

Soirées Musicales Quintette

presents

Songs of Nature, Love and Mystery

Old Government House, George Street Brisbane
7.30pm Friday 16 April and 4pm Sunday 18 April, 2021

Program

Minnespiel (Love drama) Op.101 (1849)

Robert Schumann (1810-1856)

1. Meine Töne still und heiter (Songs of mine, serene and still) – tenor solo
2. Liebster, deine Worte stehlen (Dearest, your words steal) – soprano solo
3. Ich bin dein Baum, o Gärtner (I am your tree, oh gardener) – soprano and baritone duet
4. Mein schöner Stern, ich bitte dich (My radiant star, I beg you) – tenor solo
5. Schön ist das Fest des Lenzes (Beautiful is the feast of spring) – quartet
6. O Freund, mein Schirm, mein Schutz (Oh friend, my screen, my shelter!) – soprano solo
7. Die tausend Grüße, die wir dir senden (The thousand greetings we send you) – soprano and tenor duet
8. So wahr die Sonne scheint (As truly as the sun shines) - quartet

Vocal duets and a piano solo by the French romantics

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| 1. Pastorale - Ici les tendres oiseaux (Here tender birds) | Camille Saint-Saëns (1835-1921) |
| 2. Sur le lac d'argent (On the silver lake) | Jean-Baptiste Fauré (1830-1914) |
| 3. La siesta - Con el viento murmuran (With the wind they murmur) | Charles Gounod (1818-1893) |
| 4. Idyll – No.6 from Pièces pittoresques (Picturesque pieces) | Emmanuel Chabrier (1841-1894) |
| 5. Réveil (Awakening) | Ernest Chausson (1855-1899) |
| 6. La fuite (The escape) | Henri Duparc (1848-1933) |
| 7. Les fleurs (Flowers) | Jules Massenet (1842-1912) |

Selected vocal works

Carl Loewe (1796-1869)

1. Gesang der Geister (Song of the spirits) Op.88 (1840)
2. Erlkönig (The Erlking) Op.1 No.3 (1818)
3. Tom der Reimer (Thomas the rhymer) Op.135 (1860)

Chansons des Bois d'Amaranthe (Songs of the Aramanth woods)

Massenet

1. O bon printemps (O beautiful spring) - trio
2. Oiseau des Bois (Bird of the woods) – soprano duet
3. Chères fleurs (Dear flowers) - quartet
4. O ruisseau (O little stream) - trio
5. Chantez! (Sing!) – quartet

About the program

This program of French and German vocal music is imbued with vivid nature imagery as well as themes of romance and mystery – arguably the quintessential aspects of the nineteenth-century romantic style. In the context of the increasing urbanisation and industrialisation of European society, artists gave frequent expression to a collective hankering for a much simpler lifestyle. The times of day, the seasons and the elements provided a source of comfort and inspiration. By engaging with such imagery as a foil or backdrop for the full range of emotions, the musicians and audiences of the salon and concert hall could vicariously ‘return to nature’. The outdoors could be used as a metaphor for the cycle of life or the contour of a love story, but nature’s darker and exotic elements have also frequently provided the setting for myths and fairy tales, particularly those in which mankind appears to be powerless.

During 1849, Robert Schumann composed three works in the genre of *Liederspiel* (song-drama), a loosely narrative ensemble format for voices and piano. Our first performances in 2015 featured the *Spanisches Liederspiel* and four years later we presented the *Spanisches Liebeslieder*, so we are delighted to be able to now present the last of the series, the *Minnespiel*. In this work Robert Schumann chose some fine poems which Friedrich Rückert, his great contemporary, had published in 1836. The composer’s clear tonal plan is an arch, beginning and ending in the keys of G and C major, interspersed with flat keys. Occasional musical cross-references between the songs also show a level of cohesion which, in lieu of discernible dramatic events, facilitates a varied emotional journey to be undertaken.

Carl Loewe was born just two months before Schubert, so these prolific vocal composers were exact contemporaries. Loewe’s songs are not as often performed, but this bracket of three works selected from across his long career demonstrates an undeniable mastery of text-setting. After studies in Halle he toured widely, making the acquaintance of leading figures such as Goethe, Weber and Hummel. The tantalising but unlikely story that Loewe had previewed Schubert’s setting of *Erkönig* in manuscript does not detract from the significance of his own setting. Although it was composed in 1818, its publication a few years later, within his Opus 1, established Loewe as a master of the dramatic ballad. Like the tragic *Erkönig*, images of horseback riding also appear in a more folk-like work of four decades later. The protagonist of *Tom der Reimer* is a simple poet who, unlike those of chivalric tales, actually gains the love of the ideal woman, but at the price of his own liberty. In *The Gesang der Geister* which opens the bracket is an uplifting ensemble work, in which the human soul is likened to water which rises to and falls from the heavens. Its chorus-like pillars surround three solos which describe the different watery terrains, all with strongly atmospheric piano writing.

Like their German contemporaries, French musicians were inspired by the natural world of lakes, fields, streams, flowers and birds. This is seen in our selected duets by a distinguished group of composers from the *fin de siècle*. Saint-Saëns, Gounod and Massenet are better known for their operas, while Chausson and Duparc are renowned for their chansons, but all of them produced fine vocal ensembles as well. An interesting addition to this list is Jean-Baptiste Fauré (not to be confused with Gabriel Fauré), a leading operatic baritone of the day. Some of these settings use night imagery as a backdrop for romance, while in others metaphors of human experience are found in meadows, brooks and birdlife. The bracket is organised on two levels, both in the choice of keys and poetic imagery. The first and last duets are in F major, while the central piano interlude, and the duets which frame it, are in E major. Starting outdoors with Saint-Saëns, we then take a moment to view the silver moonlit lake as depicted by Fauré. Gounod’s guitar-inspired Spanish duet allows us to take a rest, but Chausson’s work exhorts us to arise and again partake of nature’s delights. Then under the cover of darkness, two lovers with exotic names take flight in pursuit of their passion, despite their families’ objections. The final duet by Massenet not only lessens the emotional temperature but also sums up the set, by describing flowers in all their variety as ‘the witnesses and our sisters in life’.

Explicit allusions to nature also feature strongly in the partsong cycle by Massenet which concludes our program. His *Chansons de Bois d’Amaranthe* is a beautifully concise but varied set of trios, a duet and quartets including a brilliant finale. In the opening trio, the obvious rejuvenation which the return of spring gives to birds and flowers is but a context for personal questionings. Similarly, the duet is a cautionary dialogue between human and avian characters, while the central quartet similarly warns the flowers of the wind’s power to deceive. The soloist in the second trio then plaintively asks the running stream if it can intercede, by conveying messages of true love. After this the human voices join with the birds to respond in the best way they know how, simply by joyously singing of love and pleasure!

Soirées Musicales Quintette

presents

South Brisbane's Heritage in Song

**The Chambers, Somerville House, 17 Graham Street South Brisbane
7.30pm Friday 3 September and 4pm Sunday 5 September 2021**

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

Program

1. The late Victorian era – composers resident on the Southside

Australian anthem (pub. Paling, Kaye & Jefferies, Queen St Brisbane, c. 1880) Richard Thomas Jefferies (1841-1920)
The fisher boy (pub. HJ Pollard & Co. Queen St Brisbane, c. 1890) William Arthur Caflisch (1857-1938)

2. Around the turn of the century – music performed at the South Brisbane Technical College

A summer night – sung by Amy Mills on 5 November 1898 Arthur Goring Thomas (1850-1892)
Let me love thee – sung by Horace Tower on 5 November 1898 Luigi Arditi (1822-1903)
The absent-minded beggar (pub. Outridge, Brisbane 1900) – sung by CJ Bottger on 28 February 1900 Esther M Lewin (1876-?)
The swallows – sung by Josephine Bytheway on 28 February 1900 Frederic Hymen Cowen (1852-1935)
One spring morning Op.3 No.2 – sung by Minnie Morris on 13 May 1907 Ethelbert Nevin (1862-1901)

3. Music performed at St Andrew's Anglican Church

Beloved, it is morn – sung by Evelyn Martin on 20 July 1910 in the parish hall Florence Aylward (1862-1950)

4. Popular entertainment at the Cremorne Theatre during the 'Roaring Twenties'

When the Prince of Wales arrives in town (pub. Harstons, Edward St Brisbane, 1920) Billy Maloney (1895-1957)
Calling Cooee, a fox-trot (pub. WH Paling Brisbane, 1924) – sung by GP Hanna's 'Diggers' Harold Thomas Middleton
In-doo-roo-pilly, a waltz-song (pub. Harstons, 1920) – sung by Claire Lloyd in the Christmas pantomime 'Cinderella' Maloney

5. Somerville House Old Girls Association recital at South Brisbane Concert Hall, 1933

Spring fancies (Frühlingsgefühl) Op.8 No.2 – sung by Jean Rigby Anton Rubinstein (1829-1894)
Il faut partir (I must depart) from 'The daughter of the regiment' – sung by Evelyn Grice Gaetano Donizetti (1797-1848)
The starling from 'Bird Songs' – sung by Joyce McMillan Liza Lehmann (1862-1918)

6. South Brisbane as a garrison precinct for the American Armed Forces, 1942-1944

The Aussies and the Yanks are here (pub. Chappell & Co. Sydney, 1942) Johnny Nauer (1915-?)
Say a prayer (pub. Chappell & Co. Sydney, 1943) Nauer
I found a Princess in Queensland (pub. Chappell & Co. Sydney, 1943) Nauer

7. The first campus of the Queensland Conservatorium of Music, 1957-1975

The blackbird (pub. Allan & Co. Melbourne, 1959) William Lovelock (1899-1986)
Impromptu in Ab D.935 – played by Gwyneth Williams (Sitcheff) on 20 November 1957 Franz Schubert (1797-1828)

Selections from a concert on 24 November 1958 in memory of Clement Q Williams of Adelaide's Elder Conservatorium:

Gruss (Greeting) Op. 63. No. 3 – sung by Janet Delpratt and Janice Hearne (Chapman) Felix Mendelssohn (1809-1847)
To the evening star from 'Six Blake songs' (1956) – sung by James Christiansen Nigel Butterley (b. 1935)
Go not, happy day – sung by Peter Martin Frank Bridge (1879-1941)
Selections from Eight New Nursery Rhymes Op. 23 – sung by the four soloists listed above Henry Walford Davies (1869-1941)
No.1 The apology No.6 Bless you No.5 The fly and the humble bee

About the music, the local composers, the original performers and the other South Brisbane venues

This retrospective program honours the musicians associated with venues, events and organisations based in South Brisbane. Each decade and performance context had its leading lights, landmark events and distinctive sense of style. Our selection of repertoire is as varied as the people and places that made South Brisbane a unique community - a fascinating mixture of culture and ceremony, history and humour.

1. The late Victorian era – composers resident on the southside

In colonial times, several prominent musicians resided on the Brisbane River's south side. The family of Richard Thomas Jefferies was resident in Kangaroo Point from the 1890s until the early 1950s. As Brisbane's leading violinist and conductor, Jefferies had a major impact, but few of his compositions survive. The *Australian Anthem*, to words by the colony's premier poet, Brunton Stephens, was published in 1880 and 'dedicated (by permission) to HRH The Duke of Edinburgh. It had previously been performed by the Brisbane Musical Union as the 'Queensland Anthem'. One reviewer commented that the work was worthy of consideration as a new national anthem. Indeed, the prospect of Federation loomed at the time of a subsequent performance, in 1893 by the choir of St Mary's Church Kangaroo Point, during Jefferies' brief tenure there as organist. After his death in 1920, several of his string-playing daughters stayed on at their family home 'Benhilton' in Main Street, not far from St Mary's.

Founded in 1884, the Brisbane Liedertafel was a leading ensemble, famous for its male choir concerts which always featured fine guest soloists. Associated with it throughout its first quarter century, firstly as accompanist and then as conductor, was William Arthur Calfisch, who in 1890 published *The fisher boy*. It is a through-composed art song with numerous colourful touches of word-painting. The musician's family lived in Colton Street, Highgate Hill, from their arrival in Brisbane in 1884 to at least 1939. Calfisch himself had moved to Launceston in Tasmania about 30 years prior, leaving behind a wife and nine children. One of his daughters, Blanche Campbell, was a leading singing teacher up to the 1950s.

Australian anthem – Words by James Brunton Stephens (1835-1902)

Maker of earth and sea	What can thy children bring	O with Thy mighty hand	Brothers of every creed
What shall we render Thee	What save the voice to sing	Guard thou the motherland	Teuton and Celt agreed
All ours is Thine.	All things are Thine.	She too is Thine.	Let us be Thine!
All that our land doth hold	What to Thy Throne convey	Lead her where honour lies	One in all noble fame
Increase of field and fold	What save the voice to pray	We beneath other skies	Still be our path the same
Rich ores and virgin gold	God bless our land always	Sill clinging daughter wise	Onward in freedom's name
Thine, thine, all Thine!	This land of Thine! Maker of...	Hers yet all Thine.	Upward in Thine! Maker of ...

The fisher boy – words by Cristabel

Merrily, oh! Our boat dances now in the bay,	Merrily, oh! We sing as we float o'er the foam.	Brave hearts need we for the dangers at sea,
Merrily, oh! A chorus we sing	Gaily we go, though the winds may blow,	But fearless we ply our oars,
As we work at our nets all the day.	We haste to the loved ones at home.	Tho' clouds be dark, still bravely our bark,
Happy and free, as we sail o'er the sea,	Day now is o'er, the night is drawing near,	Speeds along to welcome shores.
All thought now of danger forgot	The angry waves lash our gallant bark,	Merrily, oh! We sing as we float o'er the foam.
We toil all the day, for the dear ones away,	But we have nought to fear.	Gaily we go, though the winds may blow,
Ah! happy the fisherboy's lot.		We haste to the loved ones at home.

2. Around the turn of the century – music performed at the South Brisbane Technical College

On the corner of Stanley and Vulture streets, just 100 metres from The Chambers, is another fine building which had many owners and uses. Currently the home of the Griffith Film School, the South Brisbane Technical College / School of Arts / Library was built in stages from 1881, when it hosted the South Brisbane Post and Telegraph Office. The extensions of 1898 and 1902 provided for the community a social and cultural venue. A concert held on 5 November 1898, in support of the furnishing fund, had an impressive cast of ten soloists including Horace Trower, who sang *Let me love thee*, and Amy Mills, who performed *A summer night*. The Mills family was active in the Brisbane Musical Union and also at St Mary's Church Kangaroo Point, where a plaque was installed after Amy's premature death, in 1917. Horace Trower (1866-1954) was a prominent bass singer at the time, but as civil servant in the Lands Department he later lived mostly in regional Queensland.



South Brisbane Technical College / Library, c. 1920

A summer night – words by Théopile-Jules-Henri Marzials (1850-1920)

Have you forgotten, love, so soon	When like an answer to my sighing	That night of nights our troth we plighted
That lovely night of June	Your hand in mine was gently lying	To all eternity united
When down the tide, so idly dreaming	O love, that last long kiss that met ...	Then first I knew your heart my heart
We floated where the moon lay gleaming	Can you forget?	One life one soul no more to part,
My heart was weary and oppressed	Night of love! lovely night of June	Then, then I said: what'er betide us
With some sweet longing half confessed	That night we vowed by heavens' own moon	No, death itself shall not divide us.

Let me love thee – words by Walter Maynard (1828-1894)

Let me love thee, let me bask	I would tell thee, did I dare,	When those wondrous eyes of thine,
in the sunshine of thy beauty;	How this heart for thee is beating;	Flashed like meteors first before me,
Let me love thee and I'll ask	How I long with thee to share	Light from Heaven seemed to shine,
To fulfil no sweeter duty;	Joy but known at lover's meeting	And command me to adore thee;
Let me kneeling at thy feet,	How each though by night and day	That command I have obeyed
Worship at thy only shrine	To thee every moment flies,	It was destiny's decree,
Where true love and passion meet	How my soul is now the prey	And my vows of love are said
In harmony divine.	Of a love that never dies.	Gentle Goddess all to thee.

Reflecting current international tastes, the concert repertoire around this time included salon songs and ballads by composers who are rarely heard today. Songs by three of these, Goring Thomas, Luigi Arditi and Frederic Cowen, were heard in these South Brisbane concerts. All exhibit a balance between dramatic imagery and lyrical charm. The latter composer's song, *The swallows*, was performed by Josephine Bytheway, a promising soprano from Ipswich who was then on the verge of a successful career, in southern states and overseas. The occasion was a 'Patriotic concert' on 28 February 1900 in support of the colonial corps which was then fighting in the South African Boer War. A special feature of the program was the première performance of a new setting of *The absent-minded beggar* by upcoming local composer, Esther Lewin. Because Kipling's poem which had been made famous in the song composed by Arthur Sullivan the previous year, some local critics questioned the need for additional versions, but Lewin's setting was lauded for its 'good martial swing'. Accompanied at the piano by the composer, the singer was CJ (Joe) Bottger, acclaimed as 'Brisbane's favourite baritone', equally at home in operetta, music hall and serious concert repertoire.

The South Brisbane Technical College was also a regular venue for the rising generation of instrumentalists. The chamber recital of 13 May 1907, by pianist Percy Brier and the Jefferies sisters, comprised several songs in addition to solo instrumental items and a trio by Beethoven. American composer, Ethelbert Nevin, was represented by *One spring morning*. The song 'suited exactly' the vocal skills of Minnie Norris, who after early years in Townsville settled in Brisbane, where for several decades she was a respected singer and teacher. In this concert she was accompanied by her brother-in-law Hermann Knapp, who was active as George Sampson's assistant and deputy cathedral organist.

***The absent-minded beggar* – words by Rudyard Kipling (1865-1936)**

1. When you've shouted 'Rule Britannia, sung 'God save the Queen',
 When you've finished killing Kruger with your mouth,
 Will you kindly drop a shilling in my little tambourine,
 For a gentleman in Khaki order'd South.
 He's an absent-minded beggar and his weaknesses are great,
 But we and Paul must take him as we find him,
 He is out on active service – wiping something off a slate,
 And he's left a lot of little things behind him.
Duke's son – Cook's Son – son of a hundred Kings,
(Fifty thousand horse and foot going to Table Bay),
Each of 'em doing his Country's work (and who's to look after the things!)
Pass the hat for your credit's sake, and pay! pay! pay!

2. There are girls he married secret, asking no permission to,
 For he knew he wouldn't get it if he did.
 There is gas and coals and vittles, and house-rent falling due,
 And it's more than rather likely there's a kid.
 There are girls he walked with casual, they'll be sorry now he's gone,
 For an absent-minded beggar they will find him.
 But it ain't the time for sermons with the winter coming on –
 We must help the firl that Tommy's left behind him!
Cook's son – Duke's Son – son of a belted Earl -
Son of a Lambeth publican – it's all the same today!
Each of 'em doing his Country's work (and who's to look after the girl?)
Pass the hat for your credit's sake, and pay! pay! pay!

***The swallows* – words by Clifton Bingham (1859-1913)**

I have opened wide my lattice, letting in the laughing breeze,
 That is telling happy stories to the flowers and the trees,
 That is telling happy stories to the flowers and the trees.
 For the spring is coming, 'tis goodbye to all the snow;
 Yes, I know it, for the swallows have come back to tell me so.

***One spring morning* – anonymous translation of *An dem reinsten Frühlingmorgen* by Johann Wolfgang von Goethe (1749-1832)**

One spring morning bright and far, Tra-la-la,	Of his lambs some two or three, Tra-la-la,	Ribbons did the next one offer,
Roam'd a shepherdess and sang, Tra-la-la,	Thyrsis offer'd for a kiss, Tra-la-la,	And a third his heart so true,
Young and beauteous free from care,	First she eyed him, roguishly,	But as with the lambs, the scoffer,
Thro' the fields her clear notes rang, Tra-la-la.	They for answer sang but this, Tra-la-la.	Laughed at hearts and ribbons too: Still 'twas Tra-la-la.

3. Music performed at St Andrew's Anglican Church

The Gothic Revival building of St Andrew's Anglican Church, on Vulture Street, was not completed in time for its dedication in 1883. Even so, two years later a Walker and Sons pipe organ was installed and under various organists, its musical program thrived. Occasional programs by its musicians were presented at the South Brisbane Technical College, or in its own hall. For the concert of 20 July 1910, the parish hall was 'prettily arranged as a drawing room' for the variety program that included poetry recitations, banjo solos and various songs. Evelyn Martin sang a popular Edwardian ballad, *Beloved, it is morn*. Its composer, Florence Aylward, eventually published some 150 songs.

St Andrew's Church and hall, before 1932



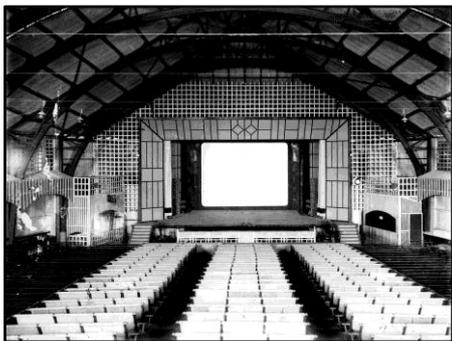
***Beloved, it is morn* – words by Emily Hickey (1845-1924)**

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 ...

Beloved, it is night!
 They heart and mine are full of light,
 Thy spirit shineth clear and white,
 God keep thee in His sight. Pray, sweet ...

4. Popular entertainment at the Cremorne Theatre during the 'Roaring Twenties'



term as Mayor of (North) Brisbane.
Cremorne Theatre, c. 1928

Situated at the southern end of the Victoria Bridge, the Cremorne Theatre was a major entertainment venue for four decades. After opening in 1911, it came under the management John McCallum in 1916, whose 'Town Topics' vaudeville troupe performed nightly for audiences of up to 2,300. A big drawcard was Billy Maloney (1895-1957), a colourful figure who created some of the Cremorne's hit songs. Composed for the 1920 royal visit, *When the Prince of Wales arrives in town* was performed by Maloney at the civic banquet on 29 July. That morning, huge crowds had gathered to greet the Prince in South Brisbane, where The Chambers was festooned with bunting and its clock tower adorned with the royal plume. The future Edward VIII presented the singer with the gift of a special walking stick, after which Maloney was known as 'the man with the silver stick'. The jaunty song is full of local placenames and topical references, including people such as John McMaster (1830-1927), the 90 year-old Scottish-born local politician who had just completed his fifth non-consecutive

***When the Prince of Wales arrives in town* – words by Billy Maloney (1895-1957)**

1. Somebody's coming to town, someone of great renown
Ever since we heard the news, nobody seems to have the blues
It's time that we all felt glad, no one look's nice when they're sad.
This bright young chappy will make us all happy and
Brisbane will go mad:

2. Picture this town at nights, a mass of rich blazing lights
Stanley Street and Musgrave Park you'll never dream that they were dark,
There'll be no time for toil, our pleasure we must not spoil,
I'll give them all shocks and wear tickle-toe socks
To greet this Digger Royal:

When the Prince of Wales arrives, there'll be lots of fun and noise, for all the girls and boys, when the Prince of Wales arrives,
We'll have the time of all our lives, ev'ry one will smile and never frown, # when the Prince of Wales arrives in town!*

* Sydney Harbour made him speak, but wait till he visits Breakfast Creek / # John McMaster will look so grand and be first to grip his hand!

* In his favourite shade be seen, girlies have frocks of emerald green / # The Brisbane trains sublime will p'rhaps come in on time!

* The Council will shock you all, and start to build the new Town Hall / # All the Scotchmen that I know are going to spend their dough!

The impetus for the royal tour was to thank the Imperial citizens for their contribution to the Great War. In terms of the entertainment industry, another wartime legacy was the formation, in 1918 in Cologne Germany, of a concert party of 20 Australian Imperial Force servicemen. Known as 'Pat Hanna's Diggers', it was the only such ensemble to return to Australia. It toured widely up to the 1930s, by which time women had joined the company. In 1931 the ensemble was immortalised in the film, *Diggers*, starring Hanna himself and directed by WF Thring. Having performed extensively around the world, the Diggers set an Australian record for residence in a single theatre by the same combination of artists, with 480 consecutive nights at the Cremorne, commencing in November 1923. The following June, a local Grammar School alumnus, Harold Middleton, published *Calling Coo-ee*, 'a fox-trot with a real Australian flavour', which was already one of the Diggers' hit songs at the Cremorne.

***Calling Coo-ee* – words by Harold Thomas Middleton**

1. Lone, I wander, down by the creek,
Amidst the bracken-covered dells
And distant cattle slowly move thro' the scrub,
I hear the tinkle of their bells,
Upon a fallen gumlog I sit and idly dream of yesterday
Recalling all the words that you said before you gaily had to part.

2. Dreaming daydreams here in the bush,
For you along I wait and yearn
And in my dreaming you are still by my side,
Here where I watch for your return,
And memories of days that are past are surging o'er my grateful heart,
Because your spirit seems to be nearer as on the day we sailed away.

*But when I hear you calling 'Coo-ee' I shall know that you are back! I long to hear your silver 'Coo-ee' along the old bush track,
O'er the ranges clad with blue-gum where the drowsy cattle roam, How I love to hear your 'Coo-ee' as you're coming home.*

The next song is described on the sheet music as 'The tongue twisting waltz song hit ... sung with enormous success by Miss Claire Lloyd in JN McCallum's gorgeous Christmas pantomime *Cinderella*'. *In-doo-roo-pilly* is one of 200 early twentieth-century Australian 'place-name songs', so the literary connection to its original theatrical context was somewhat tenuous, at best. Claire Lloyd was a true star of the Cremorne Theatre. This was evidenced by a 1921 testimonial performance in her honour, which not only attracted the largest crowd ever seen at the venue, but also set a new record for this type of fundraising. A few years later she married Billy Maloney, the composer of this and many other songs.

***In-doo-roo-pilly* – words by Billy Maloney**

1. There's a quaint little town that is gaining renown
But its title set tourists all swearing,
Aboriginal names give them all funny pains,
At this one word you'll find them all staring,
It's an Aussie town too, It's in Queensland, 'tis true,
If a new chum should pay it a call –
He says the word with a cough, nearly bites his tongue off,
And this town is the cause of it all:

2. Ind'roopilly's a word, though it may seem absurd,
If you can't say it right you just sneeze it;
But this plan is the best – put it in an ice-chest,
If you once get it right, hold it – freeze it.
My mouth's getting sore, I've dislocated my jaw,
It's like a leach, when it bites you it grips,
To describe it more plain, gives my tonsils a pain,
It's like a mouthful of hot fish and chips:

I-N-D double O-R double O-P-I double L-Y, it drives the strangers silly, they can't say 'Indooroopilly':

In-doo-roopilly they always say, then spell it with a sigh, its: I-N-D double O-R double O-P-I double L-Y!

5. Somerville House Old Girls Association recital at South Brisbane Concert Hall, 1933

The Brisbane High School for Girls (BHS), founded in 1899, relocated in 1920 from Wickham Terrace to "Cumboquepa" on Mater Hill. Its name also changed to Somerville House, to avoid confusion with the new Brisbane State High School soon to be built nearby, but the original name remains on the official shield. By the 1930s, the BHS Old Girls Association included among its membership many leading lights of the community, including musicians 'who were already well known on the Brisbane concert platform and stage'. Featured in one its concerts, held at the South Brisbane Concert Hall on 31 July 1931, were several well-established soloists. Among them were Jean Rigby, who performed a Rubinstein song and Joyce MacMillan who presented one of Liza Lehmann's 'Bird songs'. Both were BGHS alumni while Evelyn Grice, who sang a Donizetti aria, had attended All Hallows. The event in aid of the Extension Fund was organised by the school's teachers, Beatrice McCullough and Clare Clarke.

Spring fancies – words by Karl Wilhlem Osterwald (1820-1887) based on the Russian by Vasily Zhukoswksy (1783-1852)

O thou breeze so free and wild, what doth mean they wanton playing?
Here and there so sweetly straying, heaven's beloved, enchanting child.
Leaps my soul to wildest heights! Ah what joy my breast is filling,
Spring is it thou thus only thrilling us with thy too brief delights?
I could gaze on heaven all day, watch the clouds and see them wending,
In their glory then descending o'er the far off forest grey!

Ah! What bring they from above, can they lessen our lamenting,
And bring back for our contenting, all the joys of vanished love?
Is of heaven and hope the door where the birds are lightly winging,
Rise and rising, 'Ave' keep singing, closed against us evermore?
Ah! for all our yearnings fond! Who to bourne unknown can lead us?
Who the spell of grace can read us in that mystic word 'above'?

Il faut partir from La fille du régiment – libretto by Jules-Henri Vernoy de Saint-Georges (1799-1875) and Jean-François Bayard (1796-1853)

Il faut partir mes bons compagnons d'armes, désormais,
Loin de vous m'enfuir! Mais par pitié cachez-moi bien vos larmes,
Vos regrets pour mon coeur, hélas! ont trop de charmes! Il faut partir!
Ah! par pitié cachez-moi votre souffrance, adieu!

I must leave my good companions in arms, from now on,
far from escaping me! But for pity, hide your tears well,
Your regrets for my heart have too many charms, alas! I must go!
Ah! for mercy hide me your suffering, farewell!

Il faut partir! Adieu! Vous que, dès mon enfance,
Sans peine, j'appris à chérir, Vous, dont j'ai partagé le plaisir,
La souffrance, au lieu d'un vrai bonheur, on m'offre l'opulence, Il faut partir!
Ah! par pitié cachez-moi votre souffrance, adieu!

I have to go! Farewell! You, since my childhood,
Without pain, I learned to cherish, you, whose pleasure I shared,
Suffering, instead of bliss, I am offered opulence, I have to go!
Ah! for mercy hide me your suffering, farewell!

The starling – words by A.S. (anonymous)

On her nest, with her young, sat the starling in the steeple,
While below the great bell swung to the church to call the people.
'Mother, mother', cried the starlings, 'What is that? oh mother, tell!
'Don't be frightened, little darlings, 'Tis the great church bell,

Ring out its solemn warning, that the people far and near
All may know 'tis Sunday morning, and make haste to gather here.
While the organ's sweetly playing, little birds need have no fear!
While below the folk are praying, you can sing your hymns up here!

6. South Brisbane as a garrison precinct for the American Armed Forces 1942-1944

Many Brisbane buildings were commandeered for military purposes during World War Two, with the American Armed Forces being located largely on the southside, from 1942 to 1944. The Chambers became the Military Police headquarters, with rooms on the ground floor used as cells, other spaces as offices and the upstairs auditorium for general purposes including as a trial chamber. Before deploying to the South Pacific, Private Johnny Nauer, a retail grocer's clerk from Saginaw, Michigan, had for a few years attempted, unsuccessfully, to build a songwriting career in New York. Almost by chance, the first song he wrote in Australia became an instant hit. *The Aussies and the Yanks are here* was performed by army ensembles, recorded on disc and broadcast simultaneously on 97 radio stations throughout Australia on Sunday evening, 19 April 1942. It was also heard in America, by delayed shortwave. This and three other songs were published by Chappell & Co in Sydney, with proceeds donated to benevolent causes. It appears that *Saya prayer* and *I found a Princess in Queensland* were written in 1943 1943, while Nauer was serving in Micronesia. The last song, with its play on words, Would have been rather poignant for Brisbanites. It is estimated that some 7,000 Queensland women became 'war brides', spending part or all of the rest of their lives in the USA. We are aware that at least one of these courtships started off right here, in The Chambers!



American Military Police outside The Chambers, c.

The Aussies and the Yanks are here – words by Johnny Nauer

Many hearts are now in clover, days of worry now are over,
We're all together now as never were before,
You can think about your taxes, but don't worry 'bout the Axis,
All the world is gonna see the greatest remedy.
The Aussies and the Yanks sure we're gonna win the war,
And now throughout the ranks ev'ry once can give their thanks,
'Cause the Aussies and the Yanks are here.
We're all together now and we'll soon be on the go,
And marching side by side from Berlin to Tokio,

We'll never give an inch and it's gonna be a cinch,
'Cause the Aussies and the Yanks are here.
We'll stand friend to friend and we'll fight to the end,
No matter where we'll be, we'll always give and take
And we will never break until the world is free,
And we will show the world something they have never seen
We're gonna fight again like they did in Seventeen,
They'll soon be blowing 'Taps' over Nazis and the Japs
'Cause the Aussies and the Yanks are here.

Saya prayer – words by Johnny Nauer

Even in this troubled world there is inspiration,
Tho' the road is dark and long, there is consolation;
There is hope in ev'ry heart as long as there's a star,
So night and day, remember this, no matter where you are.
Many hearts are now in clover, days of worry now are over,
Say a prayer for our boys, say a prayer,

Guide and watch over them over there,
Ev'ry heart, ev'ry home, bow down on your knees,
And pray to heaven to protect our soldiers overseas,
And you'll find just a prayer now and then will bring peace
To this old world again, it only takes a moment,
So kindly have a care, say a prayer for our boys over there,

I found a Princess in Queensland – words by Johnny Nauer

I never believed in tales of mythology, but now I give my humble apology,
Just like the pages of fable and rhyme that sweet little sweetheart of mine.
I found a Princess in Queensland, her eyes are the royal color blue,
She has no feudal vassals, no kings or castles but she has a heart that is true.
I found a Princess in Queensland, and I found a treasure sublime,
Now I'm walking in clover, my worries are over
Since I found that Princess of mine.

We're not building an Empire or Kingdom of power
To nobody rule and to reign,
Maybe royalty clings to many more things,
But love is our only domain.
I found a Princess in Queensland, but I lost my heart bye and bye,
That's the end of the chapter, we'll live ever after,
My Kingdom, my Princess and I!

7. The first campus of the Queensland Conservatorium of Music, 1957-1975



The Chambers underwent a major transformation in the months before the arrival from England, in mid-1956, of William Lovelock, the foundation Director of the Queensland Conservatorium of Music. The three fulltime teaching staff, all from interstate, arrived shortly before teaching commenced, in February the following year. The large upstairs room henceforth became the main performance auditorium for staff recitals, student examinations and concerts by various local ensembles. Lovelock published his partsong, *The blackbird*, in 1959, around the end of his three-year term, which he controversially declined to have extended. The short piece, in typical English late romantic style, was later selected for eisteddfod choral contests.

Conservatorium staff Peter Martin, Rex Hobcroft and William Lovelock, early 1957

Text of *The blackbird* – words by Thomas Edward Brown (1830-1897)

O blackbird, what a boy you are!	And does she hear you, blackbird boy, so far?
How you do go it!	Or is it wasted breath?
Blowing your bugle to that one sweet star	'Good Lord! she is so bright tonight!'
How do you blow it!	The blackbird saith.

Schubert's familiar *Impromptu in A-flat* was performed by Gwyneth Williams (later Sitcheff) at the annual distribution of prizes on 20 November 1957, which was the culmination of the Conservatorium's inaugural academic year. She was the first recipient of the Queenslanders' Foundation Scholarship, which was funded by a campaign throughout the 1950s. Gwyneth has another claim to Conservatorium history, by having received the first lesson ever taught at the institution, at 2.30pm on Monday 18 February 1957. Her teacher was Rex Hobcroft, pictured above alongside tenor Peter Martin, the foundation voice lecturer. Both these men had transferred from Perth to take up their positions in Brisbane, but Martin had previously trained at Adelaide University's Elder Conservatorium, where his teacher was Clement Williams.

The promising Queensland baritone, James Christiansen, also studied in Adelaide with support from the AMEB scholarship offered by the University of Queensland. Christiansen later recommended to soprano Janet Delpratt, then a student of Blanche Campbell, that she also study in Adelaide, a sojourn that was cut short by Clement Williams' sudden death. Delpratt then became a Queensland Conservatorium fulltime student and in 1958, Christiansen was appointed as second voice lecture. That year another former Williams student arrived to study here, Janice Hearne (later Chapman). After Peter Martin visited Adelaide in September 1958 to sing in a memorial concert in honour of Williams, the idea arose of a second program in Brisbane, on 24 November. All four former students of Williams – Delpratt, Hearne, Martin and Christiansen – presented a mixed vocal program which featured the Brahms *Liebeslieder waltzes* and various other items, some of which we present today.

The Mendelssohn duet for sopranos, *Gruss*, comes from a set of six delightful settings of romantic poetry, with typical nature imagery. The *Six Blake songs* by emerging Australian composer, Nigel Butterley, had been recently composed, so Christiansen's performance of the haunting *To the evening star* might well have been a première. Martin's bracket of modern English songs concluded with Frank Bridge's *Go not, happy day*, a charming setting with complex cross rhythms in the piano part. All four then performed together in the concert's final bracket, a selection of five partsongs from Walford Davies' *Eight new nursery rhymes*. Today we present again, in the same venue, three of these – the cheeky *a cappella* setting *The apology*, the charmingly ethereal *Bless you*, and the highly amusing and improbable story of *The fly and the humble bee*.

Gruss (Greeting) - Josef Karl Benedikt von Eichendorff (1788-1857)

Wohin ich geh' und schaue, in Feld und Wald und Tal, Vom Hügel hin auf die Aue; Berg aufwärts weit in's Blaue: Grüss ich dich tausendmal.	Wherever I go and look, in field and forest and valley, Down the hill to the meadow; up the mountains into the blue sky: I greet you a thousand times.
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In meinem Garten find' ich viel Blumen, schön und fein, Viel Kränze wohl draus wind' ich und tausend Gedanken bind' ich Und Grüsse mit darein.	In my garden I find many flowers, fine and beautiful, Many garlands I bind from them and into them I weave A thousand thoughts and greetings.
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Dir darf ich keinen reichen, sie ist zu hoch und schön, Sie müssen alle verbleichen, die Liebe nur ohnegleichen Bleibt ewig im Herzen stehn.	I must not give one to her, she is too noble and fair, They all have to fade, only unequalled love Stays in the heart forever.
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To the evening star – words by William Blake (1757-1827)

Thou fair-haired angel of the evening, Now, while the sun rests on the mountains, Light thy bright torch of love; thy radiant crown Put on, and smile upon our evening bed! Smile on our loves, and while thou drawest the	Blue curtains of the sky, scatter they silver dew On every flower that shuts its sweet eyes In timely sleep. Let thy west wind sleep on The lake; speak silence with thy glimmering eyes, And wash the dusk with silver. Soon, full soon,	Dost thou withdraw; the wolf rages wide, And the lion glares thro' the dun forest. The fleeces of our flocks are covered with Thy sacred dew; protect them with thine influence.
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Go not, happy day – words by Alfred Lord Tennyson (1809-1892)

Go not, happy day, from the shining fields, Go not, happy day, till the maiden yields. Rosy is the West, rosy is the East Roses are her cheeks, and a rose her mouth.	When the happy Yes falters from her lips, Pass and blush the news over glowing ships; Over blowing seas, over seas at rest, Pass the happy news, blush it thro' the West;	Blush from West to East, blush from East to West, Till the West is East, blush it thro' the West. Rosy is the West, rosy is the South, Roses are her cheeks, and a rose her mouth.
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Eight new nursery rhymes – unknown author

1. The apology When I was a little boy I had but little wit, It is some time ago, and I've no more yet; Nor ever ever shall until that I die, For the longer I live the more fool am I.	6. Bless you Bless you, bonny bee, Say, when will your wedding be? If it be tomorrow day, Take your wings and fly away.	5. The fly and the humble bee Fiddle de dee, fiddle de dee, the fly has married the humble bee Says the fly, says he, will you marry me, and live with me, sweet humble bee? Says the bee, says she, I'll live under your wing, and you'll never know that I carry a sting. So when the parson had joined the pair, they both went out to take the air. And then to think that of all the flies, the humble bee should take the prize.
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About the Venue – The Chambers, Somerville House

The South Brisbane Municipal Chambers opened in 1892 as the headquarters of the newly created Borough, later municipality, of South Brisbane. In Italianate Classical Revival style, replete with clocktower and arcading, it was a novelty for Brisbane's built environment which even today remains unique. It was designed by John Smith Murdoch, then of John Hall & Sons, who later as Chief Architect for the Commonwealth created buildings such as Canberra's 'old' Parliament House. The Chambers' lower floor comprised offices while its showpiece, the main chamber, was accessed by a marble staircase. This major landmark featured in celebrations for the signing of the Treaty of Versailles in 1919 and the following year, a civic welcome for the Prince of Wales, the future King Edward VIII. Ironically, he also laid a foundation stone of (North) Brisbane's new City Hall which, after Greater Brisbane was formed by the consolidation of twenty municipalities and shires in 1925, became the major civic centre.

After the South Brisbane Municipal Chambers lost its *raison d'être* in the mid-1920s, it has had various owners and uses. At first it was a depot and the office of the city entomologist, who was charged with eradicating Brisbane's mosquitoes. When the American Armed Forces arrived in early 1942, the Chambers and nearby Somerville House were commandeered as a base for various units including the Military Police. After the war the building was partitioned into seven apartments, for the families of newly arrived government engineers and architects, one of which was even featured in *Home Beautiful*. In late 1954, it was bought by the State Government to house the new Queensland Conservatorium of Music, which commenced teaching in 1957. When the Conservatorium relocated to Gardens Point in 1975, the Chambers was used for TAFE classes and Aboriginal education. In the late 1990s, after much negotiation it became part of Somerville House and was reopened in 2006 following an extensive heritage restoration project. Since then, the former outbuildings have been removed and the ground floor repurposed as the Under the Clock Café. The Chambers is once again used for special occasions and performances.

Peter Roennfeldt's article on this building's history was published in 2018 in *Queensland Review*, Vol. 25 No. 1. It is available online at: <https://core.ac.uk/download/pdf/161703878.pdf>



We are sincerely grateful to the Principal of Somerville House for permission to use The Chambers for these concerts, and also to the administrative staff for their generous assistance

In the case of an emergency evacuation, please follow the verbal directions to adjourn to the outdoor assembly area



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

Soirées Musicales Quintette

presents

With strings attached

St Mary's Anglican Church
Main Street Kangaroo Point
4pm Sunday 21 November 2021

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

with guest artists:

Margaret Connolly – violin Wayne Brennan – violin
Nicholas Tomkin – viola Daniel Curro - cello



Program

- L'éternelle Sérénade*** (1906) to a text by Amédée-Louis Hettich **Georges Hüe (1858-1948)**
- Chanson perpétuelle*** Op.37 (1898, published 1911) to a text by Charles Cros **Ernest Chausson (1855-1899)**
for soprano, string quartet and piano
- Chanson écossaise*** (1910, published 1975) to a French text based on Robert Burns **Maurice Ravel (1875-1937)**
- On Wenlock Edge*** (1909) to texts from *A Shropshire lad* by A.E. Housman **Ralph Vaughan Williams (1872-1958)**
for tenor, string quartet and piano
1. On Wenlock Edge
 2. From far, from eve and morning
 3. Is my team ploughing
 4. Oh, when I was in love with you
 5. Bredon Hill
 6. Clun
- Four Songs and a piano solo** **Amy Marcy Cheney Beach (1867-1944)**
- Chanson d'amour* Op.21 No.1 (1893, revised 1899) to a text by Victor Hugo - for soprano, cello and piano
Sous les Etoiles Op.65 No.4 (1907) from *Les Rêves de Columbine – Suite Française* for solo piano
Two songs Op.100 (1924) - for soprano, violin, cello and piano
A mirage to a text by Bertha Ochsner
Stella viatoris to a text by Jesse Hague Nettleton
June Op.51 No.3 (1903) to a text by Erich Jansen – for soprano, violin and piano
- Dover Beach*** Op.3 (1931, published 1936) to a text by Matthew Arnold **Samuel Barber (1910-1981)**
for baritone and string quartet
- Under the willow tree*** (1958, arranged by the composer for vocal ensemble and piano 1961) **Barber**
from the opera *Vanessa*, librettist Gian Carlo Menotti

About the program

This program, comprising works from France, Britain and North America, demonstrates how artists are often linked through their historical context, choice of material and mutually beneficial interactions. Vaughan Williams is rarely linked with Ravel or Barber, but the two major works on this program do just that. The other three featured composers were born in the 1850s and 1860s, only one of whom died before the turn of the century. In this mostly *fin de siècle* program, insights into the perpetual themes of love and loss are set against striking natural backdrops. Another link is the scoring for strings and piano of works performed, in turn, by each of the solo voices - a most satisfying but rarely heard ensemble combination.

Georges Hüe achieved early success in opera, but as his style did not evolve with the times his standing later waned. Even so, the evocative *L'éternelle Sérénade* is an impressive but rare French work for piano and four voices. It is tantalising to ponder what Ernest Chausson might have achieved had he not died prematurely, at age 44, in a bicycle accident. *Chanson perpétuelle*, his last completed work, is a through-composed setting of the symbolist poet Charles Cros, who published alongside Mallarmé and Verlaine. Starting like a 'chanson populaire', it builds inexorably to an anguished climax as the protagonist sees suicide as her only fate. Its dedicatee, acclaimed singer Jeanne Raunay, gave the première in early 1899.

Maurice Ravel's circle may not have included these older composers, but one somewhat unlikely member was Ralph Vaughan Williams. In the winter of 1907-8, at the age of 35 he studied in Paris with Ravel, in order to refine his approach to texture. This can be seen in the works which soon appeared, especially *On Wenlock Edge*. The lure of British pastoralism was still new for Vaughan Williams, whose folksong investigations had just begun. One wonders if he and Ravel ever discussed the topic, as the latter's quirky setting of *Chanson écossaise*, on the Burns text 'Ye banks and braes', was written soon after *On Wenlock Edge*. The song cycle itself is full of inspired touches, particularly in the longer strophic poems where the slow-paced trajectory to dramatic climaxes is satisfying, yet emotionally shattering. If one were seeking Francophile influences, the static mood underlined by harmonic parallelisms in the work's structural climax, 'Bredon Hill', would suffice. Notably, Ravel arranged for the French première of *One Wenlock Edge*, as an expression of mutual respect and collegiality.

The long career and large output of Amy (Mrs HHA) Beach is an example of prodigious talent that was developed early and maintained throughout periods of marriage, widowhood and wartime. Based for most of her life in Boston, she achieved early fame as a pianist, performing as soloist with the Boston Symphony Orchestra at age 16. Her linguistic fluency in French and German is matched by a strong aesthetic affinity for contemporary European styles, ranging from late romanticism, as seen in *Chanson d'amour* of 1893, to the impressionistic moods of the two songs of Op.100, which appeared 30 years later. The impressive body of songs she produced not only demonstrate commensurate skills in writing for voice, piano and strings, but also a desire to create serious works for the concert stage, rather than the fashionable salons of the day.

Like Amy Beach before him, but unlike several other major twentieth-century American composers who made Paris their study destination after World War One, Samuel Barber was trained entirely in his home country. Also like Beach, Barber had multiple talents in piano, composition and voice, the latter being evident in his many fine songs and choral works. *Dover Beach* is an early but very mature product of his studies at the Curtis Institute in Philadelphia. The composer himself featured as the baritone singer in its first recording, in 1937, with the Curtis String Quartet. Five years previously, while visiting as a lecturer at nearby Bryn Mawr College, Vaughan Williams heard the work, one year before its public première in 1933. The elder composer admitted to Barber that he had unsuccessfully attempted to set Matthew Arnold's dark poem, but in his opinion, the young American had 'really got it'. As a continuous work in several distinct sections, the brooding string patterns of the opening culminate in an impassioned climax on the outcry 'hath really neither joy, nor love'. Placed within this program of mostly late romantic French and English music, the foreboding sea images become an allegory of life itself. The concluding item is derived from a set piece within Barber's opera *Vanessa*, in which an uncultured youth is taught how to waltz, with the worldly-wise title role character looking on with more than a little interest. The bizarre folk-like text of *Under the willow tree* finds a musical equivalent in the jerky rhythms which appear suddenly and vanish, just as quickly.