

Soirées Musicales Quintette

presents

More Love Songs – with and without words

St Mary's Anglican Church,
Main Street Kangaroo Point
4pm Sunday 15 April 2018

Annie Lower – soprano Rachael Griffin – soprano
Mattias Lower – tenor Leon Warnock – baritone
Peter Roennfeldt – piano
Guest artist Phillip Gearing – piano



Program

Six Soprano Duets Op. 63

Felix Mendelssohn (1809-1847)

Settings of texts by Heinrich Heine, August von Fallersleben, Josef Karl Benedikt von Eichendorff, Karl Klingemann and Robert Burns

An die ferne Geliebte Op.99 (To the distant beloved)

Ludwig van Beethoven (1770-1827)

Song cycle for tenor and piano on texts by Alois Jeitteles

Neue Liebeslieder Op.65 (New love songs)

Johannes Brahms (1833-1897)

14 Waltzes for vocal quartet and soloists with piano four hands on texts from 'Polydora' by Georg Friedrich Daumer and a Finale based on an excerpt from 'Alexis und Dora' by Wolfgang von Goethe

'Duetto' in A-flat No.6 from Lieder ohne Worte Op.38 (Songs without words)

Mendelssohn

No.3 in A-flat from Romances sans paroles Op.17 (Songs without words)

Gabriel Fauré (1845-1924)

Trois Chansons Op.5

Fauré

Solo songs on texts by Charles Baudelaire and Victor Hugo

L'éternelle Sérénade (The eternal serenade)

Georges Huë (1858-1948)

Vocal quartet on text by Amédée-Louis Hettich

Renouveau (Spring's renewal)

Lili Boulanger (1893-1918)

Vocal quartet on text by Armand Silvestre

About the program

The members of *Soirées Musicales Quintette* are excited to present our first concert for 2018 at St Mary's Church. The combination of elegant music with heritage architecture is a perfect blend that is sure to inspire and delight. Today's program features the ensemble both as a quartet and also as solo voices, much in the style of a nineteenth-century salon concert at which this repertoire was first heard. The vast majority of the romantic partsong and solo vocal repertoire is based on German poetry, so it is not surprising that our programs have usually been based around those works. This program, and the one which follows on 19 August, juxtaposes works by nineteenth-century German-speaking composers with those from neighbouring cultures. Today we hear Beethoven, Mendelssohn and Brahms in conjunction with French works by Fauré, Huë and Boulanger, whereas our next concert will feature Haydn, Clara Schumann and Herzogenberg in combination with Italian repertoire by Schubert, Beethoven and Rossini.

Today's concert is in a sense a direct sequel to our opening concert of 2017, in which we were joined by St Mary's Director of Music Phillip Gearing as guest artist in Brahms's 'Liebeslieder Walzer'. The companion work to this familiar set of vocal waltzes, the **Neue Liebeslieder Op.65** composed in 1874 in for quartet and piano four hands, forms the core of today's program. Having gained considerable success with his first set, the 'New love songs' demonstrates greater structural organisation. Also, the primacy of the texts is highlighted by the fact that Brahms insisted that the instruction 'voices ad libitum', which was published in the title of the 'Liebeslieder Walzer', was not to be used this time. However as before, Brahms selected poems translated from various languages by Georg Friedrich Daume and published in his 'Polydora', to which was added a text from Goethe's 'Alexis und Dora' as an epilogue. Having traversed the full gamut of love with all its highs and lows, the final song suggests only 'ye Muses' can relieve the pains caused by Cupid.

The sequencing of the 14 waltzes is highly varied and also tightly organised. Each half is a group of seven that begins and ends with full quartet settings, which in turn surround another quartet and a succession of four solos or duet. The last one of each half (Nos. 7 and 14) is also a rather extended setting which serves as a formal marker. Otherwise the songs are in simple binary form, with each half repeated. Numerous cross references connect the songs, with several sharing either a melody line or harmonic sequence, and often also poetic imagery. The key scheme is also clear, starting with A minor, moving to D minor / F major, then E flat / G major or minor and finally back to A minor via E major. The variation-form finale is in the more subdued key of F major, and by way of apotheosis is also the only song not in waltz style.

The program commences with Mendelssohn's charming **Soprano Duets Op.63**, published in 1844 but composed in stages over the previous decade. They are mostly straightforward settings of two- or three-stanza poems, but the more expansive No.4 started out as a piano solo in 1836. Its original title of 'Duett ohne Worte' aligns perfectly with our concert theme, and as has been suggested by scholars it offers evidence of how Mendelssohn's sister Fanny and their siblings played literary games by adding words to his instrumental Lieder. Images of nature abound in these duets, including migrating birds mourning the passing of summer in No.2 and likewise the dark shades of autumn in No.4, while No.6 welcomes spring in a round dance. The others present optimistic and uncomplicated love, with pulsating heart-beat chords in No.1 and expansive phrases of greeting in No.2. The setting in translation of a Robert Burns poem in No.5 also provides hints of Mendelssohn's love for Scottish landscape and culture, including bagpipe references in the piano's static left hand drones.

Mendelssohn's unique contribution to piano repertoire was the new genre of 'Songs without words', publishing 48 of them in eight sets of six pieces each between 1832 and 1845. Some have acquired familiar nicknames, but the **Duetto in A-flat Op.39 No.6** was so named by the composer. With two clear melody lines, firstly in the treble and then in the tenor range, it suggests two people who later unite, in unison. Composed on 27 June 1836 when Mendelssohn was briefly separated from Cécile Jeanrenaud whom he would soon marry, the piece was inserted in her autograph album, and published in 1837 as a public affirmation of their love. Various others took Mendelssohn's lead in also composing Songs without Words, including Gabriel Fauré whose **Romances sans Paroles** appeared in 1878. The final piece from this set is a perfect successor to Mendelssohn's 'Duetto', not just in the choice of the key of A-flat but also in the way a solo treble line expands into a duet.

Although he is not known primarily for his songs, Beethoven's **An die ferne Geliebte Op.99** is one of the first and also one of the greatest song cycles. By setting a coherent group of poems linked by a through narrative, the composer is able to go well beyond the confines of a short individual text and the rather concise form of strophic song. This work also flows continuously without break, with each song connected to the next one by an interlude, or in the case of Nos.3 and 4, by a sustained note in the voice. Furthermore, as Beethoven approached his so-called 'late period', he showed increasing interest in cyclic forms, whereby a theme heard early in the work returns towards the end. Depicting the protagonist who is separated from his lover, and who can only send messages with the help of the wind across the valleys, the opening theme recurs at the beginning of the final song. The object of his love is invited to also sing these songs, and so they will be united, at least metaphysically. On many levels the cycle is tightly unified, and within each song the use of variation form provides further coherence and also textural variety. The nature-based imagery has quaint rustic touches, such as the cuckoo calls of No.5, and also a sense of timelessness with sublime word-painting at the reference to the shimmering twilight in No.6.

The more than 100 songs by Gabriel Fauré set a high benchmark for his French contemporaries. Composed over a 60-year period, they show great stylistic development and a broad knowledge of his compatriot poets. Published in 1879, but composed between 1864 and 1871, Fauré's **Trois Chansons Op.5** are a loose collection rather than a coherent set with unity of mood or literary imagery. Two songs are settings of Victor Hugo, whose poems dominated the composer's first decade of vocal

composition, while the other is based on Charles Baudelaire, who features only briefly in his output. 'Chant d'automne' commences with foreboding caused by the inevitable progression into winter, but leads to a declaration of love, though even the emerald green of the poet's eyes is no match for the sunlight that has been stolen by autumn's passing. The middle song 'Rêve d'amour' is one of Fauré's earliest. With a strong reliance on Gounod's melodic style, it hints clearly of his trademark qualities as a song composer with its strong bass line and delicate off beat chords in the accompaniment. The last of the set is perhaps the best known. It plunges into a much darker space, with gloomy references to a personal tragedy amid the aftermath of revolutionary conflict and imprisonment. The inexorable tolling of bells in the piano part reappears at the climax, when 'the absent one' is finally identified by the respondent to the narrator's repeated questions.

French composers wrote very few partsongs, so our concluding items are each both significant rarities in the repertoire, and are also by relatively unknown composers. Georges Huë achieved success as a composer of vocal music and opera, but today his flute works are most often played. **L'Éternelle serenade**, based on a poem by Amédée-Louis Hettich, was published in 1906. It opens with duets for female then male voices, respectively 'we are the Dreams / Desires', followed by a quartet passage culminating with 'we are Love', the text of which returns as a coda, after the poem is completed. Lili Boulanger was a child prodigy and the first female to win the prestigious Prix de Rome. After dying prematurely at age 24 her legacy was perpetuated by sister Nadia, one of the great teachers of the 20th century. **Renouveau**, to a text by Silvestre was published in 1913, is a prime example of an ultimately unfulfilled talent. Its impressionistic piano part and mellifluous vocal lines brilliantly explore the poet's personification of Spring as a positive force that brings life and beauty to the world.

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More Love Songs – with and without words

**St Mary's Anglican Church,
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4pm Sunday 19 August 2018**

**Annie Lower – soprano Rachael Griffin – soprano
Mattias Lower – tenor Leon Warnock – baritone
Peter Roennfeldt – piano**



Program

Three Partsongs (1796-99)

Harmonie in der Ehe (Harmony in marriage) HXXVc No.1
Abendlied zu Gott (Evening hymn) HXXVc No.9
Die Beredsamkeit (Eloquence) – HXXVb No.4

Franz Joseph Haydn (1732-1809)

Four Italian Songs (1808-10)

La partenza (The departure) WoO 124
L'amante impaziente (The impatient lover) Op.82 No.4
In questa tomba oscura (In this dark grave) WoO 133
L'amante impaziente (The impatient lover) Op.82 No.3

Ludwig van Beethoven (1770-1827)

Vier Canzonen (Four canzonas) D.688 (1820)

Non t'accostar all'urna (Do not approach the urn)
Guarda, che bianca luna (Look at the white moon)
Da quel sembiante appresi (From that countenance I learned)
Mio ben ricordati (Remember, my beloved)

Franz Schubert (1797-1828)

Highlights from Soirées Musicales (1830-35)

Arietta No.1 – La promessa (The promise)
Duetto No.2 – La pesca (Fishing)
Arietta No.4 – L'orgia (The party)
Duetto No.3 – La serenata (The serenade)
Arietta No.6 – La pastorella dell'alpi (The alpine shepherdess)
Arietta No.8 – La danza (The dance)

Gioacchino Rossini (1792-1868)

Highlights from Soirées Musicales Op.6 (1836)

No.1 – Toccata
No.6 - Polonaise

Clara Wieck-Schumann (1819-1896)

Vier Nottornos (Four Nocturnes) Op.22 (1876)

Wär's dunkel, ich läge im Walde (If it were dark, I would lie in the forest)
Nacht ist wie ein stilles Meer (Night is like a quiet sea)
Intermezzo – Zwei Musikanten zieh'n daher (Two musicians arrive here)
Wie schön hier zu verträumen die Nacht (How beautiful to dream away the night)

Heinrich von Herzogenberg (1843-1900)

About the program

This concert's title both continues the theme of our previous concert - 'with and without words' - and makes an explicit connection to our ensemble's name. Whereas in our April program we juxtaposed German and French composers, today we highlight the connections between German-speaking musicians and Italian culture. Haydn and Beethoven were resident in Vienna from the 1790s, and continually promoted vernacular genres. However for over a hundred years, Italian-born or – trained composers had made Vienna their base, or had major successes there, and the Austrian court remained heavily under the spell of opera. So naturally each of these composers produced many vocal settings in this adopted language.

One of the greatest sensations of the early 1820s was *The Barber of Seville*, much to the chagrin of Beethoven. During Rossini's brief sojourn there during 1821, the two composers met, but since Paris was emerging as Europe's musical capital the Italian musician soon relocated there. Some ten years later in 1832, the prodigy pianist Clara Wieck (future wife of Robert Schumann) also arrived in Paris to make her concert debut there. Like many of her generation, she was enamoured of Italian opera and referenced this genre in various original compositions. Coincidentally, both she and Rossini published works entitled *Soirées Musicales* in the mid-1830s – her piano pieces provide the 'without words' aspect of our program. We conclude with a set of partsongs by a lesser known member of the Schumann-Brahms circle, Herzogenberg. Although it uses the Italianate title *Notturmo*, these works are firmly grounded in German romanticism in its love of nature imagery.

Haydn's geniality was well-known, but the dutiful court composer suffered in private, with a loveless and childless marriage to Maria Anna Keller. She was the elder sister of Therese who had first attracted Haydn's attention, but then became unavailable upon entering a convent. This lived experience probably informed Haydn's ironic setting **Harmonie in der Ehe**, in which a happy marriage is supposedly based upon shared frivolity, or at least the pretence of agreement. As a hint to his views, Haydn uses a strong dissonance at every occurrence of the word 'harmony'. The composer's piety is on display in **Abendlied zu Gott**, one of the sacred poems of Gellert, whose texts were famously set by CPE Bach and Beethoven. This is a sublime hymn of devotion, weaving intricate counterpoint between all four voices in quasi-fugal style as well as reinforcing key words with strong rhetorical chords and majestic cadences. Finally, Haydn's love of a good joke pervades **Die Beredsamkeit**, which depicts a mock-serious debate about the virtues of water-versus-wine. It argues that if fish are mute because of their water-drinking habits, humans will only become eloquent by drinking wine. Just as in his famous 'Joke' string quartet, Haydn has the last laugh with a surprise ending. These partsongs come from a set of 13 works composed during Haydn's final decade, a period when he was composing grand masses and oratorios and his final chamber works. Haydn is nothing if not versatile, as these charming selections clearly demonstrate.

Metastasio was the most popular opera librettist of the 18th century, and by a quirk of circumstances he and the young Haydn became well acquainted in 1750s Vienna. Composers continued to draw on Metastasio's lyrical texts for both opera and song, as seen in our Beethoven and Schubert brackets. Beethoven curiously provides two settings of **L'amante impaziente** within his Opus 82 set, one of which ends inconclusively, the other comically, as if to emphasise that the poem remains unclear as to the reason for the lover's absence. We present both versions, framed by another Metastasio setting **La Partenza**, in which the departing lover similarly wonders whether his beloved Nice will remember him. The bracket's centrepiece is the famous **In questa tomba oscura**, one of 63 settings by composers who responded to an invitation by the poet Carpani - a curious case of 'collective' composition. Beethoven's version plumbs the depths of despair but in the warm key of A-flat major, as if to show that the deceased protagonist has moved from grief to a state of disembodied remoteness.

Schubert's **Vier Canzonen** were composed in 1820 as a special gift for Franziska Roner von Ehrenwerth, the future wife of his best friend, Josef von Spaun. They show Schubert's respect for Italian style, while eschewing the temptation to build a largescale platform for overt theatricality. The first song however presents a miniature scena, with references to a funeral urn which should not be approached by the lover who neglected to offer their comfort while the protagonist was still alive, somewhat akin to Beethoven *In questa tomba oscura*. The other songs in the set are less directly passionate, but instead are rather positive, while still showing resignation to the ultimate outcome of lovers becoming separated, through death.

Continuing the theme of connections and coincidences, it is interesting to note that Beethoven's brief meeting with Rossini had been brokered by Carpani. Like many older composers, Rossini also continued to set Metastasio's texts. The **Soirées Musicales** collection of 8 arias and 4 duets provided Rossini with a vehicle for vocal writing in chamber works suited to his Parisian salon concerts, using both serious poetry by Metastasio and lighter texts by Pepoli. The lover called Nice reappears in the duet **La pesca**, which is a lyrical evocation of night upon the water, while in **La promessa** an unidentified lover offers only positive thoughts and sincere promises. At times the operatic world beckons – the arias **L'orgia** and **La pastorella dell'alpi** in turn summon the Greek gods of Amor and Bacchus, and also a flirtatious shepherdess, all of which have long theatrical traditions. Similarly **La Serenata** evokes a time-honoured genre, but here both lovers are united in song, rather than one being a performer

and the other merely listening. Our selections from this wonderful anthology conclude with the brilliant **La Danza**, which shows Rossini's prowess as an opera buffa composer with its tongue-twisting patter-song idiom.

Clara Wieck(-Schumann) was well acquainted with the major Italian composers of her era, but it is unlikely she was evoking Rossini in her 1836 piano set **Soirées Musicales**. Despite the French title, she did not enjoy the Parisian penchant for brilliance and superficiality, something which did not bother Rossini. Today we present the outer movements as piano interludes, the scintillating **Toccata** and the **Polonaise** which references that other famous Paris-based expatriate, Chopin. These pieces date from her time as a touring teenage artist, and although her composing continued during her marriage to Robert Schumann, it ceased upon his death. Clara however remained in close contact with many of the creative talents he had promoted through his published reviews, and by extension those in the orbit of her close friend Brahms. One of these was Heinrich Herzogenberg, who was admired during his lifetime for his weighty chamber music, vocal and choral works. The **Four Nottornos** are quite varied in style, but unified in their use of poetry by Eichendorff, which conjures imagery of birdlife and the brooding silence of the forest at night. The opening song is gently undulating, while the second is serene and broadly spacious. Only in the third song do humans appear in their own right, that is two musicians who return from the forest and then sing a serenade. It is a succession of duets, firstly the male voices who set the scene and then the female singers who enter only when the song itself is heard. The finale is rather extended, with soaring solo lines and rich passages for two, three or four parts which interweave themselves against a sonorous accompaniment.

About the event in 1906

Like many communities throughout the British Empire, Brisbane displayed a strong patriotic fervour at regular intervals. The birthday of the sovereign was an obvious rallying point for such celebrations, but the year 1906 held special significance. King Edward VII came to the throne in 1901 in his 60th year, after being largely sidelined from political responsibilities by his mother Queen Victoria. Her death in January 1901 and his imminent coronation prevented Edward and his consort Alexandra from touring the Empire as planned. In their place, their son and daughter-in-law, the future King George V and Queen Mary visited Australia to officiate at ceremonies in Melbourne for the opening of the federal parliament of the new Commonwealth of Australia. Subsequently they visited Brisbane where they laid the foundation stone for the new St John's Cathedral in Ann Street. The only other prior royal visits were in 1867 by Prince Alfred Duke of Edinburgh, and in 1881 by the teenage princes George and Prince Albert, all connected with service in the Royal Navy. So while Queenslanders had some direct experience of royalty through visits by Edward VII's sons and brother prior to 1906, they would not enjoy direct contact with a reigning monarch until much later. None of this mattered when celebrating the King's Birthday – royalist fervour overcame the tyranny of geographical distance.

On 9 November 1906, King Edward VII reached the significant landmark of his 65th birthday. Local newspaper editorials wished for him a long and prosperous reign over 'the strongest of empires', but it could not have been predicted that he would not reach his 70th year. So in retrospect, the regal festivities of 1906 were a local highpoint of the Edwardian decade. The day began with a levee at 10am, for which the Aid de Camp advised that gentlemen could wear morning dress if they 'find it more convenient to do so'. The 9th Australian Infantry (Moreton) Regiment provided a guard of honour near the main entrance to Parliament House, comprising three officers and 100 rank and file, displaying the King's colours and also providing a band. Attending this event were more than 200 representatives of state and local government, public service, the churches and business. A 21-gun salute was fired at noon from Queen's Park. The evening was the cultural highpoint, with a concert and reception at Government House, for which 'a special musical programme has been prepared under the personal supervision of Lord and Lady Chelmsford'.

To accommodate the large audience of about 300 guests, the entrance hall and the drawing and dining rooms were 'thrown into one and used as a reception chamber', which were 'tastefully decorated, and brilliantly illuminated, all making 'an effective scene'. The Governor's eldest children, Joan and Frederick Thessiger, distributed programs as visitors entered the room, and members of the official retinue assisting in entertaining the guests. The performers who were singled out for special mention included Mrs Gilbert Wilson who was in 'splendid voice', Mrs Sidney Cowell who sang 'in very good style', Miss Lottie Richter who sang 'very prettily', while Mr CJ Bottger's rendition was 'excellent'. Mr Percy Brier played 'very charmingly' and the Jefferies string quartette item was 'very well given'. A special feature was the presence of the recently installed Bechstein piano acquired from Berlin for Government House by Lady Chelmsford. Following the performance, 'a most recherche supper was served in the large courtyard, which was gaily decorated with flags, bunting and greenery'. It was surmised that those present would have 'a very happy remembrance of the enjoyable evening', particularly since it was 'wonderfully cool for the time of year'.

This evening we present this program in its entirety, based on a printed copy preserved in the State Library of Queensland. Instead of a cast of 17, the repertoire is shared amongst 9 performers, with a few slight changes in order and vocal assignments. A further point of historical interest is that Prince Charles, the current English heir, will reach his 70th birthday next week, on 14 November.

About the music

1. The piano solos

Devotion (Widmung) S.566 – Song by Robert Schumann, arranged for piano by Franz Liszt (1811-1886)

In the pre-recording era, the piano transcription was an important medium for disseminating music to a wide public. **Devotion (Widmung)** first appeared in 1848 as the first of Schumann's Lieder to be treated to a solo piano arrangement by Liszt. The initial sections remain quite faithful to the original, but gradually the texture expands, with an effusive and virtuosic treatment when the opening melody returns. The original song opens the collection *Myrthen Op.24* which Schumann composed in 1840, his 'Year of Song' inspired by his marriage to Clara Wieck – hence the reference to myrtle, the traditional flower of bridal wreaths. The English translation of the title also made it an appropriate opener for a concert which 'dedicated' the new Bechstein piano to musical service its new home in Brisbane.

Du meine Seele, du mein Herz, du meine Wonn', o du mein Schmerz,
Du meine Welt, in der ich lebe, mein Himmel du, darin ich schwebe,
O du mein Grab, in das hinab ich ewig meinen Kummer gab!
Du bist die Ruh, du bist der Frieden, du bist vom Himmel, mir beschieden.
Daß du mich liebst, macht mich mir wert, dein Blick hat mich vor mir verklärt,
Du hebst mich liebend über mich, mein guter Geist, mein beßres Ich!

You my soul, you my heart, you my bliss, o you my pain,
You the world in which I live, you my heaven, in which I float,
O you my grave, into which I eternally cast my grief.
You are rest, you are peace, you are bestowed on me from heaven.
That you love me gives me my worth; your gaze transfigures me;
You raise me lovingly above myself, my good spirit, my better self!

(Friedrich Rückert)

Evaline Valse by George Edmund Bambridge (1842-1916)

When Percy Brier returned from overseas studies, he was keen to acknowledge his mentors, in particular Bambridge, his piano teacher at London's Trinity College of Music. As well as serving as examiner, professor and also vice-dean of Trinity, Bambridge was organist at St Luke's Church Westbourne Park in London, having graduated from Oxford University with a Bachelor of Music in 1872. As composer, Bambridge produced some church music and piano works, including *Mazurka Caprice* which Brier performed several times in Brisbane. It is possible this work was never published, as library searches have revealed no trace. In its place, the **Evaline Valse** will be heard, for which a copy was provided by the British Library. Dedicated to his student Miss Susie Atwell, it is lightly scored, and is set in the key of A flat with a clear ABA ternary form.

2. The partsongs

In response to the growth of secular choral music in England during the 19th and early 20th centuries, the partsong became extremely popular. Concurrently, *a cappella* singing of Renaissance madrigals was also fostered, as was the glee where the emphasis was on frivolity and social drinking. Many composers published partsongs for four-part ensemble, usually mixed voices and sometimes all-male or all-female combinations, and in general they chose quality poetry. Primarily intended for skilled amateurs, the settings are often in block harmony throughout, though at times a solo line takes the lead. This repertoire is suitable for both choirs and solo vocal ensembles, as was the case in the 1906 Brisbane concert when four skilled soloists collaborated, providing an ensemble component to contrast with the featured solos. The partsongs on this program are highly representative of the genre, with some familiar titles and composers featured.

O, who will O'er the Downs (Hickenstirn's song) - Robert Lucas de Pearsall (1795-1856)

O who will o'er the downs so free, O who will with me ride, O who will up and follow me, To win a blooming bride, Her father he has lock'd the door, Her mother keeps the key; But neither door nor bolt shall part My own true love from me!	I saw her bow'r at twilight grey, 'Twas guarded safe and sure, I saw her bow'r at break of day, 'Twas guarded then no more! The varlets they were all asleep, And none was near to see The greeting fair that passed there Between my love and me!	I promis'd her to come at night, With comrades brave and true, A gallant band with sword in hand To break her prison through: I promis'd her to come at night, She's waiting now for me, And ere the dawn of morning light, I'll set my true love free! (Anonymous poet)
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Robert Pearsall was a composer and antiquarian who spent much time in the Rhineland and Switzerland, while keeping links with his home town of Bristol. He was a madrigal singing enthusiast, and composed many works designated as 19th century madrigals, as well as some 70 partsongs. His delightful **O, who will O'er the Downs** is subtitled on the original Novello publication '**Hickenstirn's song**', which is a reference to an event supposed to have taken place in the neighbourhood of Winterborne in Gloucestershire. The medieval knight Hickenstirn is buried in the church there, and as explained in the text, he fell in love with his neighbour's daughter, and thwarted the objections of her parents by eloping.

O Hush Thee, my Babie - Arthur Sullivan (1842-1900)

O hush thee, my babie, thy sire was a knight, Thy mother a lady both gentle and bright, The woods and the glens from the tow'rs which we see, They are all belonging, dear babie, to thee.	O fear not the bugle, though loudly it blows; It calls but the warders that guard thy repose, Their bows would be bended, their blades would be red, Ere the step of a foeman draws near to thy bed.	O hush thee, by babie, the time soon will come, When thy sleep shall be broken by trumpet and drum, Then hush thee, my darling, take rest while you may, For strife comes with manhood, and waking with day. (Sir Walter Scott)
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Perhaps to a greater degree than his contemporaries, Arthur Sullivan was adept at composing for a broad audience, even though he held lofty ambitions to be known mainly as a symphonic and serious opera composer. His fame still rests on his operetta collaborations with WS Gilbert, but his church music and solo song output was equally prodigious. As a partsong composer Sullivan has few equals, as seen in this simple setting **O hush thee, my babie**. The text is Walter Scott's poem 'Lullaby of an infant chief' from the historical novel of 1815, *Guy Mannering or The Astrologer*. Predictions of the child's destiny is cloaked in a comfortingly subdued mood in this three-stanza setting from 1867.

Sweet and low - Joseph Barnby (1838-1896)

Sweet and low, sweet and low, wind of the western sea, Low, low, breathe and blow, wind of the western sea! Over the rolling waters go, come from the dying moon, and blow, Blow him again to me; while my little one, while my pretty one, sleeps.	Sleep and rest, sleep and rest, father will come to thee soon; Rest, rest, on mother's breast, father will come to thee soon; Father will come to his babe in the best, silver sails all out of the west, Under the silver moon: sleep, my little one, sleep, my pretty one, sleep. (Alfred, Lord Tennyson)
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Joseph Barnby was the son of a cathedral organist, and later pursued this career path in London where he introduced rather lavish service music into an otherwise plain Anglican liturgy. One of his churches even acquired the nickname of 'The Sunday Opera', while in the wider community he helped to popularise lesser known oratorios of Handel and the Bach Passions, and conducted the English premiere of Wagner's *Parsifal*. Barnby was also an active educator, both at Eton College and London's Guildhall. Little of this diverse profile is detectable in his famous **Sweet and low**, which imbues Tennyson's 1849 poem with some rather 'blue' harmonies which seem quite modern for a partsong published in 1865.

Good Night, Beloved - Ciro Pinsuti (1829-1888)

Good night! Good night, beloved! I come to watch o'er thee!	To be near thee, to be near thee, Alone is peace for me.	Thine eyes are stars of morning, Thy lips are crimson flowers!	Good night! Good night beloved, While I count the weary hours. (Henry Wadsworth Longfellow)
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After early training in London, Ciro Pinsuti worked briefly in Italy where he studied with Rossini. After settling in England permanently in 1848, he was a popular accompanist at drawing-room musical evenings, in addition to vocal teaching at the Royal Academy of Music and as coach to various visiting Italian opera singers. Pinsuti's original works include several operas and about 250 songs which were very popular in Victorian England. **Goodnight, beloved** is typical of partsongs that juxtapose block harmonies with occasional passages for one, two or three voices. The text by Longfellow, included as a serenade in his 1842 play *The Spanish Student*, was set at least 40 times, including several times as a partsong.

3. The opera arias

'Non mi dir' from *Don Giovanni* by Wolfgang Amadeus Mozart (1756-1791)

During the 19th century, Mozart's fame as an opera composer rested primarily upon his few darker or mystical works, rather than those that derive from his own social context, such as *The Marriage of Figaro*. Victorian audiences delighted in the mythology of Mozart as a suffering artist who died tragically young, and whose best work was thus composed in dark minor keys, such as *Don Giovanni*, with its supernatural ending and morally flawed anti-hero. The Act II aria sung by Donna Anna recalls the heights of *opera seria*, with its virtuosic musical style that epitomises the heroic noble characters that had populated the stages of Handel's time. After a dramatic recitative, **Non mi dir** proceeds in two sections, opening with a slow lyrical melody, followed by a brilliant coloratura passage. Both styles highlight aspects of Donna Anna's persona – her calm resolution despite living with deep grief, and strong optimism that fate will one day smile on her again.

Crudele? Ah no, giammai mio ben!

Troppo mi spiace allontanarti un ben che lungamente la nostr'alma desia
Ma il mondo, o Dio!

Non sedur la costanza del sensibil mio core;
abbastanza per te mi parla amore.

Non mi dir, bell'idol mio, che son io crudel con te:

Tu ben sai quant'io t'amai, tu conosci la mia fe'.

Calma, calma il tuo tormento, se di duol non vuoi ch'io mora.

Forse un giorno il cielo ancora sentirà pietà di me.

I cruel? Ah no, my dearest!

It grieves me much to postpone a bliss we have for long desired
But what would the world say?

Do not tempt the fortitude of my tender heart,
which already pleads your loving cause.

Say not, my beloved, that I am cruel to you:

you must know how much I loved you, and you know what I am true.

Calm your torments, if you would not have me die of grief.

One day, perhaps, Heaven again will smile on me.

(Lorenzo Da Ponte)

She alone charmeth my sadness (Sous les pieds d'une femme) from *The Queen of Sheba* by Charles Gounod (1818-1893)

Gounod was the most popular French opera composer of his day, his continuing fame resting primarily upon *Faust* of 1859 and *Roméo et Juliette* of 1867. *La reine de Saba* appeared between these pinnacles in 1862, and all three operas had the same joint librettists, Jules Barbier and Michel Carré. While the exotic 'Queen of Sheba' opera did not achieve great fame, its Act IV baritone aria as sung by the male lead Soliman (the biblical Solomon), was regularly heard as a concert excerpt. Made familiar in English as **She alone charmeth my sadness**, it gives the protagonist the opportunity to muse, speaking in the third person, upon the reluctance of Balkis (the Queen) to proceed with her promise of marriage. The aria shows Gounod's renowned gift of melody in full flight, with rich harmonies accompanying a wide-ranging vocal line.

Sous les pieds d'une femme, abaissant de son âme la royale fierté,

Soliman ô folie! S'incline et s'humile devant ta volonté.

S'il s'armait ce pendant de son pouvoir supreme!

S'il se lassait d'attendre et d'espérer en vain!

S'il faisant seulement un signe de la main! S'il s'éveillait! Mais nou!

Il rêve encore il l'aime au jour d'hui ton esclave, et ton époux demain!

Before the feet of a woman, lowering from his soul the royal pride,

Solomon, O folly! Bent and humbled before your will.

If he arms himself with this pendant of his supreme power!

If he tires of waiting and hoping in vain!

If he only makes a sign with his hand! If he awoke! But wait!

He still dreams he loves her today as a slave, and as a husband tomorrow!

4. The waltz songs

The waltz-song genre appears often in 19th century stage works, and also as a stand-alone showpiece. Usually set for soprano, they provide opportunities for vocal brilliance and so were often taken up as artists' trademarks. **Se saran rose** by Luigi Arditi is a case in point. It was composed for Adelina Patti, one of the most famous late 19th century sopranos, and later performed by Nellie Melba, who bore the same mantle into the 1920s, and chose it as one of her first disc recordings in 1904. After a grand introduction, the broken syllables give an impetuous feeling, while the middle section has longer, broader phrases. Arditi was central to London's operatic life, having introduced nearly 30 operas into the repertoire of both Her Majesty's Theatre and Covent Garden.

Se Saran Rose (Melba's waltz song) - Luigi Arditi (1822-1903)

Se saranno rose fioriranno, e ti dirò che t'amo di qui a un anno,

Se col primo bottoncin di rosa mi farai la chiesta d'esserti sposa.

Or che val, di che val il tuo dir, che per me tu vuoi morir?

Se saran rose fioriranno, se farfalle sei, io non son fiore,

E di baci non vo' che ad alter dai;

Non parlarmi d'altro amore, d'altrio amore che di quello

Che da Mamma imparai.

Or mi lascia folleggiar, e con me vieni a danzar,

Ah! Si ah! Vieni a danzar!

Senti qual dolce ebbrezza innonda il sen,

O di qual musica celestial, vieni che l'ora passa in un balen,

Danziam, che d'altro a me non cal.

Credi d'amor parlerem fra un anno

If they are roses they'll bloom, I'll tell you that I love you for a year,

If with the first pink bud you will ask me to marry you.

Now say what your gift is worth, what for me do you want to die?

If they are roses they will bloom, if you were a butterfly,

I am not a flower, and kisses I do not want to give;

Do not talk to me about another love,

Other than what I learned from my mother.

Now let me flirt, and come with me to dance,

Ah! Yes ah! Come and dance!

Feel what a gentle thrill it infuses the senses, or what celestial music,

Come, the time passes in a wave,

Let us dance, which likewise to me does not fade and die.

And if they are roses they will bloom.

(Pietro Mazzoni)

Robert Batten was born in Gloucester as a bandmaster's son, but his career was quite short. His **April morn** was rather popular and it was heard at a Queen's Hall concert in 1906. Even so, it does not seem to have become a standard, and so remains unavailable on early recordings, whereas *Carmeño*, another of his waltz-songs, is preserved in this way. In addition to the usual lighter phrases with vocal roulades and trills, the middle section provides many opportunities to deviate from the repetitively predictable patterns, and its vocal climax almost approaches Puccini's lyricism.

April morn - Robert Batten (1871-1915, aka Henry Lane Wilson)

Ah! The joy to greet the rosy morn,
If the sun the verdant fields adorn,
Nature awakes, the birds their melodies trill.

O'er hill and dale, and by the woodland rill.
All through the livelong day, laugh the hours away.
Love is the song that the birds gladly sing;

Oh, my heart, fond hope to me they bring.
Once again carol forth your joyous strain,
Tell me how will my love come again.

(John Dowers)

5. The vocal ballads and parlour songs

The concert halls and drawing rooms of Victorian and Edwardian times were a natural milieu for an outpouring of songs with themes from everyday life. Ballads combining narrative, visual imagery and strong emotions were common, as were love songs couched in references to the coming of spring. Of interest is also their choice of various well respected poets.

Florence Aylward was something of a prodigy, composing at an early age and hearing her songs performed at local concerts when she was just 12. After attracting the interest of the publisher William Boosey, her first song based on a Victor Hugo poem appeared in 1888, the first of some 150 works to be published in her lifetime. **Beloved, it is morn**, a setting of a popular text by the Irish poet Emily Hickey, appeared in 1895, and was later recorded by the prominent opera singers Charles Hackett and Harry Anthony. Its three stanzas present an allegory of the stages of human life.

Beloved, it is morn - Florence Aylward (1862-1950)

Beloved, it is morn!
A redder berry on the thorn,
A deeper yellow on the corn,
For this good day newborn.
Pray, sweet, for me,
That I may be faithful to God and thee.

Beloved, it is day!
And lovers work as children play,
With heart and brain untired always.
Dear love, look up and pray.
Pray, sweet, for me,
That I may be faithful to God and thee.

Beloved, it is night!
They heart and mine are full of light,
They spirit shineth clear and white,
God keep thee in His sight.
Pray, sweet, for me,
That I may be faithful to God and thee.

(Emily Hickey)

Frederic Clay came to prominence in the 1860s with several operettas, including four written with WS Gilbert. Clay was also responsible for introducing Gilbert to Arthur Sullivan, who in turn admired his fellow composer's 'natural gift of graceful melody and a feeling for rich harmonic colouring'. The text of **The Sands o'Dee** was written by Charles Kingsley, a prominent cleric and academic who authored several major novels and other writings. This poem's bleak atmosphere and tragic tale achieved a perfect musical setting through Clay's use of rhetorical silence and subtle figurations in the piano.

The Sands o'Dee - Frederic Clay (1833-1889)

Oh Mary, go and call the cattle home
Across the sands of Dee;
The western wind was wild and dark with foam,
And all alone went she.
The western tide crept up along the sand,
And o'er and round the sand,
As far as eye could see,

The blinding mist came down and hid the land:
And never home came she.
Oh! Is it weed, or fish, or floating hair
A tress of golden hair
A drowned maiden's hair
Above the nets at sea?
Was never salmon yet that shone so fair

Among the stakes on Dee?
They row'd her in across the rolling foam,
The cruel crawling foam,
To her grave beside the sea:
But still the boatmen hear her call the cattle home,
Across the sands of Dee.

(Charles Kingsley)

Contrary to popular myth, England produced several successful female composers during the Victorian era, notably Maude Valérie White. She was the first woman to win the coveted Mendelssohn Scholarship following studies at the Royal Academy of Music under George McFarren. Primarily through her song output, White then became the most acclaimed female composer of Victorian times. **The Old Gray Fox**, whose text appeared in Arthur Conan Doyle's 1898 *Songs of Action*, brings out the humour of social leaders being outsmarted by the wily target of their hunting expedition.

The Old Gray Fox - Maude Valérie White (1855-1937)

We started from the Valley Pride
And Farnham way we went,
We waited by the cover side
But never found a scent.
Then we tried the withy beds
Which grow by Frensham town,
And there we found the old gray fox
Which lives on Hankley Down.
The Member rode his thoroughbred,
The Doctor had the gray,
The Soldier led on a roan red,
The Sailor rods the bay.
Squire was there on his Irish mare,
And Parson on the brown,
And so we chased the old gray fox
Across the Hankley Down.

The Doctor's gray was going strong
Until she slipped and fell,
He had to keep his bed so long
His patients all got well.
The Member he had lost his seat,
'Twas carried by his horse;
And so we chased the old gray fox
That earthed in Hankley Gorse.
The Parson sadley fell away,
And in the furze did lie,
The words we heard that Parson say
Made all the horses shy.
The Sailor he was seen no more
Upon that stormy bay,
But still we chased the old gray fox
Through all the winter's day.

And when we found him gone to ground,
They sent for spade and man;
But Squire said 'Shame!' the beast was game!
A gamer never ran!
His wind and pace have won the race,
His life is fairly won,
But may we meet the old gray fox
Before the year is done.
So here's to the master,
And here's to the man,
And here's to twenty couple
Of the white and black and tan.
Here's a find without a wait,
Here's a hedge without a gate,
Here's the man who follows straight
Where the old fox ran. (Arthur Conan Doyle)

Victorian drawing room audiences also enjoyed songs composed in other languages. It is not surprising that Mrs Gilbert Wilson performed both her 1906 items in Italian, the language of her forbears. **Amore, amor!** by Italian poet Ada Negri has effusive springtime and nature imagery, but with a final dark twist, all of which is captured well by the composer Tirindelli. If listeners hear hints of Puccini, this is not surprising as they were conservatory classmates and lifelong friends.

Amore amor (Canto a'Aprile) - Pier Adolfo Tirindelli (1858-1937)

O amore, tutto ti sento palpitar divinamente nel sole.

Nei soffi larghi e liberi dei venti,

Nel mite olezzo trepidante e puro de le prime viole!

Come fluido vital, caldo e ferace vivi e trascorri nei nascenti steli;

Come le allodole canti ; angelo audace

Fra mille atomi d'or voli, e cospargi di luce i mondi e i cieli.

O amore! tutti ti sento nell'esultanza dell'april risorto;

Dai profumi a le rose ed ali al vento copri la terra di raggi e di baci....

Ma nel mio cor sei morto.

O love, I feel everyone palpitate divinely in the sun.

In the wide and free winds,

In the mild, trepid and pure scent of the first violets!

As a vital, warm and wild fluid live and move in the nascent stems;

Like the larks; daring angel among a thousand atoms of flight,

And scattered are the worlds and the heavens are light.

O love! everyone hears you in the rejoicing of April;

From perfumes to roses and the wind covers earth with rays and kisses

But in my heart you are dead.

(Ada Negri)

6. The works for string instruments

String Quartet in F 'The American' Op.96 - Antonin Dvořák (1841-1904)

Composed in Iowa in the summer of 1893 during Dvořák's 3-year American sojourn, the veracity of the subtitle has often been questioned. The pervasive use of pentatonic scales, which feature in many ancient cultures including native Americans and African-Americans, is one aspect, as is quotation of a local songbird in the third movement. Having already written much chamber music, Dvořák finally reached a turning point here, by holding to the model of Haydn with a clear formal design. The composer's innate tunefulness is not lacking, but rather all elements seem to reach a better balance here than in some of his expansive earlier works. A private première took place in Spillville Iowa, with Dvořák leading a quartet of his Czech expatriate friends who had invited him to summer there. Following successful debuts in Boston and New York the following January, a rising school of American quartet writing appears to have been inspired by this seminal work. The 'American' Quartet also soon made its way to Australia, and the performance in Brisbane in 1906 appears to be the local première. As was the custom of the day, for many years the assigned subtitle was either of the now politically incorrect terms starting with an 'n'. Despite its continuing popularity, this Dvořák work remains ever fresh to the ears.

Le Cygne (The Swan) from *Carnival of the Animals* arranged for violin & piano - Camille Saint-Saens (1835-1921)

The Carnival of the Animals was never intended for public concerts, but this excerpt was the only part to be published with the composer's approval. While the original setting is for solo cello and two pianos, many 'pirate' versions appeared, and have continued to do so, for every conceivable instrument. Purists will hopefully agree that if a cello is not to be heard, then the violin is the next most appropriate instrument, and in this format it was performed in Brisbane in 1906.

Moto perpetuo from Suite No.3 Op.34 - Franz Ries (1846-1932)

Berlin-born violinist Franz Ries studied under his father Hubert Ries and at the Paris Conservatoire under Joseph Massart, but due to a nervous disposition he soon retired from the stage. He however remained active as a co-owner of the Berlin publishing house of Erler, and also composed much chamber music and Lieder. Eschewing the duo-sonata form, his four suites for violin and piano include various neo-baroque dance movements. The finale of his third suite, published in 1898, is a study in staccato bow strokes, and was a popular showpiece played by many early 20th century violinists.

About the performers featured in the 9 November 1906 concert

Dr [William Samuel] Byrne (c1853-1918) – piano

A popular and respected medical practitioner in Brisbane from the late 1880s until his departure in 1908, Dr WS Byrne was also a very active musician. As one of a very small number of local residents who held a Bachelor of Music (Mus.Bac.), Dr. Byrne was equally well respected in both professional fields. After graduating from Dublin University, he was established in Brisbane by at least 1887 when he was elected as a Vice-President of the Johnsonian Club. In addition, he was active in Masonic circles and for some 18 years was either Vice-President or President of the Brisbane Liedertafel, for whom he often appeared as pianist. He was both a competent soloist and also a regular chamber music partner with local celebrities, including the string players Vada Jefferies, Henry Sleath and Signor Truda. With them he performed various violin-piano duo sonatas, trios by Beethoven and Gade, and the Schumann Piano Quintet.

Byrne was a guest pianist at many community events, including the Maryborough Orchestral Society in 1899. As an academically qualified musician he also gave a lecture on Chopin for the Musicians' Association in 1907. A leader in terms of medical expertise, he sought out opportunities for further study. For example he travelled to Berlin in 1891 to study treatments of tuberculosis, and gave several public lectures in Brisbane, including a talk on infant mortality in 1904. In 1901 he was elected a Fellow of the Royal College of Physicians in London, and relocated there in 1909 to work in various hospitals. During 1916-18 he served as a military doctor in Johannesburg South Africa, where he died aged in his 60s. At the time of the 1906 concert, Byrne's musical career was at its height. Unfortunately he was 'unavoidably absent', but to honour his contribution to Brisbane's music, his item will be performed as was intended.



Dr WS Byrne in 1899

Miss [Katie] Wagner – soprano

Little is known about Katie Wagner apart from her musical activities during the early 1900s as a soprano soloist. Already in 1900 she was described in Ipswich as having a 'voice is one of uncommon carrying power and sweetness', and subsequently she was invited to perform in George Sampson's Exhibition Hall organ recitals on several occasions. She also performed as a soloist in Brisbane Liedertafel programs, and

was the 'chief attraction' at concerts of the Maryborough Orpheus Club and Maryborough Orchestral Society during 1905. With her duet partner Lena Hammond, she also appeared for the Toowoomba Liedertafel in 1906, where their reputation preceded them as prominent regulars in Brisbane concerts. After marrying Mr Jim Clark in 1910, Katie continued to perform as Mrs Clark for a few years, notably in an aria from Gounod's *Queen of Sheba* for the Liedertafel in 1912 when she 'succeeded in pleasing her audience', but following the outbreak of war, references to her singing cease. This performance in 1906 took place during her most active period as a singer.

Miss [Lena] Hammond (c1880-1945) – contralto

Lena Hammond first came to prominence as a piano student of Miss Hilder at the Girls' Grammar School in the early 1890s. She later performed as 'a most sympathetic accompanist' in concerts of the 1890s and 1900s, including some prestigious events at the Albert Street Wesleyan Church where her theory teacher SG Benson was organist. By 1900 her 'promising contralto voice' was gaining recognition and just six years later it was commented that she was 'now in the enjoyable position of being recognised as the leading contralto of the metropolis'. During the early 1900s she was a regular oratorio soloist with the Brisbane Musical Union, notably in Handel's 'Messiah', Mendelssohn's 'St Paul' and 'Elijah', Sullivan's 'The Golden Legend', and Rossini's 'Stabat Mater', while later she performed works such as Brahms's *Alto Rhapsody* with the Brisbane Male Choir. Her expressiveness was frequently commented upon, with critiques about her 'tasteful singing' recorded. An early theatrical appearance, as Buttercup in *HMS Pinafore* in 1907 with the Brisbane Amateur Opera Society, showed some skill in that domain, but her operatic repertoire was mainly restricted to concert excerpts. In addition to well-known arias by Gluck and Saint-Saëns, she also achieved success in selections from Meyerbeer's *Le Prophete* and Massenet's romance *Pensée d'automne* where she 'displayed in a surprising degree ... power and vigour and volume'. Hammond's 1906 performance was during her early stages as a rising soloist.

During the 1910s, after further study, Hammond gave several solo recitals, both in Brisbane and in 1914 in Sydney. On the latter occasion, it was noted that she had previously appeared there as soloist with the Philharmonic Society, where her 'best results are obtained in the higher ranges, where her voice is remarkably full and rich ... the concert was one of the most noteworthy of the season in point of its artistic value'. From about 1904 Lena Hammond was already teaching, and for many years she presented public recitals by her students which were an annual highlight. She maintained her highly successful studio until the 1940s, with her recitals often featuring a choir comprising her students, an ensemble which already in 1924 was recognised for its director's 'painstaking care and training'. At the time of her death in 1945, it was stated that she had 'one of the largest teaching connections in the city'. Among her successes was the training of the 1940 Melba Scholarship winner, the contralto Sybil Willey who later studied at Juilliard in New York and then performed in England, both in oratorio and in opera with the D'Oyly Carte Company.

Mr EW Muller (c1871-1946) – tenor

Acclaimed during the 1890s as 'Warwick's favourite tenor', Mr EW Muller was by 1899 a well-established concert and oratorio soloist in Brisbane. Already at the time of his debut he was noted for 'possessing a tenor voice of good quality and more than ordinary range. [He] may be said to have a voice in which are great possibilities, and training should soon place him in the first rank of Brisbane's concert performers'. Performing solo roles in Mendelssohn's *Elijah*, Handel's *Messiah*, Berlioz's *Damnation of Faust* and Dvořák's *Spectre's Bride* for the Brisbane Musical Union between the early 1900s and the 1920s, he appeared alongside most of the major singers of the day. Muller also gave guest appearances in Rockhampton and in Boonah performing with the Cambrian Choir, and featured in concerts of the Brisbane Liedertafel (Apollo Choir). His longest connection was as a member of the St Stephen's Cathedral Choir, for more than 50 years until just before his death. After working for the Post and Telegraph Department from 1886 to 1911, both in Warwick and Brisbane, he took up dairy farming in Harrisville district, but this did not limit his musical involvements. He was generally acknowledged as being 'one of Brisbane's best-known music lovers and himself possessed a tenor voice of outstanding quality'. At the time of the 1906 concert he was in the prime of his career as a soloist.



EW Muller, n.d.

Mr PJ Henry (c1866-1930) – bass

Around the time of his debut with the Brisbane Musical Union in 1907 in Berlioz's *Childhood of Christ*, PJ Henry was described as 'the well known-bass' who was very active in church music circles. For several years up to at least 1909 he was choirmaster of St Stephen's Cathedral, where he conducted major liturgical works including Gounod's *Messe Solonelle* and *St Cecilia Mass*, and directed various sacred music concerts. He was also a guest soloist at other churches including St Mary's South Brisbane, St Patrick's in the Valley and St Brigid's Red Hill for special occasions. Professionally, Henry worked as a journalist on the literary staff with the *Brisbane Courier*, and for recreation was a keen oarsman. In addition to being known as a 'capable choir leader' Henry was the 'possessor of a rich, deep, bass voice, [and] had also an excellent theoretical knowledge of all forms of music'. At the time of the 1906 concert he was at the height of his vocal powers.

Mrs Sidney [Edith Olivia] Cowell (c1869-1946) – soprano

As the daughter of Henry John King, the eminent Melbourne and Launceston organist, conductor and composer, and youngest sister of six siblings who were likewise all prominent church organists, Edith Olivia King was destined to be a musician. She first appeared as soloist for the Brisbane Liedertafel in 1895, and was likewise 'an established favourite with Sydney Liedertafel audiences' around that time. On several return Brisbane performances in the late 1890s her 'voice of full power and richness and considerable range' was favourably received, as was her rendition of Mozart's *Dove sono* aria, when it was further commented that she was to be 'congratulated upon reviving it so agreeably'. Therefore for several years prior to 1906 she was known as a Mozart singer, as well as also an exponent of more recent operas including Gounod's *Faust* which 'added to her well-earned reputation as a vocalist of the first rank'.

After marrying the Brisbane pharmacist Sidney George Cowell in Newcastle in 1903, where her brother was Cathedral organist, Edith as 'the Sydney soprano' continued to appear as a soloist with the Brisbane Liedertafel, for which her husband was the secretary. She also performed with the Sampson Orchestral Society at the Exhibition Hall, and as oratorio soloist in Barnett's *Ancient Mariner* in 1903 for the Brisbane Musical Union, for whom she also sang the role of Margerita in *Faust* six years later. Her wider profile continued with guest appearances in Maryborough in 1905 and also in Sydney, singing Handel's *See [sic] the bright Seraphim*. In later years Edith Cowell was less active as a performer, but both her daughters were socially prominent - Elizabeth as an early graduate from the University of Queensland, and Evelyn as a vocal soloist and partner in her father's Queen Street business McGuffie and Co.

Mr C J ['Joe'] Bottger (c1865-1918) – baritone

While working professionally as a decorator and painter, Joe Bottger was also for more than 20 years acclaimed as 'Brisbane's favourite baritone'. This was a justifiable description, as at one time he so was 'so much in demand in Brisbane that it is quite a common occurrence for him to sing at two and three concerts in one evening'. Already in the 1890s he was in appearing in both concerts and theatrical productions. In 1893 at the Gaiety Theatre his excellent rendering of *The brave sentinel* elicited a highly positive critique, while two years later his performance as Sir Marmaduke in Sullivan's *The Sorcerer* he proved to be 'a capable actor' in addition to being 'a light baritone [that] has few rivals in Australia'. He was evidently an early member of the Brisbane Liedertafel where he sang as chorister and soloist for about 30 years, chiefly known for his rendition of popular songs including *The Holy City*, *The Yeoman's wedding song*, *Off to Philadelphia*, *Go to sea* and *Mine's the best philosophy*.



CJ Bottger, n.d.

Bottger was equally popular in regional cities such as Ipswich, Rockhampton, Warwick and Toowoomba, he was repeatedly engaged because of his 'mellow, well cultivated baritone' and the fact that 'his enunciation is perfect, and he sings with great taste and feeling'. On the lighter side, he brought character and humour to his performance of 'coster songs', a genre which drew on Cockney culture and was very popular in the Victorian music-hall tradition. Bottger also shared the stage with eminent performers in many benefit recitals, was a guest artist the visiting celebrity Madame Spada in 1910, and he also appeared in George Sampson's Exhibition concerts. In summary, his 'qualities as a baritone singer and [his] happy disposition had made him affectionately known to a very wide circle in the metropolis', but he died relatively young at the age of 53 after a long illness. The 1906 concert occurred while he was at his peak.

Mrs Gilbert [Emmaline Ida] Wilson (1863-1948) – soprano

Mrs Gilbert Wilson arrived in Brisbane in 1882, and maintained a major career here for over half a century. Her mother Mrs Rosina Palmer was born into the Carandini family, a major dynasty of Italian singers who settled in Australia in the 1840s, while her grandfather was a political refugee, and her great-grandfather the Viscount Ferrario of Modena. Rosina first appeared in opera alongside Madame Marie Carandini, Emmaline's grandmother, in a Hobart production of Bellini's *Norma* in 1859. Soon thereafter the Carandinis commenced touring as a family concert party, both to the USA and around Australia. Their first appearance in Brisbane was in 1866, and they returned frequently and performed in numerous concerts including one that took place here at Government House in 1884. On that occasion the 21-year old Emmaline and another family member, her aunt Mrs Robert Wilson, 'took the audience by storm, their voices not only possess the highest culture, but that sweet expressive charm which has ever been characteristic of the Carandini family'. Emmaline was born in Tasmania and studied in Melbourne, and continuing the family tradition of mother-daughter combinations presented several Brisbane concerts with Mrs Palmer, notably in 1892 and 1906. Married women usually appeared in public under their husband's name, so 'Mrs Gilbert Wilson' is listed in numerous concerts between the early 1880s and the 1910s in Brisbane, and also as guest artist in Toowoomba, Bundaberg, Maryborough, Mackay, Rockhampton and Longreach.



Emmaline Wilson, n.d.

Mrs Wilson's repertoire included popular songs as in tonight's program, and arias from Meyerbeer's *Huguenots* and the sextet from Donizetti's *Lucia di Lammermoor*. At the end of 1906 she took a trip to England, returning in early 1909. While overseas she heard many great singers including Caruso, Tetrazini and Destinn. She also studied with Sabbatini in Milan and met Nellie Melba from whom she received valuable performance advice, and while in England performed at London's Aeolian Hall. Mrs Wilson was a highly respected vocal teacher, and her students performed in annual public concerts up to the late 1920s. In recognition of her contribution, a complimentary concert was presented in her honour in the recently opened City Hall in 1932, while previously in 1895 the Brisbane Liedertafel had also staged a benefit concert for her. In 1940 Mrs Wilson retired to be with her sister Irene Palmer in Melbourne, where she died at age 85. At the time of her departure from Brisbane it was stated 'few have contributed more to the art of music in Queensland, for both as a concert singer and as a teacher her influence has been widely felt'. At the concert in 1906, she was already a widely acclaimed performer.

Jefferies String Quartette:

Miss Vada Jefferies (1879-1953) – violin and leader

Mrs [Arena] Muller (1872-1944) – violin

Mr R[ichard] T[homas] Jefferies (1841-1920) - viola

Miss Mary Jefferies (1874-1949) – cello

Having established himself firstly as a brilliant violinist after his arrival in Brisbane in 1871, Jefferies had various attempts at forming a string quartet. At first he recruited the young Quin brothers, violinist Alfred and cellist Frederick, who emigrated from London in 1873, but this grouping did not stay together more than a few years. Jefferies however foresaw that his growing family could eventually sustain a permanent ensemble, particularly after they had all benefited from exposure to London's rich musical culture while enjoying an extended study tour during 1887-1890. In 1891 he formed a permanent quartet with three of his four musical daughters, Arena (Mrs George Muller), Mary and Vada.



Jefferies String Quartette, c.1910

Upon returning from Europe in late 1890, RT Jefferies had changed to playing viola, and continued to perform with his daughters for nearly 20 years. At first the eldest daughter Arena acted as leader, but after her marriage in 1897 she swapped places with her younger sister Vada and played second violin. The second eldest daughter Mary was the permanent cellist, and for a brief period around 1901, one of the sons Felix played viola. After their father's retirement around 1910, the Jefferies Quartet continued, Arena moving on to the violist position during the 1910s and Edith Larwell taking her place as second violinist, but from about 1920 until the mid-1930s the only Jefferies siblings remaining were Vada and Mary. Nevertheless from 1891 until at least 1933 Brisbane had a permanent professional ensemble which was rightly called the 'Jefferies String Quartette'. At any one time, there were two family members involved, and up to 1920 usually three of them. Their repertoire was most extensive, comprising many standard works by Haydn, Mozart, Beethoven, Schubert, Schumann, Mendelssohn as well as once-popular repertoire by Spohr, Rheinberger, MacKenzie, Rubinstein, Goetz, Gade and Raff. The Jefferies Quartette was also instrumental in popularising the then contemporary composers Brahms and Dvořák, including the latter's 'American' Quartet in F Op.96 of which they gave the local première at this concert in 1906.

Members of the quartet also performed regularly as soloists and in various ensemble combinations with other leading local musicians including Mrs Willmore (formerly Madame Mallalieu), Henry Sleath and Percy Brier. As soloists, both Vada and Mary performed frequently, including various brilliant virtuoso items and also much of the sonata repertoire. Both Vada and Mary also followed their father's example by establishing a thriving teaching studio, from which they later drew numerous protégés to form the Brisbane String Orchestra, which they formed in about 1933. This body survived for several years beyond their founder's death, well into the 1950s, and a number of early Queensland Symphony Orchestra players had their first large ensemble experience in that ensemble.

Mr Leonard Francis (1866-1947) – baritone

Trained as a choirboy in Exeter Cathedral, Leonard Francis came to Australia firstly on a business trip, then migrated permanently in 1900, settling briefly in Melbourne and then Sydney. Following his 1903 Brisbane debut in the title role of Mendelssohn's *Elijah* with the Brisbane Musical Union, which was considered 'a thoroughly good reading', he settled here permanently. He quickly became known as a concert performer throughout southeast Queensland, singing in places such as Laidley and Ipswich, the latter becoming his major focus through his conductorship of the Blackstone-Ipswich Cambrian Choir for more than 40 years up to 1947. With this choir he achieved very high standards, winning national success in eisteddfods in Ballarat in 1908 and Sydney in 1910. Concurrently he conducted the Brisbane Liedertafel (renamed the Apollo Club during World War One) from 1913-36 and also the choir of St Stephen's Cathedral during 1913-40. With the Brisbane Operatic Players during 1916-18 he directed Offenbach's *Le Fille du Tambour Major*, Audran's *La Mascotte*, Planquette's *Paul Jones* with a chorus of 80, Cellier's *Dorothy*, Suppé's *Boccaccio*, and Rubens and Tours' *The Dairymaids*.



Leonard Francis, n.d.

A well-known soloist and singing teacher, Francis was President of the Musical (Music Teachers') Association of Queensland for 8 terms, and was a mentor to eminent Australian singers such as John Brownlee. Early in his career in Brisbane, he expounded on his pedagogical principles in lectures, including one on 'The Voice and its use' for the Scientific and Literary Club of West Moreton and another on 'Concerted Vocalism' for the Musicians' Association. Having achieved early recognition for this vocal expertise, Francis was invited to adjudicate at eisteddfodau throughout Queensland and also interstate. His high standing in the musical community was also reflected in the presentation of a testimonial concert at the Exhibition Hall in 1928. His solo repertoire consisted of arias such as the one heard at Government House in 1906, and also the *Toreador Song* from Bizet's *Carmen*, as well as various popular ballads. By the time of this concert in 1906, Francis had already established himself as a major musical leader, but his most auspicious achievements lay in the future.

Mr L Holt – tenor / baritone

As yet no information has been located about this performer

Mr Percy Brier (1885-1970) – piano

After studying piano with Mrs Harry Reeve in Brisbane and topping the list in his 1900 examination, Brier won a Trinity College of Music scholarship for studies in London during 1901-6. There he studied with George Edmund Bambridge whose compositions he occasionally performed in Queensland. En route back to Australia he met Mrs Willmore and her daughter Beatrice Mallalieu who boarded the ship in Cape Town after visiting family there, and with whom he formed a longstanding connection. Settling in Brisbane he presented several public piano recitals and numerous chamber music concerts. In addition to church organist positions at St Mary's Kangaroo Point and the Baptist Tabernacle, he conducted either as deputy or as director the Brisbane Musical Union (later renamed Queensland State and Municipal Choir), Apollo Club (formerly Brisbane Liedertafel) and was founder of the Indooroopilly Choral society.



Percy Brier, c.1913

Percy Brier was also an active examiner, initially for Trinity College but more extensively notably for the newly founded AMEB. He regularly held executive positions with the Queensland Music Teachers' Association which he helped to establish in 1921, and before his retirement in the early 1960s he claimed to have taught nearly 1,000 pupils. As a performer Brier presented local premieres of many piano works, including pieces by Debussy, Franck and Ravel. During his early years he presented some of the most difficult works in the repertoire, including Beethoven's *Hammerklavier Sonata*, several of the Liszt Hungarian Rhapsodies, and piano sonatas by Edward MacDowell and Richard Strauss. Brier was a frequent collaborator in chamber music with members of the Jefferies family, in two-piano work with Archie Day, and as accompanist for numerous local artists. He composed and performed several extended works which he presented as soloist or conductor, but only a few of his original compositions were published, chiefly piano pieces and solo songs. The remainder exist in manuscript in the University of Queensland's Fryer Library, some of which have been edited and published by Peter Roennfeldt. His performance in 1906 occurred a few months after his return from overseas study, and quite soon after his professional debut in Brisbane.

Miss [Karlotté 'Lottie' Sophie] Richter – soprano

The coloratura soprano Lottie Richter achieved early success both in Brisbane and beyond, after first coming to notice in the late 1890s. Under the mentorship of Leonard Francis she won the Champion Ladies' vocal solo at the 1907 Ballarat Eisteddfod, having previously won the Toowoomba Austral Festival, where in her performance of *April Morn* 'the trills and florid passages were excellently done, the whole song being charming'. At the Tamworth Eisteddfod in 1909 she was also awarded the gold medal donated by Nellie Melba. Her vocal flexibility was often commented upon, such as in 1908 in Charters Towers when in Bishop's *Lo hear the gentle lark* she was remarkable for 'executing the florid passages with ease and sweetness that at times the difference between her voice and the artistically played flute could scarcely be discerned'. Therefore at the time of the 1906 concert Lottie Richter had already achieved public recognition, but her star rose very quickly soon afterward.



Lottie Richter in costume for 'The Stenographer', 1915

Richter's competition successes quickly led to numerous oratorio engagements, including Mendelssohn's *Elijah*, Berlioz's *Damnation of Faust*, Handel's *Messiah* and *Acis and Galatea*, and Rossini's *Stabat Mater* with the Brisbane Musical Union. Around that time she also performed the role of Siebel in Gounod's *Faust* for the Brisbane Philharmonic Society, and two decades later in 1926 she had become 'a soprano well-known to 4QF listeners', singing the *Jewel Song* from the same opera, as well as the *Sainted Mother* duet from Wallace's *Maritana*. During the 1910s

with the Brisbane Amateur Operatic Society she performed the title role in *Maritana* and also appeared in German's *Merrie England*, and in married life as Mrs Albert Herbert Davis in Suppé's *Boccaccio* in 1918, where her 'introduction to the cast brought into the ranks a fresh sweet voice and a pleasant bearing'. Her frequent concert appearances included events in Toowoomba, Warwick, Dalby, Rockhampton, Gympie and Bundaberg, and in Brisbane with the Sampson Orchestral Society. Reverting to her maiden name, Lottie Richter was active as a teacher from the 1920s up to the early 1930s, after which records of her career and life are scant.

Mr Robert ['Bobbie'] Kaye (1871-1933) – piano accompanist

Born in Stockport England, Robert Kaye migrated to Brisbane as a youth with his family, including his father who worked here as a building contractor. Kaye is mentioned as holding the position of organist of St Mary's Kangaroo Point briefly during the 1890s at which time he was also a student and assistant of St John's Cathedral organist Seymour Dicker. Subsequently he was organist of All Saint's Wickham Terrace for some 25 years. Kaye was also active in the community as a singing teacher and conductor of the Brisbane Liedertafel during 1908-13. While he occasionally gave organ recitals, on the concert stage he more regularly appeared as either choral conductor or piano or organ accompanist. By the time of the 1906 concert Kaye was well established as a skilful all-round musician and regular collaborator.



As a teacher and mentor, during the early 1900s Kaye produced several operettas featuring his students, including *Bold Robin and the babes*, *Princess Zara*, *Caractacus*, *The Enchanted Rose* and *King Bulbus* which were all very successful. Kaye was recognised as 'one who has rendered untold service to cultural life, and who, by reason of a happy and charming personality was a prime favourite in whatever circle he moved', and further [he] also was 'probably was one of the best known Identities of Brisbane his humour, his keenly sympathetic nature, and his love for art and literature endearing him to all with whom he associated.' Immediately after his death a testimonial concert was given in the City Hall which featured many of Brisbane's most prominent musicians.

The sources for the information found in these biographical sketches are primarily the many newspaper articles accessible through the website www.trove.nla.gov.au, selected articles published in the *Australian Dictionary of Biography*, and early accounts of Brisbane's musical life by Percy Brier and others. Peter Roennfeldt has also published many articles and three books in this field, of which the biography of Madame Mallalieu / Mrs Willmore includes numerous references to the people and events mentioned above. He currently holds the Letty Katts Fellowship at the State Library of Queensland, where his project is tracing the history of the Albert Hall, one of Brisbane's major performance venues which opened in 1901 and served the community as concert hall and drama theatre until its demolition in 1969 to make way for the city's first skyscraper, the SGIO (Suncorp) Building. Peter welcomes every opportunity to learn more about his topic and speak with anyone who might have access to memorabilia and oral history regarding Albert Hall - please contact him either in person after tonight's performance or through the ensemble's email: soireesmusicalesquintette@gmail.com

About the venue and its partners in preserving Queensland's heritage

Old Government House

Old Government House was completed in May 1862 and served as the official residence for Queensland's first eleven governors. It was designed by Queensland's first Government Architect Charles Tiffin in a Greek revival style and was built by Joshua Jeays in 18 months using the finest locally sourced materials. Looking at the House today it is apparent that it was an important colonial building and events like today help us to get a sense of its former grandeur and atmosphere.



OLD GOVERNMENT HOUSE

Music regularly resonated throughout the House whether it was the private piano practicing of the lady of the house or a band playing at one of the many vice-regal functions. A beautiful reminder of this time is the 1905 'Bechstein' miniature grand piano in the Hall purchased at the request Lady Chelmsford for her own use in the family's many private and public performances.



The National Trust is very proud to be associated with Old Government House to present *Soirées Musicales Quintette*.



The National Trust of Australia (Queensland) is a community heritage organisation and charity that promotes the appreciation, conservation and celebration of our cultural and natural heritage. Our heritage properties open for community enjoyment and education range from Cooktown's James Cook Museum in the north to the internationally-renowned Currumbin Wildlife Sanctuary on the Gold Coast.

We promote Queensland's heritage through special open day events in Brisbane, Maryborough, Toowoomba, Ipswich and the Gold Coast, as well as our annual Queensland Heritage Awards and Heritage Festival. Becoming a member of the National Trust offers free and discounted entry to hundreds of Trust-owned heritage places in Queensland, including Currumbin Wildlife Sanctuary, across Australia and in the UK. We encourage you to become a member of the National Trust and support our heritage - Phone (07) 5534 0873 or for more information visit our website: www.nationaltrust.org.au/qld

We also wish to express our thanks for the support of 4MBS Classic FM 103.7 and 4MBS Ticketing





Government House.

Programme.

King's Birthday,

1906.

Accepted
10.10.06



The Governor and Lady Chelmsford
request the honour of
Mr A. V. Bruce

Company at an Evening Party
on Friday 9th November at 9 o'clock.

Government House. (Leisure) An answer is requested
to the Aide de Camp.

PART I.

1. PIANO SOLO "Devotion" Schumann-Liszt.
DR. BYRNE.
2. VOCAL QUARTETTE { "O, who will O'er the Downs" De Pearsall.
"O, Hush Thee, my Babie" Sullivan.
MISS WAGNER, MISS HAMMOND,
MESSRS. E. W. MULLER and P. J. HENRY.
3. SONG "Non Mi Dir" Mozart.
MRS. SYDNEY COWELL.
4. SONG "The Old Grey Fox" M. F. White.
MR. BOTTGER.
5. STRING QUARTETTE "The Negro" Dvorak.
MISS VADA JEFFERIES, MRS. MULLER,
MISS MARY JEFFERIES, and MR. R. T. JEFFERIES.
6. SONG "Se Sahan Rose" Arditi.
MRS. GILBERT WILSON.
7. SONG "She Alone Charmeth my Sadness" Gounod.
MR. LEONARD FRANCIS.

PART II.

1. SONG "The Sands of Dee" Clay.
MISS HAMMOND.
 2. PIANO SOLO Mazurka Caprice Bainbridge.
MR. PERCY BRIER.
 3. SONG "Beloved, it is Morn" MR. HOLT.
 4. SONG "Amore Amor" Tirindelli.
MRS. GILBERT WILSON.
 5. VIOLIN SOLOS { (a) "Le Cygne" Saint Saens.
(b) "Moto Perpetuo" Ries.
MISS JEFFERIES.
 6. SONG "April Morn" Batten.
MISS RICHTER.
 7. VOCAL QUARTETTE { (a) "Sweet and Low" Barnby.
(b) "Good Night, Beloved" Ciro Pinsuti.
MISS WAGNER, MISS HAMMOND,
MESSRS. E. W. MULLER and P. J. HENRY.
- Accompanist: MR. ROBERT KAYE.