EARLY HISTORY OF MUSIC IN QUEENSLAND

[By C. G. AUSTIN.]

(Read at a meeting of The Royal Historical Society of Queensland on 23 November 1961.)

This paper deals with, in the main, the influence of Queenslanders in the making of music, rather than with the impressions left on Queenslanders after the visits of celebrities from overseas or Southern States, enduring as those impressions may have been.

To-night we are in the Ball-room of Newstead House. If it were possible to invent a microphone which could pick up music played 110 years ago, then the air would be filled with sweet and rhythmical sounds, as Captain Wickham entertained his guests at a ball. The Captain was an acknowledged expert in the Mazurka and Quadrille, and as a graceful slow waltzer.

Unfortunately, we have no such microphone, and must depend upon the printed and written word.

The first recognised Patron of Music in this State was Mr. R. R. Mackenzie (afterwards Sir Robert Mac-
kenzie, first Colonial Treasurer of Queensland). It was through his enterprise and generosity that the first band of professional musicians visited the Moreton Bay Settlement in 1857.

Mr. Mackenzie, who had taken up a pastoral holding in the Brisbane Valley district, paid a visit to Sydney early in 1857 and had attended an orchestral concert which had been organised by Mr. W. H. Paling, a violinist of Dutch nationality, who had come to Australia two years earlier. The famous tragedian, G. V. Brooke, induced musicians from England to accompany him on his first visit to Australia in 1855, one of these being Mr. Andrew Seal, later known as “Professor” Seal, a native of Wiesbaden, Germany, who had attracted the attention of G. V. Brooke in London. Others who accompanied “Professor” Seal to Australia were his brother and four brothers named Cramer.

AN ORIGINAL COMPOSITION BY PROFESSOR SEAL, 1857

After having fulfilled certain theatrical engagements, “Professor” Seal, with his brother, and two of the Cramer brothers, through Mr. Mackenzie’s influence, came to Brisbane in 1857, to give a series of performances in the Botanic Gardens. By securing employment locally for some of these musicians Mr. Mackenzie was able to keep them in Brisbane and “Professor” Seal opened a music shop at the top end of Queen Street.
One of the earliest musical societies in Brisbane was the Philharmonic Society which was started in 1862 or 1863 by Mr. Sylvester Diggles, and of which Herr Rosenstengel was the conductor.

Mr. Sylvester Diggles was a cultured man of many parts. He was an artist, musician, interested in Natural History, an advocate of a Queensland Museum, a member of the Philosophical Society (now the Royal Society) and became the first Drawing Master at the Brisbane Grammar School.

Among those prominently associated with the Philharmonic Society were Messrs. R. H. Mills, P. C. Atkinson and T. Heywood Doherty.

This Society had its headquarters in South Brisbane, as also had the next Society to be formed, The Orpheus Glee Club. The meeting at which it was decided to establish the Glee Club was held on 17 June 1865 in the Mechanics’ Institute, Stanley Street, South Brisbane. There were present: John Rogers, Secretary, South Brisbane School of Arts; Messrs. Hy. Cox, F. Pike, C. Niemietz, a German tenor, and John Fenwick.

Sylvester Diggles

A FAVOURITE DUET IN THE 1860's
John Rogers was the first conductor, but was soon succeeded by Niemietz.

A desire for something more ambitious than a Glee Club led to the formation in 1870 of "The South Brisbane Harmonic Society." The originators of this Society included Messrs. R. H. Mills, P. R. Gordon, W. Horatio Wilson, J. Fowles, S. Grimley, W. H. Qualtrough, F. E. Bailey and B. Peterson. Mr. P. R. Gordon was appointed conductor, but he soon handed over the baton to Mr. Niemietz, who had already made a success as conductor of the Orpheus Glee Club.

R. T. Jefferies

The arrival of Mr. R. T. Jefferies in Brisbane towards the end of 1871 had a profound effect on music in Queensland. Mr. Jefferies, although a young man, had made a name for himself in London as a violinist, a conductor and as a thoroughly competent musician. He came to Brisbane to try his hand at farming, but soon turned his attention to music.

He accepted the position of conductor of the South Brisbane Harmonic Society, and practices which had been suspended for some time were resumed. While the Society was rehearsing, Mr. Jefferies started a series of concerts at which he appeared as solo violinist with Madame Mallalieu (better known in later years as Mrs. Wilmore) as solo pianist, Mrs. Wilkie as vocalist, and a gentleman amateur whose name, as was the fashion in those days, was omitted from the programme. The first concert was given in the Town Hall on 1 February 1872.

Mr. Jefferies was interested in chamber music, and in 1876 he organised a string quartette consisting of himself (first violin), Signor Benvenuti (second violin), J. Heywood Doherty (viola) and F. Quin (cello). The works performed were of high standard, and included Haydn quartets. Mr. Jefferies was appointed organist of St. John's Church of England Pro-Cathedral and the first pipe organ used there was opened by him. Mr. Jefferies' influence on music in Queensland was profound, and this influence has been maintained by his daughters.

Brisbane Musical Union

A branch of the Harmonic Society was established in North Brisbane after which practices were held in South Brisbane and North Brisbane alternately. The
success of a concert held by Mr. Jefferies led to a meet­
ing being called to form a musical society for Brisbane.
Mr. P. R. Gordon and the Hon. William Horatio Wilson
called a meeting in the Town Hall on 19 September
1872. The Hon. (later Sir) Charles Lilley presided and
the outcome was the foundation of the Brisbane
Musical Union.

The first concert of the Union took place on 18
December 1872 in the School of Arts Hall, later
occupied by the head office of the Queensland National
Bank. The ever-green “Messiah” is now performed
regularly in Brisbane, but it was only due to Mr.
Jefferies’ energy in assembling an orchestra that the
first performance of Handel’s “Messiah” in Brisbane
came to be given on 25 April 1873. Mrs. Wilkie sang
the soprano solos, and Miss Muriel Smith the contralto
solos, and the tenor and bass solos were taken by two
“gentlemen amateurs.”

During the first period of Mr. Jefferies’ conductor­
ship from 1872 to 1878, there were produced among
other works Mendelssohn’s “Elijah,” Mozart’s so-called
“Twelfth Mass,” Handel’s “Judas Maccabeus,” and
Rossini’s “Stabat Mater.” Mr. Jefferies visited England,
but returned in 1880 and resumed his position as con­
derator of the Union until 1886 when he once more went
overseas.

Dr. Alan Waters, Mr. J. Lord and Mr. E. F. Dingle
acted as conductor for a period, but a new lease of life
was given to the Union by the capable work of Mr.
Seymour Dicker, who was conductor from 1889 to 1894,
and during this time such famous singers as Charles
Santley and Signor Foli appeared on the programmes.

George Sampson

Mr. Jefferies resumed his old post for four years,
but in June 1898 Mr. George Sampson was elected to
the conductorship. Mr. Sampson remained as conductor
of the Union until its amalgamation with the Brisbane
Austral Choir, when he resigned in favour of Mr.
E. R. B. Jordan.

Mr. Sampson had to meet many difficulties, particu­
larly in finance, but he devoted his life to music in Bris­
bane and established a library of orchestral works. The
Sampson Orchestra was established in 1925 when the
orchestral players were separated from the Brisbane
Musical Union. This orchestra became the Queensland
State and Municipal Orchestra in 1930, and was the
foundation of the Queensland Symphony Orchestra under the control of The Australian Broadcasting Commission. This orchestra enjoys the possession of the library of orchestral works donated by George Sampson.

Reverting to choirs, there was a German Liedertafel in existence before the well-known male voice choir was established in 1885. Soon after the arrival of Sir Anthony Kennedy as Governor, “the Orpheus Glee Club, the members of the German Liedertafel and the Artillery Band combined on Thursday night (10 May 1877) to give His Excellency the Governor, Miss Kennedy, and a large party of friends a delightful musical treat under the guise of a serenade. The grounds of Government House were prettily decorated with Chinese lanterns for the occasion, and in addition each of the serenaders carried his own lantern, the whole producing a charming effect. . . .”

The Liedertafel Society

The chief movers in the formation of the Liedertafel Society to promote male choral singing were The Hon. William Horatio Wilson, Messrs. A. J. Sands, H. P. Sankey, H. J. Pollard and W. A. Caflisch. H. J. Pollard was already the conductor of the South Brisbane Musical Society, and of the Brisbane Orchestral Society, which latter was formed on 16 February 1883. He was chosen as the conductor of the Liedertafel, and the first rehearsal took place on 12 May 1885.

What were known as “Smokers’ Nights” were a feature of this Society. The first concert on 16 July 1885 was a “Smoker” for Gentlemen only, or, as the newspapers called it, “Song, Smoke, and Soda.”

Mr. Pollard remained as conductor until 1891, being succeeded by W. A. Caflisch until 1901, then George Sampson, Robert Kaye, Leonard Francis, Percy Brier and Leslie Edye. In 1916 the name was changed to the Brisbane Apollo Club.

The Austral Choir

The Brisbane Austral Choir, formed in 1907, had as early conductors J. L. Phillips, A. Sim, and H. Read. In 1913 began the long association of Mr. E. R. B. Jordan with this choir. Under his baton some competitive work was undertaken, but in his later years E. R. B. Jordan concentrated mainly upon the presentation of

(1) The Week, 12 May 1877.
choral concerts which were remarkable for their variety and consistently high standard.

The Brisbane Eisteddfod Choir was formed in 1923 as a specially competitive body, with Frank Robinson as conductor, whose long tenure of the leadership of this choir continued for 25 years.

Music has not been confined to Brisbane by any means as choral singing has always been a feature of mining towns, particularly with residents of Welsh descent.

Leonard Francis

R. T. Jefferies travelled to Ipswich in 1876 to conduct the Musical Society, and in the next generation a worthy successor was Leonard Francis, a former Exeter Cathedral choirboy and concert baritone, whose pre-eminence as a choral conductor became something of a legend during his own lifetime. Under Leonard Francis’ guidance, which continued for nearly forty years, the Blackstone-Ipswich Cambrian Choir became one of the State’s foremost choirs, as the comments of visiting overseas musicians bore witness to its excellence.

Another choir from the Ipswich coalfields with a long and honourable record is the Silkstone-Booval Choral Union founded by T. Bird.

The first competitive festival actually termed a “Queensland Eisteddfod” took place at Gympie in 1885, and in the early years of the movement choirs from the once-famous goldfields city won many successes under F. T. Percival, whose able leadership continued until 1916. In the 1920’s Maryborough ranged itself in the forefront of musical activity with the work of the Philharmonic Society under the conductorship of Mr. R. P. Moore. After his death his work was carried on by his widow, who became one of the most notable woman conductors in the State at a time when the idea of the “lady conductress” was still new.

Bundaberg can claim to have produced two outstanding Australian singers in Gladys Moncrieff and Molly de Gunst. An early beneficent influence on Bundaberg’s music-making was William Schleussner.

Rockhampton Orpheus Club

The Rockhampton Orpheus Club was founded in 1883 when an extremely capable continental musician named Louis D’Hage was appointed honorary conductor.
Primarily a violinist, D'Hage was also an outstanding teacher. Two of his students, Alma Moodie (violin) and Mollie Hourigan (piano), were later to distinguish themselves at the Brussels Conservatoire. Alma Moodie's maturity brought her fame as a prominent concert violinist in Germany. The Liedertafel in Mackay was founded in 1908 with Mr. Helmrich as conductor. One of the early teachers of music was J. Perkins, an Oxford graduate.

Toowoomba has played a prominent part in Queensland music, the strongest influence coming from the work of Stanley Hobson as teacher and conductor. The Toowoomba Philharmonic Society and the Choral Societies are the two main bodies.

The Eisteddfod Movement

A strong formative influence on Queensland music-making has been exercised by the Eisteddfod movement. Patterned on the famous Royal National Eisteddfod of Wales, and adapted to Queensland conditions, this movement, since its tentative beginnings in 1881, has come to provide a widely-recognised annual platform for local talent, more particularly in choral singing. Not a few of the State's best choirs derive their continued existence from this early opportunity afforded them by the two main bodies, the Queensland Eisteddfod Council and the North Queensland Eisteddfod Council, of meeting together in friendly competition. The great area of Queensland, and the resulting difficulties of transport, have to date tended to keep the fields of operation of these two bodies on a mutually exclusive basis: choirs from Rockhampton and cities south thereof attend the Queensland Eisteddfod at Eastertide, while the choirs of Mackay, Townsville, Charters Towers and Cairns "go north" for their own separate festival. There are also numerous smaller festivals held throughout the State.

Influence of Welshmen

In 1880 many Welshmen had settled on the mining fields of Blackstone, Gympie and Charters Towers. A modest beginning was made on St. David's Day in Brisbane in 1881 when a concert followed by a tea was held. An annual concert was held on that day and in 1884 there were two choirs, one from Blackstone being conducted by D. Morris. The competitive element was introduced in 1885 when a prize of ten shillings was given for the best impromptu speech.
While this function was proceeding in Brisbane, the first Eisteddfod in Queensland was taking place at Gympie. Five choirs, limited to twenty-five voices each, appeared and all belonged to Gympie.

The first Blackstone Eisteddfod was held on New Year’s Day 1887, but inter-city rivalry was not introduced until 1889 when the first Eisteddfod was held in Brisbane. The liberal and enthusiastic patron of the movement was the Hon. Lewis Thomas.

The wealth of Queensland choral singing was revealed in 1908 when the Blackstone-Ipswich choir, under Leonard Francis, and the Toowoomba Philharmonic Society, under Stanley Hobson, visited Ballarat, the former winning first place in the chief choral event, another first and a second prize, and the Toowoomba Choir the second place in the chief choral event. Enthusiasm was aroused in Queensland and the Queensland Eisteddfod Council was established in 1908.

The Welsh custom of moving the Eisteddfod to different centres was adopted and festivals have been held at Ipswich, Brisbane, Gympie, Maryborough, Toowoomba, Warwick, Bundaberg and Rockhampton. Welsh residents in North Queensland began to assert themselves in 1886 when a “Musical and Literary Festival Eisteddfod” was held in Charters Towers on St. David’s Day. Inter-town contests were inaugurated some years later and the North Queensland Eisteddfod Council was formed in 1921. Festivals have been held at Charters Towers, Townsville, Cairns, Ayr and Innisfail.

**Band Music**

The first bandmaster was “Professor” Seal who, as previously stated, was brought to Moreton Bay in 1857 by R. R. Mackenzie. Seal had control of various bands, one being the Queensland Volunteer Infantry (or 1st Queenslanders), another band being that of the Queensland Volunteer Artillery under Peter Larsen. When Volunteer Forces were changed to the Militia, the two bands were abolished, and a new band known as the Headquarters Band was established under the conductorship of J. D. Owen. Other early bandmasters were D. G. Bloomfield and A. G. Beard.

Conductors who held the position for long terms in Brisbane were E. Jackson (Brisbane Concert) and W. H. Davis (Federal) bands.

Brass bands spread rapidly throughout Queens-
land, the mining towns again being prominent. As early as 1877, the Gympie Oddfellows’ Band under Conductor J. Snell won a band contest in Brisbane.

Band competitions are now well-organised, and take place at Easter each year. Queensland bands, including those outside Brisbane, have performed well in Australian-wide competitions.

This is a passing reference to band music as justice could be done only in a full-length paper.

**Music in Brisbane in 1850’s and 1860’s**

The most popular visiting singers to Brisbane in this period were the Carandini family. This family provided a link with Brisbane musical development, for Miss Rosina Carandini, daughter of Madame Carandini, was afterwards Mrs. Palmer, mother of Mrs. Gilbert Wilson, who was well-known in Brisbane musical circles.

The Society has in its possession a number of satin and paper programmes of concerts held in Brisbane in the 1860’s. Two of the most popular composers of songs were William Vincent Wallace (1812-1865), and Michael William Balfe (1808-1870). Wallace, who spent some time in Australia, is best remembered for his opera “Maritana,” and Balfe for his work “The Bohemian Girl.” They were closely followed by Sir Henry Rowley Bishop (1786-1855), whose name is mentioned every time “Lo, here the Gentle Lark” and “Home Sweet Home” appear on a programme. Songs by a lesser known composer, Stephen Glover, were frequently played. The favourite composers of instrumental music were undoubtedly Carl Maria Von Weber (1786-1826), a court composer who wrote “Der Freischutz,” and Felix Mendelssohn (1809-1847), the romantic composer who wrote oratorios such as “Elijah” as well as symphonies, overtures and piano works.

The Society has two examples of music played or sung in this period—band music played (some of which was composed) by “Professor” Seal, and songs sung by Mr. Frederick Pike.

**The Seal Collection**

Miss Pauline Seal, in 1933, donated to this Society music played by “Professor” Seal in Moreton Bay in 1857. Miss Seal confirms that Sir R. R. Mackenzie was responsible for bringing Andrew Seal, August Seal, F.
Cramer and G. Cramer to Moreton Bay in 1857. They were known as “Mackenzie’s Pets.”

This manuscript music book, hand-written, contains music played in Moreton Bay in 1857. The full list comprises:

La Traviata Quadrille Charles D’Albert
The Bride’s Polka Charles D’Albert
The Genevieve Waltz J. R. Strutton
Traviata Brindisi Polka P. Carver
The Lurline Quadrille Charles D’Albert
(upon Wallace’s opera)
Il Bacio Valse Arditti
The Rifle Galop Farmer
The Night Bell Galop Vincent
Dixie’s Land Galop A. Seal
Quick Step “Garry Owen”
The Young Recruits—
   Slow March Stephen Glover
   Quick Step A. Seal
   Slow March, Pauline A. Seal
   Quick Step, Regiment A. Seal
   Polka, Marguerite Laurent
   Quick Step, Emigrant A. Seal

Some of the compositions record the instruments used. They were: Piccolo, sometimes a Flute; 4 Clarinets; 2 Cornets; 2 Horns; 2 Trombones; Ophicleide; Euphonium; Tuba; Drum.

**Used in Centenary Celebrations**

This book of band music proved of inestimable value during the Queensland Centenary Celebrations of 1959. This Society was asked to state what music was played in Moreton Bay at that period. It is fatally easy to commit an anachronism in music. All the Society knew from the reports of the “Moreton Bay Courier” was that the band “played lively and entertaining airs” as the “Breadalbane” steamed down the Brisbane River to meet Sir George Ferguson Bowen on “H.M.S. Cordelia.” That and no more.

This manuscript music book of band music used by “Professor” Seal provided the answer. In fact, it went further than that, because it gave the composition of the band in 1857, and the instruments comprising the band.

Those who attended the Historical Pageant in the Botanic Gardens on 10 December 1959 must have felt that all the music heard was cast in the same mould. It was—the mould fashioned by “Professor” Seal.
As an example of the band music played in Brisbane in the 1860's, a Complimentary Benefit tendered by the Volunteer Brigade Band to their Bandmaster, Mr. A. Seal, has been chosen.

This concert was held on 27 July 1868, in the Royal Victoria Hall “under the distinguished patronage of the Hon. Maurice Charles O'Connell, the Hon. R. R. Mackenzie, the Hon. E. W. Lamb, the Hon. R. Pring, the Hon. T. L. M. Prior, Capt. W. L. Fowles, and the Elite of Brisbane.”

It is noted that Sir R. R. Mackenzie had maintained his interest in band music. The reference to the “Elite of Brisbane” may have been an inducement to attend, or perhaps regarded as a foregone conclusion.

The programme included two variety acts, performed mainly by members of the Wilson family.

The programme comprised: Pot Pourri, “Der Freischütz,” Weber, band; Operatic Extravaganza entitled “Bombastes Furioso,” with a King of Utopia, General (“Bombastes Furioso”), Fuzbuz (Prime Minister) and Destaphina, played by Miss Clara Wilson.

Band music continued with: Solo on Cornet-a-Piston, Mr. A. Seal; song, Gentleman Amateur; solo on slide trombone, “Lucia di Lammermoor,” Mr. W. Seal; song, “Let Me Like a Soldier Fall,” a bandsman; cornet solo, “Anna Boleyina,” Donnizetti, Mr. James Dignan; clarinet solo, “Bohemian Girl,” Balfe, Mr. Fred Cramer; baritone solo, “La Sonnambula,” Bellini, Mr. A. Seal; vocal duet, “All’s Well,” amateurs; instrumental duet, “Lucretia Borgia,” Messrs. A. and W. Seal; Romance Jocondo, Weber, band. To be concluded with that screaming farce, by the Wilson Juvenile Troupe, entitled “No. 1 Round the Corner.” Cast: three Misses Wilson—“Flipper, Nobbler and Jim (a Shoe Boy).”

It is pointed out that the music of Weber, Balfe and Wallace, and excerpts from tuneful Italian operas, mainly comprised the musical programme.

The Pike Collection

The Society is fortunate to have music used by Mr. Frederick Pike from 1859 onwards. This music was donated to the Society by Mrs. G. G. Rendle of Brisbane.

Mr. Frederick Pike’s name has already been mentioned as being present at the meeting at which the Orpheus Glee Club, at South Brisbane, was established.

A few biographical notes give a glimpse of life in

Margaret McLean was born on 9 August 1843 in the premises previously occupied as the Female Factory, on the site of the General Post Office, Queen Street, Brisbane. There was such a shortage of houses then that many families lived for a time in these premises. Margaret McLean was a sister of Alexander McLean, who made ploughs in a shop in Elizabeth Street, Brisbane.

This material was preserved by Miss Pike, daughter of Frederick Pike, who was Honorary Secretary of the Brisbane Volunteer Fire Brigade, and first Secretary of the Brisbane Gas Company. He died two years after his marriage.

Mrs. G. G. Rendle is the grand-daughter of Alexander McLean.

This music manuscript book is hand-written, the notes are clearly outlined, and the words of the songs were written in a beautiful copper-plate hand-writing.

This book contains some of the songs Mr. Pike sang at concerts in Brisbane. They were:—Duet: The Gipsy Countess, Stephen Glover; The Gipsy Girl, Rose Atherton, The Smuggler's Farewell, The Englishmen, John Blockley; Fading Away, Anne Fricker; The Muleteers' Song, Balfe's opera “Rose of Castile”; A Father's Love, Wallace's opera “Lurline”; The Bashful Young Gentleman, Glover.

“The Gipsy Countess” was evidently a favourite duet, as it was sung by Mr. Pike at many concerts, sometimes with a Miss Knight. The Gipsy maid was a popular subject for songs of this period: she was always endowed with beauty and countless graces, and more often wronged than wrong-doing.

“The Bashful Young Gentleman,” whether as a song or as a recitation, was always received with vociferous applause, and usually an encore was demanded. Bashful young men have changed little in a hundred years, and the applause accorded this song may have contained some element of commiseration, or perhaps sympathy.

The second verse reads:

“At parties when like other men I'm asked if I won't dance,
I blush and fidget with my gloves, and wish myself in France, And while I'm standing stammering and hanging down my head Some sandy-whiskered coxcomb leads the lady out instead. I did just touch a lady's hand last night in a quadrille, Oh Goodness, how my heart did beat; it's palpitating still, While my young brother fresh from school, to show you how I'm teased, Said, 'Frank, why what a muff you are! Girls like their fingers squeezed!' ”

The third verse outlines the ordeal undergone by suitors in those days, when asking for a girl's hand in marriage:

“There's the quizzings by the sisters, and the questions by Mamma, And the 'pumping' that one goes through in the study by Papa.”

The Society has in the Pike Collection the programme of a concert and a newspaper's criticism of the same concert. The programme gives some idea of the music performed and the criticism shows that a musical critic of one hundred years ago, although using a different prose style from that of to-day, could still make his meaning painfully clear.

This concert was held on 13 July 1866, in the School of Arts New Hall, under the patronage of Sir George Ferguson Bowen. The concert was managed by Mr. John Rogers, Secretary, School of Arts, and was in aid of the funds of the Spring Hill Mechanics Institute. Part I of the programme was devoted to sacred works: Overture, "The Caravan," Gretry, The Band. Quartette and Chorus, "Gloria," Mozart (12th Mass). Solo and Chorus, "Remember, O Lord," Hummel. Recitative and Solo, "In Native Worth," Haydn ("Creation"). Solo Pianoforte, "Andante and Rondo, in E," Mendelssohn. (Madame Mallalieu, from the London Concerts). Solo, "He Was Despised," Handel ("Messiah"). Recitative and Solo, "Arm, Arm, Ye Brave," Handel (Judas Maccabeus).
Chorus, "Hallelujah," Handel ("Messiah").

Part II of the programme comprised secular works:


Glee, "Here in Cool Grot," Mornington.

Song, "Let Me Like a Soldier Fall," Wallace.

Glee, "Evening," L. de Call.

Solo pianoforte, Fantasia, "Lucia di Lammermoor," Prudent; Madame Mallalieu.

Song, "The Shamrock."

Glee, "See Our Oars" (with instrumental accompaniment), Stephenson.

Song, "The Village Blacksmith," Weiss.


Finale, "God Save The Queen."

Madame Mallalieu (of the London Concerts), Mr. Diggles, and Herr Rosenstengel will assist.

JOHN ROGERS, Conductor.

It need only be pointed out that this concert was held to raise funds for a Mechanics' Institute, and it can be presumed that the promoters considered the music would attract the citizens of Brisbane. If that presumption be correct, the worthy citizens were accustomed to listening to classical music, judging by the items in the first part of the programme.

A Musical Criticism of 1866

The musical critic lavished adulation upon Madame Mallalieu: "The gem of the first part was the pianoforte solo by Madame Malalieu, in which this lady was deservedly encored. . . ." "Madame Malalieu played another solo on the pianoforte, a fantasia "Lucia di Lammermoor," and we have no hesitation in saying that this was the best part of the entertainment. Madame Malalieu played the exquisite music with a delicacy and taste which would warrant us in placing her in the front rank of musical artistes."

Mr. Frederick Pike received studied praise for his singing: "The recitative and solo 'Arm, Arm Ye Brave' from 'Judas Maccabaeus' was admirably rendered by Mr. Pike, who certainly exceeded any of his previous efforts." "Mr. Pike followed with 'The Village Blacksmith' and we must again congratulate this gentleman for having selected a piece which, although somewhat difficult, was well adapted to his voice. He was unanimously encored."

Other performers did not fare so well. The critic considered that Mr. Roger's solo "He was Despised,"
from the "Messiah," would have sounded much better if the singer had not been required to use so many falsetto notes.

The sharpest criticism was couched in these words: "A gentleman next attempted Tom Moore's celebrated song 'The Green Immortal Shamrock,' but we cannot congratulate him upon his success in rendering one of the best productions of the Bard of Erin. He was evidently acquainted with the words and knew a little of the music, but exhibited as much animation and expression as might have been anticipated from a pump. He was encored, many of his admirers doubtless wishing to see if he could succeed better on a second trial. But, alas! it might have been a 'dead march' that the amateur was attempting, so distinctly did he warble the song the second time."

The image of this unfortunate amateur, wondering where he could borrow a stock-whip, is a suitable point to end this paper.

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