with an operatic aria, or a sacred song, and then the rest of the programme was usually devoted to light ballades and popular songs of the time, songs that would appeal to the majority of the general public, mirroring the format of the Ballad Concerts in London. For instance, at the Garrison Hall in Dunedin, July 1901, the programme for Madame Belle Cole's Farewell Recital was advertised (figure 10):

²³⁵ "Madame Clara Butt," *Nelson Evening Mail*, February 10, 1908, 2.

GARRISON HALL.

POSITIVELY LAST APPEARANCE.

BELLE COLE
BELLE COLE

TO-NIGHT

FAREWELL RECITAL.
FAREWELL RECITAL.

MADAME BELLE COLE

Will Sing—

1. Aria—"Creation's Hymn" (Beethoven), by special request.
2. Song—"Valley by the Sea" (Stephen Adams).
2. Songs--(a) "Silver Ring" (Chaminade); (b) "In May-time" (Dudley Buck).
4. Solo—"The Lost Chord" (Sullivan), with piano and organ accompaniment (by special request).
5. Song—"Douglas Gordon" (Kellie).
6. Song—"The Harbour Bay" (Moir), with piano and organ accompaniment.

MR JOHN PROUSE

Will Sing—

1. Song—"May Morning" (Denza).
2. Solo—"Nazareth" (Gounod).
3. Song—"Bedonin Love Song" (Pinsuti).
4. Song—"Off to Philadelphia" (Hayne).

At the Piano,

Miss FLORENCE HARDING.

PRICES OF ADMISSION: 3s, 2s, 1s.
Plan of Reserved Seats at the Dresden.

Figure 10: Advertisement for Belle Cole's concert in the *Otago Daily Times*, July 11, 1901.

The Beethoven was a well-known contralto solo, stately and dramatic, and a suitable opening statement. The rest of the songs were in a lighter, popular vein. Stephen Adams (pseudonym for Michael Maybrick), composer of *Valley by the Sea*, was a successful ballad writer; Dudley Buck (*In May Time*) was an American choral composer; Lawrence Kellie (*Douglas Gordon*) was a popular song writer, as was Frank Lewis Moir (*The Harbour Bay*). Chaminade's song, *The Silver Ring*, which was not very long, was lyrical and appealing, and obviously was appropriate as music in a lighter vein.

Paul Dufault, in his Wellington concert, 13 February 1914, also opened his programme with an aria by an 'Old Master,' Verdi, and followed it with several songs by more contemporary composers:

Celeste Aida, from “Aida”	Verdi
How Many Years Ago	Huhn
Obstination	Fontenailles
Spring’s Awakening	Hawley
Lorraine, Lorraine, Loreo[sic]	Spross
Au Pays bleu	Chaminade
Answer	Robyn ²³⁶

Also presenting items were a Miss Pauline Bindley, with whom he sung a duet, violinist Ernest Toy, and Harold Whittle at the piano.

After opening with the Verdi aria, *Celeste Aida*, his first bracket of songs consisted of two French songs by Reynaldo Huhn and Hercule de Fontanille, both renowned for composing art songs, and a song by Charles Beach Hawley, an American composer who wrote many sacred songs. The second bracket, possibly considered the lighter of the sets, opened with *Lorraine, Loree*, by Charles Gilbert Spross, also an American, known for his sentimental songs. Following the Chaminade was *Answer*, one of the most well-known songs of Alfred G. Robyn, who made his name from writing many popular comic operas. Although not considered a ballad composer, Chaminade’s *Au Pays bleu*, a song about the memory of love, was actually referred to as a ballad by the Christchurch newspaper critic, after a Paul Dufault concert in June 1916.²³⁷ Perhaps it was because the fanfare-like introductory bars in the piano accompaniment resembled the opening bars to Dix’s *The Trumpeter*, one of the popular ballads of the day, and a particular song that Paul Dufault was famous for, performing it often.

A Comparison of Chaminade Songs to some of the Popular Ballads of the Day

The 1916 review Dufaults concert described Chaminade’s *Au Pays bleu* as being one of a string of ballads popularized by him, along with *The Trumpeter* by John Airlie Dix. Her songs are not considered as ballads, yet they were not completely out of place in the context of a ballad concert.

²³⁶ Advertisements, *Dominion*, February 13, 1914.

²³⁷ “Amusements,” *Press*, June 9, 1916.

The *Oxford Companion to Music* is somewhat dismissive of the Victorian ballad or ‘Drawing-room Ballad’, describing it as a very degenerate descendant of the old English ballad, defined it as a sentimental solo song, of verse-repeating form, generally with a refrain. In reality, the ballad then, was a respected genre, albeit a money-maker for the music publishers (pushing sales amongst tasteless amateurs according to *OCM*).²³⁸ Many highly respected composers wrote ballads including Sir Edward Elgar (*Land of Hope and Glory*), Charles Villiers Stanford and Sir Arthur Sullivan, who was appointed Professor of Ballad Singing at the Crystal Palace School of Art.²³⁹

The Victorian ballad, according to Derek B. Scott, differed from those that had come before, in that the American and British writers and composers wanted to present their songs, not just as means for simply telling a story, but to teach a moral lesson and educate people about good social behaviour. The music publishers also had a hand in popularising the ballad, as it was in their best interest to sell as many copies of newly published songs to a rapidly expanding market, thus creating the Ballad Concerts, which were aimed at presenting music specifically for domestic music-making and drawing room entertainment. Scott wrote of publishers inferring that in order to ensure the popularity of a drawing room ballad - “it was not just the musical side of the ballad which had to be tailored to the technique of the domestic musician; it was equally important that the song had easily singable words.”²⁴⁰

The distinction between art songs and ballads could be considered rather tenuous. Sophie Fuller, when discussing ballad singers, wrote: “Whether a songwriter is regarded as having produced songs or ballads tends to depend on the composer’s other output and reputation.”²⁴¹ The songs of Chaminade were not usually considered in the category of a ballad, rather more that of salon music, as was her piano music, and were sentimental in feeling rather than relating a story. Perhaps, too, because she was French, she imparted a sense of the exotic. The majority of ballad composers were British and American. Chaminade’s poems were drawn from well-known French poets of the day, although many had been translated into English, and the piano

²³⁸ Percy A. Scholes, “Ballad,” *The Oxford Companion to Music* 10th ed. (London: Oxford University Press, 1970), 74.

²³⁹ Michael Ainger, *Gilbert and Sullivan: Songs of the Victorian Drawing Room and Parlour*, (Aldershot: Ashgate, 2001), online version created by George P. Landow, <http://www.victorianweb.org/dbscott/2.html>.

²⁴⁰ Derek B. Scott, *The Singing Bourgeois: Songs of the Victorian Drawing Room and Parlour*, (Aldershot: Ashgate, 2001), online version created by George P. Landow, <http://www.victorianweb.org/dbscott/2.html>.

²⁴¹ Sophie Fuller “The Finest Voice of the Century,” Chapter 15 in *The Arts of the Prima Donna in the Long Nineteenth Century* ed. Rachel Cowgill, Hilary Poriss (Oxford: Oxford University Press, 2012), 311.

accompaniments were rather more sophisticated than those of the popular ballads. Nevertheless, both ballads and art songs had a place in the London Ballad Concerts, particularly those staged by the music publisher Boosey. The Boosey concerts, held at the St James Hall, presented a variety of music, of which, in the 1890s, Chaminade herself participated in as a piano soloist as well as an accompanist to several of her songs.²⁴²

Two particular songs which were favourites with the New Zealand audiences when tenor Paul Dufault toured, *The Trumpeter* (Dix) and the salon song, *Au Pays bleu* (Chaminade), warrant comparison. Both songs open with a fanfare-like introduction, but Dix's *The Trumpeter* is more literal, conventionally staying in key, as a trumpet would (see example 3), whereas Chaminade reduces the fanfare motif to pianissimo (how unlike a trumpet!), gently modulates from G major to an augmented B flat chord, then cadences into C major when the singer enters (see example 4). Dix's piano accompaniment is primarily march-like with heavy chords, often following the melody of the singer in the right hand; it doesn't detract from the text as it is about an army trumpeter calling his troops. Conventionally, it stays mostly in the tonic key until the last verse, where it cadences into the mediant major, dropping in volume to *piano*, as the singer tells how the trumpeter is calling home the soldiers, but imploring them to treat the dead with care.

²⁴² St. James Hall Ballad Concert Programme Collection, 1894-99, Arts and Humanities Research Council Database, <http://concertprogrammes.org.uk/html/search/verb/GetRecord/5288> (accessed 10 July, 2013). Both 4 and 11 November, 1896, featured Mme. Chaminade at the piano performing in a number of vocal and instrumental pieces.

Example 3: Opening bars of *The Trumpeter*, J. Airlie Dix (Boosey & Co. 1904).



Chaminade's accompaniment is also chordal, but rather than following the melody, it has a dancing quality, by way of the *leggiero* marking and placing the chords on the off beats of the bar. It is made lighter in feel by less frequent bass notes, unlike the heavy octave left hand movement in *The Trumpeter*. Perhaps the fanfare-like opening represented 'the blue country' that was being recalled. The vocal line then uses the triplet rhythm of the introduction throughout the whole song. However, with the dynamic reduced to *piano*, along with a somewhat sparse accompaniment, Chaminade created a sense of lightness, belying what one might expect after hearing the opening bars.

Example 4: Opening bars of *Au pays bleu*, Cécile Chaminade (Enoch et Cie., 1898).

The musical score for the opening bars of *Au pays bleu* by Cécile Chaminade is presented in three systems. The first system shows the piano introduction with a tempo marking of *Allegro* (quarter note = 104), followed by *rit.* and *a tempo*. The dynamics are *mf* and *ppp*. The second system shows the vocal entry with the lyrics "C'était là -" and the piano accompaniment with the marking *pp* and *leggero con Pedale*. The third system continues the vocal line with the lyrics "bas, au pa-ys clair tout bai-gné d'or; Dans l'in-fi -".

The text for *The Trumpeter* was written by J. Francis Barron (1868-1940), a soldier, who was inspired by the trumpeter of his platoon. The poem tells of the role that the trumpeter plays, calling the soldiers into battle, rallying them during the battle, and then finally calling the survivors home. Barron wrote the poem and then sold the rights to it for just 80 pounds. Dix's song then went on to sell over half a million copies, as well as being sung around the world.²⁴³

Au Pays bleu was set to a poem by Charles Fuster (1866-1929), a French poet and critic at the turn of the Twentieth Century. The poem recalls a memory past, of a fiancée, the smells and the sounds of a time of being in love. Chaminade used the poetry of Fuster for at least fifteen of her songs, and his verses were also set to music by composers Paul Lacombe and Francesco Tosti.

²⁴³“‘Trumpeter’ Author: Composes as He Dies. Story of Famous Song,” *Townsville Daily Bulletin*, February 21, 1940, 7. Obituary for J. Francis Barron.

Belle Cole, who visited New Zealand on two occasions, regularly appeared in the London Ballad Concerts organized by the publisher Boosey, and one of her most popular ballads that she would sing was ‘*The Valley by the Sea*’, music by Stephen Adams, words by F. E. Weatherly. The published sheet music (by Boosey) advertised on the cover that it was sung by Madame Belle Cole.²⁴⁴

On her last New Zealand visit in 1901, in her programme of ballads, oratorio and salon songs, she sang Adams’s *The Valley by the Sea* followed by Chaminade’s *The Silver Ring*. F E Weatherly, who wrote the lyrics for *The Valley by the Sea* was a well-known poet and song writer, his most famous verse being *Danny Boy*, set to the tune *Londonderry Air*. The text is poignant, describing a memory and reliving a love story, recalling scenes of the valley and the sea shore, then the kirkyard where “Sleeps my heart, my life, my love!” Stephen Adams, was an accomplished composer of songs hymns and, by accounts, a fine singer. Regarded as one of the most popular ballad composers of the day, his songs were known for their simplicity, ingenuity and sincerity.²⁴⁵ It follows the format of a typical ballad, as described by Wilma Reid Cipolla: “[the ballad] usually consisted of three verses; the accompaniment not too difficult, the voice part not too high.”²⁴⁶ She went on say how although the musical language was similar to that of the art song, ballads were considered technically and intellectually undemanding. His treatment of the text of *The Valley by the Sea* is straight forward, the first two stanzas alternating between flowing broken-chord patterns, achieving a sense of serenity as the singer describes a scenic setting, followed a change to repeated triplet chords, with upper note moving with the vocal melody, perhaps increasing a sense of drama as love and emotions are being recalled. The third verse is a marked change in style, with a key change, a drop in dynamic to *piano*, with the accompaniment reduced to simple harmonic chords, creating a sombre hymn-like setting, the text now referring to one’s love sleeping in the graveyard.

Chaminade’s treatment of the accompaniment to *The Silver Ring*, another song about remembering lost love (verse by the French woman poet, Rosemonde Gerard), is less descriptive of the text, rather more capturing the mood of the song as a whole, the piano keeping the same

²⁴⁴ Stephen Adams, *The Valley by the Sea*, Song, (London: Boosey & Co., 1893).

²⁴⁵ *Isle of Wight County Press*, August 29, 1913, 5. Article about Michael Maybrick.

²⁴⁶ Wilma Reid Cipolla, “Marketing the American Song in London,” *American Music*, 8, no. 1 (Spring, 1990), 84-85.

character throughout. Differing in structure from a three-verse ballad, the musical form of *The Silver Ring* is ABA. Her idea is imaginative and the text rather fantastical: here, the vocal line is followed much of the time in the piano, but the accompanying *pianissimo* arpeggiated chords are in the higher register played by the right hand, with only a few bars of *pianissimo* baseline when singing of ‘sleeping amongst the rose-lined coffin’ (alluding to the finality of death), giving the whole song a sense of lightness and fragility. The text of the poem is literally out of this world, as it appears that the narrator, who is doing the reminiscing, is already withered and dead in her coffin.

Both the songs by Chaminade were just as popular with audiences as the two ballads, but the imaginative way she crafted the accompaniments to the text, and indeed the choice of texts themselves, gave the vocal lines a more subtle quality and sense of sophistry that elevated them beyond a simple ballad to an art song. In an interview with William Armstrong, Chaminade admitted that she composed accompaniments with orchestral sound effects in her mind, and stated that she believed the accompaniment was just as important as what was being sung.²⁴⁷

The New Zealand Singers

It is evident, and perhaps surprising, that musical life in colonial New Zealand was full and varied, with many events advertised in the newspapers throughout the country. International performers attracted large audiences, but so too, did local productions. Jennings, in his history of the Music Teachers’ Registration Board, states that by 1900, the four main centres in the country each had several music societies, including a Musical Union and an operatic society.²⁴⁸ So too, did many of the smaller towns: both Gore and Tauranga had a musical society, Palmerston North and Feilding had orchestral societies, and many provincial towns had their own choral societies. These societies were charged with organising many community events, including miscellaneous concerts that featured talented New Zealand singers. These local concerts could be similar to those of the international performers that featured singers and instrumentalists, or perhaps

²⁴⁷ Cécile Chaminade [as told to William Armstrong], “How to Sing and Play My Compositions,” *The Ladies Home Journal*, November, 1905, 19.

²⁴⁸ John M. Jennings, *The Music Teaching in New Zealand: A Jubilee History of the Music Teacher’s Registration Board* (Wellington: The Music Teachers’ Registration Board of New Zealand, 1978), 2.

featured choral items, along with orchestral items, and even scenes from various operas. Some societies would stage a complete cantata in the first half of a concert, followed by a miscellaneous programme in the second half. For example, in November, 1911, the Auckland Choral Society staged Gade's cantata *Comala*. The second half consisted of several vocal items, including Madam Chambers, singing Chaminade's *L'Été*, a violin soloist, and concluded with the choir singing Haydn's *The Heavens are Telling*. Local chamber music concerts were staged, featuring instrumental ensembles and a guest singer. For example, the "Barnett-Hoppe Concert" in Wellington, July, 1902, was a chamber music concert featuring a violin trio, and solo instrumental items, with Amy Murphy as a guest soprano.²⁴⁹ Also held, on occasion, were concerts of 'a higher class of music' which could be, for example, a piano recital, and the music presented would be compositions by the 'master' composers such as Beethoven, Schubert or Chopin, but always including the requisite guest singer.

Although there are accounts of the international visiting singers in studies such as those of Campbell and Thomson, and *Southern Voices*, a volume dedicated to New Zealand singers who succeeded internationally, there appears to have been very little written about many of the highly-trained singers who chose to pursue their careers in New Zealand, and were an integral part of the concert circuit here.²⁵⁰ Music history has tended to focus on the musicians that have succeeded on the international platform, eclipsing those here at home. Here were the singers who appeared as soloists in the variety concerts and who took also on solo roles in the many choral works, such as Handel's *Messiah* or Haydn's *Creation*, staged by the local choral and musical societies.²⁵¹ It is evident that they worked very hard, probably for very little, and contributed much in trying to develop classical musical traditions in this relatively new colony.

The following four singers who will be discussed were known and respected in the communities where they resided, but also were nationally known as they travelled frequently and widely, to perform in many different concerts around New Zealand. It is apparent that these singers were very professional in their presentation, and must have had extraordinary stamina to

²⁴⁹ "The Barnett-Hoppe Concert," *Evening Post*, July 8, 1902, 4

²⁵⁰ Adrienne Simpson and Peter Downes, *Southern Voices: International Opera Singers of New Zealand* (Auckland: Reed Books, 1992).

²⁵¹ New Zealand has a long-standing tradition of choral music that has been acknowledged by historians such as John Mansfield Thomson and Margaret Campbell. Some of the local Choral Societies are now also writing up their histories. Possibly because the choral movement has been largely amateur, it has not garnered the importance it deserves.

perform after what would be often very lengthy journeys, either by boat or steam train. Consistently favourable concert reviews also indicate that they all maintained to a high standard, a large body of repertoire tailored to the type of concert they would sing for. Repertoire included popular ballads and songs of the day, particularly those of Chaminade, as well as arias from light opera and oratorio.

Chaminade herself, stated that her song *L'Anneau d'argent* (The Silver Ring) was her most popular, internationally, as did Citron in her biography, but it was not strictly so in New Zealand. In the compiled list of performances where her works featured (1894-1934), including nearly 200 concerts where her songs appeared, it was actually *L'Été* (Summer) that was performed the most – in nearly seventy concerts, compared to about fifty concerts featuring *The Silver Ring*.²⁵²

L'Été, for high voice, was published in 1894 and the text uses verses by the poet Edouard Guinand (who also composed the text for *Sombrero*). In her *Catalog of Melodies*, Robin Smith describes *L'Été* as a song of true endurance that would test a singer's agility. Within it are many techniques that would showcase the vocal acrobatics of the singer, and is one of Chaminade's most challenging songs.²⁵³ In other words, it is obviously a good "show-off" piece!

Between 1894 and 1934, at least thirty-five different singers performed *L'Été* in concert, with several sopranos of national renown performing it many times, appearing in various different concert engagements throughout New Zealand. It appeared to be a song that fitted well into the ballad-type concert, as well as being a suitable song for the more 'serious' classical music programmes.

Its acrobatic melody line may have been a showcase for the more unusual melody instruments. For instance, champion whistler Borneo Gardiner performed *L'Été* several times in variety concerts from 1910-1911. He later became a minor sensation on the vaudeville circuit in 1913.²⁵⁴ Also, leading cornet player Fred Bowes, of the Auckland Municipal Band, performed an arrangement of *L'Été* on several occasions as a solo item when the band staged public concerts.

²⁵² The numbers will always be approximate as there must be many concerts unaccounted for.

²⁵³ Robin Smith, "The Melodies of Cécile Chaminade: Hidden Treasures for Vocal Performance and Pedagogy," (Mus.D., Indiana University, 2012).

²⁵⁴ "Glorious Days: Australia 1913," National Museum of Australia, http://www.nma.gov.au/exhibitions/glorious_days/about/a_musical_year (accessed January 31, 2015).

Two notable New Zealand singers, both sopranos, who were often invited to perform as guests in many concerts, and would often include *L'Été* in their performances, were Mrs. Alice Gower Burns, of Christchurch, and Madam Chambers, of Auckland.

Madame Gower Burns

Alice Gower Burns (see figure 11) was born in Virginia, United States and according to the Cyclopedia of New Zealand, received her musical training overseas.²⁵⁵ Her father was a prominent British engineer, E. M. H. Gower, whose job and position took him around the world overseeing mines. She was married to Benjamin Henry Burns, a banker and a keen sportsman, who also had played rugby for England in 1871. They had four children, their oldest son born in India, the other three born in New Zealand. Domiciled in Christchurch, she was a tireless contributor to music in her community, teaching, sitting on committees to organize various musical events, holding concerts in her home, and appearing as a guest on both the professional platform throughout New Zealand, as well as supporting local musicians. First billed as Mrs. Burns from about 1894, she sang in variety concerts, and was invited by Musical and Choral Societies to be guest soprano in the various choral works performed around New Zealand. She appeared in concert with many of New Zealand's most prominent musicians, including composer Alfred Hill, pianist Jennie West, and organist Maughan Barnett, of which their contributions to music in New Zealand have been accounted for in various histories, yet Burns remains little known. She was soprano soloist for many performances of Handel's *Messiah*, performing it several times in Christchurch, Timaru and in Wanganui, including singing alongside Belle Cole and John Prouse in Christchurch, in 1901.²⁵⁶ The Christchurch Musical Society asked her to perform many times and staged many interesting works over the years – she was soloist for Mendelssohn's *Elijah* in 1896, and again in 1917, took the part of Hinemoa in Alfred Hill's Cantata *Hinemoa* (1898), and was the soprano in *A Tale of Old Japan* by Samuel Coleridge Taylor in 1918. She was also a guest of the Wellington Choral Society on several occasions, performing works such as Mendelssohn's *Athalie* (1905) and Haydn's *Creation* (1911), and in Auckland, sang to great acclaim, the part of Anais in Rossini's *Moses in Egypt* (1913). Other

²⁵⁵ "Singers: Mrs. Alice Gower Burns," *The Cyclopedia of New Zealand*, <http://nzetc.victoria.ac.nz/tm/scholarly/tei-Cyc03Cycl-t1-body1-d3-d23-d5.html> (accessed August 14, 2014).

²⁵⁶ "Notes and Memoranda," *Press*, August 1, 1901, 5.

important engagements included singing at the Christchurch Exhibition of 1900, and in 1905 she was a chosen soloist for the opening of the Roman Catholic Cathedral in Christchurch.²⁵⁷



Figure 11: Madame Gower Burns, from *The Ladies' Mirror*, 1922.

She was invited often as a special guest in many of the variety concerts throughout New Zealand, for visiting international performers as well as those staged locally, and Chaminade's song *L'Été* seemed to be a favourite of hers, perhaps as it would have been an excellent song to show off her technique. She had performed it in numerous concerts from 1894 until at least 1917, and would continue to sing it in the broadcasting studios when radio was taking hold. It is a very florid song, with a somewhat flamboyant opening from the piano. With its many runs, trills and octave jumps, it is impressive and challenging to sing. Burns may have been the first singer to perform *L'Été* in New Zealand. Published in 1894 by London publisher Joseph Williams, she sang it in at least two concerts in Christchurch that year, at a chamber music concert in June, then again in August, at a Musical Union Concert (where it was demanded again as an encore, the critic feeling that a repeat performance for such a demanding song proved too much for the

²⁵⁷ "The Roman Catholic Cathedral," *Press*, February 17, 1905, 6. The Cathedral was a significant Renaissance-styled building by architect Frances Petre, with twin bell towers and dome, recently destroyed by the Christchurch earthquakes, 2010-11.

vocalist).²⁵⁸ The song was first performed as *Sweet Bird of Spring*, the title taking the first line of the English translation, by Clifton Bingham.

In 1896 Polish pianist Chevalier de Kontski toured New Zealand. According to MacGibbon, de Kontski advertised himself as the only living pupil of Beethoven (he was eighty years old) and would apparently play at least one piece at each of his concerts with his hands hidden under a blanket.²⁵⁹ Mrs. Burns was invited to sing as part of his programme and she performed Chaminade's *L'Été* followed by *A May Morning* by Luigi Denza, an Italian composer of popular songs.²⁶⁰ De Kontski performed Beethoven's *Moonlight* Sonata and a fugue of Handel, then drew mostly from the Romantic repertoire, performing works by Weber, Chopin and his own compositions.

Another Chaminade song in Mrs. Burns' repertoire was *Viens! Mon bien-aimé* (Spring is Coming). This was also a small-scale song with a simple and unaffected melody line, over straight forward harmonic chords in the piano accompaniment that were rolled, perhaps to imitate a harp. The text was by Armand Lafrique, extolling the return of Spring. She first sung it at a variety concert in Opawa in 1897, bracketed with *Summer Day* by New Zealand composer Alfred Hill.²⁶¹ At the benefit concert for violinist Celia Dampier, in Christchurch 1898, she sang the two Chaminade songs together.

In 1904 she began appearing as Mrs. Gower Burns, perhaps 'double-barreling' when she was invited to sing at a reception for the New Zealand Governor, Baron William Plunket, where she sang Chaminade's *L'Été*. From 1906 onwards, particularly when appearing in concerts in Wellington and in Auckland, she was known as Madame Gower Burns. It is obvious from pre-concert advertising and reviews of her performances that she was a highly respected singer who was always meticulous in her preparation.

In 1907, a special supplement to the *Otago Witness* newspaper was published, titled "Chronicles of the Enfranchised" and included a series of articles and photographs of New Zealand women who were prominent in society. It included sportswomen, women of the arts and women who contributed to their communities in some way. Madame Gower Burns was one of

²⁵⁸ "News of the Day," *Press*, June 7, 1894, 4; "Musical: The Musical Union Concert," *Press*, August 16, 1894, 5.

²⁵⁹ MacGibbon, *Piano in the Parlour*, 32.

²⁶⁰ Composer of *Funiculi Funicula*

²⁶¹ William Dart, "Composers – Establishing a New Tradition," *Te Ara – The Encyclopedia of New Zealand*, www.teAra.govt.nz/en/composers/page-1 (accessed September 3, 2014). Alfred Hill was actually born in Australia but moved with his family to New Zealand when he was two. A composer of many choral works, he is perhaps best known for his song *Waiata Poi*.

those featured. In her interview she admitted that Chaminade was one of her favourite composers: “You ask about my favourite composers. I am very fond of the old English ballads of Bishop and Halton etc., and also of the little French songs of Chaminade and Gounod.”²⁶²

During the Great War the Burns family did not escape tragedy. In 1914, son Archibald Burns was called up and he left New Zealand to fight in Egypt. It is apparent that Gower Burns used her position in the community to help raise funds to aid the war effort in all sorts of ways. She organized many musical afternoons to raise money, staged patriotic concerts, and travelled out of town to places such as Timaru and Ashburton, at her own expense, to sing in various fundraising concerts. Archibald was severely wounded in 1915 and was invalided to England, where he was under treatment for a nervous breakdown. He returned home to New Zealand in 1916, but November 2 he committed suicide, an event so horrific by a returned soldier, that it was reported nationally. Gower Burns nevertheless persevered with her contributions to the war effort, appearing a couple of months after the death of her son, in a fundraising concert for the Red Cross and Soldiers’ Ward, on the 15 March 1917, and a few days later in another concert, in aid of Nazareth House, a type of hospice run by the Catholic nuns.

After the war, Gower Burns continued to maintain a busy schedule of concerts, appearing as a guest around the country and organizing many series of house concerts, as well as teaching. She also became a regular broadcaster, singing in the studios of Christchurch from 1927 up until at least 1931. Her husband died in 1932, possibly quite suddenly, as he still maintained his position as director of the firm of Whitcombe and Tombs, according to his obituary.²⁶³

Madam Chambers

Madam Chambers (Mrs. Charles Chambers) was another popular soprano living in Auckland. Born in England, she had immigrated to New Zealand at a young age, receiving her first musical education in Dunedin.²⁶⁴ Born Annie Jane Buckland, she was a very talented musician showing much promise both as a violinist and a singer. The family probably moved to Auckland around about 1888 as she was listed as successful in the senior division of music

²⁶² “Chronicles of the Enfranchised,” *Otago Witness*, December 18, 1907, 32.

²⁶³ “Obituary,” *Evening Post*, June 6, 1932, 9. Unfortunately, there was no mention of his wife Alice or his children.

²⁶⁴ Archives New Zealand, Passenger Lists 1839-1973, <https://familysearch.org/search/collection/1609792> (accessed November 8, 2014). Records indicate that the Buckland family, nationality ‘Nottinghamshire’, emigrated in 1877, leaving from Clyde and landing in Otago.

examinations at the Auckland University College.²⁶⁵ In 1891, a benefit concert was tendered for her to assist in her travelling overseas for further study. She then left New Zealand to travel to Germany where she studied violin, piano and singing at the Royal Conservatorium in Dresden, returning to New Zealand in 1894. Upon her return, due to great interest in her progress as well as her experiences, being, according to her, the only New Zealander attending the Conservatorium, she was interviewed by a journalist from the *New Zealand Herald*. It seemed that, although Auckland was home, she was not terribly happy at having to leave life in Dresden. She spoke of having such a culturally stimulating and busy life in a place where the public buildings, bridges and churches were of such architectural beauty, that “there was a great air of refinement to the city.” When asked to compare the musical people of Auckland to “those amongst whom you have lately been living?” her answer was:

Comparisons are odious, Mr. Reporter. People may call Auckland musical, and no doubt they are fond of music which is light and airy, but I don’t think there are many here who would be termed ‘musical’ in Dresden.... People seem satisfied if they obtain a smattering of music, and having attained a certain degree of proficiency, strive for no more.²⁶⁶

Perhaps she felt justified in her statement. Her reception and return appearance was a grand affair held at the Opera House, and was attended by the Mayor and many members of the various musical societies around Auckland, along with one of the largest audiences ever, for a benefit Concert. However, the critic felt her violin solo *Ballade et polonaise* (Henry Vieuxtemps) was not only too difficult, but overlong for the audience.²⁶⁷

In March 1895, she married Charles Chambers, a newspaper journalist and amateur musician, and gave birth to a son, Charles Eric in 1896.²⁶⁸ From then on she was known professionally as Madam Chambers.

She was, as described in the Cyclopedia of New Zealand “a violinist of no mean order and the possessor of a pleasing and highly cultivated soprano voice. She is a soloist of the Auckland Choral society and invariably appears at all the high class concerts.”²⁶⁹ From 1895, she

²⁶⁵ “The Auckland University College: Class Lists for Annual Examinations,” *NZ Herald*, November 7, 1888, 6.

²⁶⁶ “Student Life in Dresden,” *NZ Herald*, July 28, 1894, 1.

²⁶⁷ “Opera House: Miss Buckland’s Reception,” *Auckland Star*, September 24, 1894, 3.

²⁶⁸ New Zealand Government, *Birth, Deaths and Marriages Online*, <https://www.bdmhistoricalrecords.dia.govt.nz> (accessed 25 September, 2014).

²⁶⁹ “Music Teachers: Chambers, Madam,” *The Cyclopedia of New Zealand [Auckland Provincial District]*, <http://nzetc.victoria.ac.nz/tm/scholarly/tei-Cyc02Cycl-t1-body1-d1-d25-d4.html> (accessed September 25, 2014).

appeared to be much in demand as a soloist, singing soprano solos at many performances of (by today's standards) an immense variety of large-scale choral works given by the numerous music and choral societies that existed in Auckland. These included Handel's Oratorio *Samson* and John Barnett's *The Ancient Mariner* in 1895; the following year she was a soloist in Weber's *Mass in G*, which was on the same programme as *The Prodigal Son*, by Arthur Sullivan. In 1897 she took on the role of 'Lady Psyche' in *Princess Ida* as well as appearing in many other performances that year. In 1899, from May to December, she sang the principal soprano parts in at least six large-scale choral works staged by four different Choral Societies throughout Auckland: *Melusina* by Hoffman (Auckland Choral Society), *Athalie* by Mendelssohn (Devonport Music Society), *Judas Maccabeus* by Handel (Onehunga Music Society), *The Ancient Mariner* by Barnett (Parnell Music Society), *Mary Magdalane* by Massenet and Handel's *Messiah* (both by Auckland Choral Society). In 1902, for the Parnell Music Society, she appeared in the title role of *The May Queen*, singing solo in the cantata by William Sterndale Bennett (1816-75), a British composer who numbered Mendelssohn and Schumann amongst his friends and influences. The second half of that particular concert was devoted to various items by guest soloists, when Chambers performed Chaminade's '*L'Été*.' The review, following described it as "an intricate and difficult number [Madam Chambers] giving it full justice."²⁷⁰

At several concerts where she was an invited guest, she sang a bracket of two songs, beginning with *L'Été* and following it with another well-known song, be it a folk-song, ballad or classical, such was its appeal. For example, it was coupled with the traditional Scottish folksong *Rothsay Bay* at an orchestral concert in 1903. At a benefit concert in 1901, *L'Été* preceded *Solveig's Song* (Grieg) and in 1904, was sung after *When the Heart Is Young* (Dudley Buck, American) at another orchestral concert.

Despite her sterling reputation, it seems that Chambers did not venture too far from Auckland, professionally. With the many musical societies within Auckland itself, and maintaining a teaching practice, teaching singing and violin from her home, and other premises, according to regular advertisements, perhaps she was satisfied with where she was. She travelled as far as Hamilton and Rotorua in 1902, with a travelling company formed by the Auckland Liedertafel, but mostly her performing was confined to the Auckland districts.²⁷¹ During the

²⁷⁰ "Parnell Musical Society," *Auckland Star*, September 10, 1900, 3.

²⁷¹ "Musical and Dramatic," *New Zealand Herald*, March 1, 1902, 4.

Great War, like Gower Burns, she also availed herself to sing in several concerts to fundraise for the war effort. Her son enlisted in 1916 and was fortunate enough to survive the war. After the war, it appears that she cut down her performing, but would continue to teach. Chambers died in 1950, aged 78.

Miss Amy Murphy

Although Madam Chambers and Madame Gower Burns had reputations throughout New Zealand as singers of note, and were held in high regard as some of the best New Zealand singers, they both were British immigrants. Miss Amy Murphy, however, was a bona fide New Zealander, born in Dunedin in 1878 (see figure 12, p. 100).²⁷² As a young girl, she was a piano pupil of Jennie West, the well-known New Zealand pianist residing in Dunedin at that time, and as a young teenager, she performed solos and accompaniments in local concerts, alongside her mother, who was a well-known singer and singing teacher in Dunedin.²⁷³ In 1895, at the age of 16, Amy advertised herself as a teacher of pianoforte, ready to receive pupils.²⁷⁴

²⁷² New Zealand Government, *Births, Deaths and Marriages Online*, <http://www.bdmhistoricalrecords.dia.gov.nz> (accessed November 8, 2014).

²⁷³ "Miss West's at Home," *Otago Daily Times*, December 14, 1887, 3. Amy Murphy had performed in Jennie West's pupils' recital.

²⁷⁴ Advertisements, Column 8, *ODT*, February 5, 1895, 1.



Figure 12: Miss Amy Murphy, photograph courtesy of David Murray.

From then she continued to appear as a skilled accompanist, always highly commended for her performances. She was also learning singing from her mother and in May 1899, at the Garrison Hall, Dunedin, in a concert managed by Signor Squarise, Murphy gave her debut as a soprano. Throughout 1899 she appeared as a guest soloist in several local performances, as well as fulfilling duties as an accompanist. In 1900, she was invited to appear as a guest soloist for the Rev. Charles Clark Recitals in Wellington, her first major appearance outside of Dunedin. The Rev. Clark was a former Baptist Minister who had a gift for public speaking and his lectures were very popular both in Australia and New Zealand. At her debut in Wellington, accompanied by the respected pianist, Cyril Towsey, Murphy chose to sing *It was a dream* (Cowen) and *L'Été* (Chaminade); the first, a touching ballad, the second, the song that would best show off her technique to a capacity audience in the Exchange Hall: "The hall was crowded to excess. Every

gangway was blocked, and those present were packed in as tight as it was possible to pack them, and much closer than due regard to safety warranted.”²⁷⁵ Clark and his company (with Murphy) then went on to Christchurch to perform. He was to have left New Zealand for Sydney but had changed his plans to stay on in New Zealand as Sydney was closed due to a serious outbreak of bubonic plague.

Returning to Dunedin after being very well received in both major cities, Murphy was, from then on, in demand as a soprano soloist. Choral societies throughout the South Island engaged her often, and she took on the solos for Handel’s *Messiah* and Haydn’s *Creation* on several occasions, also Mendelssohn’s *Elijah*, and Stainers’s *Daughter of Jairus*. She continued to appear as a guest in many variety concerts choosing songs from a growing repertoire, her favourites (as they appeared often) being *Sing Sweet Bird* (Ganz), *The Bird that came in Spring* (Benedict), and *L’Été* (Chaminade), three songs about birds and Spring, each full of trills and melodic vocalizing akin to bird-song. *Sérénade* by Gounod, was another favourite. Murphy was guest singer at concerts featuring famed performers including Alice Hollander (Australian opera singer), Jean Gerardy (Belgian cellist), and Princess Te Rangi Pai (when she did a concert tour in 1906). Te Rangi Pai was also known as Mrs. Fanny Howie, and Murphy had performed with her (as Mrs. Howie) in Dunedin, in 1900, singing Gounod’s *Sérénade* and Chaminade’s *L’Été*.

An attractive young woman, she occasionally made national headlines for matters other than her performing. For instance, in 1905, it was claimed, and reported throughout many newspapers, that her high notes broke a gaslight, while rehearsing with the Wellington Choral Society.²⁷⁶ Gossip columnists would often discuss her fashions, and in 1906 she even had a racing greyhound named for her.²⁷⁷

It was in 1902 that she was invited by the Wellington Amateur Operatic Society for her first appearance in light opera, in *The Yeoman of the Guard*, then again in 1903 for *Ruddigore* (both by Gilbert and Sullivan). Gaining experience in acting, while still impressing audiences with her singing, these appearances would ultimately lead to Murphy being enticed over to Australia, engaged by J.C. Williamson, a Musical Comedy Company. In 1907 presentations were made to her after a performance of *The Geisha*, by Dunedin Operatic Society, as it was her last

²⁷⁵ “Entertainments: The Clark Recitals,” *Evening Post*, April 24, 1900, 5.

²⁷⁶ “More or Less Personal,” *Marlborough Express*, June 17, 1905, 3.

²⁷⁷ “South Island Coursing Club,” *North Otago Times*, August 31, 1906, 4. “Amy Murphy” was beaten by “Jean d’Arc” in an Oamaru dog race.

appearance before leaving New Zealand. It was reported: “When she leaves New Zealand she leaves a string of rejected suitors for her hand and heart, some of ‘em well-endowed with the where-withal to make the lady’s life fairly gilt-edged.”²⁷⁸ Nevertheless, Murphy made a life on stage in Australia, visiting New Zealand when touring with companies, her career moving away from classical singing, instead appearing on stage in light operatic comedies and in vaudeville.

Moses Hamilton Hodges

The concert circuit in New Zealand was by no means dominated by the woman singers. One of the most interesting men to grace the stage was an American bass baritone, Moses Hamilton Hodges. Appearing on stage throughout New Zealand alongside singers such as Madame Chambers and Amy Murphy, Hodges appears to have been a singer of some considerable repute, yet very little has been written about him. There is a small reference to him about when he toured New Zealand with a young Rosina Buckman, flautist Edward Poore and Mrs Ernest Queree in 1904 in *Southern Voices*, where he included as part of his repertoire Chaminade’s *The Silver Ring*.²⁷⁹

Born in 1869, in Virginia, USA, Hamilton Hodges first became known to New Zealand audiences as a member of a chorus of African American singers known as the Fisk Jubilee Singers. They were a world famous choir who frequently toured extensively, visiting Britain, Australia and South Africa as well as being famous in the United States. His first visit to New Zealand was in 1893 and, as one of the soloists, captivated the audiences with his fine voice. The Jubilee Singers visited again in 1899, and Hodges, along with his wife Jean, decided to remain in New Zealand, where he resided in Auckland, then Wellington, for the next twenty-five years, making a name for himself as a soloist of repute as well as a fine teacher. An article published in Los Angeles in 1929, by Will Gentz, gave a history of the Fiske University and the singers and particularly mentioned those that gained some international recognition. Hodges was amongst those names recalled. Gentz went on to point out that America had “been tardy to give recognition to native colored talent” and that some of the Fiske community left the country because they “were practically expatriated here [in the US] because they found no room in which

²⁷⁸“All Sorts of People”, *Freelance*, May 25, 1907, 3.

²⁷⁹ Adrienne Simpson and Peter Downes, *Southern Voices: International Opera Singers of New Zealand* (Auckland: Reed Books, 1992), 27.

to give expression to their urge”.²⁸⁰ Some found recognition in England and Europe, while Hodges found it here in New Zealand.

One of his first concerts as a New Zealand resident was a guest appearance in a variety concert in Auckland, in 1899, at the YMCA as part of their winter entertainments. Items included a junior orchestra performing the Overture, *Bohemian Girl* (Michael Balfour) and *The Blue Danube*, along with several vocal soloists. But it was Hodges who was vociferously received for his performance of Chaminade’s *Ritournelle*.²⁸¹ In August, the following year, he was guest at a pianorecital in Auckland, given by Miss Dora Judson, a prominent Auckland pianist, of which items presented were of a more serious nature. These included the Schumann Piano Quintet, a Schubert string quartet, Beethoven’s *Pathétique Sonata*, and piano solos by Chopin. Hodges performed two songs by Chaminade, *Ritournelle* and *The Ideal*, and later in the programme, two songs by Mendelssohn.

Although probably having to sing a variety of popular airs and gospel music in his time with Jubilee Singers (judging by some of the items listed when they toured) Hodges appeared to be a singer of refinement, with an extensive classical repertoire, and great technique and stamina. This was evident upon his participation at the Festival in Wellington in 1903. In a review of the complete Festival programme, it was Hamilton Hodges, “the coloured gentleman with the rich and resonant baritone voice” that was the outright success of the Musical Festival. It seems that not all performances went smoothly, and if it was not for his presence and considerable experience some might have been complete disasters.

The Festival opened on a Friday with a performance of *Elijah* Oratorio by Mendelssohn, with Hodges as soloist. It was deemed an excellent performance and “Mr. Hodges took the house by storm.”²⁸² On the Saturday night, a variety concert was staged, with orchestral music by Wagner and Elgar, and Hodges sang a bracket of *Freebooter* songs by William Wallace, again apparently greeted with tremendous applause.

Monday evening welcomed the New Zealand premier of the choral work *Scenes from the Song of Hiawatha* by Samuel Coleridge Taylor. Hodges was, of course, singing the lead role. At this particular performance it seemed, according to an account in one of the reviews, that the

²⁸⁰ Will Gentz, “From Plantation to Platform: Engagement of Fiske Jubilee Singers,” *Los Angeles Times*, July 28, 1929, F11.

²⁸¹ “Meetings and Entertainments,” *New Zealand Herald*, September 9, 1899, 3.

²⁸² “Wellington Wing Whispers,” *Otago Witness*, November 4, 1903, 60.

chorus and the tenor soloist were not up to the technical challenges of the music, with Hodges and the soprano soloist, Amy Murphy rescuing the situation: “The tenors, altos, and basses well deserved the Parkerian [the music director being Robert Parker] verbal drubbing they received after the curtain had been rung down.”²⁸³ The performance was repeated with more success on the Tuesday night.

On the Wednesday, Hodges appeared again, this time singing the part of Lucifer in Arthur Sullivan’s cantata, *The Golden Legend*, and again he created a great impression with his interpretation of Lucifer. The Festival closed with a performance of Handel’s *Messiah* of which Hamilton Hodges was again one of the soloists.

To complete his sojourn to Wellington, Hamilton Hodges then performed a solo recital in the Sydney Street Schoolroom to a capacity audience. He sang three songs by Schumann, *L’oiseau s’envole* (Masse), *The Silver Ring* (Chaminade), the *Freebooter* songs, *Two Grenadiers* (Schumann), and *Ecstasy* (Amy Beach) amongst others.²⁸⁴

This extensive description of Hamilton Hodges and his participation in the Wellington Festival is highlighted because it illustrates what a truly gifted and experienced musician he must have been to perform night after night, in so many different roles, and to so much acclaim. He had an extensive repertoire of many short songs and ballads of the day, which included several women composers such as Chaminade, Amy Beach, Frances Allitsen and Liza Lehmann, as well as all the old masters, and even some of his own compositions. Although it was evident his repertoire included many songs of the ballad genre, his own recital programmes and concerts that he participated in did not always include music completely of the ‘light popular’ vein, as so many of the international singers often offered. His choice of Chaminade songs, drawn from some of the concerts, serve to illustrate how her music could equally be placed within the so-called ‘high-brow’ classical music as well as with the ‘lighter’ songs that were appreciated by the general public.

As stated previously, Hodges moved to New Zealand permanently in 1899, and from March that year, he appeared as a guest soloist in at least 30 different concerts that year, ranging from appearances for the Auckland Choral Society, the Banjo, Mandolin and Guitar Club, the Orphans’ Club, the Fire Brigade Benefit Concert, and many others. His repertoire was broad,

²⁸³ Ibid, “Wellington Wing Whispers.”

²⁸⁴ Ibid, “Wellington Wing Whispers.”

ranging from gospel, operatic arias, salon songs and ballads, depending on the type of concert. In 1900, he and his wife decided to stage a series of song recitals, and according to a newspaper article, the couple were “endeavouring to present to the public a really good programme of high class music – a programme free from the banalities and insipid tameness which are unfortunately characteristic of many concerts. They aim at giving the public an insight into the works of great masters of and song.”²⁸⁵

The first series of concerts were staged in June and included the repertoire of Massenet, Schubert, Gounod, along with a violinist performing works by Vieuxtemps and Sarasate. Perhaps it was unfortunate that one of the guest singers, a Mr. A. L. Edwards, chose a rather unsuitable encore described by the critic thus: “[Edwards] encored with the pretty but dreadfully insipid ballad “Mary.” It certainly sounded out of place in such a classical atmosphere.”²⁸⁶

September of that year also saw another series of similar recitals. The first concert opened with a song cycle, *Reminiscences of Mountain and Fiord* by Grieg, sung by both Hodges and his wife. Then he sang a bracket of songs by Cécile Chaminade including *Broken Blossom* and *The Ideal*, with *The Silver Ring* as an encore. Other songs were by Chadwick and Humperdinck. Preceding the first concert, a newspaper article stated that “in their efforts to popularize high-class music, Mr. and Mrs. Hodges deserve the warmest support of the New Zealand public.”²⁸⁷

As well as these ‘high-class’ music recitals, Hodges was a frequent guest performer in many different types of performances, singing in church services, W. H. Webbe’s musical evenings, and various meetings of different organizations. He continued to impress with his ever-changing repertoire and some of his most popular solos were the ballads of the day, including *The Heart Bowed Down* (Michael Balfe), *The Death of Nelson* (John Brahams) and *The Maniac* (Henry Russell). Classical composers were also enthusiastically received, like his singing of Schubert, particularly *The Erl King*. *Toreador*, from Bizet’s *Carmen*, was also often performed, as well as the songs of Chaminade, Gounod, Grieg and others. He appeared in up to fifty concerts a year, from 1900. He also was keen to promote new music, with many concert announcements often stating that Hamilton Hodges would be singing songs that were new to Auckland audiences.

²⁸⁵ “Hamilton Hodges Concerts,” *Auckland Star*, June 14, 1900, 2.

²⁸⁶ Ibid.

²⁸⁷ “Local and General News,” *NZ Herald*, September 7, 1900, 5.

In 1909, Hodges and his wife travelled to the United States, via England, and one of his engagements in Boston included attending and speaking at a reception held in his honour by the Chaminade Musical Club of Boston.²⁸⁸ At this event he was introduced as Moses Hamilton Hodges of New Zealand, a former native Bostonian “who has felt it necessary to seek a home in foreign lands in order to follow his high musical attainment.”²⁸⁹ In 1910, they returned to New Zealand with Hodges taking up residence in Wellington, although his wife Jean continued to maintain a teaching practice in Auckland from 1912²⁹⁰. Hodges quickly ensconced himself readily in to the community, becoming a member of the Orphans Club, got himself elected onto the committee of the Wellington Society of Professional Musicians and continued to be busy performing.²⁹¹ He was even sketched by one of New Zealand’s most famous cartoonists, William Blomfeld (see figure 13).

²⁸⁸ The Chaminade Musical Club was a womens’ club started in 1908 at the instigation of Hester Jerome Jeffrey, a significant activist and organizer of many clubs and organisations for African American women.

²⁸⁹ “Boston Notes,” *The New York Age*, September 30, 1909, 3.

²⁹⁰ A series of advertisements over several months were printed, advising Mrs. Jean Hodges as being ready to receive pupils, in the *Auckland Star* in 1912, and again in 1914.

²⁹¹ “Local and General,” *Dominion*, September 22, 1914, 4. A report was printed of the Annual Meeting.



IT WAS ALARMING, ANYHOW!

It was not assault and battery and murder as the neighbours thought. It was only Hamilton Hodges teaching Captain Geddes a new Scotch song to sing at the St. Andrews Society.

Figure 13: Cartoon by William Blomfeld as it appeared in the *Observer*, June 6, 1903.

At the onset of the Great War, communities across New Zealand continually rallied together to raise funds, collect goods, to assist the soldiers, and those in need overseas. Concerts were a great way to raise funds as well as keep the public in good spirits. As with Madam Chambers in Auckland, and Madame Gower Burns in Christchurch, Hodges participated in and helped organize many Patriotic concerts throughout the war years, singing uplifting music such as William Wallace's *Freebooter Songs* at a number of engagements, along with Handel's *Why*

do the Nations (Messiah), and *The Two Grenadiers* by Schumann. He also introduced new songs such the *American Indian Songs* by Charles W. Cadman, *The Heroes Death* by Christian Helleman, and several songs by New Zealand composer Alfred Hill.²⁹²

In about 1918, Hodges' wife Jean had travelled back to the United States, where she performed several concerts in Kansas and in Iowa, calling herself Madame Jean Hodges, the dramatic soprano from Auckland.²⁹³ While over there she died suddenly in December, 1919 with several New Zealand newspapers reporting her death.

Hodges lived in New Zealand until 1924, when he returned to the United States. He was given a Farewell Concert on the 18th of August, and left New Zealand the next day. Hodges died in Boston in 1928, with an obituary published in both the *New Zealand Herald* and the *Auckland Star* on March 14, 1930.

Conclusion

As well as some of the visiting international celebrities that graced our shores, I have highlighted just four of the many singers in New Zealand that contributed greatly to their communities, and beyond, as performers and through their teaching. At the beginning of the twentieth century music-making seemed to play a much greater role at bringing people and communities together than it does now. For example, in 1922-3, Hodges was one of several singers who used to lead regular community 'sing-alongs' held in the Wellington Town Hall, in the lunch hours or in evenings, purely for enjoyment, with any donations going towards employing a 'song-master' for schools. Up to 3000 people could be expected to attend.

In my opinion there was not the great divide between popular and classical music, particularly the vocal repertoire, that there is now, with many composers bridging the gap with ease. Audiences enjoyed equally the oratorios of Handel along with the ballads of Weatherly, the lieder of Schubert, and the songs of Chaminade within the variety concert format, and I have shown that the Chaminade songs, such as the challenging and popular soprano choice *L'Été*, along with *Ritournelle* and *The Silver Ring*, were not out of place in the so-called 'higher class' concerts. The songs were perhaps what audiences needed at that particular time.

²⁹² Charles Wakefield Cadman (1881-1946), American composer, and Christian Helleman, Australian composer. Helleman specially composed *The Heroes Death* for the Royal Choral Society, April, 1914.

²⁹³ *Kansas City Sun*, June 8, 1918, 8, and *The Bystander* [Des Moines, Iowa], August 16, 1918, 1.

It was also a period heralding technological advancements, a time of great turmoil and changing lifestyles. Inevitably tastes would eventually change. For example, the number of ballad/ miscellaneous concerts clearly waned, with the compiled list of concerts (see appendix) indicating that they were dropping out of fashion during the mid-1920s.²⁹⁴ For example, in 1906, there were twenty-two variety concerts (that featured Chaminade's music) compared to just five in 1926. In Wellington, chamber music concerts and recitals of larger-scale works (with no extra guest singers), through the efforts of a group of musicians including Gordon Short (pianist) George Elwood (cellist) and Ava Symons (violinist), were slowly beginning to take hold. Recorded music, by way of radio broadcasting and gramophone records, changed the whole fabric of how music was reaching the people, perhaps taking the activity of listening to music away from the concert hall and into the home. Music itself was constantly changing, with new, interesting, and sometimes controversial styles capturing the attention of the listener in ways that the familiar no longer could.

Chaminade had composed very little for voice after World War I, apart from two choruses, *Les Elfes des bois*, Op. 159 and *Les Sirènes*, Op. 160 in 1920, and the *Messe pour deux voix égales*, Op. 167 in 1927. Her final work, *La Nef sacrée*, Op. 171 (for Organ or Harmonium) was published in 1928. Without anything new to offer, perhaps her songs, for the time being, had served their purpose.

²⁹⁴ See appendix.

Conclusion

When I first suggested a thesis arguing the relevance of the music of Cécile Chaminade and its place in colonial New Zealand, there was some question as to whether there would be enough material to complete a thesis. Her music is so little known today, and she never actually visited New Zealand or Australia during her lifetime, so why would her music be of any significance?

I began this thesis by first introducing Chaminade the composer, underlining the fact that she was most famous during her lifetime, in the Northern Hemisphere, as a composer of small-scale piano pieces and songs. Whether she was composing to respond to market demand, or that her talents happened to coincide with what was fashionable at the time is not a question I sought to answer. At the time when Chaminade was beginning to enjoy fame and financial success, over 19,000 kilometres away (from France), thousands of (mainly British) immigrants to New Zealand were busy forging new lives for themselves, and building new cultural identities upon traditions they brought out with them. Within the studies of New Zealand musical history discussed, it was established that the piano, particularly within the home, was a focal point of these traditions, as was vocal music, so the question was whether Chaminade, famed for those particular genres, would transmit easily to music-making in New Zealand, and if her music would be valued within New Zealand's own cultural traditions that the settlers were endeavouring to sustain and build from.

This first chapter of the thesis discussed aspects of music in New Zealand from the late nineteenth century onwards. The reason is this: from compiling a list of New Zealand concerts that included the music of Chaminade, it became apparent that her piano music occurred mostly in concert programmes specifically for music students. This is possibly the first time that concerts, staged regularly by music teachers for their pupils, especially those held annually, have been given any real prominence in historical accounts of musical traditions in New Zealand, yet they have been, for over a century, an important event on a music teachers' calendar, even today.²⁹⁵ There are certainly several historical accounts tracing the immigration of the first musicians and teachers to New Zealand, but tracing the evolution of the pupils' concerts has

²⁹⁵ I clearly remember my grandmother, Sylvia Sandon (1903-1999), telling me about the annual recitals, and picnics afterwards, that her singing teacher held.

provided another approach to learning about the culture of teaching as well as offering a glimpse of music within everyday lives in colonial times.

Because Chaminade's piano music was accessible, and her pieces required varying degrees of technical proficiency, depending on the skill of the player, it was music readily adopted by the New Zealand piano teacher. Chaminade was, by no means, the only accessible composer, but discovering that piano ensemble teaching was surprisingly commonplace, compared to piano pedagogy today, I have endeavoured to show that her duo compositions in particular clearly had a significant place in the ensemble repertoire of that time.

As well as the student concerts, music examinations and the local competitions societies also presented specific repertoire that was standard at the time. Although I have indicated that Chaminade's music was rarely represented in the Associated Board's examinations lists, nevertheless the New Zealand teachers, who clearly set their standards by the British examination system, selected from her repertoire, particularly the two-piano works, for concerts such as the Presentation Ceremonies - events held to celebrate achievement in those very examinations.

The Competition Societies were more representative of the repertoire being taught in New Zealand, as the choice of test pieces for the various age groups, in terms of technical proficiency and musical appeal, had to be within the realm of what the local music teacher would deem acceptable for their pupils. My research has clearly indicated that the piano music of Chaminade was regarded as an important part of the 'modern' school of composers in pedagogy at the turn of the twentieth century, alongside those such as Moszkowski and Grieg. Many pieces of Grieg, including the *Holberg Suite*, the *Peer Gynt Suites* and his Piano Concerto are still relevant today.

The second part of this thesis discusses some of Chaminade's songs, where they appeared and who sung them. It required a different approach to that of her piano music because her songs were part of repertoire that was presented in the many miscellaneous concerts, both professional and amateur, that were so popular in New Zealand from the late nineteenth century. Drawing from the list of concerts featuring her songs, much was revealed about the type of concerts popular at the time, who the international singers were, and how they were recognised by New Zealand audiences, of which one can find in historical accounts such as those by Thomson, but which I have added extra information such as more detail about the songs performed, concert

venues and critical opinions. What is new, and hopefully will open up more opportunities to investigate further, is information about the singers that lived in New Zealand, of which there is almost nothing in current literature. Because the songs of Chaminade were so highly placed in a singer's repertoire, professional or amateur, that was how these New Zealand performers came to my attention, and they deserve more recognition. Alice Gower Burns, Annie Chambers, Amy Murphy and Moses Hamilton Hodges must be now acknowledged as important contributors to the history of singing in New Zealand.

The music of Cécile Chaminade has indeed been shown to be present and relevant, and that she was a vital, contributing composer to the evolving music traditions of colonial New Zealand.

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Clutha Leader (Otago)

Daily Southern Cross (Auckland)

Dominion (Wellington)

Evening Post (Wellington)

Freelance (Wellington)

Hawera and Northernby Star (Taranaki)
Manawatu Standard (Manawatu-Wanganui)
Marlborough Express (Marlborough)
Nelson Evening Mail (Nelson)
Nelson Examiner and New Zealand Chronicle (Nelson)
New Zealand Herald (Auckland)
New Zealand Tablet (National)
New Zealand Truth (National)
New Zealander (Auckland)
North Otago Times (Otago)
Northern Advocate (Northland)
Observer (Auckland)
Otago Daily Times (Otago)
Otago Witness (Otago)
Poverty Bay Herald (Gisborne)
Press (Canterbury)
Southland Times (Otago)
Star (Canterbury)
The Ladies' Mirror (National)
Timaru Herald (Canterbury)
Waikato Times (Hamilton/Waikato)

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Evening World Newspaper (New York)
Isle of Wight County Press (Great Britain)
Kansas City Sun
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Appendix: List of Performances in New Zealand of the Works of Chaminade

OA – Overseas Artist; SR – Student Recital. All others are concerts by New Zealand performers, both amateur and professional.

1894 –

- June 7 Chamber Concert, Art Gallery Christchurch: *Sweet Bird of Spring [L'Été]*. Vocal solo, Mrs. Burns.
 August 15 The Musical Union Concert, Christchurch: *Sing, Sweet Bird of Spring*. Mrs. Burns.
 August 20 Grand Concert (Parnell Lawn Tennis Club): *In Woodland Dell*. Vocal duet, Miss May White and Mr. Towsey.

1895 –

- June 18 W H Webbe 73rd Musical Evening: *Intermède*. Piano duo, Misses Barker and Bolton [SR].

1896 –

- February 17 Grand Concert, Dunedin (In aid of the CONVENT BUILDING FUND): *Valse Caprice*. Piano solo, Miss Jennie West; *Love's Garden*. Vocal solo, Miss Rose Blaney.
 August 26 Miss Esther Atkinson's Concert, Oddfellows' Hall, Christchurch: *L'Été*. Vocal solo, Mrs. Burns.
 October 15 De Kontski Concert, Christchurch: *Bird of Spring*. Vocal Solo, Mrs. Burns.
 November 19 The Harmonic Society, Nelson: *Spanish Love Song*. Vocal solo, Miss Hunt.
 December 8 Violin Recital Mr. A. Nottingham, Dunedin: *Madrigal*. Vocal solo, Miss Blaney.
 December 14 Nelson School of Music: *The Bird's Noel*. Vocal solo, Miss Hunt; *Carnival*. Piano duet, Miss Kempthorne and Mr. T. Scott[SR].

1897 -

- March 30 Opawa: *Spring [Viens! Mon bien-aimé]*. Vocal solo, Mrs Burns.
 May 18 Concert (In aid of St. Thomas's Church Building Fund), Wellington: *Madrigal*. Vocal solo, Mrs. Herbert Spackman.
 May 24 Social and Dance, Nelson: *Spanish Love Song*. Vocal solo, Mrs R.W. Walker.
 June 14 Wellington Miss Celia Dampier's Violin Recital: *The Silver Ring*. Vocal solo, Mr. Douglas Jackson.
 July 8 Miss Jennie West's Concert, Christchurch: *Automne*. Piano solo, Miss Jennie West.
 July 12 Miss Fell's Concert, Nelson: *Elevation*. Piano solo, Miss Fell.
 August 26 The Estudiantina Band, Christchurch: *The Silver Ring*. Vocal solo, Miss A. Corrick.
 September 29 Kahanga Club, Dunedin: *The Little Silver Ring*. Mrs Mills.
 October 26 Wellington Orchestral Society: *Madrigal*. Mr John W. Hill.

- October 31 Nelson School of Music: *Si j'étais jardinier*. Vocal solo, Miss L. Simon [SR].
- 1898 –
- February Mr Hudson and his Surprise Party, Auckland: *A Silver Ring*. Vocal solo, Miss Violet Elliot.
- April 8 Grand Sacred Concert by the Fanny Wentworth Company, Christchurch: *Les Sylvains*. Piano solo, Miss Fanny Wentworth.
- May 11 Auckland Art Exhibition Grand Concert: *Concert Study*. Piano solo, Mr. Cyril Towsey.
- June 15 Wednesday Pops, Wellington: *The Silver Ring*. Mrs. Alfred Levi.
- July 6 Liederkrantzchen, Christchurch Art Gallery: *The Silver Ring*. Miss Gray.
- July 26 Auckland Liederkrantz Concert: *Ritournelle*. Vocal solo, Madame Chambers; *Automne*. Piano solo, Mr. Cyril Towsey.
- July 29 Miss Celia Dampier's Recital, Christchurch Art Gallery: *Valse Caprice*. Piano solo, Miss Jennie West.
- August 1 Fundraising for Miss Celia Dampier, Christchurch: *L'Été* and "*Spring is Coming*" [*Viens! Mon bien-aimé*]. Vocal solos, Mrs. Burns.
- August 29 Miss Celia Dampier's Farewell Concert, Christchurch: *Air de ballet*. Piano solo, Miss Jennie West; *Spring is here* [*Viens ! Mon bien-aimé*]. Vocal solo, Mrs Burns.
- November 10 W. H. Webbe's 83rd Musical Evening: *Sérénade*. Piano solo, Miss E. Searchfield [SR].
- November 14 Auckland Liederkrantz, Choral Hall: *La Lisonjera*. Piano solo, Miss Laura Haven.
- December 2 Christchurch Liederkrantzchen: *The Silver Ring*. Vocal solo, Miss Alice Gray.
- December 14 Dunedin Liedertafel, Choral Hall: *L'Été*. Vocal solo, Mrs. Manson.
- December 15 W. H. Webbe's 85th Musical Evening: *Matin*. Piano duo, Miss F. Garlick and Mr A. Walton; *La Lisonjera*. Piano solo, Miss M. Scott [SR].
- December 30 Auckland Exhibition Grand Ballad Concert: *Madrigal*. Vocal solo, Mr. John Hill.
- 1899 –
- January 30 Auckland Exhibition Madame Cadzow's Concert: *Valse caprice*. Piano solo, Mme. Cadzow.
- March 14 Timaru Orchestral Society: *L'Été*. Vocal solo, Mrs. Burns.
- April 26 Dunedin Liedertafel: *Summer* [*L'Été*]. Mrs. Burns.
- May 26 St Luke's Club, Oamaru: *The Silver Ring*. Miss A. Jones.
- July 28 Grand Concert tendered by Mr. Arthur Towsey, Auckland: *Air de ballet*. Piano solo, Miss Maggie Woollams.
- September 8 Concert tendered by Mr and Mrs Sam Jackson, Auckland: *Ritournelle*. Vocal solo, Mr Hamilton Hodges [SR].
- October 3 Christchurch Liederkrantzchen: *Stay*. Vocal, Miss Capper.
- October 12 Vocal and Instrumental Concert by Mrs Tipler, Christchurch: *Spanish Love Song*. Vocal solo, Miss Nellie Hepburn; *Madrigal*. Vocal solo, Mrs Tipler; *Air de ballet*. Piano solo, Miss Jennie West [SR].
- November 22 Mr. Walter Kirby's Concert, Christchurch: *L'Automne*. Piano solo, Dr. Crook.

- December 14 Dunedin Orchestral Society: *Summer*. Vocal solo, Amy Murphy.
- 1900 -
- March 9 Presentation Ceremony [Associated Board], Dunedin: *Les Sylvains*. Piano solo, Miss Gladys Hocken [SR].
- April 9 Mr. E. H. Mozart's Farewell Concert, Wellington Opera House: *Automne*. Piano solo, Miss Claire Cohen.
- April 23 Holiday Patriotic Entertainment, Wellington: *Summer*. Vocal solo, Miss Amy Murphy.
- May 1 Music Entertainments, Wellington: *Air de ballet*. Miss Jennie West.
- May 10 Grand Concert Sisters of Mercy Jubilee, Auckland: *Madrigal*. Vocal solo, Miss Mary Towsey.
- May 10 W. H. Webbe's 94th Musical Evening: *Sérénade*. Piano solo, Miss E. Spooner [SR].
- July 12 Ladies' Musical Society, Wellington: *L'Été*. Miss Violet Mount.
- August 20 Miss Dora Judson 3rd Grand Piano Recital: *Ritournelle* and *The Ideal*. Vocal solos, Mr. Hamilton Hodges.
- August 21 Auckland Choral Society: *L'Été*. Miss Clarice Morris.
- September 8 Parnell Music Society: *L'Été*. Madame Chambers.
- September 12 Grand Song Recital, Auckland: *Broken Blossoms* and *The Ideal*. Vocal solos, Mr. Hamilton Hodges.
- September 19 Matinee, St. Sepulchre's Parish Hall, Auckland: *Ritournelle*. Miss Kate Best.
- November 13 Wellington Orchestral Society: *L'Été*. Miss Mount.
- November 16 Canterbury Jubilee Industrial Exhibition Grand Concert: *Stay*. Vocal solo, Mr. Geo. March.
- December 1 Choral Hall Dunedin: *Automne*. Piano solo, Miss Olive Little.
- December 14 Vocal Recital Garrison Hall, Dunedin: *L'Été*. Miss Amy Murphy.
- December 16 Mrs. Howie's Vocal Recital, Dunedin: *L'Été*. Miss Amy Murphy.
- December 17 Mr. H. E. Gunter's Grand Pupils' Concert, Palmerston North: *Le Matin*. Piano duo, Miss V. Russell and Mr. H. E. Gunter; *Intermède*. Piano Quartet (4 pianos) [SR].
- 1901 -
- January 4 Canterbury Jubilee Industrial Exhibition: *Madrigal*. Vocal solo, Mrs. Tipler.
- February 26 Grand Drawing Room Concert, Garrison Hall Dunedin: *Automne*. Miss Olive Little.
- March 10 Mrs. W. R. Ramsay's Matinee, Wanganui: *Stay*. Vocal solo, Mrs. Ramsay [SR].
- March 13 Miss Alice Hollander, Auckland: *L'Été*. Madame Chambers.
- March 18 St Patrick's Concert, Marlborough: *Stay*. Vocal solo, Miss Maclesky.
- March 31 Presentation Ceremony, Associated Board, Dunedin: *Elégie*. Piano solo, Miss Brenda Stock; *Concerto for two pianos*. Misses Winnie Whitson and Ethel Hay [SR].
- April 8 Grand Popular Concert, Wellington: *Grand étude de concert*. Piano solo, Miss Campion.
- April 29 Mr Gunter's Farewell Concert, Palmerston North: *Andante and Scherzettino* and *Le Matin*. Piano duos, Mr. Gunter and Mr. Orchard.
- May 3 Mrs. Mount's Farewell, Wellington: *L'Été*. Mrs Violet Mount.

June 6	Mr. and Mrs. Hamilton Hodges Winter Concerts, Auckland: <i>As in October</i> . Vocal solo, Mr. Rupert Mantell.
July 11	Pitt Street Wesleyan Sunday School Concert, Auckland: <i>The Silver Ring</i> . Miss Clarice Morrin.
July 13	Belle Cole Farewell Recital, Dunedin: <i>Silver Ring</i> . Madame Belle Cole [OA].
July 22	Miss Violet Mount's Recital, Auckland: <i>L'Été</i> . Miss Mount [OA].
September 6	Belle Cole Recital, Auckland: <i>Silver Ring</i> . Belle Cole [OA].
September 7	Mr. and Mrs. Arthur Boulton Concert, Auckland: <i>Sous Bois</i> . Piano solo, Mrs. Boulton [SR].
September 16	Pupils of St. Mary's Convent, Wellington: <i>Pas des cymbals</i> . Piano duo, Misses Richardson and Riley; <i>Le Matin</i> . Piano duo, Misses Reilly and Campion [SR].
October 18	Concert in aid of the Victoria School for Maori Girls, Auckland: <i>Les Sylvains</i> . Piano solo, Miss M. Heywood.
October 24	Unanimity Masonic Lodge, Canterbury: <i>Les Sylvains</i> . Piano Solo, Bro. Dr. Crooke.
November 23	Miss Hotop's Recital, Dunedin: <i>Automne</i> . Piano solo, Miss D. Bartleman [SR].
November 23	W. H. Webbe's 101 st Musical Evening: Piano solo (unnamed)[SR].
December 5	Mr. Robert Parker's Pupils Concert: <i>Antonine</i> [most likely <i>Automne</i>]. Piano solo, Miss Joan Parker; <i>Air de ballet</i> . Piano solo, Miss Beauchamp [SR].
December 9	Mr. Zimmer's Pupils Concert, Invercargill: <i>The Bird's Noel</i> . Vocal solo, Miss M. Simon [SR].
December 13	Shakespeare Club, Dunedin: <i>Automne</i> . Piano solo, Miss W. Whitson.
December 14	Theosophical Society, Public Meeting, Auckland: <i>Rimembranza</i> . Piano solo (unknown performer).
1902 -	
January 15	Alice Hollander Concert Company: <i>The Silver Ring</i> . Miss Hollander [OA].
January 24	Miss Julia Moran's Violin Solo, Auckland: <i>As in October</i> . Vocal solo, Mr. Rupert Mantell.
February 6	Boston Concert Company, Wellington: <i>Étude de concert</i> . Piano solo, Miss Beatrice Vartha [OA].
March 24	The Misses Parsons Concert, Wellington: <i>Automne</i> . Piano solo, Mrs. J. E. Russell .
March 30	Mdlle. Dolores Recital Christchurch: <i>Berceuse</i> . Vocal solo, Mdlle. Dolores [OA].
April 18	St. Mary's Convent Wellington: <i>Angelus</i> . Vocal duet, Misses Maclesky and Pulsford [SR].
April 29	Nelson School of Music: <i>L'Ondine</i> . Piano solo, Miss G. Nixon [SR].
June 5	Y.M.C.A. Grand Concert, Auckland: <i>Madrigal</i> . Vocal solo, Miss Mary Towsey.
June 24	Palmerston North Orchestral Society: Piece by Chaminade.
June 24	Wellington Liedertafel: Piano solos by Chaminade.
July 1	Miss E. McGuinness and her pupils, Timaru: <i>Matin</i> . Piano duo, Miss Julia Hoare, Miss Beatrice Knight; <i>Pas des cymbales</i> . Piano duo, Miss E McGuinness, Mr G B Donn; <i>Intermède</i> . Piano duo, Miss Maggie Burns, Miss Eileen Twomey; <i>Valse carnavalesque</i> . Piano duo, Miss Twomey, Miss Lilian Steward [SR].
July 14	Mr. and Mrs. Hamilton Hodges' Concert, Auckland: <i>Prelude</i> op 84 no.1. Piano solo, Mrs E. H. Queree.
August 27	Clifford Walker, English Entertainer: <i>Prelude</i> op 84 no.1. Piano solo, Mrs E. H. Queree.

- October 12 St. Sepulchre's Church, Auckland: *Pierrette*. Piano solo, Mrs. Carver.
- December 4 W. H. Webbe's 105th Musical Evening: *Sérénade*. Piano solo, Miss D. Nichol [SR].
- December 4 Benefit Concert Tendered to Miss Maggie Wells, Auckland: *L'Été*. Mrs. F. Prendville Wilson.
- December 17 Convent of the Sacred Heart, Timaru: *Intermède*. Piano duo, Miss Twomey and Miss Burns [SR].
- December 18 St. Hilda's Collegiate, Dunedin: *Les Sylvains*. Piano solo, Miss O. Wright [SR].
- December 30 Miss Maggie Wells Grand Concert, Christchurch: *L'Été*. Mrs. Prendville Wilson.
- 1903 -
- March 5 Madame Melba, Auckland: *Valse carnavalesque*. Piano duo, Miss Llewela Davies and Miss Natalia Dawson [OA].
- March 10 F. G. H. Moore Piano Recital, Invercargill: *Capital Love*. Vocal solo, Miss Myra Hastings.
- April 28 Term Concert, Nelson School of Music: *Pierrette*. Piano solo, Miss W. Greenwood [SR].
- April 28 Auckland Society of Musicians: *Valse carnavalesque*. Piano duo, Misses M. Webbe and G. Spooner.
- June 7 Mr. and Mrs. Arthur Boulton Students' Concert Auckland: *The Bird's Noel*. Vocal solo, Miss M. Finch [SR].
- June 10 Musical Union Concert Canterbury: *A Song of Faith*. Vocal solo, Miss Pippin Ballin.
- June 26 Mr. Zimmer's Pupils' Concert, Invercargill: *Nocturne pyrénéen*. Vocal duet, Misses Grace and Amy Bath [SR].
- July 10 Farewell Concert to Sidney Williamson, Christchurch: *L'Été*. Miss Hardey.
- July 31 Farewell Concert to Miss Rose Blaney, Dunedin: *Cymbales*. Piano duo, Mrs. H. C. Campbell and Mr. D. Cooke; *The Silver Ring*. Mrs. M. F. Monkman.
- August 12 Federal Orchestral Concert, Auckland: *L'Été*. Madame Chambers.
- October 29 Mr. Hamilton Hodges Song Recital, Wellington: *The Silver Ring*.
- November Miss Ada Crossley, New Zealand Tour: "*The Silver Ring*" [OA].
- December 1 Grand Concert, Coronation Hall Milton: "*Pierrette*" Piano Solo, Miss Ada Donaldson.
- December 10 Miss McGuinness and pupils, Timaru: "*La Sévillane*" Piano Duet, Misses E. Ward and E. Twomey; "*Le Soir*" Piano Duet, Misses E. McGuinness and M. Townsend; "*Valse carnavalesque*" Piano Duo, Misses E. Dennehy and L. Steward. [SR].
- December 15 Prizegiving, Convent of the Sacred Heart, Timaru: *La Sévillane*. Performers unknown.
- 1904 -
- January 20 Mr. T. Mandeno Jackson's Grand Vocal and Instrumental Concert, Auckland: *The Silver Ring*. Madame Chambers.
- February 8 The Rev. Alwyn Ewen's Recital, Dunedin: *Automne*. Piano solo, Mrs. H. C. Campbell.
- February 11 Masterton Municipal Band: *Les Sylvains*. Piano solo, Miss Mary Morrison.
- April 9 Presentation Ceremony, Associated Board, Dunedin: *L'Automne*. Miss Mabel C. Wright [SR].
- April 28 Concert given by Miss Mary Morrison, Masterton: *Ritournelle*. Piano solo, Miss Masterton .

- April 27 Rosina Buckman, Nelson: *The Silver Ring*. Mr. Hamilton Hodges.
May 13 Lilian Foulis Concert, Dunedin: *L'Été*. Miss Amy Murphy.
May 17 Concert, Timaru: *Valse Militaire*. Piano solo, Miss McGuinness .
May 20 Lilian Foulis Violinist, Oamaru: *Valse Militaire*. Miss McGuinness.
June Hamilton Hodges Recital, Wellington: *The Little Silver Ring*.
June 29 Marlborough Orchestral Society: *The Silver Ring*. Miss Bell.
August 11 W. H. Webbe 111th Musial Evening: *Valse carnavalesque*. Piano duo, Misses M. Webbe and G. Spooner [SR].
August 19 Christchurch Art Gallery: *Summer*. Mrs. Gower Burns.
September 26 September Concert at Fairlie: *Valse militaire*. Piano solo, Miss McGuinness.
October 14 Mr. Zimmer's Pupils' Concert: *Automne*. Piano solo, Miss Bella Forsyth [SR].
December 10 Prize –giving, St Mary's Convent High School, Wellington: *Les Sylvains*. Piano solo, Miss Cronin [SR].
December 15 Girls Collegiate School, Masterton: *Air de ballet*, Piano Solo, Miss Hampton [SR].
December 23 Town Hall, Wellington: *The Little Silver Ring*, Hamilton Hodges.
December 28 Christchurch Concert Party, Hokitika: *Air de ballet*. Piano solo, Miss Katie Young.
- 1905 –
- March 21 Mr. and Mrs. Hamilton Hodges Recital: *Promise*. Vocal solo, Mrs. Hodges; *Pierrette*. Piano solo, Mrs. E. Queree.
March 23 Farewell to Miss Doris Boulton, Auckland: *Valse carnavalesque*. Piano duo, Misses Webbe and Spooner.
April 27 Presentation Ceremony, Associated Board, Dunedin: *Automne*. Piano solo, Miss Ella Wadie [SR].
June 9 Concert, Hawera: *Danse créole*. Piano solo, Mr. Cyril Towsey .
June 12 Hamilton Hodges Concert, Auckland: *Prelude in A Minor* No.1. Piano solo, Mrs. E. Queree.
June 23 Musical Recital, Gisborne: *L'Été*. Miss Lynn Mills [OA].
July 7 Grand Concert, *Air de ballet*. Piano solo, Miss Stringleman.
July 14 St. David's Choir Fundraiser for the church organ, Auckland: *Ritournelle*. Vocal solo, Mrs. Burgess.
August 24 Wellington Savage Club Concert: *Summer*. Miss Amy Murphy.
September 22 Fundraiser for Miss Lilian Irvine, Wellington Town Hall: *Silver Ring*. Miss North Barrett.
September 24 University Students' Concert, Auckland: *Air de ballet*. Miss Violet Hughes [SR].
October 31 Mr. Cyril Towsey's Pianoforte Recital, Wanganui: *Danse créole*. Piano solo.
December 1 Mrs. Queree's Concert, Auckland: *Le Matin*. Piano Quartette; *Vert galant*. Piano solo, Miss Allen; *Ritournelle*. Vocal solo, Hamilton Hodges [SR].
December 2 Pupils of Miss Alice Law, Federal Clubroom, Auckland: *La Lisonjera*. Piano solo, Miss Janey Young [SR].
December 9 Nelson School of Music: *The Bird's Noel*. Vocal solo, Miss H. Phillips [SR].
December 12 Wanganui Girls' College: *Danse créole*. Piano Solo; *Guitarre*. Harp Solo, performers unknown.

- December 15 Pupils of St Mary's Convent for Hospital Fund, Palmerston North: *Le Soir*. Piano duo, Misses Gardiner and Rawlins [SR].
- December 20 St. Mary's Convent, Wellington: *Pas Des cymbales*. Piano duo, Miss Evans and Miss Jones [SR].
- 1906 –
- February 19 Invitation Concert of Miss McIntosh ATCL and Miss Morrison ALCM, Invercargill: *Ritournelle*. Piano solo, Miss Morrison.
- March 24 Wellington: Pianoforte Duo Recital including works of Chaminade, Misses Spooner and Webbe.
- April 3 Society of Musicians, Auckland: *Valse carnavalesque*. Piano duo, Misses Spooner and Webbe.
- April 11 Pianoforte Recital Wellington Town Hall: *Valse carnavalesque*. Piano duo, Misses G. Spooner and M. Webbe.
- April 11 Nelson School of Music: *The Silver Ring*. Miss C. N. Worsley [SR].
- May 10 Farewell Concert to Mr. Herbert Bloy, Auckland: *Love's Garden*. Vocal solo, Madame Wielaert; *The Silver Ring*. Vocal solo, Miss Madoline Knight.
- June 2 Grand Popular Farewell Concert Mr Andrew Black, Auckland: *Invocation*. Vocal solo, Mr. Black.
- June 5 Band Concert in aid of Hawera Hospital, Manaia: *Danse créole*. Piano solo, Mr. Leo Whittaker.
- June 8 Mr. and Mrs. Hamilton Hodges' pupils carnival, Auckland: *La Lisonjera* and *La Vert gallant*. Piano solos, Miss B Jackson [SR].
- June 15 The Bach Society, Auckland: *L'Été*. Miss P Boulton.
- June 19 Mr Nevill-Smith's Concert, Timaru: *Tambourin*. Violin solo, Mr Nevill-Smith.
- June 29 Miss Jennie Arnt's Recital, Auckland: *The Silver Ring*. Mrs G. Ralph.
- July 12 Miss Mence's Pupils Recital, Wanganui: *Pas des escharpes*. Piano solo, Miss L Foster [SR].
- July 18 Amy Murphy Song Recital, Auckland: *L'Été*. Miss Murphy.
- July 26 Concert at Parnell: *Valse carnavalesque*. Piano duo, Miss Abbott and Mr. Walter Impett.
- August 3 Amy Hyde Concert Company, Marlborough: *The Silver Ring*. Miss North Barrett .
- August 13 St. Mary's Young Mens' Society, Timaru: *Valse militaire*. Piano solo, Mr F. W. Pratt.
- August 29 Mr. and Mrs. Hamilton Hodges Pupils, Auckland: *Woodland Dell*. Vocal duet, Misses B. Jackson and J. Carlaw [SR].
- September 28 Miss Morrison's Benefit Concert, Blenheim: *Remembrance*. Piano solo, Miss Turner.
- November 5 Students' Recital of Herr and Madame Wielaert, Auckland: *Pierrette*. Piano duet, Misses Elsie Potter and Marion Henderson[SR].
- November 16 St. Josephs' Convent Pupils, Blenheim: *Les pas Cymbals [Pas des Cymbales]*. Piano duo, Misses O'Sullivan and Stuart; *Angelus*. Chorus [SR].
- November 19 Mdlle. Liane Richard Recital, Christchurch: *Ecrin*. Vocal solo [OA].
- December 5 W. H. Webbe Musical Evening: *Le Matin*. Piano duo, Misses Olive Hodge and Bessie Medhurst [SR].

December 12 Convent of the Sacred Heart, Timaru: *Valse carnavalesque*. Piano duo, Misses M. Ward and G. Vayasour [SR].

1907-

February 20 NZ International Exhibition , Orchestral Concert, Christchurch: *Song of the North*. Violin Solo with organ accompaniment, Mr W. H. Monk and Mr. Cyril Monk .

April 25 Mr Bunz Concert, Christchurch: *Summer*. Mrs Burns .

June 1 The Black-Premyslav Concerts, Wellington: *The Silver Ring*. Miss Rosina Buckman [OA].

June 28 Palmerston Band, Opera House, Palmerston North: *The Little Silver Ring*. Mrs Bath.

July 15 Chamber Concert, Christchurch: *Madrigal*. Vocal solo, Miss Drummond [OA].

August 12 The Premyslav Concert Party, Nelson: *Pierrette*. Piano solo, Miss Bessie Beattie [OA].

August 13 The Premyslav Concert Party, Nelson: *Summer*. Mrs. Gower Burns.

September Madame Albani and Company, New Zealand Tour: *Valse* and *Les Sylvains*. Piano solo, Miss Myrtle Meggy [OA].

October Madame Alida Loman, New Zealand Tour: *Come My Beloved*. Vocal solo. [OA].

October 11 Liedertafel Concert, Christchurch: [*Pretty composition*]. Piano solo, Dr Crook.

November 27 W. H. Webbe 128th Musical Evening: *Intermède*. Piano duo, Misses Nichol and Cleave [SR].

November 27 Walter Impett's 5th Musical Evening: *Moment Musical*. Piano solo, Miss Mona MacKay [SR].

November 28 Miss Alice Law's Pupils: *Le Matin*. Piano duo, Misses Emily and Elsie Garrett [SR].

December 5 St. Joseph's Convent, Wellington: *The Angelus*. Chorus [SR].

December 9 Mrs. Queree's Students' Concert: *Vert Galant*. Piano solo, Miss Ida Buttle; *Moment Musicale*. Piano solo, Miss Alice Allen; *Le Soir*. Piano duet, Misses Champtaloup and Philcox; *L e Matin*. Piano Duo, Miss Ralfe and Mrs. Cooper [SR].

December 13 St. Mary's Convent, Auckland: *L'Été*. Miss Kelly ; *Les Sylvains*. Piano solo, Miss D. White [SR].

December 16 Sacred Heart Convent Prize-giving, Christchurch: *Pas des escharpes*. Piano solo, Miss Lily Dwyer [SR].

1908 –

February 27 Grand Farewell Concert tendered to Miss Lenore Pulsford, Wellington: *Summer*. Miss Phoebe Parsons.

March 3 Clara Butt Concerts, Wellington: *The Silver Ring*. Clara Butt [OA].

May 18 Concert, Timaru: *Le Soir*. Piano duo, Mrs. Mangos and Miss Twomey.

August Irene Ainsley, New Zealand Tour: "*The Silver Ring*" [OA].

August 23 Nelson School of Music: *Valse carnavalesque*. Piano duo, Misses N. Vaughan and Z. Kerr [SR].

August 24 Miss Ellwood Coote Pupils Recital: *Autumn*. Piano Solo [SR].

November 4 Girls' Realm Guild Concert, Wellington: *Day Dreams*. Vocal solo, Miss May Newman .

November 27 Song Recital, Gisborne: *The Silver Ring*. Mrs Buckeridge.

December 2 Mr. Walter Impett's Pupils, Auckland: *Pierrette*. Piano solo, Miss Mage Stubbs [SR].

- December 9 Lacrosse Association's Grand Concert, Wellington: *Captive Love*. Vocal solo, Mrs H. J. Taplay.
- December 9 Wanganui Girls' College Concert: *Concerto*. Piano duo, A. Anderson and M. Aiken [SR].
- December 10 Mr. H. E. Gunter's Concert: *Andante and Scherzettino*. Piano duo, Misses M. Barnicoat and C. Humphries; *Le Matin*. Piano duo, Misses M. Evans and N. St .Hill [SR].
- December 11 Nelson School of Music: *Valse tendre*. Piano solo, Miss Vera Bamford [SR].
- December 14 Miss Liliand White's Concert, Wanganui: *Madrigal*. Miss White [SR].

1909 -

- March 23 Philosophical Society's Conversazione, Palmerston North: *The Little Silver Ring*. Mrs. Broad.
- April 7 Song Recital, Masterton: *Captive Love*. Vocal solo, Mrs. H. J. Taplay .
- April 28 Song Recital, Forrester's Hall, Wairarapa: *Captive Love*. Mrs. H. J. Taplay.
- April Nellie Melba and Company, New Zealand Tour: *L'Amour captif*, Mr Frederick Ranalow [OA].
- June 30 Mr. Cartwright's Pupils, Dannevirke: *Musical Moments [Moment musicale]*. Piano solo, performer unknown [SR].
- July 2 Oamaru Musical Society: *Valse carnavalesque*. Piano duo, Mrs. Cooke and Miss Deale.
- October 21 PIANOLA RECITAL, Wellington: *L'Éte*, Mrs. Arthur Meade .
- November 25 Convent High School Palmerston North: *Angelus*. Chorus; *Pas des cymbals*. Piano duo, Misses V. Graham and H. Kendall [SR].
- November 26 Liedertafel, Auckland: *L'Éte*. Madame Chambers.
- December 4 W. H. Webbe Musical Evening: *Intermède*. Piano duo, Misses Machie and Cleave [SR].
- December 13 Convent of the Sacred Heart, Wellington: Piece by Chaminade. Piano solo, performer unknown [SR].

1910 –

- February 7 Mrs Arthur Mead's Song Recital, Wellington: *L'Éte*. Mrs Mead.
- February Andrew Black Concert Company New Zealand Tour: *Ritournelle*. Piano solo, Lilian Delaney [OA].
- April 6 Amy Murphy Song Recital, Dunedin: *Le Portrait*. Vocal solo, Miss Murphy.
- April 7 Wellington Liedertafel: *L'Éte*. Miss Gladys Watkins.
- April 21 St. Andrew's Presbyterian Church Concert, Ohinemuri: *Méditation*. Piano solo, Mrs Blair.
- June 21 Ellwood Trio Concert, Wellington: *Summer*. Miss Winnie Dixon .
- July 21 Y.M.C.A. Tea and Demonstration, Gisborne: *Separation*. Vocal solo Mrs G Shierlaw; *The Little Silver Ring*. Mrs Stephenson.
- July Wellington Savage Club: *L'Éte*. Whistle solo, Savage Borneo Gardiner, siffleur.
- October 7 Leys Institute Concert, Auckland: *Les Sylvains*. Piano solo, Miss Ettie Jameson.
- October 14 High School Old Girls' Association, Christchurch: *L'Éte*. Miss D Lezard.
- October 25 Marlborough Orchestral Society Grand Concert: *Madrigal*. Vocal solo, Miss B Draper.
- October 27 Farewell Concert to Jane Amodeo: *Pierrette*. Piano solo, Jane Amodeo.

- October 31 W. H. Webbe Musical Evening: *Intermède*. Piano duo, Misses E and J McDonald [SR].
- November 1 W. H. Webbe Musical Evening: *Valse carnavalesque*. Piano duo, Misses Sharp and Roche [SR].
- November 29 Wanganui Liedertafel, Opera House, Wanganui: *L'Été*. Miss Violet Price.
- December 2 Miss Lilian White and pupils, Wanganui: *Stay*. Vocal solo, Miss Lilian White [SR].
- December 6 Wanganui Girls' College: *Rigaudon*. Vocal duet, F. Hunger and A. Gibson [SR].
- December 8 Mr H. E. Gunters Grand Concert: *Pas des cymbales*. Piano quartet, Misses Barnicoat, Antil, Humphries and Mr. Gunter [SR].
- December 9 St. Mary's Convent, Wellington: *Le Matin*. Piano duo, Girlie Gibbs and Muriel Blake [SR].
- December 12 Mr. Walter Impett's Pupils, Auckland: *Callirhoë* and *Pas des amphores*. Piano solos, Miss Gertrude Strong[SR].
- December 16 Mr. Adams' pupils, Auckland: *Pas des escharpes*. Piano solo, Miss S. Ward; *La Lisonjera*. Piano solo, Miss E. Dufaur [SR].

1911 –

- June 1 Palmerston North Orchestral Society: *Piece Romantique*. Orchestra.
- June 13 Sacred Concert, St Andrews Church, Gisborne: *L'Été*. Miss Lane.
- June 21 Coronation Celebration, Oamaru: *Le Soir*. Piano duo, Miss Diehl and Mr. Macfie .
- October 3 Catholic Bishops Reception, Timaru: *L'Été*. Mrs. Meade.
- October 3 Miss Thelma Peterson, Drill Hall, Dannevirke: *Silver Ring*, Miss Peterson.
- October 13 Concert at Leys Institute, Auckland: *Automne*. Piano solo, Mrs. P. H. Cole.
- November 7 Auckland Choral Society: *L'Été*. Madame Chambers.
- November 21 Miss Thelma Petersen, Wairarapa: *The Silver Ring*. Miss Peterson.
- November 24 W. H. Webbe Musical Evening: *Valse carnavalesque*. Piano duo, Misses D. Whyte and A. Roche [SR].
- December 11 Mr. H. E. Gunter's Concert: *Air de ballet*, Piano duet, Misses Dorothy Grant and Nancy Husband; *The Silver Ring*, Miss O'Brien [SR].

1912-

- March 6 Thelma Petersen Concert, Auckland: *Automne*. Piano solo, Miss M. L**her.
- April 25 Thelma Petersen Concert, Gisborne: *The Silver Ring*. Miss Petersen.
- July 21 Savage Club, Ladies Night, Wellington: *L'Été*. Whistle solo, Savage Borneo Gardiner.
- July 29 Concert, Town Hall, Wellington: *L'Été*. Whistle solo, Mr. Borneo Gardiner.
- August 7 Auckland Hockey Association Grand Concert: *The Silver Ring*. Miss Madoline Knight.
- August 14 Concert Pitt-street Methodist Sunday Schoolroom, Auckland: *La Lisonjera*. Piano solo, Miss Clarice England.
- August 28 Wesley Church Concert, Oamaru: *Pas des escharpes*. Piano solo, Mr. Macfie.
- September 4 Grand Concert by Mrs Mangos and her pupils, Timaru: *Intermède*. Piano duo [SR].
- October 11 Band Contest *Concert*, Oamaru: *L'Été*. Mrs. John Fraser.
- October Thelma Petersen Concerts, South Island: *The Silver Ring*. Miss Petersen.
- November 26 Valerie Collins Company, Whangarei: *The Little Silver Ring*. Miss Valerie Collins.

- December 11 Mr. Gunter's Pupils' Concert, Palmerston North: *Intermède*. Piano duo (as a double, 4 pianos, 8 hands); *Valse carnavalesque*. Piano duo (also as a double duo) [SR].
- December 16 Concert by Mrs. C. I. Spillane and Pupils, Wanganui: *Stay*. Vocal solo, Miss Foster [SR.]
- December 18 Mrs. Martins Pupils, Clinton: *Intermède*. Piano duo, Mrs Martin and Miss Sylvia Hall [SR].
- December 14 Miss Dee's Pupils Recital, Nelson: *Minuet and Galant*. Piano solo, Miss Thomas [SR].

1913 -

- May 10 Mr. Christian Hellemann's 2nd Organ Recital, Wellington Town Hall: *The Little Silver Ring*. Madame Edith Brainsby.
- May 20 Town Hall Concert, Whangarei: *L'Été*. Madame Chambers.
- June 25 Grand Vocal and Instrumental Concert to 10th Regimental Band, Oamaru: *Twin Stars*. Vocal duet, Misses Walton and James.
- June 24 Liedertafel Concert, Christchurch: Two pieces for piano solo, Dr. Crook.
- July 1 Convent Pupils' Concert, Palmerston North: *Pas des cymbales*. Piano duo, Misses A. Rainbow and R. Kelly [SR].
- September 11 Dunedin Competitions Demonstration Concert: *Automne*. Piano solo, Master Alfred Geddes [SR].
- October Madame Clara Butt, New Zealand Tour: *The Silver Ring*. Clara Butt [OA].
- October Adeline Genée (Ballet Dancer) New Zealand Tour: Music included works by Chaminade [OA].
- December 4 Mr. Gunter's Pupils Concert: *La Sévillane*. Piano duo, Misses Ada Burgess and Dorothy Grant [SR].
- December 11 Mrs. D. Reilly's Concert, Hawera: *Madrigal*. Miss Constance Reilly [SR].
- December 22 St. Leo's Academy, Devonport: *Pas des cymbales*. Piano duo, I. McGarry and M. Parker [SR].

1914 –

- January Paul Dufault, New Zealand Tour: *Au Pays bleu*. Vocal solo, M. Dufault [OA].
- March 27 Auckland Exhibition Dance Recital: *Dance Sylvan*. Musical accompaniment for Miss Thurza Rogers (dancer).
- April 19 Wellington City Band: *The Silver Ring*. Mr. Hamilton Hodges.
- May 3 New Zealand Rationalist Association PIANOLA RECITAL, Christchurch: *La Lisonjera*.
- September 12 Dunedin Competitions Demonstration Concert: *Valse caprice*. Piano solo, Miss Adonia Aitken.
- September 25 Grand Patriotic Concert, Oriental Bay: *L'Été*. Miss Gladys Watkins.
- December 4 Mrs. Mangos and her Pupils, Timaru: *Pas des cymbales*. Piano duo, Misses Naismith and Stevenson [SR].

1915 –

- March 11 Miss Renee Queree's Recital, Wellington: *Andantino*. Piano Solo.
- March 25 Nurses Farewell, Wellington: Composition. Piano solo, Dr. Crook.
- July 2 Ladies Committee of the Belgian Fund, Christchurch: *L'Été*. Madame Gower Burns.

July 23 Wounded Soldiers' Fund Variety Concert, Patearoa: *The Little Silver Ring*. Mrs. Garland.
 August 23 Nelson School of Music: *Danse créole*. Piano solo, Miss F. Thorpe [SR].
 September 2 Greymouth Orchestral Society: *L'Été*. Miss Clara Holdgate.
 October 19 Nelson Harmonic Society: *Scarf Dance*. Orchestra.
 December 9 Mr. H. E. Gunter's Concert: *Automne*. Piano solo, Miss B. Innes [SR].

1916-

March 14 All Saints Church, Nelson: *The Little Silver Ring*. Mrs. Burroughs.
 May – June Paul Dufault New Zealand Tour: *Au Pays bleu*. Vocal solo, M. Dufault [OA].
 June 13 Red Cross Funds Concert, Wharenuī: *L'Été*. Performer unknown.
 June 27 Timaru Choral and Orchestral Society: *L'Été*. Miss Cara Holdgate; *Scarf Dance*.
 Orchestra.
 August 23 Orpheus Concert, Timaru: *Pas des cymbales*. Piano duo, Miss A. Warren and Mr A. W. Vine.
 September 20 Miss Little's Concert, Christchurch: *In Happy Mood*. Vocal solo, Miss Little.
 November Paul Dufault, New Zealand Tour: *Si j'étais jardinier*. Vocal solo, M. Dufault [OA].
 December 9 Mr. Browning's Pupil Concert, Dunedin: *Nocturne*. Vocal duet, Miss LeFevre and Miss Waters [SR].

1917 –

March Selinsky-Amadio Concert Company, New Zealand Tour: *The Silver Ring*. Miss Elsie Treweek [OA].
 May 29 Matinee Musicale in Aid of the Red Cross, Wellington: *Automne*. Piano solo, Miss Esther Fisher.
 July 12 The Bohemian Orchestra, Auckland: *L'Été*. Miss Kate Grant.
 August 22 Patriotic Concert by Otago Women's Patriotic Association, Dunedin: *Le Matin* and *Le Soir*. Piano duos.
 August 29 Christchurch Orchestral Society: *Bonne humeur*. Vocal solo, Miss M. Little.
 September 12 Dunedin Competitions Demonstration Concert: *Pas des escharpes*. Piano solo, Miss Marjorie Stoneham.
 September 24 Mr Sidney Williamson's Song Recital, Christchurch: *Nocturne*. Vocal duet, Miss Ethel Johnson and Mr. Williamson.
 September 27 Song Recital Help the Red Cross, Auckland: *April*. Vocal solo, Madame Bella Russell.
 October 27 Organ Recital Auckland Town Hall: *Why* and *April*. Vocal solos, Madame Bella Russell.
 November 12 Symphony Orchestra Concert, Christchurch: *Why*. Miss Bessie Old.
 December 8 Mr Walter Impett's Students, Auckland Town Hall: *Automne*. Piano solo, Miss Ada Bainbridge [SR].
 December 11 Nelson School of Music: *Pierrette*. Piano solo, Miss K. Everett; *Pas des escharpes*. Piano solo, Miss I. Bird [SR].
 December 21st Mrs. M. J. Readie and Students, Timaru: *Sérénade*. Piano solo, Miss Blyth [SR].

1918 -

- February 9 Malini, Concert Chamber, Wellington: *Automne*. Piano solo, Mrs. A. Montague.
- May 2 Red Jersey Appeal, Wellington Town Hall: *L'Été*, Miss Fuller.
- July 17 The Cappelli Concerts, Auckland: *L'Été*. Miss Veronica Bedford [OA].
- October 18 Trinity College Presentation Ceremony, Dunedin: *Pierrette*. Piano solo, Miss Mary McDonald [SR].
- 1919 –
- January 22 The Great New Zealand Tenor Ernest Drake, Gisborne: *Automne*. Piano solo, Mrs. Fergus Dunlop.
- February Antonia Dolores Concerts, New Zealand Tour: *Habanera* and *Danse créole*. Piano solos, Mr. Harold Smith [OA].
- April 21 Maori Mission Concert, Opunake: *Automne*. Piano solo, Mr. A. L. Sturrock .
- May 20 Nelson School of Music: *Menuet galant*. Piano solo, Miss Jean Airey [SR].
- June 10 Mr. Sidney Williamson Song Recital, Christchurch: *Nocturne*. Vocal Duet.
- July 24 Auckland Male Choir: *The Silver Ring*. Madame Power.
- July 31 Masterton Municipal Band Annual Concert, Masterton: *L'Été*. Mrs. H. J. Francis.
- August 11 Walter Impett's Pupil Recital: Work by Chaminade, Piano solo [SR].
- August 14 Hikurangi Fire Brigade Musical Items: *Automne*. Piano solo, Mr. A. Dobson.
- August 26 Nelson School of Music: *Pierrette*. Piano solo, Master D Clay [SR].
- September 2 Tenth Mounted Regimental Band Concert, Marlborough: *Chant d'amour*. Song, Miss Morrison.
- September Harry Dearth Company Concerts, New Zealand Tour *Air de ballet*. Piano Solo, Miss Carlien Jurs; *The Little Silver Ring*. Madame Marie Power [OA].
- October 25 Madame Gower Burns Students Concert, Christchurch: "*On Silvery Waves*." Part song [SR].
- November 5 Pupils of Miss A. Bary, Bristol Concert Chamber, Dunedin: *Le Matin* and *Le Soir*. Piano duo, Miss Bary and Mr. R. Bachop: *Pas des cymbales*. Piano duo, Miss Bary and Miss Eileen King [SR].
- November 14 The Lyric Concert Party, Dunedin: *Le Matin*, Piano, Miss Aitken.
- November 23 North East Valley School Band, Dunedin: Item by Chaminade [SR].
- December 6 Mrs. J. Readie's Pupils, Timaru: *Pas des escharpes*. Piano solo, Miss Mona Gillespie [SR].
- December 8 Mrs. Mangos' Pupils, Timaru: *Valse carnavalesque*. Piano duo, Mr. Roy Harris and Mrs. Mangos [SR].
- 1920 –
- May 8 Lewis Eady Ballad Concert, Auckland: *Pourquoi*. Vocal solo, Mina Caldow.
- May 11 Benefit Concert for Miss Cara Holdgate, Timaru: *Valse carnavalesque*. Piano duo, Mr. Roy Harris and Mrs. Mangos.
- June -July Gertude Johnson - Horace Hunt Concerts, NZ Tour: *L'Été*. Miss Johnson; *Concerto [Concertino]*. Flute, Mr. Charles Russell [OA].
- July 12 The Barth School Pupils Concert, Dunedin: *Pas des cymbales*. Piano duo, Maizie Wood and Marjorie Allen [SR].

August 16 The English Pierrots, Concert Chamber, Wellington: *Automne*. Piano solo, Miss McLeod.
 August 17 Pupils of Miss A. Bary, Dunedin: *Pas des cymbales*. Piano duo, Misses Bary and King;
La Sévillane. Piano duo, Misses Bary and Howlison [SR].
 October 23 Madame Leedham-Crowe Piano recital, Auckland: Work by Chaminade [OA].
 November 23 Musical Recital, Wesley Hall Timaru: *Pierrette*. Piano duet, Miss and Master Beswarick
 [SR].
 December 15 Miss Fagan's Pupils, Wellington: *Pierrette*. Piano solo, Miss Mavis Dillon [SR].
 December 30 Dunedin Concert Company, Arrowtown and Queenstown: *Nocturne*. Vocal duet, Mrs
 Wilfred Andrews and Meda Paine.

1921 –

April 9 Sports Club Concert, Okaiawa: *Air de ballet*. Piano solo, Miss Gedrtude Bredow.
 June 10 French Club, Wellington: *Les Echapees [Les escharpes]*. Piano solo, Miss Smythson.
 August The Cherniavskys, NZ Tour: *Sérénade*. Violin, Leo Cherniavsky [OA].
 August 20 French Club, Wellington: *Pierrette*. Piano solo, Miss Anketell .
 September 28 Mr. A. Dobson's Pupils, Whangarei: *Automne*. Piano solo, Mr. Dobson [SR].
 April 8 Eric Waters' Recital, Auckland: *L'Été*. Miss Evelyn Lynch.
 May Rosina Buckman, NZ Tour: *Sombrero*. Vocal solo, Maurice D'Oisley [OA].
 June 4 Madame Leedham-Crowe, English Pianiste, Auckland : *Autumn* [OA].
 July 6 Mr. Paul Saldaigne and his Pupils, Auckland: *La Lisonjera*. Piano solo, Miss England
 [SR].
 October 28 Mr. H. Barry Coney's 13th Annual Recital, Auckland: *Tu me dirais*. Vocal solo, Miss
 Myrtle Lowe.
 November 22 Gordon Short Student Recital, Wellington: *Autumn*. Piano solo, Miss Molly Hume [SR].
 December 13 Rosina Buckman Concert, Auckland: *Sombrero*. Mr. Maurice D'Oisley [OA.]
 December 17 Song and Piano Recital by advanced students of Walter Impett: *Air de ballet*. Piano solo,
 performer not listed [SR].

1923 –

April 11 Misses Francis and Eudora Henry Musical Recital, Wellington: *Chant du nord*. Piano
 solo [SR].
 May 1 Miss Iris Trim's Pupils, Wellington: *Air de ballet*. Piano solo, Miss Trim [SR].
 May 26 Mr. Maughan Barnett, Organ Recital, Auckland Town Hall: *I Would Believe*. Vocal solo,
 Miss Kronfeld.
 June 21 Cleo Fernandos Recital Wellington: *The Silver Ring*.
 June 24 Port Nicholson Band Concert, Wellington: "*The Silver Ring*. Miss Elsie Kell.
 July 12 Concert and Conversazione, Cercle Litteraire Francais, Wellington: *L'Ammeau d'argent*
[l'anneau d'argent]. Mlle. Eteveneaux.
 August 21 Song Recital, Auckland: *Madrigal*. Vocal solo, Miss Mina Kronfeld.
 August 23 Irene Ainsley, Auckland: *The Silver Ring* [OA].
 October 17 Gordon Short's Pupils: *Valse caprice*. Piano solo, Miss Thea Collier [SR].
 October 27 Auckland Unitarian Church Congregational Social: *L'Été*. Miss Ailsa Scott.

November 8 Mr. Dobson's Pupils, Whangarei Town Hall: *Automne*. Piano solo, Miss D. Dawson [SR].

November 13 Walter Impett's Pupils: *Madrigal*, Miss Helena Mackie [SR].

1924 –

May 29 Violin Recital by Frank Parsons, Auckland: *Sérénade espagnole* (Chaminade-Kreisler). Violin solo.

July 17 Bohemian Orchestra, Auckland: *L'Été*. Miss Evelyn Lynch.

July 18 Wellington Girls' College Concert: *Summer*. Mrs. R. Wildish .

July 29 Mrs Ethel MacKay's Pupils, Wellington: *Le Matin*. Piano duo, Misses Nettie Whyte and Vera Tolan [SR].

October 4 Clifford Kemp Recital, Wellington: *Ritournelle*. Vocal solo, Mrs. R. J. Wildish.

November 10 Gordon Short Students' Recital: *Valse ballet*. Piano solo, Miss Esther Tosman [SR]

November 15 Madame Martiengo's Pupils, Auckland: *L'Été*. Miss Elfrida Sutherland [SR.]

1925 -

May 6 Students of Mrs. Bryceson Treharne, Wellington: *Ritournelle*. Vocal solo, Miss Mabel McIntosh [SR].

July 12 Programme for Karitane Home Building Fund, Wellington: *L'Été*. Miss Myra Sawyer.

July 1 William Heughan Concert, Auckland Town Hall: *Danse créole*. Piano solo, Miss Gladys Sayer [OA].

July 18 Wellington College Solo Performers Society: *Danse Créole*. Piano solo, B. J. Lavin.

September 24 Cercle Francais, Wellington: *Arlequinade*. Piano solo, Miss Gladys Watkins.

November 10 Pupils of Gordon Short: *Spinning Song*. Piano solo, Miss Marjorie Keegan [SR].

1926 –

March 20 Municipal Band, Auckland Town Hall: *L'Ete*. Cornet solo, Mr. Fred Jones.

June 24 St. Mary's Convent, Wellington: *Si j'étais jardinier*. Vocal solo, Miss Ailsa Dillon; *Angelus*. Chorus [SR].

July 15 Royal Auckland Choir: *L'Été*. Miss Christina Ormiston.

July – August Toti dal Monte and Company, NZ Tour: *Concertino*. Flute, Mr. Stanley Baines [OA].

August 11 Pianoforte Recital by Mrs. N. J. Isaacs and Mr. Trevor P. Fisher, Eastbourne: *Etude romantique*. Piano solo, Mr. Fisher.

November 1 Advanced Students of Walter Impett: *Air de ballet*. Piano solo, Gladys Hosking; *L'Été*. Rena Wilson [SR].

November 27 Grand Operatic and Ballad Concert by Pupils of Mr. Moor Karoly, Auckland: *L'Été*. Mrs T. Monaghan; *The Silver Ring*. Miss Jessie Smith [SR].

1927 –

June 4 Municipal Concert, Auckland Town Hall: *Rosamunde*. Vocal solo, Miss Lola Solomon.

1928 –

- February 7 The Cherniavsky Brothers, Wellington: *Spanish Serenade*. Violin [OA].
March 30 Municipal Concert Auckland Town Hall: *Alone*. Vocal solo, Miss Berta Carr.
November 7 Pianoforte Recital, Concert Chamber, Wellington: *La Sévillane*. Piano duo, Nora Gray and Lalla Vandersloot.

1929 –

- November 21 Mrs. Ethel McKay's Pupils, Town Hall Wellington: *Le Matin*. Piano duo, Misses Molly Francis and Nancy Aitken [SR]

1930 –

- June 14 Commercial Travellers' Choir, Concert Chamber Wellington: *Summer*. Christina Ormiston [OA].
August 19 Piano Students' Association, Lewis Eady Hall Auckland: *Pas des cymbales*. Piano duo, Misses Doris Binns and Mavis Hewson [SR].
November 20 Gordon Short's Pupils Wellington: *Dance*. Piano solo, Miss Molly Cook [SR].
December 8 Miss Ethel McKay's Pupils, Wellington: *Le Matin*. Piano duo, Misses Kara Aldridge and Shirley Kidson [SR]

1931 –

- April 20 Salvation Army Concert, Wellington: *Automne*. Piano Solo, Miss T Edwards.
April 21 Piano Duo Recital, Auckland: [A Light Number by Chaminade]. Piano duo, Cyril Towsey and Marjorie Gull.
April 22 Cerele Francais [French Club] Wellington: *Ritournelle*. Vocal solo, Miss M. Bennie.
May 11 Auckland Piano Students' Association, Lewis Eady Buildings: *Automne*. Piano solo, Miss J. Sinclair [SR].
August 22 W.E.A. Music Club, Auckland: *Sevillac [La Sévillane]*. Piano duo, Misses Connie Martin and Alfreda Hall.
September 3 Puccini Musical Society and Musicians' Union Orchestra, Auckland Town Hall: Composition by Chaminade.

1934 –

- April 29 Municipal Band, Auckland Town Hall: *Concertino*. Flute Solo, Mr. Hal. C. McLennan.
May 29 French Club, Auckland: *L'Anneau d'argent*. Madame Irene Ainsley.
July 21 Society of Musicians, Auckland: *Pas des cymbales*. Piano duo, Mrs. C. F. Fowler and Miss P. McLeod.