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## An investigation of musical life and music societies in Perth (Western Australia), 1900-1950

Jessica Sardi  
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# An Investigation of Musical Life and Music Societies in Perth (Western Australia), 1900-1950

A Dissertation Submitted to the  
West Australian Academy of Performing Arts  
Edith Cowan University  
In Candidacy for the Degree of  
Bachelor of Performing Arts Honours

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By Jessica Sardi

2007

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# Chapter One: A History of Music-Making in Perth, Western Australia, 1900-1950

## *Introduction*

This study is centred around music and music-making in Perth, Western Australia, from 1900-1950. It examines various parts of Perth's music history using both primary and secondary sources. Chapter one uses secondary sources, both musical and non-musical, to present an exposition on musical life in Perth in this period. The following two chapters move from macro history to micro history and are based on archival documents housed in the Battye Library.<sup>1</sup>

The progress of music in Perth, Western Australia—due to its relatively late colonisation in relation to the eastern states—trailed somewhat behind Melbourne and Sydney. However, once established, there were many direct parallels between Perth and other centres in the eastern states. On the other hand, Perth's geographical isolation can be shown to have often set music-making in this state on a unique pathway. For example, the reluctance of international artists arriving in Sydney to cross the Nullarbor helps explain the need for extensive networks of amateur music-making. This paper is a journey through 50 years of Perth's music history and will clearly illustrate the important role that amateur music-making and local music societies played in the development of music in the state.

Chapter one is subdivided into two parts, the first of which opens with a review of the literature on the history of music in Perth, Western Australia. Select sources related to the social history of Western Australia are also reviewed. The second part of chapter one formulates a brief history of music-making in Perth between the years of 1900-1950.

Chapter two examines articles of a musical nature from *The West Australian* throughout the year of 1920. Radio had not been introduced in Perth by 1920 so news was the sole preserve of daily newspapers. By extracting relevant data from the

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<sup>1</sup> The Battye Library is the home of the principal local history archive of Western Australia.

articles in *The West Australian*, a story can be told of Perth's musical life in the year 1920.

Chapter three offers close case studies of three local music societies whose archives are stored in the Battye Library.<sup>2</sup> This micro-historical study illuminates aspects of Western Australia's musical history outlined in chapters one and two.

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<sup>2</sup> The Battye Library of Western Australian History is the repository for a collection of private archives which remain the primary sources for the state's music patrimony

## *Part One – Literature Review*

Ever since the first colonisation in 1829, music of some sort or other has existed in Perth, Western Australia.<sup>3</sup> There are only four monographs directly relating to the history of music-making in Western Australia. Other monographs do exist but offer only a small amount of information relating to music while some simply discuss musicians in a biographic format. There are also some small scale articles which have been published in a journal of Western Australian history by the University of WA Press. Overall, the quantity of information published is quite small.

The only substantial publication to document music-making in the early days of the Swan River Colony is Albert Hubert Kornweibel's book *Apollo and the Pioneers*. Kornweibel listed extensively the events and prominent figures who were involved in music-making and teaching in the nineteenth century. The information is presented in chronological order and maps an image of the musical life in Perth between the first colonisation and the mid 1930's. Though this book provides an extremely comprehensive overview of the history of music in Western Australia in the nineteenth century, it says very little about the history of music in the twentieth. The final chapter of Kornweibel's book is titled "The Twentieth Century." It is only seven pages in length and not very detailed. However, while other publications discuss one area of music history, Kornweibel has combined all aspects of twentieth-century music and published it in this one item.

The chapter on the twentieth century lists many societies which were established in Perth just after the 1900s. There is a generous amount written on A.J Leckie, who was an important contributor to both the Music Teachers Association and the first Grand Eisteddfod (of which more shall be said later in this chapter). There is also mention of many pieces which were performed around the early 1900's which gives us an idea as to the kind of repertoire being played. For instance, Kornweibel reveals that much of the music-making in this period was vocal. He also covers the early formation of the Australian Broadcasting Commission and the West Australian

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<sup>3</sup> Captain James Stirling and the first settlers arrived in three ships from Britain in June 1829. These settlers established the Swan River Colony. The day of their arrival is marked by Foundation Day on the colonisation of Western Australia.

Symphony Orchestra, two especially significant milestones in the history of music-making in this state.

A book of a similar sort but on an Australia-wide scale is William Arundel Orchard's *Music in Australia*. Of the 200 or so pages of this book, information on Western Australia is quite scarce. Orchard mentions that the principal reason for this was the inaccessibility of archival materials during his research for the book. Another possible reason for his apparent over-emphasis on the eastern states is that they had been colonised long before Western Australia, (giving them several decades to advance their musical development). Orchard's book, published in 1952, is consequently dated in its coverage. It does, however, establish several important events, landmarks, and figures who were involved in music-making in Western Australia. Again, much is made of Alexander Joseph Leckie (1881-1966) a graduate of the Royal Academy in London and of the Conservatorium in Adelaide.<sup>4</sup> Orchard paints a picture where pianists, organists, and vocalists were the keystones of the musical community. Leckie himself was an organist as well as a choral conductor. Orchard also makes mention of the many music societies that were established in Western Australia. A major downfall to this monograph is the lack of precision with regards to dates, which makes follow-up research difficult.

Ronda Jamieson's *What Harmony is This?* is compiled from two main sources: the archives held in the Battye Library of the West Australian Music Teachers Association and the daily newspapers from *The Western Australian* newspaper archive, also housed at the Battye Library. It is the only publication on a music topic that uses these archives in a systematic way. As a historical resource it proves to be quite helpful, as it contains information on eisteddfods, touring artists, events of the association and also detailed sections on past members who were important figures in the development of Western Australian music history. Again Leckie is mentioned, as well as Edward Black (1902-1971) who came into the spotlight several years after Leckie. In this later generation, other important figures that were part of the association are listed and discussed, such as Frank Callaway, who was pivotal in developing music education in Western Australia.

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<sup>4</sup> It is interesting to note that Adelaide formed a Conservatorium long before Western Australia, even though the foundation of Perth preceded that of Adelaide.

The introduction of the music department at the University of Western Australia is discussed in Fred Alexander's lengthy *Campus at Crawley*. Although music, especially in its earlier days, was only a small part of the University of Western Australia, Alexander covers the limited music scene at the campus prior to the opening of the music department and, over some seven pages, Alexander further discusses how the department started and subsequently evolved. Frank Callaway is mentioned numerous times as he was the first lecturer in music to be appointed at the institution. Leckie is also mentioned several times due to his association with the Choral Society. The other name which has not been mentioned in any other publication as yet is David Tunley. Tunley was employed not long after Callaway as a full time lecturer in music at the University of Western Australia (1958) and has contributed some publications of his own to the study of music history in Australia.

Only recently, a book has been compiled on the history of music at the University of Western Australia from its existence in 1953 to the present time (at the time the book was written, this was 1998). Entitled *Touches of Sweet Harmony*, this book is a detailed study that elaborates on Alexander's *Campus at Crawley*. It was compiled and edited by John Meyer who is a PhD graduate from the same university. It contains information from all areas of the department's history including details of past teachers, students, societies, events, facilities, publications, and much more. As the music department was not established until 1953, the most useful sections of this publication are those that refer to the many attempts at starting up a department of music at the university.

Situating this history of music-making within the broader social history of the state is also critical. As a disseminator of this literature, the University of Western Australia Press stands at the forefront, and in 2007 the *Historical Encyclopaedia of Western Australia* will be published as a tribute to the seventy years the publishing house has been in operation. In conjunction with this large scale project, the Centre for WA History publishes a journal annually titled *Studies in Western Australian History* which includes articles addressing a wide variety of historical issues in the state. Information regarding some of the larger churches is also important to both the musical and social aspects of history as these churches were a central meeting place for many people in the community.

What is arguably the definitive monograph on the history of Western Australia is Francis Crowley's *Australia's Western Third: a History of Western Australia from*

*the first settlements to modern times.* Despite the somewhat controversial nature of some of Crowley's works, this particular publication presents a fairly objective and factual history.

Since Kornweibel's *Apollo and the Pioneers*, (published some thirty three years ago and barely touching upon the twentieth century) there has been no attempt at a synthesis of the history of music-making in Western Australia.

With the information acquired from the sources discussed in Part 1, a brief history of the many musical developments in Perth over the years of 1900-1950 can be formulated. It should be stressed that this is also only a modest investigation based largely on secondary sources. A more exhaustive study would require time and resources outside the scope of this dissertation. Chapter's two and three are a selective dip into the depths of the archives of the Battye Library, a huge repository of primary source information potentially containing a rich, and as yet unwritten, musical history.

## ***Part Two – A Brief History of Music in Perth, 1900-1950***

At the turn of the twentieth century, music in Perth primarily existed in local churches and church choirs. In addition, there were also a few music societies that operated throughout the metropolitan area. Those involved in music around 1900 were all amateur music enthusiasts who, to their credit, managed to create and successfully run multiple music societies. As Perth was an isolated city, many touring artists did not make the trip out to Western Australia. This situation caused Perth to fall even further behind its interstate counterparts (like Sydney, Melbourne, and Adelaide) whose professional music societies and institutions were thriving.

The place of music in society in Western Australia was fundamentally different at the end of 1950 compared to the beginning of the century. As music-making in Perth grew towards levels comparable to that of the eastern states, a significant change took place. As professional music encompassed Perth, amateur and local music societies began to diminish (some dying out), making way for altogether different paradigms for the performance and reception of music.

In 1900, there appear to have been only two musical societies operating in Perth, the Fremantle Orchestral Society and the Perth Musical Union. The Fremantle Orchestral Society was established in 1887 by Charles Leonard Clifton, a Fremantle bank manager and cornet player, for the promotion of orchestral music.<sup>5</sup> The Perth Musical Union, on the other hand, was a choral society established in 1880.<sup>6</sup>

The musical life of the Swan River Colony prior to the late nineteenth century is unknown. In contrast to this, there is documentation of amateur musical concerts in the eastern states dated as early as 1826 (three years before the Swan River Colony even existed).<sup>7</sup> Many choral societies, orchestral societies and glee clubs flourished in the eastern states from the 1830s. Although some disbanded after several years, each made an invaluable contribution to the state's musical development. It could be said that New South Wales, the largest colony, was over seventy years ahead of Western Australia in terms of musical development. Musical societies only really began to flourish in Perth in the twentieth century.

Just before 1900, Western Australia had a massive population increase due to the gold rushes. The enormous economic growth associated with the mining frenzy in outback towns such as Kalgoorlie also had a significant flow-on affect in the capital, Perth (and a corresponding increase in the population of the capital). The population of the state in 1900 was 179,000; a massive increase compared with only ten years prior, in which the population stood at just 46,000.<sup>8</sup> It was during these next few years, when the population was increasing, that Perth managed to attract some significant musicians from interstate and overseas. These musicians were the seed Perth needed in order for the musical life of the city to sprout and grow, much as had happened in the eastern states many decades previously.

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<sup>5</sup> Albert Kornweibel, *Apollo and the Pioneers* (Perth: Music Council of Western Australia, 1973), 82.

<sup>6</sup> William Orchard, *Music in Australia: More Than 150 Years of Development* (Melbourne: Gregorian House, 1952), 60.

<sup>7</sup> Amateur concerts took place on June 7<sup>th</sup> at Freemason's Tavern as shown in Orchard, *Music in Australia*, 3.

<sup>8</sup> Francis Crowley, *Australia's Western Third: a History of Western Australia from the First Settlements to Modern Times* (Melbourne: Heinemann, 1960), 197.

### 1900s – Leckie Moves to Town

A man who would later become one of the most influential figures in the development of Western Australian music moved to Perth in 1908. This man—Alexander Joseph Leckie—had previously lived in Melbourne and studied music in London between the years of 1904-1907. Just a few years earlier, another well-qualified Englishman (who held a doctorate in music from Cambridge) by the name of Joseph Summers also made the move from Melbourne to Perth. These two men were perhaps the most highly qualified musicians Perth had ever seen. It was through the experience of these two men that the development of music and local societies in Perth commenced.

Leckie originally made the journey to Perth to take on the position of organist and choirmaster at St George's Cathedral, a position which he held from 1908 to 1917.<sup>9</sup> In addition to his involvement with the church, Leckie took it upon himself to create and become involved with other music societies around Perth. In 1910, only two years after his arrival, the West Australian Music Teacher's Association was created, with Leckie as a founding member and President in its inaugural year. The association was apparently formed at the suggestion of a Mr R.J. Bastian and the first meeting was held on September the 24<sup>th</sup> in 1910.<sup>10</sup> The creation of the West Australian Music Teachers Association proved to be quite a special achievement as an organisation of the sort in 1910 did not yet exist in any other state. Some had tried to start a music teachers association but none were successful until the isolated state of Western Australia lead the way and became a role model to which other states could look as an example. At this point in time, Western Australia was well behind in the development and educating of music compared with the eastern states. It was Leckie who put Western Australia on the map by communicating with other states and lending a helping hand to the successful establishment of their own music teacher's associations.

The Philharmonic Choral Society, which disbanded in 1903 after only two years, was reformed in 1910. Mr Goff and Mr Craft were both linked with the choir and were prominent figures among several of the popular choirs and music-related societies in Perth. Unfortunately, the Philharmonic Choir disbanded again in 1915.

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<sup>9</sup> When Leckie took over from the previous St Georges Cathedral choirmaster, Reginald D'Arcy-Irvine, he also purchased and ran Irvine's piano teaching business.

<sup>10</sup> This information appears in the Music Teacher's Association archive in the minutes of 1910.

Goff and Craft were also involved in the Music Teacher's Association with Goff being a founding council member and Craft showing his versatility by taking on multiple roles throughout his long involvement with the organisation. At various times, Craft fulfilled the role of president, vice president, secretary, and treasurer. He is also credited with the organisation of the first Eisteddfod of the Music Teacher's Association (an eisteddfod that played a prominent role in the musical life of the city, and still exists today, albeit diminished in size and prominence).<sup>11</sup>

### 1910s – Leckie Dominates

Music societies over the next few years were largely monopolized by Leckie as he continued to involve himself in many facets of the musical life of the city. In 1912, he took control of the Metropolitan Liedertafel Society, whose name was changed during WWI to the Metropolitan Gleemen (due to the inevitable anti-German sentiment). The Metropolitan Liedertafel was an extremely popular male choir that gave performances around Perth throughout many years and enjoyed enormous success. The following year (1913), Leckie founded the Metropolitan Orchestral Society, which he conducted until 1923. This orchestra, like the Fremantle Orchestral Society, included approximately forty players, all of whom were unpaid amateurs.

The introduction of the West Australian Music Teacher's Association had many benefits and eventually lead to subsidiary associations being developed. The first was the Music Advisory Board for public examinations in music which was established at the University of Western Australia in 1914. In 1917, all states got together and formed an agreement to create a central examinations board. This became the Australian Music Examinations Board, commonly known as the AMEB, and is still running today. Leckie was the elected representative from the West Australian Music Teachers Association who together with A. D. Ross (professor in mathematics and physics at the University of WA) got the project underway. A second subsidiary association was the West Australian Society of Concert Artists. Three members of the WAMTA joined forces after they were approached to "protect the interests of concert artists."<sup>12</sup> Naturally Leckie was one of the three men who

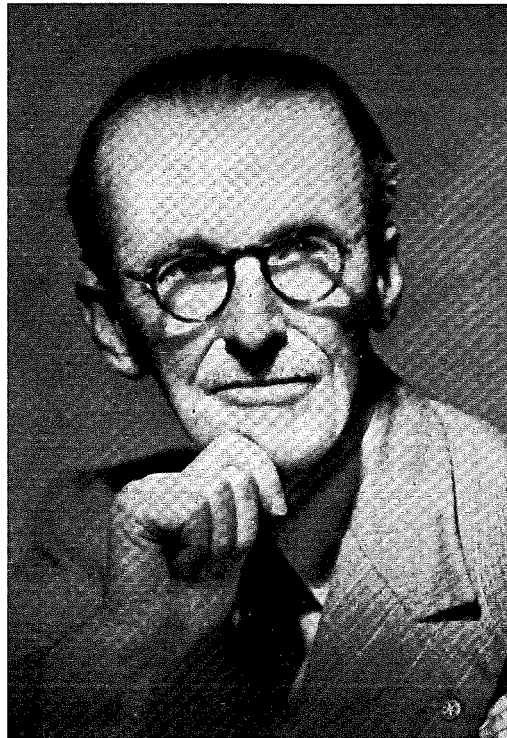
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<sup>11</sup> Ronda Jamieson, *What Harmony is This? 75 Years of the Music Teachers' Association in Western Australia* (Perth: West Australian Music Teachers Association, 1986), 121.

<sup>12</sup> *Ibid.*, 13.

created the Society of Concert Artists and all three took on positions on the newly appointed council. Leckie and Frank Robertson served simultaneously on both the Society of Concert Artists and the Music Teachers Association councils for several years.

**Figure 1.1: Alexander Joseph Leckie**



It is curious to note that the activities of the Music Teachers Association were significantly curtailed during the war years. Was this because of significant members leaving for war, or because of the general financial hardship associated with war-time? It is interesting to observe that sections of the entertainment industry actually experienced a war-time boom (note, for instance, the growth of cinema). Could it be that the type of music represented by the Music Teachers Association was also considered to be too Germanic?<sup>13</sup> What is certain, however, is that various key members of the Music Teacher's Association joined the war effort, including R. J. Bastian, president of the Association in 1914.

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<sup>13</sup> It was previously noted that the Metropolitan Liedertafel Society changed its name to the Metropolitan Gleemen for similar reasons.

Early in the century, some interest had been shown in establishing a university music department at the soon-to-be-formed University of Western Australia, but the Royal Commission of 1909 did not find a place for music at the University. Music was mentioned, however, as a possible future addition to the campus. In 1915, a competition emerged to design the UWA campus and included in the proviso was a conservatorium of music suggesting that the idea of a music department was still a possibility. However, after this second attempt, still nothing happened.<sup>14</sup> By this time, other states (such as Victoria and South Australia) had courses in music that had been running since the late nineteenth century. Leckie himself was one of the first graduates in music at the University of Adelaide.<sup>15</sup>

### 1920s – The Community Singing Craze

In the 1920s there was a world-wide trend for community singing whose influence was felt across Australia.<sup>16</sup> Choral societies involving community singing for amateurs were forming in many suburbs around Perth including West Perth, North Perth, Claremont, and Subiaco. This trend coincided with the first Grand Eisteddfod in Perth, and choral singing was by far the most popular event of the competition. The first Grand Eisteddfod, held in 1924, was another idea formulated by the Music Teacher's Association. Several members, lead by Craft, formed their own sub-committee to deal with the proceedings of the Eisteddfod. The competition was a great success and continued as an annual event for many years.

Famous Australian pianist, Eileen Joyce, was first recognised by the public at the Grand Eisteddfod in 1926. Having competed and won the silver medal for her piano duet in the junior category in 1925, Joyce re-entered the following year and won several gold medals in both the junior and open categories. In the years after 1926, Joyce performed in many concerts around Perth to raise money to finance her overseas musical studies.

In the week immediately following the first Grand Eisteddfod (May of 1924), the University of Western Australia held the first ever conference for music teachers

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<sup>14</sup> John Meyer, *Touches of Sweet Harmony: Music in the University of Western Australia, 1953-1998*. (Nedlands, W.A.: Callaway International Resource Centre for Music Education, 1999), 11.

<sup>15</sup> Orchard, *Music in Australia*, 85.

<sup>16</sup> Kornweibel, *Apollo and the Pioneers*, 88.

from around Australia. The University of Western Australia sponsored the event and the WAMTA devised the conference format and content. The same conference was held again the following year and the success prompted another push for a full-time lecturer in music at the University. Unfortunately, these requests were again unsuccessful.

In 1921, Leckie was officially appointed as the first Western Australian Examiner. However, an Adelaide Professor held all of the higher responsibilities. Leckie's role was to examine lower grades and travel out to country regions. Some years later, Edward Black joined Leckie as an examiner but both were still not eligible to examine higher grades for over a decade. Eventually, as music in Western Australia grew, Leckie gained more responsibilities as an examiner. Many members of the Music Teacher's Association council were asked to attend examination sessions in 1925 but "female members were not seen as having examination potential."<sup>17</sup> These patronising attitudes reflect entrenched power structures, of the eastern states over Western Australia, and of men over women.

In the early 1900s, music societies all around Australia were dominated by male presence. For the first fifty four years of its existence, Jane Young, elected in 1919, was the only female president for the Music Teachers Association. She was a founding member, along with the likes of Leckie, and served on the committee almost every year until her death. Sadly, after only one year as president a new male president was voted in by members.

In the 1920s, some women decided it was time to say farewell to male-dominated societies, with the formation of musical organisations run for and by women. These include the Odeon Choir (founded in 1925), the Oriana Ladies Choir (actually founded by Leckie, a man, in 1927), and the Kylie Music Club—founded in 1930 by a Mrs R.H. Vincent.<sup>18</sup>

The Oriana Ladies Choir was originally called the Perth Ladies Choir and was established by Leckie in 1918. It is not certain why the choir did not run in the interim years of 1918-1927 but Leckie eventually returned to the choir he'd created several years prior. The Kylie Music Club, formed at Mrs Vincent's home in Peppermint

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<sup>17</sup> Jamieson discusses examination history and development in, *What Harmony is This?* (183-184).

<sup>18</sup> Chapter three includes a detailed history of the Kylie Music Club using primary source archives. A discrepancy has also arisen over the year of the Club's establishment; this too will be discussed further in chapter three.

Grove, was essentially a women's club, and provided performance opportunities for young female artists. The club's success can be seen through the large articles written by Kornweibel which appeared frequently in the *Daily News* during the years 1930-1940.<sup>19</sup>

At this stage it must be explained that a number of societies existed during the 1920s that have not been mentioned in any of the published literature. I have reconstructed a small portion of this information from *The West Australian* newspaper, which remains an under-utilised primary resource. Popular groups existing in the 1920s that have not been mentioned in any of the secondary source literature include the Perth Operatic Society, the Perth City Band and McMahon's Concert Band. There is also mention of many other smaller organisations such as the Caledonian Society, the West Guildford Orchestral Society, the Irish Society, the Fremantle Quartet Party, and so the list goes on.<sup>20</sup> This scarceness of historical data in secondary sources only intensifies the need for a more current and complete publication. This would require the unification of information from the already existing secondary sources, as well as the many untouched newspaper and private archives that exist in the Battye Library. In only three chapters, this paper should quite clearly illustrate the large quantity of data that can be extracted from such a small portion of primary documents.

With the population increasing at a rapid rate in the 20s and 30s, it is to be expected that music-making would also exhibit considerable growth. Although these years were filled with economic hardship, "the public demand for entertainment increased dramatically."<sup>21</sup> This growth is reflected in the large increase in the number and activity of music societies around Perth during this period. Due to limitations of space, this study is forced to become increasingly selective in its coverage of later decades, focusing primarily on the larger and more significant musical societies. But

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<sup>19</sup> Research carried out on newspaper archives indicates that the amount written on the Kylie Music Club exceeds that of most other associations. Articles often included pictures for example "A Woman's Realm" which appears in the *Daily News* on June the 14<sup>th</sup> in 1935. A scrapbook of cuttings for 1930-1940 exists in the Kylie Music archive (3347/A #2) stored at the Battye Library.

<sup>20</sup> A full list of societies which existed in 1920 as per *The West Australian* can be found in Table 2.2 of chapter two.

<sup>21</sup> Annette Davis, "Good Times for All? Popular Entertainment and Class Consciousness in Western Australian Society During the Interwar Years," *Studies in Western Australian History XI*, 1990, 68.

the proliferation of many smaller, yet successful societies, in the period from 1920-1950, should not be forgotten.

Towards the end of the 1920s, a superintendent in music was appointed to help promote singing and music within government schools. Mr Campbell Egan and his staff of eight teachers all held the appropriate qualifications in music and speech and began to attend schools to help teach the set syllabus. These qualifications could be attained at the Teacher Training College in Claremont. However, they did not compare with music qualifications obtained from a university. Singing and speech was taught at the College only to a level that gave teachers the ability to teach the set curriculum.

### 1930s – The First Professional Music Body in Perth

In 1931, Leckie and Ross established the University Choral Society with Ross becoming the president and Leckie being honorary conductor, a position which he then held for the next fifteen years. The University Choral Society has been so successful that it has continued to run until the present day and remains one of the oldest choirs in Australia. The following year (1932), the official opening of Winthrop Hall took place on the campus of U WA, an event that included a performance by the University Choral Society. Due to lack of funds for the project, the organ that was originally planned in the design of the hall had not yet been inserted.<sup>22</sup>

The first professional musical body in Western Australia was the Western Australian Symphony Orchestra. The state's first professional symphony orchestra was established by the Australian Broadcasting Commission, a national body that was taking an increasingly active role in local music-making. It was from around this time that local artists giving individual recitals began to vanish.<sup>23</sup> However, the impact of a professional body of music in the state contributed to music development tremendously. Singers from the University Choral Society occasionally joined forces with the ABC's new orchestra in the performance of works on a scale previously unseen in Western Australia.

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<sup>22</sup> Meyer, *Touches of Sweet Harmony*, 57.

<sup>23</sup> The intervention and impact of the ABC's Orchestra is discussed in more detail in Kornweibel, *Apollo and the Pioneers*, 96.

It would appear that Western Australia was almost on a par with other states in the formation of professional orchestral bodies. The Adelaide Symphony Orchestra was founded in 1936 and the Sydney Symphony Orchestra was founded only one year before the Western Australian Symphony Orchestra, in 1932.<sup>24</sup> All three of these orchestras were established and run by the ABC. The Melbourne Symphony Orchestra began as early as 1906 but during the mid 30s it was taken over by the ABC and became a professional orchestra.<sup>25</sup> The introduction of the ABC decreased the gap in the development of music in the eastern states compared with the west, not only through the introduction of orchestras, but also through the accessibility of music on ABC radio stations.

In 1933, Stephan Dornan formed the Young Musicians Club. Later in the year, the Music Council of Australia suggested that the state run a "Music Week." The "Music Week" was run by the WAMTA that same year between October 29th and November 5th. It was a huge success with music being played every day at popular locations such as His Majesty's Theatre, the recently opened Winthrop Hall, Queen's Hall, Perth Town Hall and many of the popular churches such as Wesley Church.<sup>26</sup> Professor Ross was highly involved in the organisation and running of the event.

Towards the end of 1935, the well-known musician Percy Grainger visited Perth. The Music Teacher's Association hosted Grainger in a recital series (which financially ran at a loss). When in Perth with his wife, Grainger also established the "Rose Grainger Music Collection" at the University of Western Australia. Although a music department did not exist at this time, this was nevertheless a very special collection for the University to hold.<sup>27</sup> At this point in time, as interstate and overseas travel was becoming easier, more national and international artists were making the trip out to Perth.<sup>28</sup>

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<sup>24</sup> Sydney Symphony Orchestra "75 Years of Inspiring Music," <http://www.sydneyssymphony.com/page.asp?p=54> (Accessed October 23, 2006).

<sup>25</sup> Melbourne Symphony Orchestra "Profile: Melbourne Symphony Orchestra," [http://www.mso.com.au/cpa/htm/htm\\_article\\_detail.asp?article\\_id=17](http://www.mso.com.au/cpa/htm/htm_article_detail.asp?article_id=17) (Accessed October 23, 2006).

<sup>26</sup> Details of the first 'Music Week' can be found in Jamieson, *What Harmony is This?* 27-29.

<sup>27</sup> The Grainger collection is found in the Callaway Research Centre and is available for viewing.

<sup>28</sup> The trains were joined from the eastern states to Perth in 1917 while a regular plane service started in 1929.

### 1940s – Music in the School Education System

Following on from the establishment of Dornan's Young Musicians Club in 1933, much of the 1940s was geared towards the development of younger musicians. After originally being suggested in 1937, a Director of Music was appointed for state schools in 1940.<sup>29</sup> This decision was endorsed by the WAMTA who hoped that "more young people would become interested in the serious study of music."<sup>30</sup> Florence Hodd, a member of the WAMTA started a "Guild for Young Artists" in 1942 for those under the age of 35. This association was later linked with the WAMTA and subsequently saw a substantial rise in membership numbers, illustrating the success the Guild maintained over the years.

The Music Festival (previously known as the Music Eisteddfod) did not run for three years during the 1940s due to the war. Many WAMTA members were sent off to war, including Edward Black who inherited Leckie's mantle as the leading figure in the musical life of the state. Once back from the war, Black lead the WAMTA for eighteen of the next twenty five years.<sup>31</sup>

Mr Campbell Egan remained as the superintendent for many years in the education system. In 1944, he established a state school's orchestra which later developed into a youth orchestra.<sup>32</sup> Music in schools was becoming quite popular, as can be demonstrated by the fact that there were no less than 125 students taking piano lessons and attending compulsory theory lessons at Perth College in the mid 1940s. Perth College also housed a percussion band and a music club at some point during the 1940s.<sup>33</sup> Schools from the metropolitan area would often participate in a school-based version of a music festival, as a large number of schools showed a great interest in music. The organisation which ran this event was known as the Western Australian State Schools Music Society and can be dated back to being introduced in 1933. The society changed its name to the Western Australian Government Schools Music

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<sup>29</sup> Jamieson writes about the director of music in *What Harmony is This?* (29) but it is unclear how the role of the director of music differs from that of the superintendent.

<sup>30</sup> Jamieson, *What Harmony is This?* 29.

<sup>31</sup> Ibid., 39.

<sup>32</sup> Orchard, *Music in Australia*, 188.

<sup>33</sup> Ibid., 189. Orchard has not attached a date to this data. Judging from the flow of the book it appears to be from around 1944.

Society or the WAGSMS in 1953 and is a society which is still running today.<sup>34</sup> Once the Society was set up, it purchased text books and all government school teachers became automatic members of the organisation.

In 1950, Flora Bunning founded the Chamber Music Society of Western Australia, a genre that until now had been overshadowed by choral music and pianoforte recitals.

### Post 1950s – The Time has Come

At the end of 1951, the day finally came when it was approved “that a Reader in Music within the Faculty of Education be appointed for 1952” at the University.<sup>35</sup> After almost fifty years since the issue was first discussed, Frank Callaway was appointed as a reader in music and arrived in Perth at the start of 1953. Western Australia was the fourth state to introduce courses in music. Surprisingly, New South Wales was only the third state to establish a Conservatorium (happening in 1916), but this was still many years before Western Australia.

Callaway’s impact on music at the University was enormous. During his life, his involvement in developing and teaching music never ceased. Throughout his tenure at the university, Callaway was the creator of several musical groups affiliated with the University of Western Australia.

The establishment of the music department at the University of Western Australia started a whole new period in the advancement of music and music-making in Perth. The University emerges in this new phase as one of the largest contributors to the development of music. Even before the music department was established, the University, with the help of Leckie and his compatriots, created numerous ensembles, choirs, and orchestras.

While the first half of the twentieth century was characterised by the explosion of amateur musical societies, the next stage of music development (post 1950) sees music continue to grow and thrive around our state in a slightly different direction.

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<sup>34</sup> Western Australia Government Schools Music Society “Historical Context,” <http://www.wagsms.org.au/generalinformation/westernaustraliaovernmentmusicsocietyhistory.doc> (Accessed August 23, 2007).

<sup>35</sup> Meyer, *Touches of Sweet Harmony*, 13.

Amateur associations first began to develop in a time when classical music was considered to be popular music. Fifty years on, with the introduction of jazz in the 1920s and rock and roll by the 1950s, as well as many advancements in technology, there was a decreasing amount of space left for any classical music, especially that which was amateur-based.

The secondary sources used to create a music history in this chapter all contain a very narrow view on “music” throughout the years in which they discuss. They have neglected to see the happenings of anything but classical music and the genre has been left alone with nothing else musical to contextualise it.

In 1920, Vaudeville theatre existed and had already begun making people aware of musical trends in America, broadening the very English traditions to which many in Perth still clung. Jazz and swing bands were growing trends of the 1920s and 1930s in Western Australia and indeed throughout the country. Although Western Australia was always behind other states in the development of music, advances in technology made swing and jazz music accessible to those in the isolated state of Western Australia. Jazz and swing music became the new craze and led to the need for dance halls to be built to accommodate this new form of entertainment.

Once the ABC was established in the 1930s, not only was professional music taking over amateur music-making, but the airwaves were filled with what was considered the new “popular music.” Although the ABC established professional orchestras in each state, the budding surge of pop music was inevitable. The ABC initially followed the changing direction of pop music and established two swing bands.

In the early 1900s, when amateur music societies began to flourish around the state, pop music was classical music. During the years of World War I, military music performed by army bands became the new pop music. Not long after, jazz began developing and in the 1920s and 1930s took over as the new pop music. With Australian culture becoming more influenced by American music and many steering away from the British traditions, the face of pop music changed several times over a period of fifty years, increasingly to accommodate social dancing. By the 1950s, rock and roll had become a significant genre. The new and changing styles of pop music left little room for the amateur-based society—whether based on orchestral, choral, or chamber music—and classical music was beginning to resemble a museum culture—largely propagating a canon of “classics” written by long dead composers.

Although the introduction of professional music into Perth initially seems to have filled the niche previously held by amateur musicians, both still co-exist in our world today. Amateur-based music-making continues to be an important part of people's private lives, even if it does not receive as prominent a position in the public sphere. Classical music is a genre that today seems constantly overshadowed with new popular music though several professional classical music organisations still run successfully around our state. Unfortunately, the same can not be said for amateur-based music societies who, in the twenty-first century, are few and far between and often struggle to survive.

## Chapter Two: Musical Life in Perth in 1920 as Told by *The West Australian Newspaper*

While chapter one of this dissertation aims to sketch a history of music in Perth, Western Australia, through a synthesis of the secondary literature, the focus of chapters two and three moves from the macro to the micro. As has been revealed thus far, there is only so much information that can be derived from secondary sources. This has prompted me to devote the next two chapters of this dissertation to investigating primary sources.

In this chapter, newspaper archives will be the primary source used for research. The news and information presented and preserved in the newspaper archive of the state library of Western Australia is a powerful key to unlocking so much of Western Australia's history. Whether it is sport, politics, entertainment or local news, Perth's newspapers documented these events in every edition. This chapter makes direct use of this data and offers a snapshot of the music events that took place in Perth in 1920, as reported by *The West Australian* newspaper.

A typical newspaper archive holds hundreds of thousands of newspapers. In most modern archives, these newspapers are stored on micro film or microfiche. Although a powerful research tool (unearthing some important historical information), newspaper archives do have some distinct disadvantages. The coverage of newspapers is necessarily selective, often politically motivated (or under tight editorial direction), and reflects bias (either obvious or subtle). It is the role of the historian to unravel this complex tangle, interpreting the windows of insight on offer.

The reasons for choosing 1920 as the year for such a micro-research sample are multiple. The year 1920 was prior to the introduction of radio (1924), which had a profound effect on the musical development of the state. It was also long before the advent of television (which entered the state in 1960). At this time, the dissemination of the news to the people of Western Australia was largely the burden of the daily newspapers.<sup>1</sup> In 1920, Perth had no fewer than three daily papers and one Sunday

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<sup>1</sup> Perth's first radio station (6WF) was opened in June of 1924 as discussed by Crowley, *Australia's Western Third*, 211.

paper. This makes news print a particularly important medium at this time. 1920 also follows only two years after the end of World War I, at a time when the city was experiencing a rapid population increase (despite its relative isolation). Furthermore, this year represents an interesting period when amateur music-making and local societies really began to flourish.

### ***Printed Press in Western Australia, 1920***

*The West Australian* (originally the *Perth Gazette*) has always been Perth's major metropolitan newspaper. It is, incidentally, also the second oldest newspaper in Australia.<sup>2</sup> Amongst others, the *Western Mail* (later titled *The Countryman*)<sup>3</sup> was a paper similar in format to the *West Australian* that was published specifically for country readers. The *Daily News* began in 1882 and was Perth's only evening newspaper.<sup>4</sup> Western Australia no longer supports an evening newspaper, presumably because this can no longer compete with the evening news on television. Presently, *The Sunday Times* is the only newspaper in the state to be published on a Sunday. However, around 1970 there was an attempt to introduce a second Sunday paper (*The Sunday Independent*) which only lasted about fifteen years.<sup>5</sup> A fifth paper existed in the Midland Junction region named the *Swan Express*, although this largely reported on events and happenings in the Midland area. In contrast to the larger scale *West Australian* newspaper, the *Swan Express* was very similar to the free local community papers that currently circulate the metropolitan. It is likely that there were also other smaller local newspapers in 1920, particularly in country regions.

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<sup>2</sup> When first published in 1833, the paper was titled *Perth Gazette and Western Australian Journal*. Its readership was aimed at the privileged classes and in 1846 it was renamed *The Perth Gazette and Independent Journal of Politics*. In 1874 the paper changed its name again to *The West Australian Times* and soon after it became a daily newspaper and shortened its name to *The West Australian*. Much of this information appears at the start of each microfilm roll. This information also appears in a publication titled *The West Australian Now & Then* from the Newspapers in Education program. Adrian Savvas, *160 Years of News from The West Australian* (Frewville, S.A.: A. Savvas, 1993), 4-5.

<sup>3</sup> The *Western Mail* began in 1885 and it wasn't until 1955 that it changed names to the *Countryman*.

<sup>4</sup> The *Daily News* combined with *The Inquirer and Commercial News* in 1901.

<sup>5</sup> State Library of Western Australia "Western Australian Metropolitan Newspapers," <http://www.liswa.wa.gov.au/wametronews.html> (Accessed September 15, 2006).

In 1920, a typical week-day edition of *The West Australian* would run to approximately ten to twelve pages in length, while the Saturday editions would often run to fourteen pages. During 1920, the presses fell silent on Sundays, on Boxing Day, and a six further days comprising either holidays, or (in one case) an industrial dispute.<sup>6</sup>

After Sir John Winthrop Hackett's short spell as editor and owner of the newspaper before his death, Sir Alfred Langler took over the Hackett estate and became editor and governing director of the *West Australian* from 1916-27. Under the control of Sir Langler, the newspaper continued successfully.<sup>7</sup> Throughout the year of 1920, Kornweibel was the music critic for *The West Australian* although he usually signed his articles with the pseudonym of Fidelio.<sup>8</sup>

### ***Economic and Social Factors***

Economic and social factors profoundly impacted on Perth's cultural development at this time, which was one of rapid growth. For instance, population increases around this time were occurring due to post-war immigration. As F. K. Crowley states in *Australia's Western Third*, "A vigorous immigration policy to populate the 'Empty Spaces' of the British Empire brought many new farmers amongst the thousands of immigrants who arrived from the United Kingdom."<sup>9</sup> Many of these immigrants were used to develop dairy farming in the state's south-west region. However, the wheat industry was the largest development of the 1920s, expanding rapidly and developing new and profitable export markets. Overall, the early twenties was a prosperous period in the history of the state. The state's debt only began to rise later in the decade, associated with rising life-styles, and greater expenditure on luxury goods

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<sup>6</sup> In this particular year the newspaper was not printed on the 17<sup>th</sup>, 19<sup>th</sup>, 20<sup>th</sup> and 21<sup>st</sup> of January due to an industrial dispute. It was also not printed on the 26<sup>th</sup> of October due to 'Proclamation Day' and the 28<sup>th</sup> of December due to the Christmas Holidays.

<sup>7</sup> An article appears in this publication with all the previous editors of the paper. It was printed in a special edition of *The West Australian* which celebrated the 150<sup>th</sup> anniversary of the state and can be found in Savvas, *160 Years of News from the West Australian*, 8.

<sup>8</sup> A copy of Orchard's *Music in Australia* was donated to the Western Australian Academy of Performing Arts in November 1980 on behalf of Kornweibel's family. In the cover of this book it states that for many years Kornweibel was critic 'Fidelio' for *The West Australian* newspaper.

<sup>9</sup> Crowley discusses reasons why it became attractive to immigrate to Australia in *Australia's Western Third*, 199.

(debt levels that would began to have negative social dividends during the great depression of the 1930s).

Rapid growth in the rural sector also precipitated government spending on infrastructure such as railway lines, which continued to be expanded throughout the next decade and would help reduce the cultural isolation of Perth. A railway connecting Western Australia to the eastern states was completed in 1917. However, the line ran from Port Augusta to Kalgoorlie, resulting in passengers having to change trains several times to reach the state's capital city.<sup>10</sup> The first regular interstate flight service from Perth to Adelaide did not run until 1929.<sup>11</sup> In 1920, travel arrangements to the isolated Western Australia were still difficult, resulting in many visiting artists excluding Perth from their tours.

Musically speaking, Perth had only just begun in its development. There was no professional institution offering formal training in music, and consequently, music-making was very much in the control of amateurs and hobbyists. In 1908, Alexander Joseph Leckie moved to Perth and instantly created and involved himself in many local music organisations. By the 1920s, his impact was well and truly felt even on a national level. In 1920, the Music Teachers Association was in its tenth year of existence and the number of orchestral societies and choirs had increased enormously in the past decade. Community singing as a popular pastime was a particular obsession of this period.<sup>12</sup>

## ***Newspaper Content***

The type of information relating to music which appeared in *The West Australian* in 1920 can be separated into several categories: amusements; articles; reviews; notices, and miscellaneous items. Most of the information relating to music was contained in the entertainment column, including reviews, notices, and miscellaneous items of various kinds. Other musical content was often contained in the general articles, or the amusements section.

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<sup>10</sup> Australian Government, Department of Transport and Regional Services "1910-1920 A New Nation at War," <http://www.auslink.gov.au/publications/reports/history.aspx#1920> (Accessed August 12, 2006).

<sup>11</sup> Crowley, *Australia's Western Third*, 233.

<sup>12</sup> Kornweibel, *Apollo and the Pioneers*, 95.

The amusements section, appearing near the beginning of each edition, was a form of advertising for upcoming events. As *The West Australian* rarely contained pictures in 1920, advertisements were forced to gain attention by fancy lettering or decorations such as using letters and numbers to create borders around the main text, or the repetition of the performers name and the event title. Musical advertisements generally only appeared for larger scale events, such as when international pianist Moiseiwitsch travelled to Perth. In this case, the earliest amusement appeared two weeks before the first recital date. It included ticketing information, prices, and venue details. It also contained information about Moiseiwitsch's successful recitals in Sydney and Melbourne (given immediately prior to his performances in Perth). However as the date drew nearer, the advertisement got larger and included an increasing amount of information. The examples shown in **Figure 2.1** and **Figure 2.2** illustrate the differences between the two advertisements on their respective dates. One of the main differences is that the entire programme for Moiseiwitsch's second recital was included in the later advertisement.

The main news section of *The West Australian* began around page five and ran for approximately the next four pages. General articles of a musical nature occurred in this section on several occasions in 1920. The most common musical article that occurred in these pages was of a biographic nature, featuring various musicians touring Perth. The articles were rather large in size, stretching almost an entire column and discussed the artist's life in some detail.<sup>13</sup> Upon Moiseiwitsch's travels to Perth, an article entitled "A Genius of the Piano" appeared in the main news section. Similarly, another pianist by the name of Edward Goll received an article during the course of his visit entitled, "A Notable Pianist, The Visit of Mr Goll." Another rather lengthy article was written on 'Folk Music.' by A. J. Leckie, while on October the 7<sup>th</sup>, an article discussed upcoming AMEB examinations and their importance. Three months later on December the 10<sup>th</sup>, an article of 1.5 column lengths was published in

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<sup>13</sup> An example of this article can be found in the collection of articles in Appendix 1.

Figure 2.1: Amusement on July 3

THE MAJESTY'S THEATRE.  
Proprietors ... B. and J. Fuller.

PRELIMINARY ANNOUNCEMENT.

Commencing  
WEDNESDAY, JULY 21.

J. and N. TAIT have much pleasure in announcing the First Appearance in Perth of

MOISEWITSCH,  
MOISEWITSCH,  
MOISEWITSCH,  
MOISEWITSCH,  
MOISEWITSCH,  
MOISEWITSCH,  
MOISEWITSCH.

THE RUSSIAN GENIUS OF THE PIANO.

Upon whom has Fallen the Mantle of  
LISZT - RUBINSTEIN - PADEREWSKI.

MOISEWITSCH created a Furore in  
SYDNEY and MELBOURNE, where over  
SIXTY THOUSAND PEOPLE  
Attended His Recitals.

NOTE IN WHAT TERMS THE MEL-  
BOURNE PRESS spoke of this Genius:-  
The "ARGUS" says:- "It is no exaggera-  
tion to say that M. Moiseiwitsch is a pian-  
istic genius."  
The "AGE" says:- "The Russian Pianist  
is one of the greatest artists ever heard  
in Australia."

For Further Particulars Watch Daily  
Papers.

Figure 2.2: Amusement on July 22

THE MAJESTY'S THEATRE.  
Lessee ... B. and J. Fuller.

DIRECTION ... J. and N. TAIT  
TO-NIGHT, ALSO  
SATURDAY and MONDAY  
NEXT, NEXT.  
CONCERTS OF MUSIC FOR THE  
PIANOFORTE.  
SECOND RECITAL TO-NIGHT.  
SECOND RECITAL TO-NIGHT.  
J. and N. Tait have the Honour of  
Presenting  
THE RUSSIAN POET OF THE PIANO  
— MOISEWITSCH —  
— MOISEWITSCH —  
— MOISEWITSCH —  
— MOISEWITSCH —  
— MOISEWITSCH —  
— MOISEWITSCH —

Last night's huge audience was abso-  
lutely captivated by the witchery of his  
playing.  
SENSATIONAL PERFORMANCE  
THE AUDIENCE ROSE AT THE  
DISPLAY.

SECOND RECITAL TO-NIGHT.

TO-NIGHT'S PROGRAMME

Pastorale e Capriccio	Scarlatti
Sicilienne	Bach
Musette	Rameau
Gavotte con Variazioni	Rameau
Sonata in B Flat Minor, Opus 35	Chopin
Grave-Doppio, Movimento, Scherzo, March	Chopin
Funebre, Presto	Chopin
Jeux d'eau	Chopin
Intermezzo in A Major	Brahms
Capriccio in B Minor	Brahms
Minstrels	Debussy
La Cathedrale Engloutie	Debussy
Toccata	Debussy
Lechstranz	Debussy
Tarantella—"Venetia e Napoli"	Liszt
	Liszt

PLANS AT NICHOLSON'S till 5, after  
at His Majesty's Confectionery, where day  
sales may also be obtained.

PRICES: Dress Circle and Reserved  
Stalls 6s.; Stalls 4s.; Gallery, 2s. (Early  
Gallery 1s. extra). All prices plus tax.

CONCESSIONS TO STUDENTS AT  
NICHOLSON'S.

the main news section and included the name of every Western Australian student (from metropolitan and country regions) who had taken a music examination and been graded by the Royal Academy & Royal College. It is strange to think of music receiving such extended coverage (compared to today). This reveals the relatively important place attributed to music in the cultural life of the state at this time.

The largest percentage of information on music can be gleaned from the entertainment section, which would sometimes span two entire column lengths. It is in this section that the smaller-scale local associations would mention upcoming events. Notices would appear for local, national, and international touring artists, and reviews of these concerts would be printed in the days following the given recitals. The majority of the information for this paper has been sourced from the entertainment section.

## *Reviews*

Reviews varied quite considerably in length, usually reflecting the size and scale of the event. However, there were several common traits. For instance, it was common to mention the size of the audience towards the start of each article. The opening line of a review for the international Humphrey Bishop Operatic Company reads, “a theatre well filled in every part...” while a tribute concert by two local Perth associations states that “the programme was the compilation of the Society of Concert Artists and the Metropolitan Gleemen, and its many diverse interests secured the approbation of a very large audience.”<sup>14</sup> It appears that large audiences and packed venues were extremely common in 1920. Reviews were seldom negative and frequently commended the performer’s brilliance and the audience’s enthusiasm.

It is also interesting to note that many of the longer reviews listed and discussed the entire programme. For example, the Gleemen’s Smoke Concert programme in September included piano solos, singing and violin solos. This information is included in the review as well as many of the performers’ names. In this case, the mention of “an audience that found some difficulty in compressing itself within the Savoy Hotel reception room,” the performers’ names, and the programme completed the article. A different example can be found in the first review of the Evans-Gange recital in May. In addition to the mention of the features listed above (audience size, the performer’s names, and the program) there also appears information about the performers themselves and the quality of the singing. The language in which the reviews were written was quite different from today. Sentence structures do not read the way we speak and several words are commonly used which today are not part of our everyday vocabulary.

## *The Data*

In 1920, there were approximately 140 different musical events mentioned and written about in the entertainment column. Some were of a small scale and had very little written about them. Others were on a large scale, with press coverage including daily notices, reviews (daily if the recital ran over several nights), and advertisements

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<sup>14</sup> *The West Australian*, 13 December 1920, p. 8, & 1 November 1920, p. 8.

during the season of the event. **Table 2.2** is a comprehensive list of all the music events of 1920 including venue, performers, societies and dates.

## ***Venues***

All 140 of the events listed in **Table 2.2** were held around Perth in various locations and venues. Some venues were used more frequently and seem to be a popular choice for musical concerts. Listed below in **Table 2.1**, are the top ten most frequently used venues around Perth in 1920.

**Table 2.1: Frequency of venues used in 1920**

<i>Venue</i>	<i>Frequency</i>
Government Gardens	38
St Georges Cathedral	11
Queens Hall	11
St Georges Hall	10
His Majesty's Theatre	10
Perth Town Hall	7
Fremantle Town Hall	7
Savoy Hotel	6
Lyceum Theatre	5
Kings Park	4

Upon dissecting the music articles, one can begin to establish certain trends in the location and venues of the larger-scale concerts, especially those involving national and internationally-known artists. For these events, the most common venues by far were the Queen's Hall and St. George's Hall. For band concerts and other military-style music produced by locals, the popular choices were outdoor venues such as the Government Gardens and King's Park. The large number of events held at the Government Gardens is seen in **Table 2.3** (pg. 37) where it is illustrated that Band Concerts were an extremely popular event in 1920.

Table 2.2: A comprehensive account of music events which took place in Perth in 1920

Day	Month	Venue	Newspaper Coverage	Society/Performer	Type of Concert	Description
1	Jan	Queen's Hall	notice 1st, review 2nd	Caledonian Society	Mixed	New Year Night Celebrations, Scottish National Concert. Included the Caledonian Pipe Band
3	Jan	Fremantle Town Hall	review 3rd		Mixed	Scottish concert held on 1st, review today.
7	Jan	Government Gardens	notice 7th & 10th misc	McMahon's Band	Band	Concert on 11th, 1st for year Featured Miss Dora Obermann as a vocalist
	Jan	Point Walter	notices misc.	Mixed Artists	Band	Ran on Sat & Mondays at night, Perth City Band, Caledonian Pipe Band, McMahon's Band
25	Jan	Government Gardens	notice 24th	Miss Dora Obermann	Mixed	Instrumental and vocal music selections.
26	Jan	St Andrew's Hall	notice	Caledonian Society	Lecture	Pier St. Lecture given by JS Batbye and a few musical items were played
1	Feb	Government Gardens	notice 31st Jan misc	Perth City Band	Band	Two assisting vocalists
4	Feb	Fremantle Town Hall	notice 3rd misc	Fremantle Quartet	Choir	
8	Feb	Government Gardens	notice 4th, 5th, 7th misc	McMahon's Band	Band	Usual Sunday night concert. Last chance to see Dora Obermann sing. Special programme
15	Feb	Government Gardens	notice 14th misc	Perth City Band	Band	Notice of concert and two vocalists will be joining them
16	Feb	Savoy Hotel	review 18th	Society of Concert Artists	Orchestral	Conducted by Leckie. First Concert for the year in Savoy Reception Room
19	Feb	Queen's Hall	preview and review 20th	Mixed Artists	Voice	Tribute concert for Miss Dora Obermann - she is leaving the state and getting married in Adelaide
22	Feb	Subiaco Garden	notice 21st	Perth City Band	Band	Playing the William Tell
28	Feb	St George's Hall	notice 24th	Cambrien Society of WA	Mixed	Annual concert to celebrate St David's Day (Welsh)
29	Feb	Government Gardens	notice 28th	Perth City Band	Band	Usual concert with two guest vocalists
7	Mar	Government Gardens	notice 6th misc	McMahon's Band	Band	Usual concert with two guest vocalists
14	Mar	Government Gardens	notice 13th misc	Perth City Band	Band	Expected to be one of the best concerts of the season
16	Mar	Literary Hall	notice 15th	Caledonian Society	Mixed	The yearly social with a musical programme by it's members
18	Mar	His Majesty's Theatre	review 19th	Irish Society & guests	Mixed	Irish Concert for St. Patrick's Day Celebrations
21	Mar	Government Gardens	notice 20th	McMahon's Band	Band	Usual concert
22	Mar	Boaris	notice 20th & 22nd misc	Mixed Artists	Opera	Run on Mon afternoons. Vocal Concerts already running on Wed afternoons
28	Mar	Government Gardens	notice 27th	Perth City Band	Band	Chief vocal numbers given by the Harmonist's Quartet
29	Mar	Savoy Hotel	notice misc.	Society of Concert Artists	Orchestra	Meeting for those wanting to be involved in Florodora and "San Toy" Bring songs with them
29	Mar	Princess Hall	notice 26th	Combined Choirs	Choir	Held in Claremont. Joined choirs are Anglican, Methodist and Presbyterian Churches
30	Mar	Savoy Hotel	review 1st April	Society of Concert Artists	Orchestra	Monthly gathering of members and an informal concert
31	Mar	Victoria Hall	notice 30th, 31st	Protestant Federation	Mixed	Fremantle branch, includes several local artists
2	Apr	Government Gardens	notice 30th, 31st	McMahon's Band	Band	Good Friday and Easter Sunday concert special for voice and instrument (2nd & 4th April)
			notice 27th march, review 3rd			
2	Apr	Fremantle Town Hall		Fremantle Men's Business	Mixed	F.M.B. Association and also the Fremantle Quartet Party
4	Apr	His Majesty's Theatre	preview and reviews	Perth Operatic Society	Opera	Ma Mie Rosette. Straight after series put on "Dorothy" starting on the 15 <sup>th</sup>

11	Apr	Government Gardens	notice 10th	Perth City Band	Band	Harmonist's Quartet appears with the band
16	Apr	St George's Cathedral	notice 14th	Mr Haydn K. Hardwick	Organ	Resuming organ recital lunch series on Tuesdays and Fridays at 1:30pm
15	Apr	Queen's Hall	preview and reviews	Mr Edward Goll	Piano	Gave concerts between the 15th and 29th, 1st notice 31st March
25	Apr	Government Gardens	notice 17th	McMahon's Band	Band	Last concert of the season. McMahon will play a cornet solo
25	Apr	His Majesty's Theatre	notice 27th march, review	Mixed Artists	Band	Anzac Memorial Concert, combined choirs, Perth City Band, RSL Orchestra, Harmonist's Quartet
24	Apr	His Majesty's Theatre	notice 2nd, review	R.S.L.	Band	Military Concert from the Mouth Lawley-North Perth Branch for Anzac Day. Mr Goff involved.
27	Apr	Perth Town Hall	preview and reviews	Metropolitan Orchestral	Orchestral	Short lecture given on "how to listen to an orchestra" by Leckie. Sell out crowd, huge numbers.
29	Apr	King's Hall Subiaco	notice 28th	Vocal Students	Voice	A vocal student's recital including solo's duets, trio's and quartet's.
1	May	Queen's Hall	preview and reviews	Evans & Gange	Voice	Began Australasian tour in Perth. Welsh Soprano and Scotch basso cantante
2	May	Government Gardens	notice 1st	McMahon's Band	Band	Starring Miss Violet Peet, well known vocalist
2	May	Lyceum Theatre	notice 27, 28, 29th	R.S.L.	Band	Mount Lawley location. Repeat of Military Concert from Anzac Day due to huge response.
5	May	Riverside Public Hall	notice 30th april, review 6th	Riversdale Musical Soc.	Mixed	Vocal and Instrumental concert with choir
7	May	St George's Cathedral	notice 7th	Mr Haydn K. Hardwick	Organ	Mr Frank Robertson was solo singer. Continued Organ series from April into May, same days.;
9	May	Government Gardens	notice 6th, 7th	Perth City Band	Band	Opening of winter season which will be on Sunday afternoons
14	May	St George's Cathedral	notice	Mr Haydn K. Hardwick	Organ	notice of lunch time concert today accompanied by cathedral choir vocalist
16	May	Government Gardens	notice 15th	McMahon's Band	Band	Opening of winter season
18	May	St George's Cathedral	notice	Mr Haydn K. Hardwick	Organ	notice for the days recital
21	May	St George's Cathedral	notice	Mr Haydn K. Hardwick	Organ	notice for the days recital
26	May	St George's Hall	notices	Miss Violet Peet	Notice	Adelaide trained vocalist got a cold and cancelled concert
28	May	St George's Cathedral	notice	Mr Haydn K. Hardwick	Organ	notice for the days recital
1	Jun	Queen's Hall	notice 13th April	Mr Montague Brearley	Violin	
1	Jun	Savoy Hotel	review	Society of Concert Artists	Orchestral	Concert for members in hotel ballroom. Full house
4	Jun	St George's Cathedral	notice	Mr Haydn K. Hardwick	Organ	1:30pm luncheon organ recital by vocalist from church choir
5	Jun	Queen's Hall	preview and reviews	Miss Rene Maxwell	Voice	Fine Australian soprano discovered by accident, been here before in 1913. 1st notice 29th May.
6	Jun	Government Gardens	notice 5th	Perth City Band	Band	Concert planned for the Sunday afternoon if the "weather permits"
8	Jun	Fremantle Town Hall	preview and review	Fremantle Quartet	Choir	Concert performed as a "party" Big review
9	Jun	Wesley Church	notice	Mr E.J. Watkin	Organ	Series of luncheon recitals beginning today and every Mon, Wed & Fri at 12:30-1:30
10	Jun	Lyceum Theatre	notice 26th may	R.S.L.	Orchestral	Grand Military Concert arranged by North-Perth, Mount Lawley R.S.L. Orchestra
10	Jun	Leederville Town Hall	notice 9th			Celebrate the Barnabas Church public birthday. Program arranged by Jack Haslam
10	Jun	Fremantle Town Hall	notice	CBC pupils	Mixed	Choir orchestra and gymnastics display. Money raised will go to the Kalamunda relief fund
11	Jun	St George's Cathedral	notice	Mr Haydn K. Hardwick	Organ	notice for the days recital and soloist
13	Jun	Government Gardens	notice 12th	McMahon's Band	Band	Normal fortnightly concert give on Sunday
16	Jun	St George's Hall	previews and reviews	Madame Rosenthal	Piano	Sydney pianist giving several recitals, 1st notice 9th June

21	Jun	Princess Hall	notice 19th	Fremantle Quartet	Choir	16th concert including a choir of 18 male voices
22	Jun	St George's Cathedral	notice	Mr Haydn K. Hardwick	Organ	Usual lunch concert. Extra concert at 8pm same night given and Frank Robertson sung together
22	Jun	Perth Town Hall	review 23rd	Boy Scouts	Mixed	Various vocal, pianoforte and recitations given by Y.M.C.A Boy Scouts
27	Jun	Government Gardens	notice 26th	McMahon's Band	Band	Usual Band concert for the fortnight
30	Jun	His Majesty's Theatre	previews and reviews	Society of Concert Artists	Opera	Florodora. 1st notice on 2nd April for rehearsals at Savoy Hotel. Joined with JC Williamson Ltd.
1	Jul	Government Gardens	notice 30th June, 1st July	McMahon's Band	Band	Thursday afternoon concert of popular music.
1	Jul	MTA Headquarters	article	AJ Leckie	Notice	Paper was given on folk music and its influence on modern music
2	Jul	Perth Town Hall	notice 19th June	Caledonian	Mixed	High Class Concert held in honour of Prince of Wales who was in Perth. Perth's best musicians
4	Jul	King's Park	notices	McMahon's Band	Band	1st time concert will clash with Perth City Band's concert on same day
4	Jul	Government Gardens	notice	Perth City Band	Band	Usual concert
10	Jul	Government Gardens	notice 9th	McMahon's Band	Band	Usual concert
17	Jul	St George's Hall	previews and notices	Mr Frank Robertson	Notice	Concert was postponed due to wife (accompanist) hurting hand
18	Jul	Government Gardens	notice 17th	Perth City Band	Band	Usual Concert
18	Jul	Hyde Park	notice 20th	Y.M.C.A. Band	Band	Series of concerts in one day, notice came after the event.
20	Jul	Nicholsons	notice	WAMTA & Moiseiwitsch	Notice	Welcomed M. Bono Moiseiwitsch to Perth at 8pm
21	Jul	His Majesty's Theatre	previews and reviews	Moiseiwitsch	Piano	Gave two extra concerts, most famous musician to travel to Perth, 1st notice 3rd July
22	Jul	Lyceum Theatre	notices	Mixed Artists	Mixed	Organised to get money for the R.S.L. North Perth-Mt Lawley Branch fund
23	Jul	Perth Town Hall	previews and huge review	Metropolitan Glee-men	Choir	Leckie conducted 50 voices, gave repeat concert next night. Hard to find big hall, 1st 1920 concert
25	Jul	Government Gardens	notice 21st	McMahon's Band	Band	Usual concert
26	Jul	Fremantle Town Hall	notice 24th, mini review	Fremantle Quartet	Choir	Concert given to raise money for Fremantle Hospital
27	Jul	Trinity Lecture Hall	notice 23rd	Young Women's Ass.	Mixed	Concert given
31	Jul	Fremantle Town Hall	notice 31st	Caledonian Society	Mixed	Concert by Fremantle branch given for people whose fathers were killed at war. Dance & concert
1	Aug	Hyde Park	notice 29th July	YMCA Band	Band	Concert of popular music
8	Aug	Government Gardens	notice 4th, 5th, 7th misc	McMahon's Band	Band	Classic Band music this Sunday
14	Aug	Mt Hawthorn Church	review 16th	Mt Hawthorn Young Men's	Mixed	Pianoforte and voice amongst others
15	Aug	Government Gardens	notice 14th	Perth City Band	Band	Usual Concert
22	Aug	Government Gardens	notice 21st	McMahon's Band	Band	Instrumental selections
22	Aug	Subiaco Gardens	notice 16th	Y.M.C.A. Band	Band	Concert with selected band music
26	Aug	St George's Hall	previews and reviews	Mr Frank Robertson	Voice	Concert that was originally postponed. Lots of local soloists. HUGE review for local artist
28	Aug	St George's Hall	previews and review 30th	Mr Montague Brearley	Violin	1st notice August 4 <sup>th</sup>
29	Aug	Government Gardens	notice 28th	Perth City Band	Band	Usual Concert
29	Aug	King's Park	notice 26th	Y.M.C.A. Band	Band	Popular selection of music and marches at Perth's "Beauty Spot"
30	Aug	Hiberman Hall	notice 28th	Young Irish Society	Mixed	Concert of Irish music followed by a dance

1	Sep	Savoy Hotel	previews and review 2nd	Metropolitan Glemen	Choir	Performed as a "Smoke Concert" Concert program with packed room. Archbishop was there
5	Sep	Government Gardens	notice 1st	McMahon's Band	Band	Gave several concerts throughout September
5	Sep	West Guildford Rd Hall	notice and review	West Guildford Orchestral	Mixed	For vocals and instrumentalists
14	Sep	Perth Town Hall	previews and review 15th	Metropolitan Orchestral	Orchestral	Full house
16	Sep	St George's Hall	previews and reviews	Mr Herbert Fryer	Piano	English pianist to give concerts on 16th & 17th. 1st notice 8th, huge reviews
16	Sep	Lyceum Theatre	notices, mini review 20th	Mixed Artists	Mixed	Grand concert for R.S.L.
18	Sep	Queen's Hall	previews and reviews	Mr Herbert Fryer	Piano	English pianist extra concert as matinee
18	Sep	Bohemia Theatre	notice	Perth Operatic Society	Notice	Notice for rehearsals of "A Country Girl"
19	Sep	Government Gardens	notice 18th	McMahon's Band	Band	Usual Band concert for the fortnight
19	Sep	King's Park	notice 18th, mini review 20th	Young Aust. League Band	Band	40 player band. Collection of money for the Y.A.L. building fund. Play classical and popular music
22	Sep	Perth Modern School	notice 21st	Perth Modern Ex Students	Mixed	Put on in aid of the War Memorial Fund to collect money
23	Sep	West Guildford Rd Hall	mini review 24th	Salvation Army Orphanage	Mixed	25 West Australian boys from an orphanage gave a high quality concert
26	Sep	King's Park	notice 24th	Y.M.C.A. Band	Band	Usual concert of popular music selections and marches
28	Sep	Perth Town Hall	review & notice 22nd	Miss Gwledys Edwards	Voice	Well known Perth soprano gave concert (A.R.C.M.?) Large Review on 29th
3	Oct	Government Gardens	notice 29th sept	McMahon's Band	Band	1st of the summer concert series this weekend. Miss Violet Peet is back singing with them
6	Oct	St George's Hall	notice	Mixed Artists	Mixed	Concert of Modern Compositions to raise money for the Silver Chain Nurses. Lots of local talent
6	Oct	Olympia Theatre	notice 4th, 5th	Caledonian	Mixed	Another Scottish Concert. Hay St
6	Oct	Government Gardens	notice 5th	Perth City Band	Band	Perth City Band is joining with McMahon's Band for a concert
7	Oct		article on Page 8		Notice	Article on AMEB exams
11	Oct	Savoy Hotel	preview and review	Society of Concert Artists	Orchestral	Concert in the Savoy Reception room. Big review
10	Oct	Government Gardens	notice 8th	McMahon's Band	Band	Usual concert, 2nd for season
13	Oct	St George's Hall	preview and review	Mr Edgar Yates	Violin	Adelaide Conservatory trained violinist. Mr Vowles (from MTA) will accompany
17	Oct	Government Gardens	notice 15th	Perth City Band	Band	Open it's summer season on Sunday evenings after church
22	Oct	St George's Cathedral	notice	Mr Haydn K. Hardwick	Organ	Usual lunch concert given.
23	Oct	Queen's Park Hall	review 28th	Mixed Artists	Mixed	In aid of the local soldiers memorial fund. A dance was scheduled for after the concert
23	Oct	Melrose Theatre	previews and reviews	Keith Kennedy	Violin	Entertaining at Melrose Theatre which shut for winter and the Keith Kennedy Entertainers
23	Oct	St George's Hall	preview and reviews	Hardwick String Quartet	Chamber	1st notice October 2nd
24	Oct	Government Gardens	notice 20th, 21st	McMahon's Band	Band	Usual concert after church
29	Oct	St George's Cathedral	notice	Mr Haydn K. Hardwick	Organ	Usual lunch concert
30	Oct	His Majesty's Theatre	previews and reviews	Humphrey Bishop Operatic	Opera	Ran for 2 wks, began Australasian tour in Perth. Have sung for King&Queen. Reception at Savoy
31	Oct	Government Gardens	notice 29th, 30th	Perth City Band	Band	Normal concert after church on Sunday night
6	Nov	Esplanade Gardens	notice	Society of Concert Artists	Vocal	Al Fresco concert assisted by the Merry-makers. For the limbless soldiers and St John Ambo's
7	Nov	Government Gardens	notice 3rd, 4th, 5th misc	McMahon's Band	Band	Another farewell concert for Miss Peet

13	Nov	Queen's Hall	notice 30th Oct	Miss Elsa Langley	Band	In aid of the R.S.L. Mt Lawley/North Perth military concert
14	Nov	His Majesty's Theatre	notice 27th Oct	Mixed Artists	Mixed	In aid of the Silver Chain
16	Nov	Lyceum Theatre	notice rd	Y.M.C.A. Band	Mixed	Variety of music presented
20	Nov	Queen's Hall	previews and reviews	Fisk Jubilee Singers	Choir	International harmony singers. Sang for 10 nights, changed location to King's Hall then Midland
	Nov	Queen's Hall	previews and reviews	Metropolitan Gleemen	Choir	
2	Dec	Ross Memorial Church	notice only	Ross Church Memorial Choir	Choir	Included 3 soloists, conducted by Campbell Egan (superintendent for schools)
4	Dec	His Majesty's Theatre	1st notice Nov 6 & reviews	Perth Operatic Society	Opera	Dec 4-10 "A Country Girl" 20 instrumentalists under baton of Breatley assisting
4	Dec	Queen's Hall	previews and reviews	Mr Montague Breatley	Violin	Accompanied by Mr Vowles of the WAMTA, 2nd visit this year
5	Dec	Government Gardens	notices from 1st	McMahon's Band	Band	Usual concert
10	Dec		article on Page 8		Notice	1.5 columns on AMEB exams by Royal Academy & Royal College. Country people included
11	Dec	Queen's Hall	previews and reviews	Society of Concert Artists	Orchestral	Conducted by Leckie. Tribute concert. Combined with Metro Gleemen
12	Dec	Government Gardens	notices	Perth City Band	Band	usual concert
14	Dec	Methodist Church	notice	Charles St Boys Club	Mixed	Methodist Church was on Charles Street
14	Dec	Melrose Theatre	notice	Perth Boys School	Mixed	Mr Campbell Egan conducted the choir. Other events happened the same night eg. Gymnastics
15	Dec	Queen's Hall	notice	CC College	Mixed	Included music from Perth Banjo Team & McMahon's band. It was the annual break up concert
15	Dec		notice	Perth City Band	Band	Clashes with concert on the 19th so regular Sunday concert will not take place
16	Dec	His Majesty's Theatre	notices & review	Mixed Artists	Mixed	Vocal & Instrumental concert feat. many of Perth's leading artists. Proceeds to Dinghy Appeal
19	Dec	Esplanade Gardens	notices & small review	Mixed Artists	Mixed	Leading vocalists & instrumentalists from metro area inc. Hardwick Quartet, McMahon's band
25	Dec	Government Gardens	notices	McMahons Band	Band	Christmas night concert. Played program prepared for West Aust championships held next week
26	Dec	Esplanade Gardens	notices	McMahon's Band	Band	Combined with Kalgoorlie Brass Band
26	Dec	Government Gardens	notices	Perth City Band	Band	Farewell concert before leaving for West Australian championships in Bunbury
28	Dec	Perth Town Hall	review	Boy Scouts	Mixed	South Australian Boy Scout Party, not WA.

St. George's Hall, which opened in 1879, was Perth's first purpose-built theatre. Unfortunately, all that is left of the building today is the front façade. The façade can be found on Hay Street in Perth and is heritage-listed. The heritage document for St. George's Hall states the following:

...it was well used by local and visiting performers. It was very much an institution for the 'respectable classes'; indeed it was a clear sign that there were now in Perth enough people with leisure time to enjoy such a cultural life.<sup>15</sup>

Queen's Hall, built in 1899, was located on William Street and was torn down in 1973—despite being one of the most stylish, comfortable, and well-loved theatres in Perth. It held a Wurlitzer organ which was imported from Italy and was the venue for many recitals given by famous musicians.<sup>16</sup> Only a few years after 1920, the Hall was purchased by Hoyts and was mainly used as a venue for motion pictures.

**Figure 2.3: Queens Hall**



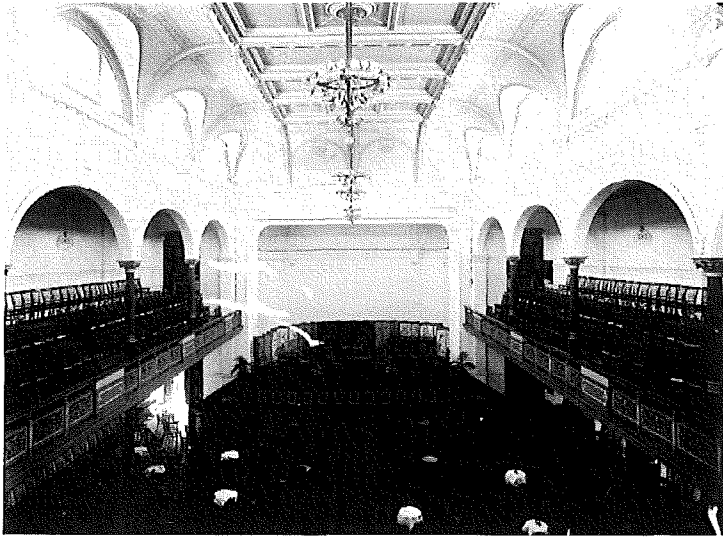
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<sup>15</sup> Heritage Council of Western Australia "St Georges Hall Façade Heritage Document," p.1. [http://register.heritage.wa.gov.au/PDF\\_Files/S%20Reg/St%20Georges%20Hall%20Facade%20\(I\).PDF](http://register.heritage.wa.gov.au/PDF_Files/S%20Reg/St%20Georges%20Hall%20Facade%20(I).PDF) (Accessed September 23, 2006).

<sup>16</sup> The Wurlitzer Organ was removed before demolition and is now housed at the Karrinyup Community Centre.

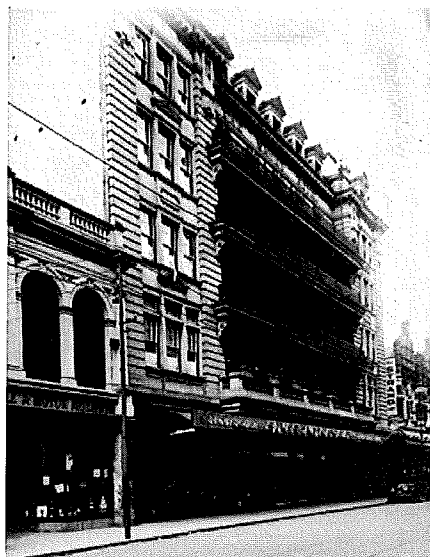
**Figure 2.4: The inside of Queens Hall**



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Some of the other venues used less often include the Perth Town Hall, the Fremantle Town Hall, the Savoy Hotel and His Majesty's Theatre, all of which are currently heritage-listed. One of the more intriguing of these buildings is the Savoy Hotel, which only closed in the 1980s. As a hotel it contained various function rooms that housed many concerts throughout the year. The most common rooms for music events were the reception room and the ballroom.

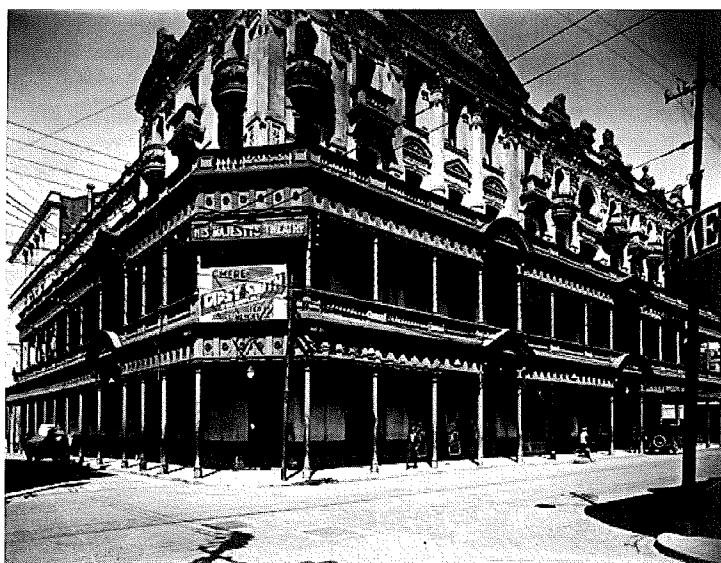
**Figure 2.5: The Savoy Hotel**



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His Majesty's Theatre opened in 1904 and was sometimes used for recitals, despite being less than ideal for that purpose. In a review of a Moiseiwitsch recital it is stated that, "The degree of intimacy essential for the true piano-recital atmosphere is impossible of attainment in the large building."<sup>17</sup> However, many operas were staged in the same building with more successful. The Humphrey Bishop Operatic Company staged a two-week showing of a comic opera in 1920 that was a huge success. His Majesty's was a venue that could seat up to one thousand guests, today even more. It is possible that such a large venue was used for the Moiseiwitsch recitals in order to get the maximum attendance possible.

**Figure 2.6: His Majesty's Theatre**



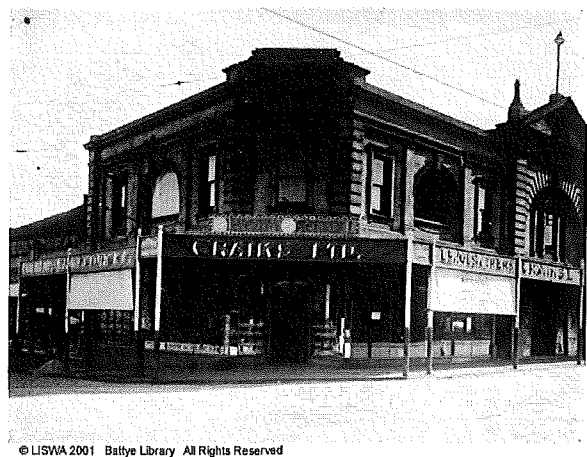
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The Lyceum Theatre (today known as the Astor Theatre) stands on the corner of Beaufort Street and Walcott Street in Mount Lawley. Although not as frequently used as some of the other venues, the Lyceum (which was built in 1914) is also heritage-listed. In the 1920s it was a popular venue for both "motion pictures and popular orchestra," although, not long after, it was transformed exclusively into a picture theatre.<sup>18</sup>

<sup>17</sup> *The West Australian*, 22 July 1920, p. 8.

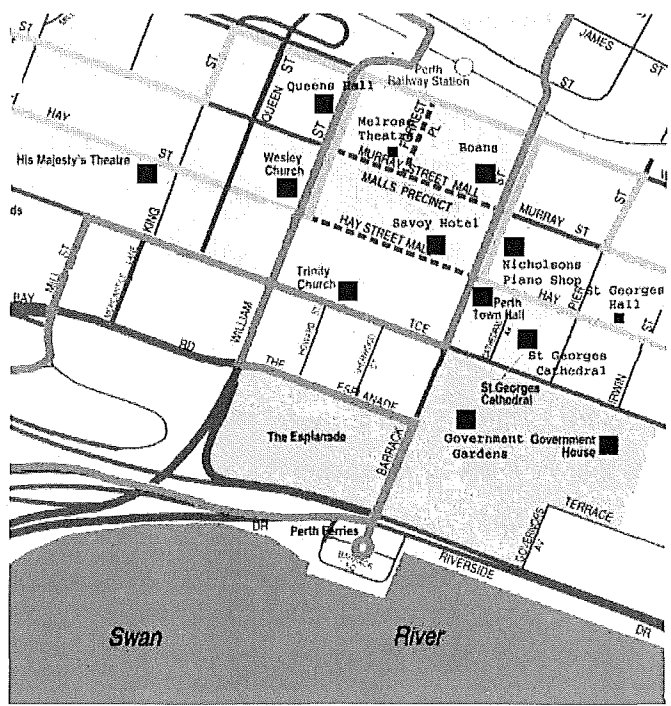
<sup>18</sup> Heritage Council of Western Australia "Astor Theatre Heritage Document," p. 5. [http://register.heritage.wa.gov.au/PDF\\_Files/A%20-%20A-D/Astor%20Theatre%20\(P-AD\).PDF](http://register.heritage.wa.gov.au/PDF_Files/A%20-%20A-D/Astor%20Theatre%20(P-AD).PDF) (Accessed September 23, 2006).

**Figure 2.7: The Lyceum Theatre, Mount Lawley**



A large percentage of the venues used for music events in 1920 were located in the city of Perth. There are, of course, also several locations used in Fremantle, which in 1920 was a “mini-town” in itself. Although some venues are not located on the map shown in **Figure 2.8**, many of these are still located close to the city. For example the Lyceum Theatre, the Subiaco Gardens and the Leederville Town Hall were used several times throughout the year and each suburb is only minutes away from the city centre.

**Figure 2.8: Map of relevant venues in 1920**



*Genre’s of Music*

For the purpose of the discussion in this chapter, events will be referred to by their genre (for example band concerts, vocal concerts, pianoforte recitals, etc.) to make the data more manageable. **Table 2.3** shows the number of music events for each genre. The table has then been sub-categorized to show which events were presented by local and international artists.

**Table 2.3: The breakdown of event genres in 1920**

<i>Genre</i>	<i>Number of Events</i>	<i>International Artists</i>	<i>Australian Artists</i>	<i>Local Artists</i>
Band Concerts	55	0	0	55
Mixed Concert	32	0	0	32
Organ	12	0	0	12
Choir	9	1	0	8
Orchestra	8	0	0	8
Voice	6	1	1	4
Opera	5	1	0	0
Violin	5	0	4	1
Pianoforte	4	2	2	0
Chamber	1	0	1	0

Band Concerts

After sifting through the data, a large percentage of events come into the category of band music. Appearing in a sub-section of the entertainment column titled either “Band Concerts” or “Miscellaneous,” information on band events appeared fifty four times throughout the year, almost a third of the entire events listed for the year. However, the notices that appeared would often comprise only a few lines, merely stating the date, location, group of performers, and on occasions, some of the repertoire to be performed. **Figure 2.9** illustrates the short content of the band information as it appeared in *The West Australian*.

Figure 2.9: Band Concert notice as it appeared in the entertainment column on July 24

ford in "Heart of the Hills" will be the chief attraction.

**BAND CONCERT.**

A programme of instrumental music will be presented by McMahon's Concert Band in the Government Gardens on Sunday afternoon. The grand contest selection, "William Tell," arranged by Dr. Swift, will be played, together with Suppe's popular overture "Post and Pessant." Mr. Hugh McMahon and Mr. Henry Wittmar will play a cornet and trombone duet entitled "Polka Caprice." The marches "Alma" and "Wellington" will open and conclude the programme.

**MISCELLANEOUS**

On Tuesday evening next in Trinity Lec-

The band concerts also appeared to be running in a season. On almost every Sunday of the year, a band concert was performed by either the Perth City Band or McMahon's Concert Band. The two bands would perform at the Government Gardens on alternate weekends. The concerts would be given on Sunday nights in the summer season or on Sunday afternoons in the winter. Only once did the newspaper article mention the concert would run "if the weather permits."<sup>19</sup>

Figure 2.10: Hugh McMahon, conductor of McMahon's Concert Band



<sup>19</sup> This occurred in the band concert notice of *The West Australian* 6 June 1920, p. 8.

The venues for band concerts were most commonly outdoor locations. Apart from the regular season of band concerts in the Government Gardens, several concerts were performed in Kings Park, Hyde Park and the Subiaco Gardens. The Y.M.C.A. Band and the R.S.L. Band (Mount Lawley-North Perth Branch) appear to be the two other most commonly mentioned bands, along with the Perth City Band and McMahon's Concert Band. The largest-scale band concert for the year was a Military Concert for Anzac Day, which ran at His Majesty's Theatre on the 24<sup>th</sup> of April. It was a huge success and a re-run was scheduled for the 2<sup>nd</sup> of May at the Lyceum Theatre in Mount Lawley.

Notices for Sunday band concerts would normally appear in Saturday's edition of *The West Australian* although sometimes the notices would start appearing from Wednesday. Quite often, the Sunday band concert notice would state that the concert would run Sunday evenings after church.<sup>20</sup> Both the Perth City Band and McMahon's Concert Band would quite often use vocalists in their concerts. Miss Dora Obermann and Miss Violet Peet were two well-known Perth vocalists who regularly sang with the bands. It was common to perform songs from comic and light opera's that were new and popular in England. A song that was sung several times during the year was "The Girl in the Taxi" which was the English adaptation from *Die keusche Susanne*. Other popular song selections came from *The Maid of the Mountains*, which was a light opera very similar to musical theatre.

In 1920, and throughout the next decade, military music remained a very popular genre of music among the common people. The influence of World War I definitely contributed to the popularity of military music. The military concerts given in 1920 included all types of music. Marches were a very popular choice of repertoire and several concerts were solely instrumental. The strong British influence evident in vocal music in Perth can also be seen in instrumental music. Regularly played instrumental pieces included "God Bless the Prince of Wales" and "The Battle of Trafalgar." Although much of the music was British in orientation, one of the crowd favourites was "Beautiful Ohio," which was originally a waltz but later rewritten into a march. Currently, it is the official song for the state of Ohio in America.

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<sup>20</sup> In 1920, a large percentage of the Perth population attended their respective churches on Sunday. It would not have been deemed strange to fit music events around church services.

The band concerts frequently drew large crowds and it could be said that the music represents pop music of that era. The average listener would know many of the songs, and might possibly sing along. As fast as music was evolving in Perth, there is no evidence of dancing at the band concerts of 1920. As Australia became aware of more American music styles in the mid 1920s, such as jazz and rag (particularly with the introduction of radio in 1924), the advent of popular musical events for social dancing can be seen.

### Mixed Concerts and Successful Societies

Although a lot of the newspaper coverage of music was for Australian and international artists, many events staged by local artists were covered by *The West Australian*. In 1920, a number of music societies were thriving around the metropolitan area. Surprisingly enough, these groups of amateurs also drew large audiences and often had sell-out crowds. Some of the frequently performing societies were the Society of Concert Artists, the Metropolitan Orchestral Society, the Perth Operatic Society, the Fremantle Quartet Party and the Metropolitan Gleemen.

The Metropolitan Gleemen and the Society of Concert Artists were both run and conducted by Leckie. The Society of Concert Artists frequently performed and met for rehearsals at the Savoy Hotel. Their first concert for the year was given on the 16<sup>th</sup> of February and there is mention of other monthly meetings and performances in March and October (which also occurred at the Savoy Hotel in the Reception Room). The Society of Concert Artists joined forces with the Australian company J. C. Williamson Ltd. and were involved with the Comic Opera *Floradora* in June at His Majesty's Theatre. In December, Leckie joined his two associations for a grand tribute concert at Queens Hall.

The Metropolitan Gleemen shared similar success to the Society of Concert Artists, perhaps a reflection of Leckie's influence and success as a music director. On the 23<sup>rd</sup> of July, the Gleemen gave their first concert for the year after experiencing difficulty in finding a location big enough to house the large audience expected to attend. The concert took place at the Perth Town Hall and a repeat performance was given the next night due to its success. On the 1<sup>st</sup> of September, the Gleemen gave a "smoke concert" at the Savoy Hotel. Again, the Gleemen had an overwhelming response from the public and the concert housed the maximum capacity of guests,

who even included the Archbishop.<sup>21</sup> Many of these concerts were variety concerts with various groups of music and musicians playing at the one event.

Of course, with so many amateur music societies in 1920 thriving, not every event can be listed in such a short paper. However, even some of the events of lesser importance can nevertheless be quite revealing in terms of the musical life of the period (not the least being the fact that small-scale events were still reported in the press). A concert put on by the Y.M.C.A. Boy Scouts, for instance, is typical of the style of variety concert favoured during this period. The concert included various pianoforte and vocal pieces as well as a number of poetry recitations, and was performed in front of a large crowd at the Perth Town Hall in June. Another similar event involved “25 West Australian Boys” in a lesser known location, the West Guildford Hall.<sup>22</sup> Only a small review appeared in the paper on the 24<sup>th</sup> of September, the day following the concert, but the concert was of a high quality and the writer appeared to be stunned that it was staged by local boys from an orphanage.

Similar concerts today would struggle to attract an audience and it would be a rare occurrence for a journalist from *The West Australian* to attend and cover such an event. Similar events, if they were to be covered by a newspaper today, would most likely be covered by local newspapers distributed free around the metropolitan area.

### Organ Recitals

Similar to the band concert season was the organ recital season which occurred at both St George’s Cathedral and Wesley Church. The first mention made of any organ recital in *The West Australian* in 1920 was a notice appearing in the miscellaneous section of the entertainment column on the 14<sup>th</sup> of April. It stated that the organ luncheon recital series at St George’s Cathedral was to be resuming on Tuesdays and Fridays at 1:30pm in the church, indicating a similar series had run previously.

The cathedral organist, Mr Haydn K. Hardwick, put on these recitals and would quite

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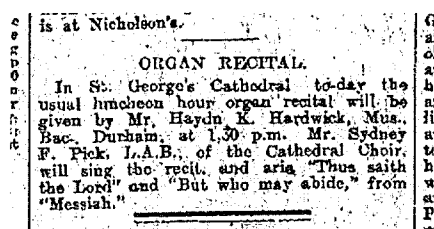
<sup>21</sup> “Smoke Concerts” were an informal entertainment designed for the male audience. They were quite common in the early 20<sup>th</sup> Century and often held as a kind of celebration for returning military troops.

<sup>22</sup> *The West Australian*, 24 September 1920, p. 8.

often employ a male vocalist from the church choir to perform with him.<sup>23</sup> The notices in *The West Australian* for this organ recital series were very short and contained only the location, date and time, performers and sometimes repertoire as shown in **Figure 2.11**. The notices generally appeared on Tuesdays or Fridays, the same day the recital was set to take place. Throughout the remainder of the year these notices continued to appear in the paper, although during the months of July to September, no mention was made of any organ recitals at St. Georges Cathedral.<sup>24</sup>

The other organ recital series existing in Perth in 1920 took place at Wesley Church by the organist Mr. E. J. Watkin. The notice for this series was printed on the 9<sup>th</sup> of June, the same day of the first recital and mentioned that future luncheon concerts would be held every Monday, Wednesday and Friday at 12:30pm. This notice is the only information for the year on the Wesley Church organ recitals.

**Figure 2.11: Organ Recital notice from the entertainment column on May 18**



The significance of these luncheon organ recital series lies largely in the importance of church to the people of 1920, a time when most people regularly attended church. In 1921, a total of 96.9% of Perth's population followed a Christian religion, whereas in 2001, only 68% of the population declared themselves as following a Christian religion.<sup>25</sup> Every main church and hall in 1920 was fitted with an organ, as this was the main source of music in the church and music for the people

<sup>23</sup> Haydn Hardwick established the luncheon recital series after he was appointed to the position of organist and Master of the Choristers at St George's Cathedral in 1918. More information can be found on the St Georges Cathedral website and in John Tonkin, *Cathedral and Community: A History of St George's Cathedral, Perth* (Nedlands, W.A.: University of WA Press, 2001)

<sup>24</sup> This suggests the organ recital series at St Georges Cathedral ran for three months at a time as it ran from April to June (for 3 months) and commenced again in October which was exactly three months later.

<sup>25</sup> Australian Bureau of Statistics "Religious Affiliation," <http://www.abs.gov.au/ausstats/abs@.nsf/bb8db737e2af84b8ca2571780015701e/bfdda1ca506d6cfaca2570de0014496e!OpenDocument> (Accessed June 28, 2007). 1921 was the closest year available in the census for data of this sort.

of Perth. St George's Anglican Cathedral in 1920 stood as one of the larger churches in Perth and 43.7% of the population (according to the 1921 census) considered themselves Anglican.

### International Artists

Besides concert and recital series, it was quite common for a performer or association to give a one-off concert or several concerts in the space of a week. Giving several concerts in one week was considered normal for international and national artists travelling to Perth. In 1920, five international artists made the journey to Perth to perform. The first was a vocal duo of Amy Evans and Fraser Gange, a Welsh soprano and a Scottish basso cantante who began their Australasian tour in Perth. They performed at Queen's Hall for five nights beginning on the 8<sup>th</sup> of May. In July, the previously-mentioned Russian pianist, M. Benno Moiseiwitsch, toured Perth and drew the most media attention of any musical event for the entire year. Tickets for his concerts at His Majesty's Theatre were in such demand that two extra concerts were organised for the days following his original recital dates (to capitalise on the public's overwhelming demand). The English pianist Mr Herbert Fryer performed at St Georges Hall on the 16<sup>th</sup> and 17<sup>th</sup> of September and, like Moiseiwitsch, the enormous public interest resulted in an extra concert being performed. The concert was given as a matinee on the 18<sup>th</sup> of the same month in Queen's Hall.

The fourth international artist to tour Perth was the Humphrey Bishop Operatic Company. Like Evans and Gange, the Humphrey Bishop Operatic Company began their Australasian tour in Perth. The group consisting of five women and five men, put on a comic opera that ran for two weeks beginning on October the 30<sup>th</sup> at His Majesty's Theatre. To drum up more interest for the company and to show their name had worth, a reception was held at the Savoy Hotel, where it was mentioned that the group had previously sung for the King and Queen of England. And finally, the Fisk Jubilee Singers began a ten-night season on the 20<sup>th</sup> of November at Queen's Hall. The Jubilees were world-renowned singers, famous for their superb combination of harmony and melody.<sup>26</sup> They were one of the first groups to tour Australia whose music stemmed from early jazz. Over the course of the ten nights, the location

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<sup>26</sup> The amusement advertises the Jubilee Singers as being "The World's Greatest Harmony and Melody Makers" in *The West Australian*, 15 November 1920, p. 2.

changed three times in an attempt to make the concert available to a larger percentage of the general public. After a few nights at Queen's Hall, the show moved to King's Hall in Fremantle and on the concluding two nights travelled out to the Midland Junction Region.

### Australian Artists

Some well-known Australian musicians gained almost as much attention and media coverage from *The West Australian* as the international artists. Five nationally-renowned musicians gave concerts in Perth during 1920, some returning later in the year to give second and even third concerts. Of these five musicians, the piano recitals of Mr Edward Goll appear to have created the most interest, as *The West Australian* covered his appearances extensively. Goll was born and trained overseas and moved to Australia to take on a position at the Melbourne University Conservatorium. He was therefore held in very high regard. He gave a number of recitals at Queen's Hall over a period of two weeks in April.

June was a busy month, with three Australian musicians entertaining in Perth. On the 1<sup>st</sup> of June at Queen's Hall, Mr Montague Brearley gave the first violin concert of the year. Only days later on the 5<sup>th</sup>, Miss Rene Maxwell, a fine Australian soprano, began her recitals also at Queen's Hall. Maxwell had previously travelled to Perth in 1913, so audiences knew that a fine showing could be expected. In mid June, Sydney pianist Madame Rosenthal began the first of her recitals in St George's Hall.

A second violinist, Mr Edgar Yates, travelled to Perth in October and gave several recitals. Yates was an Adelaide conservatory-trained violinist who was accompanied by Mr Vowles, an active member of the Western Australian Music Teacher's Association.<sup>27</sup> Brearley returned in August and December to give more concerts. In December he was also involved with the accompaniment of *A Country Girl* which was put on by the Perth Operatic Society.

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<sup>27</sup> Previous research of the West Australian Music Teachers Association private archives shows that during the First Grand Eisteddfod in 1924, Vowles was an active member of the Association. He was involved in the association from its inaugural year in 1910 until well past 1924.

## *Telegraphic Advice on Moiseiwitsch*

The extraordinary press coverage of Moiseiwitsch's recitals merits further investigation. As the largest event for the year, this example provides an accurate illustration of the various types of coverage which existed in 1920.

As previously mentioned, the first advertisement for the Moiseiwitsch recitals appeared on the 3<sup>rd</sup> of July, two and a half weeks before the first concert. On this same day, the first notice appeared in the entertainment column titled, "Moiseiwitsch Piano Recitals." In this article, Moiseiwitsch was referred to as "the Great Russian Pianist" and was said to be one of the greatest artists who had ever visited Australia. It was also revealed that telegraphic news had arrived from the eastern states declaring the recitals in Adelaide, Sydney and Melbourne to have "eclipsed all records."<sup>28</sup> At this point in time, the box plan and ticketing information were unavailable but were released several days later. Further notices appeared on a daily basis, with details of the upcoming recitals, along with further printed advertisements (in each edition).

On the day of Moiseiwitsch's first recital, a lengthy article appeared in the general news section of *The West Australian* entitled, "A Genius of the Piano." It is a fascinating article which uncovers some of the lead-up events to his Perth visit. One of the most interesting is the impromptu concert Moiseiwitsch gave in Honolulu in flannels and white shoes—very unconventional costume. It is revealed that Moiseiwitsch prepared a total of ten programmes for his lengthy Australian tour. He had already given over forty concerts in the eastern states. A few personal quotes from Moiseiwitsch also made it into the article, including his fondness for the Romantic composer Robert Schumann.<sup>29</sup>

The following day the review for his recital appeared, filling almost an entire column next to the standard entertainment column. All comments on Moiseiwitsch's performance were full of only praise and admiration, such as the following:

The poise of artistic maturity, holding unerringly the balance between amazing technique and intelligence and emotional sensitiveness, have to the music of the several schools concerned accuracy of perspective and the illumination of genius.<sup>30</sup>

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<sup>28</sup> *The West Australian*, 3 July 1920, p. 8.

<sup>29</sup> *The West Australian*, 21 July 1920, p. 7.

<sup>30</sup> *The West Australian*, 22 July 1920, p. 8.

However, as previously mentioned, the venue choice of His Majesty's Theatre did not prove to be an appropriate choice for the quality and intimacy of the piano recitals. It was unfortunate that despite the successful recital, the opening paragraph of Moiseiwitsch's first review began on a negative note:

Circumstances at His Majesty's Theatre last night, when M. Moiseiwitsch gave his first recital, did not conduce to the establishment of an ideal relation between artist and audience, between music and music lover.<sup>31</sup>

Remarkably, the same process of an advertisement in the amusements column and a large review of the previous day's recital occurred during each and every day of the duration of Moiseiwitsch's stay in Perth. The reviews were always of a great length and included details of the entire repertoire performed at each concert. Although the language differed from the reviews of today, the basic format of each review still bears a resemblance to that which one would read in today's edition of *The West Australian*.

The information gathered from the newspaper archives can be used in conjunction with other research (as will be discovered in chapter three) to tell a more complete story. Although newspaper archives offer valuable insights into the life and events of music in 1920, they should seldom be used alone to create a definitive history. But when combined with secondary music literature, other primary documents, and of course social history, the newspaper archives are of great value.

The possibilities for further research are extensive, as over a century of newspaper archives remain largely untouched in the Battye Library. Research could also be expanded beyond *The West Australian* to include the three other newspapers which existed in 1920. This chapter is a snapshot of only one year in Perth's history, using just one primary source. It emphasises how little is known about the musical life of the state, and reiterates that the history that can be told from secondary sources is dated and very limited. Although searching for endless hours through rolls of microfilm may seem a tedious task, the end result is sharing a piece of Western Australian music history that otherwise would remain silent. Even though this country is not yet into its third century, there is already so much history to tell.

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<sup>31</sup> Ibid.

## **Chapter Three: Case Studies Using the Private Archives of Three Perth Music Societies**

This chapter is centred on research using private archives stored in the Battye Library. I have chosen to research the private archives of three music associations that existed during the period 1900-1950. These three archives relate directly to the history of music-making previously outlined in chapter one and two. There are advantages and disadvantages in using private archives to tell a history. On their own, archives can contain many gaps. Missing or incomplete information can be frustrating and potentially misleading. But the positives arguably far outweigh the negatives, as a story that has never been told can be uncovered using these primary documents.

The three Associations to be researched in this chapter are the Metropolitan Liedertafel (which was established in 1901), the Kylie Music Club (which wasn't established until almost 30 years later), and the Chamber Music Society of Western Australia (which began in 1950). These three Associations were selected primarily for the dates in which they were established. When all three are compared and combined, they illustrate a journey of over fifty years in amateur music-making in Perth.

From 1900-1950, twelve private archives of Perth-based music societies survive. Almost all of these twelve societies were mentioned in the history of chapter one. As discussed above, if private archives are donated incomplete, there is only so much history that can be derived from that archive. That in turn, became a major determining factor in choosing appropriate archives for this research. For example the Fremantle Orchestral Society archive is undersized for an association which ran for almost eighty years. On the contrary, the Guild of Young Artists ran for close to twenty years but the archives are more than four times larger in size. Either more information was documented by the society, or a more complete archive was donated to the library. A table has been compiled below of all the archives available at the Battye Library that are related to the years 1900-1950.

**Table 3.1: Complete list of Perth music archives for 1900-1950**

Association	Size	Years	Summary
Music Teachers Association	2.28 linear m	1910-1988	Adjudicators records, account books, correspondence financial records, lists of entrants, minute books, newspaper cuttings, registers of members and teachers, programmes, reports, rules and miscellaneous items
Guild of Young Artists	90 linear cm	1942-1963	Minutes, correspondence, programmes, attendance lists, copies of circulars exchanged with companion youth organizations, accounts
Oriana Ladies Choir	55 linear cm	1931-1976	Minute books, president's report, constitution; history; concert programmes, register of scores
Kylie Music Club	50 linear cm	1930-1967	Constitution, correspondence, ledgers, minute books, newspaper cuttings, notebooks, programmes, reports
Chamber Music Society	40 linear cm	1950-1974	Account books, address book, attendance book, cash books, correspondence, minute books, programmes
Fremantle Orchestral Society	17 linear cm	1887-1966	Minutes, constitution, jubilee souvenir; volume of historical notes; programmes; membership lists, accounts, correspondence
Metropolitan Gleemen	17 linear cm	1901-1950	Minute books, amalgamation with Nedlands Male Choir and Perth Male Choir, subscribers, reports, rules
WASO Subscribers Committee	17 linear cm	1950-1975	Existed because in 1949 the W.A. State Government agreed to subsidise the orchestra. Included minutes, constitution; annual reports, correspondence and includes records of the Music Council of W.A.
Perth Musical Union	8 volumes	1886-1905	Minutes, account books, various programmes of concerts and other notes
St Georges Cathedral Choir	2 volumes	1911-1917	Choir rolls and record of music
Premier Orchestral Band	2 items	1920	Notepaper and card with details and photo of the band
Cottesloe Civic Choral Society	1 item	1946-1965	File with concert programs and balance sheets

The archives of the Metropolitan Gleemen, Kylie Music Club, and Chamber Music Society are all reasonably large. The three societies chosen for individual case studies were ideal choices as they were established so many years apart, and span the entire fifty year time period researched in this paper. Towards the end of this chapter, similarities and differences will be looked at in further depth, with a view to understanding the place of musical societies in Perth's history, the important role they played, and how this has changed over time.

Space limitations prevent the presentation of an exhaustive account of each organisation. Rather, I have chosen the more modest task of tracing the beginnings of these three associations from their very first meeting until their first public performance or concert.

Documenting this type of information within each private archive usually falls to the association's minute books, although other documents can be useful, such as

president's reports, epistolary correspondence, rule books and written constitutions. Inventories of each archive discussed in this chapter can be found in Appendix 2.

## ***Part One – Metropolitan Liedertafel***

On Thursday the 11<sup>th</sup> of April, 1901, a preliminary meeting was held at the Esplanade Hotel for the purpose of forming a Liedertafel Society in Perth. Liedertafel Societies were very common in the nineteenth and early twentieth centuries throughout Australia as the tradition was introduced by early German immigrants. In 1901, Sydney, Melbourne and Adelaide all ran Liedertafel Societies and amateur musicians and music-lovers in Perth decided it was time to introduce one in the west. What might be surprising, however, is that Coolgardie (remotely situated, as it was), already had a successfully running Liedertafel Society at this stage. The Metropolitan Liedertafel Society (as opposed to the Coolgardie one) was established for the practice and performance of part songs for male voices in Perth.<sup>1</sup>

At the next meeting, held on the 15<sup>th</sup> of April, it was decided that the rules from the already established Coolgardie Liedertafel would be used to create the Metropolitan Liedertafel's own rules (but with some minor alternations). It was at this second meeting that the format and make-up of the committee was decided, with an unusual combination of a president and three vice-presidents. The usual positions of treasurer, secretary, and general committee members were filled, as well as a combined pianist and librarian (which was allocated to a Mr M. Musgrove). The entire twelve members who were appointed to the committee were all men, two of them doctors.

On the 22<sup>nd</sup> of April, the rules (that is, the constitution of the society) were finalised and one hundred copies were printed and distributed to all members. Thanks to the generosity of Mr Folk, the proprietor of the Esplanade Hotel, the Liedertafel were offered the use of a room at the hotel for their meetings. Generally, a short practice would take place in the room after the meeting was closed. However, after the first few meetings the secretary was instructed to find a suitable hall for

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<sup>1</sup> Rule two from the Metropolitan Liedertafel Rule Book as shown in Appendix 3.

rehearsals, which were scheduled for the following Monday night. The Lodge Room at the Mechanic's Institute, already equipped with a piano, became the Liedertafel's new rehearsal venue, with scheduled practices continuing every Monday night and, as upcoming concerts drew nearer, Tuesday night.<sup>2</sup>

The process involved in achieving the first concert of the Association was rather a lengthy process. Men interested in joining the choir were to be put forward to the committee. If the committee accepted their membership (ensuring a certain level of social standing or respectability of members), the men would undergo a conductor's audition. If successful, members would then have to pay the subscription fee before being accepted into the choir. A total of twenty seven individuals (including performers) enrolled as foundation members, although new members were joining all the time. All performing members were then required to attend rehearsals and follow the association rules or risk being ejected from the choir.<sup>3</sup>

It wasn't until mid October that the first concert date, Wednesday the 27<sup>th</sup> of November, was set and Queen's Hall was booked as the venue. A sub-committee was appointed to deal with concert-related issues, and several of the members kick-started the fund required to stage the concert by offering small donations. The committee agreed that the first concert should be an invitation-only event. Each member was allowed to compile a list of those whom they wished to invite. Mr Fiedler, who originally conducted the Coolgardie Liedertafel and had offered so much advice in forming a similar association in Perth, was honorary conductor for the concert. He had a total of thirty male voices under his control on the night.

On Thursday the 28<sup>th</sup> of November, a sizeable review, gleaming with nothing but praise, was printed in *The West Australian*. Not only was the performance "extremely commendable" but the stage decoration also created a brilliant atmosphere with "draperies and festoons of pale blue, white and gold, blending harmoniously with the general scheme of colouring."<sup>4</sup> Exclusive guests in attendance, such as the then well-known Bishop Riley and the Mayor and Mayoress of Perth, rendered the first concert a huge success.

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<sup>2</sup> The venue cost the association £7/6/- per night.

<sup>3</sup> Appendix 3 contains a full list of rules that performers must abide by.

<sup>4</sup> *The West Australian*. 28 November 1901.

The programme of the Liedertafel's first concert consisted mainly of part-songs by German composers Franz Abt and Friedrich Kucken. Although part-songs were the main repertoire on the programme, violin solos and vocal solos were also given by guest artists (who were not part of the Liedertafel) such that the final result resembled a variety concert. Unfortunately, the earliest remaining programme in the Liedertafel archive is from 1904. Programme information for concerts in 1901 had to be located in the newspaper archives as nothing exists in the Liedertafel's records. However, the choice of music in the programme of 1904 appeared to be very similar and in the same format as the first concert of the Liedertafel in 1901. The programme consisted of a vocal solo, a vocal trio, and oboe solos, which were spaced intermittently between the numerous part-songs. Most part-songs from 1901 and 1904 were recent compositions—predominantly from German, British, or American composers. Nowadays, most of these songs are not commonly known or sung. Despite their one-time popularity and respectability, many of these songs would most likely be categorized as “folk music.”

The Metropolitan Liedertafel continued for the next forty years, averaging four concerts per year. At times, the choir was in the hands of the ubiquitous A. J. Leckie, and for many years concerts were continually sold out. Finding venues capable of seating such large audiences was quite often a challenge for the committee. Eventually, the Metropolitan Liedertafel (who became known as the Metropolitan Gleemen of Western Australia due to anti-German feeling promulgated by the war) amalgamated with the Nedlands Male Choir. In 1937, the Nedlands branch of Returned Services League formed a small choir which later became the Perth Men's Choir. In 1953, these two choirs merged and this was the end of a remarkable history for the Liedertafel, having survived through the economic hardship of the Great Depression and two world wars.

## *Part Two – Kylie Music Club*

While the Metropolitan Liedertafel was an exclusive men's glee club that promoted large public concerts, the Kylie Music Club was a women's social group devoted to domestic music-making. The Kylie Music Club began when a small gathering of women met on the 9<sup>th</sup> of August, 1930, at Mrs W.H. Vincent's house.<sup>5</sup> As a main instigator of the formation of the club, Mrs Vincent kindly offered the music room at her Minnawarra home on Leake Street, Peppermint Grove, as the location for club meetings.<sup>6</sup> Initially, this was a considerable money-saver for the newly-founded club, as it prevented incurring the large expense of hiring a hall. At the first meeting, Mrs Vincent was elected as president of the Association and the name of the association was finalised. The name was chosen as it was said to be a direct translation of the aboriginal word for music, or if not a direct translation, it signified "a percussive action used in some forms of instrumental music making."<sup>7</sup>

Different to any other club existing in Perth up to this time, the Kylie Music Club had an "at home" feel, with the aim of "promoting and stimulating the art of music in the home."<sup>8</sup> It was also the first club to show a considerable interest in promoting the interests of young up-and-coming artists by offering them performance opportunities in front of a receptive and growing audience.

Previously mentioned in chapter one of this dissertation was a discrepancy arising in the date of the Club's establishment. All the information in the private archive on the Kylie Music Club (listed in Appendix 2) illustrates that the Club was formed in 1931. The first minute book is dated 1931 on the manuscript listing; however, after looking through the book itself some confusion arises. Several of the pages are dated 1931 and several are dated 1930. These pages have been signed by the association secretary so one would assume the correct year had been written.

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<sup>5</sup> Mrs Vincent had already been involved in the "Minnawarra Choir" as the founder and patron. The discrepancy in the date of establishment of the Kylie Club will be addressed later in this chapter.

<sup>6</sup> The location of Mrs Vincent's house was sometimes listed as Peppermint Grove and at other times listed as Cottesloe.

<sup>7</sup> This was found in the Newspaper Clippings of the Kylie Music Club Archive and can be found in *The West Australian*, September 1930.

<sup>8</sup> Object of the Kylie Music Club #1 as written in the Minutes of August 1930. The full list of rules can be found in the constitution in Appendix 4.

Confirmation that the first concert took place on August the 23<sup>rd</sup> in 1930 was revealed whilst looking through *The West Australian* newspaper archives of both 1930 and 1931 to find the first article written about the club and its first concert.

Although this research is aimed at primarily using the private archive of the Kylie Music Club, a large quantity of information as seen above, can be gleaned from the newspaper archives. It has become evident, in this chapter especially, that a more comprehensive history can be told with the combination of all types of primary sources.

A scrapbook of cuttings from *The West Australian* and *The Daily News* relating to the Kylie Club exists within the archive and contains articles dating from 1930 to 1941. At a meeting only a month after the club's formation, it was decided to have the programme (to be performed at the monthly meeting) published in *The West Australian* and *The Daily News* the day before each meeting (these articles are preserved in the scrapbook). There are many useful and relevant articles in the scrapbook that have been used to assist this research. One interesting article from *The West Australian* in 1935 contained a printed photo of the music room at Mrs Vincent's home. The room was approximately fifty by thirty feet in proportion and included a lot of Australian wood panelling in its design.<sup>9</sup> In appreciating the club and its "at home" concerts, it is appropriate to display this photograph as it clearly illustrates the flavour of this association.

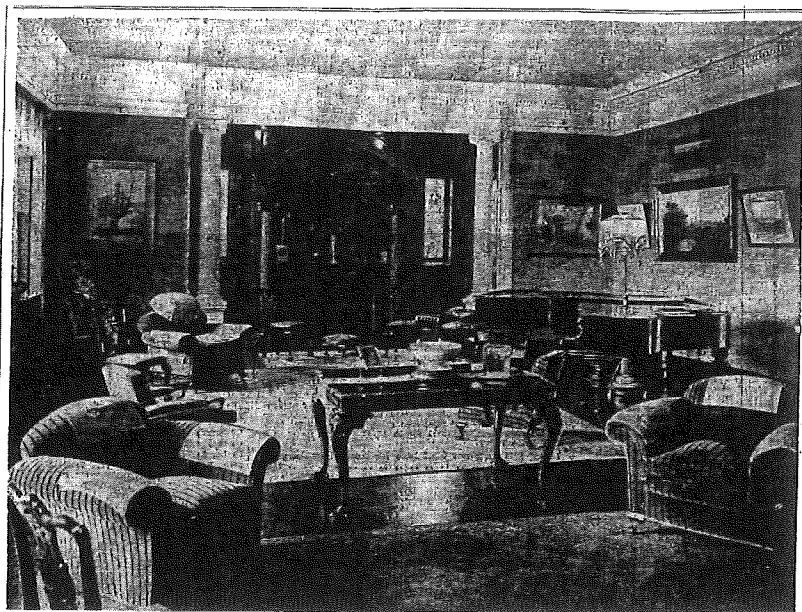
Possibly due to the fact that the committee was comprised solely of women, there was the establishment of a subcommittee called the "Tea Committee." Provision of refreshments was deemed an essential part of the club (with its domestic, homely outlook) and it was decided a formal subcommittee was necessary. Not long after this subcommittee was formed, a motion regarding the purchase of "9 dozen teaspoons and three dozen and a quarter teacups and saucers," was raised during a meeting.<sup>10</sup> It is already quite evident the running of this club was very different to the Metropolitan Liedertafel.

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<sup>9</sup> *The West Australian*, 14 June 1935.

<sup>10</sup> Kylie Club Minutes, September, 1930.

**Figure 3.1: Music Room at Minnawarra, Cottesloe, the home of Mrs Vincent**



The first concert was planned for August 23<sup>rd</sup> at 3pm at Mrs Vincent's house, not long after the association came together. Invitations were sent out to various patrons and those who had already shown interest in becoming club members. The invitations for the inaugural "at home" meeting/concert were the first notification to some that the Kylie Music Club had been established. The afternoon was a "tremendous success" with over eighty people present, all displaying a large amount of enthusiasm.<sup>11</sup> Mrs Vincent addressed those in attendance with the objects of the association while "a most delightful programme was submitted and met with great applause."<sup>12</sup> The objects of the association were as follows:

1. To promote and stimulate the art of music in the home
2. To give practical encouragement to our young musicians
3. To give members the opportunity of hearing the works of modern and contemporary composers as well as the classics
4. In course of time to acquire a musical library
5. Meetings to be held monthly on the 3<sup>rd</sup> Saturday in the music room at Minnawarra until such time as the membership shall exceed seventy when other arrangements shall be made
6. The arrangement of the programmes shall be in the hands of the committee
7. The annual subscription shall be one guinea with a small charge for refreshments

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<sup>11</sup> Kylie Club Minutes, August, 1930.

<sup>12</sup> Kylie Club Minutes, August, 1930.

Although 250 enrolment forms were printed for those wanting to join the Club, only twenty five signed up and paid their subscription fees that same afternoon. Several others made promises to the secretary and all those that signed up were deemed to be foundation members of the Kylie Music Club. Meetings were arranged for the third Saturday of every month and concerts were given directly after the meeting was closed.

As in the Metropolitan Liedertafel archive, there is no programme for 1930 in the Kylie Music Club archive. However, as previously mentioned, the Kylie Club regularly notified the newspapers of their upcoming concerts, including the performers and repertoire to be played. The first concert contained a wide variety of repertoire such as Lully's *Bois Epais*, Schumann's *D minor Sonata for piano and violin*, Debussy's *Jardins sous la pluie*, two Vedic Hymns by Holst and a two-piano arrangement of Saint-Saëns's *Piano Concerto in G minor*. Several other vocal and piano pieces were also played.

The next few concerts of the Kylie Club contained a theme. The first was to be a concert of British composers—modern or contemporary—such as the likes of Frederick Keel. The following concert was to contain music solely from Russian composers; and the next, of German composers. Although most performers were either vocalists or pianists, the variety of music was very broad.

The Kylie Club grew astronomically in size over the first year. Initially the club maintained the “at home” feel, but it was always recognized that once enough funds had been saved and the club grew considerably in size, the venue for the meetings and concerts would change. At the first annual meeting the following August, the new venue of the Karrakatta Club Hall was announced. It was also deemed too difficult for the “Tea Committee” to continue supplying food to such a large amount of members so this committee dissolved and an extra fee was paid to Karrakatta Hall to organise future refreshments. Mrs Vincent notified the newspaper of this important location change in a letter that read as follows:

[with] no longer any suggestion of a private house entertainment about their (Kylie Music Club) meetings, the committee would be very much obliged if the monthly programs could be treated purely as musical functions and gain a criticism review. This we feel would be of the greatest value to our young performers and would help to keep up the standard of work we are endeavouring to establish.<sup>13</sup>

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<sup>13</sup> Kylie Club Correspondence, 1931.

To this Mrs Vincent received a response indicating that Mr Kornweibel, the current music critic for *The Daily News*, would be pleased to act as critic and attend the monthly concerts. In only one year, the Kylie Music Club established itself as one of the leading music organisations, interested primarily in furthering the development of music and artists in Perth.

### ***Part Three – Chamber Music Society of Western Australia***

The first meeting of the Chamber Music Society of Western Australia was held on July 26<sup>th</sup> 1950. The agenda included general housekeeping matters such as a committee being appointed. Details of memberships were discussed as well as the planning of a pamphlet to send out to interested people. It is of significance to note that Miss Flora Bunning was nominated as the association's first president, making the association one of the few with a woman at the helm.<sup>14</sup> At the same meeting (wasting no time at all), plans were already put forward to hold the Society's first two concerts. The committee were all brimming with enthusiasm and were eager to act on the discussion of the first meeting. The Society's main aim was to encourage local ensembles and to ensure the continuity of chamber music concerts.<sup>15</sup> The association pamphlet was printed and sent out shortly after the first meeting. In it were details of the new association as well as a line that read, "...this (chamber music) is a branch of the arts which has been sadly neglected in Perth."<sup>16</sup>

The notion that things were happening at a fast pace for the Chamber Music Society was supported by the publication of an article in *The West Australian* on the 29<sup>th</sup> of July notifying the public of the formation of this new society. A typewritten letter was produced by the secretary on 27<sup>th</sup> of July (which appears in the archive's correspondence file) entailing a short report and details of the new society. The report was forwarded to *The West Australian* and the article appeared two days later (only

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<sup>14</sup> Miss Bunning had a lot of experience under her belt as she had previously been involved with the Kylie Music Club and conducted several chamber groups.

<sup>15</sup> Chamber Society Minutes, July, 1950.

<sup>16</sup> Chamber Society Correspondence, August, 1950.

three days after the formation of the Chamber Society). Another similar article appeared on the 5<sup>th</sup> of August.

During the Chamber Society's second meeting the constitution was mentioned but put aside for a later date in favour of focusing on the upcoming concerts. The concerts, which were to be held at the Claude Hotchin Galleries, were then given provisional dates of October 10<sup>th</sup> and sometime in the month of November. Talk of the upcoming concerts dominated the committee's discussion for the next two months. As the upcoming concerts would not necessarily run at a profit, the society began searching for interested patrons. On August 7<sup>th</sup> and 9<sup>th</sup> an exchange of letters occurred between the Chamber Music Society's secretary and the Lord Mayor's secretary in regards to being patron of the society. The Lord Mayor of Perth did not hesitate to accept being patron of the society but warned that, due to his heavy load of parliamentary engagements, he may have to decline invitations to several of the concerts.<sup>17</sup>

One of the most obvious ways in which the Chamber Music Society varied from the Metropolitan Liedertafel and the Kylie Music Club was the fact that performers were paid. Each artist was paid a fee of four guineas on every occasion they performed. The committee decided which groups would perform at the first two concerts and following this decision, the programmes were discussed. It was agreed that the programme for the 14<sup>th</sup> of October would include Mozart's *Hunt* Quartet and a Schumann Quintet. A duo of voice and violin to perform several folk songs was also scheduled for later in the programme.<sup>18</sup>

The tentative arrangements made for the second concert programme were not so straightforward. One of the three vice-presidents of the Society, Dr Michaels, was unhappy that the suggested programme steered away from the traditional chamber music group, the string quartet. He believed that at least one item of each programme of the Society should include a string quartet work. Others disagreed with Dr Michaels and so the programme was submitted to the committee for a vote, with the original programme emerging as the favourite.

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<sup>17</sup> Chamber Society Correspondence, 7 & 9 August, 1950.

<sup>18</sup> The programmes for the first and second concert were found in the minute books of the Society. The first programme found in the archives is from 1962. A Haydn Piano Trio, Brahms Piano Trio and Faure Piano Quartet were on the programme.

Only one month before the first concert, the date had to be changed from the 10<sup>th</sup> October to the 14<sup>th</sup> of the same month because the dates clashed with a band festival. In this interim period, between the first meeting and the first concert, the Society was overwhelmed to have the likes of Leckie join as an active member of the association's council. Although Leckie had aged somewhat since he entered the state over 40 years ago, his experience was an extremely valuable asset to the Society.

At this time, the president had heard "some fears expressed that this society might affect adversely the membership of other music societies in Perth because of the similarity in programmes."<sup>19</sup> Bunning addressed this issue promptly, suggesting that the programme would contain alterations for the sake of younger members who want to learn more about the art of Chamber Music. The committee of the Society noted the concerns and all were happy to help contribute to eliminating this problem.

The first concert ran successfully as reported by *The West Australian*. There was discussion of broadcasting the first two concerts but this was decided against due to time constraints. This was something the Society decided to aim for in the future. Around the time of the first concert, the second concert programme was finalised and included a Beethoven and a Debussy sonata as well as a singer and her accompanist presenting Ravel's *Scheherezade* songs. The constitution was not properly addressed until June of 1951, as planning concerts took precedence. A garden concert towards the end of the year and a concert in April were already being discussed as well as an April/May Perth season of Musica Viva.<sup>20</sup>

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<sup>19</sup> Chamber Society Minutes, September, 1950.

<sup>20</sup> Musica Viva was established in Sydney in 1946. It aimed to present various chamber concerts to the capital cities of Australia, initially only Sydney, Melbourne and Adelaide. 1951 was the first mention of Musica Viva possibly travelling to Perth. Dozens of Musica Viva concert brochures can be found in the 'Miscellaneous Programs' section of the Chamber Music Society archive dating back to 1955.

## *Part Four – Developments of Music Associations*

### Comparison of the Three Associations

Although the time between the establishment of the Metropolitan Liedertafel and the Chamber Music Society was almost half a century, some striking resemblances exist between all three of these associations. All of the association's constitutions are very similar, with only slight variations or additions throughout. For example, initially it was deemed strange that the Metropolitan Liedertafel chose to include three vice-presidents on their committee, yet both other associations chose to adopt the same executive committee format. Similar rules were in place regarding subscription fees and also for the disbandment of each association (each declaring that the proceeds would be donated to a suitable musical cause). Of course, each association differed in terms of their focus, outlook, and musical repertoire. In point 2 of Appendix 3, 4 and 5, the objects of the Liedertafel, Kylie Club and the Chamber Society are stated. These points are obvious examples of how each association differs from one another. These differences notwithstanding, the constitutional rules and structures of the societies were remarkably similar.

Over the forty nine years separating these associations, one observable development is the increased involvement of women. In 1901, we see a completely male-dominated society. Some thirty years later, the Kylie Music Club is founded and run by a group of women. This was quite an achievement, as women typically did not take on roles of leadership or initiative in public before this time (even though Australian women were at the forefront of the world-wide suffrage movement, gaining the vote in Western Australia in 1899). It is also possible the increased involvement of women in music societies came about during the World War I as many waved goodbye to their husbands and were forced to occupy themselves with their own hobbies. It was pleasing to see that Miss Flora Bunning was elected as first president of the Chamber Society and it appears that by 1950, gender prejudice in amateur music-making was not as prevalent as it once was.

Although all associations needed money to run concerts (among other things), the Chamber Music Society was the first of the three associations to pay their performers a fee. However, it must be noted that out of the three discussed societies,

only the Chamber Music Society was established after the first professional body of music began in Western Australia—the Symphony Orchestra. Until this time (1932), music was purely amateur-based and money would have to be generously donated (by patrons or club members) to the various societies to keep them running. Even though the Chamber Society was established after this time, the society was still amateur-based and welcomed generous donations. The paying of performers in the Chamber Music Society contributed to the whole new issue of performance tax, a more complex duty for the association treasurer to accomplish.<sup>21</sup> By becoming affiliated with the Adult Education Board, the society tried to avoid paying performance tax.<sup>22</sup> Tax is not normally an issue for non-profit organisations. There is a high probability that the Liedertafel and Kylie Club had no tax issues so this was definitely something new for the Chamber Society to deal with.

Affiliation with larger music entities was also something the Chamber Music Society attempted to achieve. Apart from their affiliation with the Adult Education Board, the Society pushed to include the well-known Musica Viva as part of their own concert series in the hopes of boosting audience numbers even further. The Kylie Club was similar to the Chamber Society in that concerts were staged to help local performers. However, not many international, or even national artists, were associated or performed with the Kylie Club, unlike the Chamber Society who were associated with Musica Viva, a national chamber music organisation. This is yet another prime example of the development of amateur to professional music in Perth.

Each society received a newspaper review of their first concert in *The West Australian*. By 1950, the paper had grown considerably in length and was filled primarily with advertisements. As this was the newspaper's main source of revenue, advertisements took precedence over any article. A generous sized article was printed the day following the first concert of the Metropolitan Liedertafel. It included details of the entire repertoire performed as well as a criticism. The Kylie Music Club received a moderate sized article three days after their first "at home" concert while the day following the Chamber Music Societies first concert, a short article was all

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<sup>21</sup> Performance Tax is mentioned in the minutes of the Chamber Music Society. Possibly a precursor to performing rights (copyright) duties, further study would need to be undertaken to determine exactly what this tax was and when it was introduced as part of tax law.

<sup>22</sup> Even though the Chamber Music Society paid its performers, the Society still had to find a patron to raise money to fund the initial concerts. So although performers were paid, the struggle for money was still the same as 50 years prior and also 50 years in the future.

that appeared in *The West Australian*. The article contained little about the actual concert and two of the three paragraphs focussed on the fact that in Perth, Chamber Music was a lost art.<sup>23</sup>

Although many aspects of the three associations are similar, fifty years through time has inevitably changed the importance local music societies held in the community.

### Conclusion: The Impact of Popular Music on Local Music Societies

It would be interesting to observe both the Metropolitan Liedertafel and the Kylie Music Club in 1950 to see how much each society had developed. Despite their early success, there is no doubt the Liedertafel did not achieve such lengthy reviews in the changing *West Australian* in 1950. By this time, newspaper articles on music were becoming smaller and focus had already begun to shift to other genres of entertainment such as motion pictures and sporting events. Moreover, new types of popular music were thriving, to the detriment of classical music-making.

The blossoming of music societies in Western Australia represented a golden age of amateur-based music-making. On a global scale, however, amateur-based musical societies were already on the wane, being replaced by professional musical societies, new genres of popular music, and new means of musical consumption. The introduction of radio in 1924 and the increase in phonographs amongst local citizens during the 1920s allowed music to be more accessible in the home. This was the first way in which listening to professional music did not involve attending a concert. The new popular musics did not destroy classical music per se, but they did usurp its popularity.

If the Liedertafel had not formed until 1950, it is unlikely the choir would have achieved such great success as they did in the early 1900s. Similarly (and hypothetically speaking as the society disbanded in 1974), the Chamber Music Society would also have been unlikely to achieve the same success fifty years on from their establishment. With *The West Australian* no longer taking an interest in the local music society, and in a world in which music is dominated by pop, chances are that

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<sup>23</sup> The Chamber Music Society concert review article in Appendix 6 is enlarged. The actual article was quite small and barely noticeable amongst a page full of news stories in *The West Australian*.

such societies would struggle to make a significant impact on the local musical community. Local music societies and amateur musicians are today few and far between. Amateur musical associations today must fight and struggle to maintain their existence. Money is scarce and audiences are, on the whole, comparatively thin (often populated by friends and family). Local music societies do not occupy the same privileged position in the musical life of the state today. But their immense contribution to the development of music in Western Australia, and throughout the country, are forever embedded in our history

# Appendix 1: Sample Articles from *The West Australian*, 1920

## MR. LAWLEY ANEAC CONCERT.

To-morrow (Sunday) afternoon, in the Lyceum Theatre, Mr. Lawley, which has been lent for the occasion by Mr. G. K. Wheatley, the memorial concert which was such a great success on Sunday afternoon last in His Majesty's Theatre will be repeated. Short addresses will also be given by Archbishop Riley and the Rev. C. A. Jenkins. Among those who have promised to attend are the State Commandant (Colonel Peck), Colonel H. Collett, Colonel L. Tibney, and Colonel McWhae. Patients from the Buss Hospital will also attend. The box plan is now open at the Bluebird's and R.S.A. office, Mr. Lawley.

## AMY EVANS-FRASER GANGE CONCERTS.

The series of four concerts to be given by Miss Amy Evans and Mr. Fraser Gange, commencing on Saturday, May 8, is being looked forward to with considerable interest by the musical section of Perth. Miss Evans and Mr. Gange will be supported by Mr. Montague Breeley, the well-known violinist, and Mr. Harry Vowles, pianist. His Excellency the Governor and the Hon. Lady Newdegate have extended their patronage to these concerts, and the Hon. Lady Newdegate will be present at the concert to take place on Monday, May 10. The box plan for the season will open at Nicholson's on Monday next, at 10 a.m.

## GLEEMEN'S SMOKE CONCERT.

In the presence of an audience that found some difficulty in compressing itself within the Savoy Hotel reception room, the Metropolitan Gleemen gave a smoke concert last night, with the success invariably attending these functions. The choir sang most of the numbers submitted by them in the Town Hall recently, giving notably fine account of Elgar's "Reverie" and one or two of the "Songs from the Greek Anthology." The beauty of quieter moods was also in evidence, as in Edward German's "O, Peaceful Night." The lengthy and varied programme included piano solos by Mr. A. J. Lockie and Mr. Campbell Egan, admirable singing by the Wendowie Quartette, (who offered delicate artistry as well as excellent fun), violin solos by Mr. D'Arcy Mettall, and vocal solos by Messrs. G. S. Williams, H. Wright, J. Haslam, L. Morgan, H. P. Hooking, and H. Falcon. The last-mentioned is a baritone from Tasmania, who secured cordial applause for the "Prologue" from "Pagliacci" and Handel's "Where'er You Walk." Messrs. Baron Priests and H. Wright sang a duet. Mr. H. W. Gibson provided comedy items, and three members of the Gleemen, whose names were unannounced, a humorous trio. Archbishop Riley presided.

## A SCOTTISH CONCERT.

A fairly large assemblage gathered in the Town Hall last evening when a Scottish concert was given under the auspices of the Caledonian Society of Western Australia, in honour of the royal visit. A souvenir programme, bearing a portrait of the Prince in glengarry, marked the occasion, which was also emphasised by an illuminated crown adorning the back of the stage. Artists who have been successfully identified with previous Scotch celebrations contributed songs, etc., of duly national flavour. Each section of the programme was opened by the Caledonian Pipe Band. The vocalists, with items exclusive of encores, were as follows:—Mrs. Carmody ("Blue Bells of Scotland" and "My Ain Folk"), Miss Dorothy Deary ("Callie Merrin" and "Ye Banks and Braes"), Miss Violet Peet ("Comin' Thro' the Rye" and "Banks o' Allan Water"), Miss Dora Clarke ("Auntie Lauriest"), Miss Freda Wilson ("The Auld Hoose"), Mr. Peter Roxby ("McGregor's Gathering" and "Afton Water"), Mr. Sydney P. Pick ("Scots Wha Hae" and "Border Ballad"), and Mr. Frank Boyd (comic songs); Miss Lillian Pether gave violin solos built on Scotch melodies and national dances were offered by the Misses Mona McLean, Ethel Philip, Dorothy Dyson, Peggie Esler, Elsie Lee, Eileen Thomson, Blanche Nankerville and Baby Esler. Mr. H. C. Goff acted as accompanist.

## ENTERTAINMENTS.

### A SOUTH AUSTRALIAN VIOLINIST.

A very cordial reception was given to Mr. Edgar Yates in St. George's Hall yesterday evening. The young violinist, who is a student of the Elder Conservatorium in Adelaide, and who, at the end of the year, will continue his studies in London, demonstrated his possession of great gifts. He commands a sweet, liquid tone, that can be fiery at need, a vigorous style, and a technique that already touches brilliancy. One or two faults of intonation were doubtless due to nervousness. Mr. Yates is at present more convincing in music of animation and vivacity than in moods of tender, quietly-uttered feeling. Tartini's Variations on a theme by Corelli (in the Kreisler arrangement) exhibited his talents very admirably. A flashing, shimmering effect was imparted to much of this exhilarating music, excellent technique was evidenced, and the tone was ample and spirited. Of two movements from the Mendelssohn concerto the exuberance of the Allegro Molto Vivace was given rein with capital effect; the Andante was imbued with considerable expressiveness, but the use of vibrato seemed excessive. Mr. Yates followed the concerto excerpts with a Mazurka of O. Musin, by way of encore, and gained demonstrative applause for his careful treatment of this piece in which scintillating pizzicato passages play a striking part. His initial programme number was an Air on the G string by Maltheson, dignified and expressive. The final group opened with Ethel Barnea's attractive "Swing Song," a charming performance of Drdla's "Souvenir" succeeded, and Zarycki's saucy Mazurka (Opus 26) completed the bracket very effectively, the great attainments of Mr. Yates finding full play in the last composition. Saint-Saens' "Le Cygne," however, which followed the enthusiastic applause, received a performance from which the lingering tenderness that lies at its heart was entirely missing. The audience further secured, by insistent demonstration, Moszkowski's "Serenade." An encore number given earlier in the evening was the frequently-played "Cannanetta" by d'Ambrosio. Mr. Harry Vowles gave the violinist excellent support at the piano. The programme was diversified by vocal numbers from Miss Esie Rosslyn and Mr. Jack Haslam. The soprano offered a group comprising Hahn's "Si mes vers," Dvorak's "Songs my mother taught me," and Laydon Ronald's "Down in the Forest" (which is due for a lengthy rest). She added a charming trifle, "Pierrot." Mr. Haslam sang Sergeant's "Blow, Blow," Kennedy-Russell's "The Farmer's Pride," and, as encore, "Dr. McQuinn."

## METROPOLITAN GLEEMEN.

To a large audience in the Town Hall the Metropolitan Gleemen repeated last night their programme of the previous evening. In Elgar's "Songs from the Greek Anthology" the choir had some intricate music to sing, and presented it in a manner encompassing not only the technical difficulties, but a considerable degree, also, of the poetic atmosphere woven by the English master about these distinctive works. With admirable success, also, Mr. A. J. Lockie led his forces through the complexities of the same composer's "Reverie." In this vivid and imaginative setting of Bret Hartle's poem the Gleemen registered a notable performance. The considerable difficulties were not allowed to stand in the way of a really impressive rendering. Music of more easy-going type was felicitously dealt with—the pianissimo passages in Edward German's "O Peaceful Night" being especially effective. The same writer's "Rolling Down to Rio" provided a useful close to the concert. Miss Esie Pickering and Mr. Sydney Pick offered in good style some songs of considerable interest, and the better was also solo vocalist in Stanford's vigorous, but not very inspired, "Orvalier Songs" (for chorus and solo vocalist). Mr. Montague Breeley's art exercised its customary potent appeal. The violinist's two major works were the Wieniawski "Legends" and Saint-Saens' "Introduction and Rondo Capriccioso."

## M. MOISEWITSCH.

To-night at His Majesty's Theatre M. Moiseiwitch, the famous pianist, will give his third recital. On this occasion a programme specially selected to suit the tastes of all will be rendered, and intending patrons may look forward to a rare musical treat. As announced in another column, Messrs. J. and N. Tait have made arrangements to extend M. Moiseiwitch's Perth season, and he will now give two extra recitals on Wednesday and Thursday next. To-night M. Moiseiwitch will play: Scherzo in E Minor (Mendelssohn), Song without words in F major (Mendelssohn), Dream Visions (Schumann), Romance in F Sharp Minor (Schumann), Fantasy on Mobile (Weber), Sonata Op. 27 No. 2 (Moonlight) (Beethoven), Three preludes (G. Minor, F Major, and B Flat Minor (Chopin), Nocturne in E Minor (Chopin), Waltz in G Flat (Chopin), Mazurka in A Minor (Chopin), Scherzo in D Minor (Chopin), Hark, Hark the Lark (Schubert-Liszt), Chaconne (Chopin-Liszt), La Campanella (Paganini-Liszt).

## MOISEWITSCH ITALO RECITALS.

It will be welcome news to local music-lovers that Moiseiwitch, the great Russian pianist, will play in Perth this month. Messrs. Nicholson's, Ltd., received telegraphic advice yesterday that this artist, whose appearances in Melbourne, Sydney, and Adelaide are said to have eclipsed all records, will commence a series of recitals in His Majesty's Theatre, on Wednesday, July 21, under the direction of Messrs. J. and N. Tait. Speaking of the first appearance of Moiseiwitch in Melbourne recently, the "Age" said:—"There was a crowded audience, and the great Russian pianist inaugurated his Melbourne season triumphantly. Moiseiwitch is one of the giants among pianists of to-day. He is a great artist in every sense of the word, and was immediately recognised as such. His technique is irreproachable—difficulties seemingly do not exist for him; and—above and beyond all—his musicianship is magnificent. These things are written deliberately of an artist whom every music-lover in Melbourne must hear, and hear again." The young Russian pianist is one of the greatest artists who has ever visited Australia. The box plan notice and dates of recitals will be announced at a later date.

## MOISEWITSCH INTERVIEWED

[illegible]

M. MOISEWITSCH'S FIRST RECITAL

## M. MOISEWITSCH'S FIRST RECITAL

[illegible]

## FINAL REGITAL

Chopin lovers—and few devotees of piano-music—will repudiate the designation—launched delightfully last night to a magnificent outpouring of the ardent spirit bound, during its earthly travail, in so frail a frame. M. Moiseiwitch gave the Polish genius pride of place in his final programme at His Majesty's Theatre. A dozen or so works, in two groups, were offered, and the unravelling of the intensely subjective moods of this great composer's finest music made the evening a memorable one to Chopin enthusiasts. The D flat ("Raindrops") prelude headed the selection and the melancholy of the work, with its constant mournful and—at moments of dynamic intensity—throbbing iteration of the "raindrop" beat was impressively uttered. The Impromptu in A flat followed, but the bewildering pace did it some violence, somewhat obscuring its outlines. The D flat Nocturne, truly heartfelt music, was most sensitively and beautifully reproduced. The following performance, the Fantasia in F Minor, was in the highest degree inspiring, and so the voice of the audience loudly acclaimed it. Chopin in the mood of epic song received here an utterance superbly vitalised and magnetic; a splendid nervous force coursing through its inspired strains. Later came a satisfying offering of the fine Ballade in G Minor, four splendid dances, including Nos. 5, 6, 10 and 11 of the G Minor, which it is recorded, was wrung from its composer upon his hearing of the overthrow of his countrymen—as to-day—by the hereditary enemy. A respite of lovely dreaming came with the A flat Major etude. Finally, the G sharp Minor and A flat major waltzes were given, very brilliantly, but so far as the latter was concerned, hardly appeared at times to be an excess of pace. The D flat Nocturne offered as encore, brought to a close the series of very impressive and remarkable music interpretations that have astonished Perth musical people. Schumann opened the programme last evening with the very effective Tocatta, giving place to "The Bird as Prophet," a piece of sweet eloquence which M. Moiseiwitch handled with very pleasing results, bringing to it a touch of the utmost lightness of voice, allied with its suggestions of rebellious madness, then Brahms, in two very distinct humours. The suffering-racked Intermezzo in E flat Minor was very vividly yet unaggravatedly reproduced by M. Moiseiwitch; and the player then addressed himself to the proud, unpetting music of the E flat Toccata. This full-blooded work was imbued with a sense of the grandeur that could be desired and almost splendid zest was to be found in Rachmaninoff's energetic and finely rhythmic G Minor Prelude, known as the "Military." Waywardness of tempo lent a happy whimsicality to Tchaikowsky's "Humoreque." M. Moiseiwitch gave a sensitive presentation of the delicate and beautiful "Dance of the Sylphs," by Debussy, and offered two interesting pieces by his former teacher, Liszetzky, "The happy little, "Arabesque" was heard on Saturday and last evening it was played twice, while a formidable Intermezzo in octaves provided another of the astonishing feats of technical facility which came so frequently from this superbly gifted player. In this connection the superlative quality of a notable part of the equipment which does not catch the eye may be mentioned—the perfect pedal control that has been exhibited throughout, conducing so greatly to the clear and true colouring of M. Moiseiwitch's interpretations. As encore to the Intermezzo an amazing presentation, brilliant and irresistible, of Ravel's "Jeux d'eau" was submitted, followed by the equally marvellous "Le Carnaval," "L'Alouette" and Debussy's "La Cathédrale Engloutie." A waltz was presented to the great play at the close of the recital.

## ENTERTAINMENTS.

### THE HUMPHREY BISHOP COMPANY.

A theatre well filled in every part awaited the opening performance of the Humphrey Bishop Operatic and Comedy Company, presented by the Jack Bursary Enterprises at His Majesty's Theatre on Saturday night. The performers succeeded in disputably in gaining the approval of a large gathering, the demonstrations of appreciation being bestowed lavishly throughout the entertainment. Five ladies and two gentlemen comprise the company, and with the aid of the up-to-date scenic devices and an orchestra properly strepitous after the latest American manner, they dispense a vintage of very agreeable savour and sparkle. The instrumentalists (conducted by Mr. Bishop) having ranged from operatic Dan to ragtime Beersheba by way of overture, symbolism was invoked in a picturesquely devised fantasy of the Past, the Present, and the Future, with a little Cupid, a serenading lover, and a dancing girl, playing prominent parts. The customary opening chorus of the full company is preluded by the introduction to the audience of the individual members by Mr. Bishop in neat descriptive rhymes. This engaging preparatory "appetiser" having been uttered, Miss Gela Hardie, radiating vivacity, opened the entertainment proper with a brisk ragtime maltreatment of "Coming Thro' the Rye," in which she exhibited a neat gift for making luck and pointed patter taken at breakneck speed. Messrs. Maurice Jaffey (tenor) and Walter Kingsley (baritone) followed with the duet "The Battle Hymn," giving way to a lady already known to Perth audiences—Miss Ida Newton, who has a very pleasant way with her. She employed it in a ditty about her "Actor Man" and "Company at our House." Mr. Joe Brennan also has long ago made friends with Perth amusement-seekers, a fact demonstrated by the cordial greeting given him at his entry. The ripe excellence of his "Dame" impersonations has always obtained many admirers for this versatile comedian, and the diverting vocal and facial mimicry that goes to the making of these clever studies in burlesque exercised their customary potency on Saturday. Miss Cleo de Vey is a French lady who sauces the entertainment with the charm that is peculiarly supposed to attach to the feminine portions of her nation. Her vocal powers are not very distinguished, but she contrived to grace with much effect a pretty Oriental song scene, made up of effective costumes, glowing lanterns, and a refrain about "Chin Chin Chow." The gifts and attainments of Mr. Walter Kingsley, baritone, make his contributions to the programme notably enjoyable. Sympathetic vocal quality and a virile and accomplished style were exemplified in his singing of "Friend of Mine" and "Watercress," and his hearers obtained a repetition of portion of the encore song. A very favourable impression was made also by Miss Louise Meadows, a soprano who uses a clear, pleasant voice in an easy and unforced manner that is highly agreeable. Her numbers were "The Greatest Wish in the World" and "Wake Up." The comedy portion of the entertainment gained considerably by the contributions of Mr. Robert Roberts, whose initial appearance was after the Chaplin manner, and demonstrated an effective combination of clever jugglery, balancing, and humour. The subsequent association of Mr. Roberts and Miss Hardie provided smart and brisk amusement, first in a quick-time duet, and then in a "Before and After Marriage" contrast. Dancing finds an admirable exponent in Miss Dorothy Faye. Her offering included a markedly effective performance in the Flax style. Harry Arundale presides in a recurring manner at the piano, and joins three male colleagues in harmonised choruses that are very pleasant to listen to. The justification for the "operatic" portly style, Harry Arundale presiding in a selection from "Les Cloches de Conville," given with appropriate politeness. The company sang the ensembles "Let Our Torch" and "As He's Looking Pale" with good effect. Miss Louise Meadows gave the legend of the bell, and Messrs. Roberts and Jaffey took the leading roles in the miser scene. The farce that closed the programme, "Drowned, but not Dead," gave opportunity for an excellent flow of Mr. Brennan's fun, the comedian appearing as a sailor bribed to tell a wife of the mythical drowning of her husband. Mention must not be forgotten of Mr. Bert Crawford, who presides over a feature of "musical" instruments in the portly department of the orchestra. Owing to the length of the programme it has been decided to begin the performance in future at 8 p.m., instead of 8.15.

## ENTERTAINMENTS.

### A GREAT PIANIST.

In the history of public music-making in Western Australia—a record by the force of our circumstances comparatively uneventful and with extensive waste spaces—the piano recitals of Mr. Edward Goll at Queen's Hall will bulk large. Last evening Mr. Goll offered an initial programme that contained nothing that the moderately cultivated musical temperament could find exacting. Many to whom such things as the Pathétique Sonata and the assortment of Chopin Preludes and Studies are time-honoured friends may have regretted, when the selection of works was announced, that they were not permitted to hear, for example, something of the stimulating musical output of modern days which, by reason of its frequent demand for re-adjustment of outlook and its strangeness of idiom is approached with diffidence and more often than not with ill-success by musicians otherwise admirably equipped. But such considerations must have been silenced by Mr. Goll's playing. His audience—a large one—was early excited to an enthusiasm obviously genuine and wholehearted by his beauty and power, richly manifested as the pianist led his hearers into intimate communion with the spirits of Bach, Beethoven, Chopin, Mendelssohn, etc. The complex mental and emotional forces that are the equipment of a great artist are not to be summed up in a phrase, however aptly turned. Yet it may be stated, without tempering with this patent truth, that a mentality of astounding rigour is the predominant manifestation left by Mr. Goll's playing. The statement returns not merely to forceful reproduction of stupendous passages splendidly executed though they are, but to the individual and character-full perception that accompanies the artist's penetration to the essence of all he touches. Marked individuality, a discarding of the customary way when the instinct of the far-visions artist requires it, is characteristic of his readings; but not the aggressive self-assertion that tends to depose a composer from rightful pre-eminence. Sanity and sincerity, illumined by the most sensitive feeling for poetry, are at the base of his playing. To dazzle and dazzle by over-ebullient technique is left to lesser men. Bach's Chromatic Fantasia and Fugue was given with appreciation of the fact—not readily accepted by the general music lover—that the old master wrote deeply expressive music; and the fugue progressed with fine clarity and independence of parts to its rugged climax. The Mendelssohn "Volklied," from the "Songs Without Words," speaking broadly and directly, made way for the delicious Scherzo in E Minor by the same composer, under Mr. Goll's hands a thing of delicately tripping fairy footfalls, crystal and, a love wonderfully light, playful. It was repeated in response to the audience's insistent applause. The Pathétique sonata of Beethoven was made to reveal beauty, deep and searching, of which, probably, many of Mr. Goll's hearers, moved by the frequent attempts on the work and had no conception. Braved were the "interpretations" of countless talented young people, and the "popular" sonata was transfigured with the loveliness its composer placed in it. The strength of the Grave and Allegro sections; the ringing of the Adagio; and the playful joy of the Rondo were all memorable. A well-contrasted selection of four Chopin studies and five preludes followed. In No. 7 of Opus 25 we had wonderful insight into the broodings of a beautiful soul, while No. 5 of Opus 10 sang with a superb abandon that infected the audience the fiery ardours of a Polish patriot. After it had been repeated it gave place to the boldness and whimsical mood of Opus 25, No. 3. Utilising his astonishing command of evenness of tone, piano passages refined almost to the impalpable, and crescendos surging with a splendid sense of inevitability to an apothecosis of power, Mr. Goll drew from these rare fruits of Chopin's genius their richest beauties—now a wisp of moist fragile texture, now a mood of passion and striving. The intense subtlety of this music was followed by the effective last arrangement of Wagner's "Sinning Boy," and the dazzling brilliance of Tchaikovsky's transcription of the Schubert "Marche Militaire," the final programmed number. The conclusion of Mr. Goll's masterly performance was the signal for long-sustained applause. To this the great artist generously (in view of the lengthy and intense programme) responded by adding a Chopin nocturne, exquisitely played. Mr. Goll's second recital takes place to-morrow evening. The pianist's instrument, it may be mentioned, is a product of the Commonwealth, namely, the Wertheim Australian Grand.

### EVANS-GANGE RECITAL.

It may be doubted whether the most sanguine among the audience who greeted Miss Amy Evans and Mr. Fraser Gange in Queen's Hall on Saturday evening had been prepared for an exposition of singing of such compelling power. The two vocalists were acclaimed with unmistakable enthusiasm. Mr. Gange is an artist of rare qualities. He is endowed with a remarkably fine voice, rich in quality and capable of electrifying resonance and volume; and an unerring sensitiveness to the mood and essence of his songs finds expression in interpretations of exceptional infusivity and beauty. He is not the mere demonstrator of the excellencies in the numbers he offers, but rather the incarnation, for the time, of the central personality of the song he is singing. Expressiveness of features and movement add strongly in the creation of this illusion which goes to make great and satisfying art. Mr. Gange's remarkable faculty for sinking his own identity may be instanced in two songs, widely separated in time of composition, models of treatment, and kind of emotion required to be uttered. Mendelssohn's great recitative and aria "Hear me ye winds and waves!" came to the listener rather as the "bitter" voice of the fallen Caesar himself, than as an echo from a twentieth century reproducer. Here was outstanding instinct for drama and a sense of a sombre grief yet retaining manliness and dignity. Later came Brumby's "Happy Vagabond," music striking just the right note of simple beauty for the poem of Gullile Mendon and sung with heartfelt realisation of the fragrance of the piece. The singer's quick responsiveness to the simple beauties of life and loving found further expression in Martin Barclay's sincere little ditty of "Galway by the Sea"; there was a moving fervour of passion in "Last Night I had a Dream" (by "A.L.") and a vivid and picturesque vitality in Sydney Homer's "The Pauper's Drive"—which roused the audience to much enthusiasm. And Mulliner's "Smuggler's Song," "Lungi dal caro bono," by the old Italian, Sarti, was a delight of smooth yet deeply expressive vocalisation. Several additional numbers, mainly of light calibre, but including a striking setting of Heslop's "Invictus," by C. A. Lidger, sung with incisive force, were obtained by the audience. Of Mr. Gange's technical skill it is almost superfluous to speak. His effortless mastery of this side of his art, perfect enunciation and breath control, provided a wonderful lesson for the student of singing, and fascination for the general music-lover. Miss Evans was accorded a reception no less warm than that given to Mr. Gange, and after her first number—Brumby's "Ave Maria"—the piano was covered with flowers. Miss Evans also has a "big voice" warm and even in quality throughout its very extensive compass. Brumby's composition, with an emotional content ranging from supplication to terror, gave opportunity for a striking display of its varied capacities and the singer was given an ovation at the close of the exciting number. She announced as encore "a Welsh song," which proved to be an effective piece of music in the dramatic aria form, and with no flavour of the folk-song. Not all of Miss Evans's subsequent contributions suited her and an impression of an interpretive power somewhat more restricted than that of Mr. Gange was conveyed; but a very beautiful rendering was given of Bachet's "Chère Nuit," a delicate atmosphere of passion rising to a splendid outpouring of passionate song. This was preceded by the pretty old French air, "To this attaché des rubans" in which Miss Evans employed the mezzo-voice with much effect. Later, the singer obtained enthusiastic appreciation for a brilliant rendering of Sullivan's "Poor Wandering One," her hearers not being satisfied until this encore number was supplemented by London Ronald's "Down in the Forest." A notable inclusion in the programme was the duet from the garden scene in Verdi's "Rigoletto," splendidly sung by the two artists. A satisfying blending of the fine voices and an amazing rendition and firm were exhibited, Verdi's music yielding all its effectiveness. The names of Mr. Mantagou (violinist) and Mr. Harry Vowles (pianist) on the programme ensured the maintenance

## **Appendix 2: Archive Inventories**

J S Battye Library of West Australian History  
Private Archives – Collection Listing

MN 234  
Acc. 2224A, 6143A

### **METROPOLITAN GLEEMEN OF WA**

The Gleemen commenced their career in 1901 as the Metropolitan Liedertafel – a title that was changed for patriotic reasons after World War I. The first public appearance of the Liedertafel was made at a concert held in the Queen's Hall on November 27<sup>th</sup>, 1901. Thus commenced forty years of uninterrupted song with an average of four concerts a year – two "Grand" concerts and two "Smokers," the latter being held informally in the basement of the Savoy Hotel, the Literary Institute of the old St. George's Hall.

#### **The Papers**

The papers were donated to the Battye Library by the Royal WA Historical Society in November 1967 (ACC 2224A) and by Mrs Rae Hussey on 20<sup>th</sup> January 2004 (ACC 6143A).

#### **Summary of Classes**

ANNUAL REPORTS  
LISTS  
MINUTE BOOKS  
PROGRAMMES  
RULE BOOKS  
SCRAPBOOKS  
SONG LYRICS

	ANNUAL REPORTS
2224A/11	1920 Annual Reports
2224A/12	Annual Reports etc. Nedlands RSL Choir – Nedlands Male Choir
	LISTS
2224A/6	1930-1931 List of Subscribers – Metropolitan Gleemen
2224A/7	1930-1931 List of Singing Members – Metropolitan Gleemen
	MINUTE BOOKS
2224A/1	April 1901 – February 1903 Minute Book – Metropolitan Gleemen
2224A/2	June 1919 – June 1950 Minute Book – Metropolitan Gleemen
2224A/3	February 1946 – February 1950 Minute Book – Nedlands Male Choir – Perth Male Choir

## PROGRAMMES

- 2224A/8 Collection of Concert Programmes  
11 June 1928, 72<sup>nd</sup> Concert  
20 December 1932, 81<sup>st</sup> Concert  
1 December 1937, 91<sup>st</sup> Concert  
6 December 1939, 95<sup>th</sup> Concert  
31 July 1940, 96<sup>th</sup> Concert  
16 December 1940, 97<sup>th</sup> Concert  
5 November 1947, 100<sup>th</sup> Concert
- 6143A Collection of Concert Programmes  
1 September 1904, 9<sup>th</sup> Concert  
9 December 1904, 10<sup>th</sup> Concert  
22 December 1904, Smoke Concert  
11 July 1905, 12<sup>th</sup> Concert  
10 & 11 June 1929, 74<sup>th</sup> Concert

## RULE BOOKS

- 2224A/9 Metropolitan Liedertafel Rule Book  
2224A/10 Coolgardie Liedertafel Rule Book

## SCRAPBOOKS

- 2224A/4 1930 – 1947 Metropolitan Liedertafel/Gleemen – Scrapbook  
2224A/5 December 1937 – July 1950 Nedlands RSL Choir – Nedlands Male Choir – Perth  
Male Choir Scrapbook

## SONG LYRICS

- 2224A/13 n.d. Il barbiere di Siviglia (English Translation)

J S Battye Library of West Australian History  
Private Archives – Collection Listing

MN 488

Acc. 2186A, 3051A, 3347A

**KYLIE MUSIC CLUB**

The Kylie Music Club was formed at a meeting held on 9 August 1931 at the home of Mrs W. H. Vincent of Peppermint Grove

**The Papers**

The papers were deposited with the Battye Library by Mr Vaughan Hanly of the ABC, Adelaide Terrace, Perth in October 1972 (2186A), and by Dr. Helen Watson-Williams of Thelma Street, Mosman Park in June 1980 (3051A) and again by Dr. Helen Watson-Williams of 3 Sheila Street, Mosman Park in March 1985 (3347A).

**Summary of Classes**

CONSTITUTIONS  
CORRESPONDENCE  
LEDGERS  
MINUTE BOOKS  
NEWSPAPER CUTTINGS  
PROGRAMMES  
REPORTS  
STATEMENTS

CONSTITUTIONS

2186A/11 n.d. The Constitution of the Kylie Music Club

CORRESPONDENCE

3051A/10 1931 – 1964 Assorted  
2186A/2 1950 – 1966 Includes receipts and assorted correspondence  
2186A/4 1966 – 1967 Includes receipts, reports and assorted correspondence

LEDGERS

2186A/3 20 September 1947 – 19 September 1967 Receipts and payments

MINUTE BOOKS

2186A/1 9 August 1931 – 23 July 1969 Committee and general meetings  
3347A/1 13 September 1941 – May 1949 Includes monthly meetings and annual meetings. 28 folios. (Most pages have become unstuck from Book. Additional papers have been loosely inserted)

NEWSPAPER CUTTINGS

3051A/11 Assorted clippings relating to Kylie Music Club activities  
3347A/2 May 1931 – 1941 Assorted clippings relating to Kylie Music Club activities (recitals, programmes etc.) 45 folios.

### NOTE BOOKS

- 2186A/17 n.d. Rough notes regarding attendance
- 2186A/18 n.d. Rough notes regarding attendance

### PROGRAMME

- 2186A/5 1949 – 1966 Provides details of the musical events provided by the Kylie Music Club

### REGISTERS

- 2186A/6 August 1964 – September 1967 Details of attendance of members and visitors at meetings
- 2186A/7 1960 – 1966 Includes typewritten list of members

### REPORTS

- 3051A/1 August 1932
- 3051A/2 August 1933
- 3051A/3 August 1934
- 3051A/4 August 1936
- 3051A/5 September 1939
- 3051A/6 September 1940
- 3051A/7 August 1941
- 3051A/8 September 1942
- 3051A/9 September 1948
- 2186A/8 14 July 1966 Report of Acting President
- 2186A/9 September 1967

### STATEMENTS

- 2186A/10 1949 – 31 August 1967 Statement of receipts and expenditure, imperfect holdings

J S Battye Library of West Australian History  
Private Archives – Collection Listing

MN 620  
Acc. 2025A, 2519A

**CHAMBER MUSIC SOCIETY OF WESTERN AUSTRALIA**

**The Papers**

The papers were deposited with the Battye Library by Mrs Paterson, Hon. Secretary of the Society in September 1971 (2025A) and in March 1975 (2519A).

**Summary of Classes**

ACCOUNT BOOKS  
ADDRESS BOOK  
ATTENDANCE BOOK  
CASH BOOKS  
CHEQUE BOOKS  
CORRESPONDENCE  
MINUTE BOOKS  
PASS BOOK  
PROGRAMMES

ACCOUNT BOOKS  
2025A/7      1955 – 1965

ADDRESS BOOK  
2519A/6      1951 – 1960

ATTENDANCE BOOK  
2519A/5      22 October 1961 – 11 August 1974

CASH BOOKS  
2025A/5      1961 – 1962  
2025A/6      1963 – 1966

CHEQUE BOOK  
2519A/8      21 January 1974 – 28 August 1974

CORRESPONDANCE  
2025A/8      1950 – 1969  
2519A/3      1964, 1970 – 1974

MINUTE BOOKS  
2025A/1      1950  
2025A/2      1953 – 1954  
2025A/3      1959  
2519A/1      3 September 1967 – 28 July 1974 Annual General Meetings  
2519A/2      1968 – 1974  
2025A/4      1952 – 1968

## PASS BOOK

2519A/7      22 October 1964 – 28 August 1974 Bank of NSW Savings Bank

## PROGRAMMES

2025A/9      Miscellaneous Programmes  
2519A/4      1970 – 1974

## Appendix 3: Metropolitan Liedertafel Rules

1. This Society shall be known as the METROPOLITAN LIEDERTAFEL
2. This Society is established for the practice and performance of part songs for male voices
3. The Management of the Society shall be vested in a President, three Vice-Presidents (with power to add), Conductor, Treasurer, Secretary and a General Committee of four, who shall hold office until the next Annual Meeting.
4. Candidates for Membership shall be proposed and seconded by any two members of the Society, and shall submit to the Conductor's test. Candidates for membership shall be elected by the Committee.
5. The Entrance Fee shall be Ten Shillings and Sixpence, and the Annual Subscription Ten Shillings and Sixpence, payable at call by the Committee.
6. General Practice shall take place every MONDAY EVENING at EIGHT O'CLOCK SHARP, and at such other times as the Conductor may decide. Any Member absenting himself from three consecutive practices, without giving a reasonable excuse in writing to the Secretary, shall be considered to have severed his connection with the Society, and can be re-admitted only on the vote of the Committee.
7. Any member absenting himself from the two practices immediately preceding a concert shall be debarred from taking part at the concert, unless with the consent of the Conductor.
8. The Annual Meeting shall be held in April, on a date to be fixed by the Committee, of which two weeks notice shall be given. At this meeting the report of the outgoing Committee and the Treasurer's Balance Sheet, brought up to March 31<sup>st</sup> preceding, shall be submitted, and all Officers for the current year will be elected. Any vacancy occurring during the year, shall be filled by and from the general body of Members.
9. During the time of rehearsals or performances, strict compliance with the Conductor's directions must be observed.
10. Members shall be allowed to take away copies of the music only with the sanction of the Conductor, and shall be held responsible for the return of same to the Librarian.
11. An absolute majority of the Members shall be required to form a quorum for the transaction of business at any Annual or Extraordinary Meeting of the Society. For Committee Meetings five shall form a quorum.
12. All business shall be conducted by the Committee. They will have power to frame By-Laws necessary to carry out the objects of the Society.
13. The property of the Society shall in the case of dissolution, after liquidating all liabilities, be at the disposition of the then existing Members of the Society
14. Alterations in these Rules can be made only at Annual or Extraordinary Meetings of the Society. Two weeks' written notice shall be given of any intended alterations.

### BY-LAW

The Roll will be called on every regular practice night immediately after the first number. Any Member not present when the Roll is called shall be deemed absent.

## Appendix 4: The Constitution of the Kylie Music Club

1. The Club shall be called the Kylie Music Club
2. The objects of the Club shall be
  - a. To promote and stimulate the art of music
  - b. To give practical encouragement to our young musicians
  - c. To give members the opportunity of hearing the works of modern and contemporary composers as well as the classics
  - d. In course of time to acquire a musical library or property as the Executive may deem advisable
3. The club shall be a wholly non-profit organisation and no member shall make a profit whatsoever from the organisation
4. The Executive Committee shall be elected annually and shall consist of a president, 3 vice presidents, honorary secretary-treasurer and five members
5. Quorums: At all meetings of Executive Committee five (5) members shall form a quorum and at all other meetings 15 members shall form a quorum.
6. The president shall conduct all meetings and in the absence of the president a vice-president shall do so. President and secretary shall be ex-officio members of all committees.
7. The secretary-treasurer shall take minutes of meetings, conduct all correspondence in conjunction with the president, call all meetings, prepare agenda papers, keep a list of names and addresses of members and shall receive and bank all moneys, attend to all disbursements, prepare a statement for all business meetings, and acquaint unfinancial members of their position before the last meeting of the year and attend to all the duties pertaining to the office.
8. Meetings: The meetings shall be held on the first Saturday of each month, April to December inclusive, in the Guild Hall, Cecil Building, Perth, or such time and place as may in the opinion of the committee be deemed advisable. The Annual General Meeting shall be held in the month of September, when practicable.
9. The Executive Committee shall appoint from among its members a sub-committee of five members who shall be responsible for the arrangement of programmes.
10. Sub-committees may be appointed from time to time as occasion demands, and for this purpose additional members from the Club may be co-opted.
11. The annual subscription shall be £1/10/0 or such other amount as may be decided at any General Meeting or Special Meeting called for this purpose. Persons under the age of 21 may be admitted to membership at a subscription of half the annual subscription.
12. The financial year shall begin on the 1<sup>st</sup> of September in each year and all subscriptions shall be due on and from that date. Members joined after the first day of June shall be liable for half year subscription.
13. Visitors may be brought to the Club's entertainments as the guest of a member's at a charge to be determined by the committee.
14. Musicians of note visiting Perth may be entertained by the Club at the discretion of the Executive.
15. Alterations and additions to these Rules may only be made by a decision of a majority of members present at the Annual General Meeting or a Special Meeting called for this purpose. 14 days notice of intention to move an amendment or addition shall be given to all members.
16. In the event of the Club disbanding, the Executive Committee through delegation to either the President or the Secretary, be authorised to dispose of any surplus funds of assets remaining by way of a gift to some musical cause to be suggested by members at a Special Meeting.

17. The Executive Committee shall be empowered to make a decision on any action not specifically covered in these rules but consistent with the objects of the Club.

**NOTE:** This constitution remains undated. It is likely this is not the original constitution but an adapted version of the original.

## Appendix 5: The Constitution of the Chamber Music Society of Western Australia

1. The name of the society shall be the Chamber Music Society of Western Australia
2. The objects of the society are:
  - a. The promotion and encouragement of Chamber Music Concerts
  - b. The furthering of the appreciation of Chamber Music by the people of Western Australia
  - c. The encouragement and assistance of local and visiting Chamber Music ensembles
3. **Management:** The management of the Society shall be vested in an Executive Committee
4. **Executive Committee:** The Executive Committee shall be elected annually at the Annual General Meeting and shall consist of a president, three vice presidents, secretary, treasurer and five members
5. Any vacancy occurring in this committee during the year may be filled by the Executive pro. tem.,. Until the next Annual General Meeting.
6. **Quorum:** At all meetings of the committee, four members shall form a quorum.
7. **Patrons:** There shall be three patrons of the Society.
8. **Auditor:** There shall be an honorary Auditor who shall inspect the books of the Society.
9. **Finance:** The bank account of the Society shall be kept at the Head Office of the Bank of New South Wales, Perth, and the account shall be operated by any two of the president, secretary, treasurer of the Society.
10. **Meetings:** The Executive Committee shall meet whenever called upon to do so by the president, or upon notice to the president in writing by at least four members of the committee that they desire a meeting to be held.
11. The Annual General Meeting of the Society shall be held in the month of August each year.
12. **Membership:** Membership is open to any person paying the requisite membership fee.
13. Membership fee shall be
  - a. Ordinary members £1/1/- per annum
  - b. Student members under the age of 25 years, 5/- per annum
14. All membership fees shall become due on 1<sup>st</sup> of August each year. Ordinary members joining after 1<sup>st</sup> day of March shall be liable for half-year's subscription.
15. Both ordinary and student members are eligible to hold office in the Society.
16. **Amendments of Constitution:** The constitution may be amended by a vote of the majority of members present at the Annual General Meeting, or at a Special Meeting called for that purpose, providing that 28 days notice is given to all members of the Society.
17. In the event of the Society disbanding, the Executive Committee shall be authorised to dispose of any surplus funds or assets remaining by way of a gift

to some musical cause suggested by members, at a Special Meeting called for such purpose.

18. All members fees shall become empowered to make a decision on any matter not specifically covered in these Rules, but consistent with the objects of the Society.

**NOTE:** Some hand written markings have occurred over the original constitution. They are undated but are as follows:

4. Changes to Executive Committee – now includes 1 vice-president and 6 members
6. Five members now forms a quorum
7. There shall be one patron of the society
11. A quorum at the AGM is 10%

and company.  
**QUEEN'S HALL.**  
**METROPOLITAN LIEDERTAFEL.**

[illegible]

### Kylie Music Club At Home.

The inaugural at-home in connection with the Kylie Music Club was held in the spacious music room at Minnowarra, Cottesloe, the home of the president (Mrs. W. H. Vincent), on Saturday afternoon. For a long time past Mrs. Vincent has been wondering how best to help the young musicians of the State. To Mrs. Vincent's mind there are many people who love music and who want to hear it, and also many people who can play or sing and have no one to listen to them. To form the bridge, by which these two sets of individuals can meet to their mutual advantage, the Kylie Music Club, with an annual subscription of one guinea a year, has been formed. The monthly meeting will take place every third Saturday at Mrs. Vincent's home until such time as the expansion of the club makes other arrangements necessary. The fees of the club will be used to help young professionals, who will place the best of modern and other music before the members, and receive the financial encouragement which is their due. These facts were put before the assemblage on Saturday by Mrs. Vincent, who expressed her warm thanks to friends who responded to her invitation to help with the scheme. The programme included:—Songs by Mrs. W. Higham, Mr. Jenkins, and Miss Ethel Ewens; piano solos by Miss Flora Bunning, and Miss Ariel Sedgison; a piano and violin sonata by Miss Doreen Bray and Mr. David Powell; and a piano concerto for two pianos by Miss Nora Coalstad and Mrs. Tyler. Afternoon tea was handed around during the interval. The committee of the club includes:—Mesdames W. H. Vincent (president), Archie Burt (honorary secretary), W. J. A. Higham and Cuthbert; Misses Hamilton, Flora Bunning, Ariel Sedgison, Nora Coalstad, Doreen Bray, and Ethel Ewens. Among those present were:—

Mesdames Seeligson, Seymour Dawson, Sandover, W. Hargett, Aubrey Sherwood, Anderson, Jack Vincent, and A. J. Leekie; Miss Marie Neilson, Mesdames Ackland, and Keall; Miss Winnifred Gamble, Mesdames Lewis, Wigmore, Davies, and G. E. Cleland; Mrs. T. J. McEwen, J. Drummond, Lyster, and Nelson Pearce; the Misses Pearse, Mrs. Goodman, Misses Sulzberger, Marcis Hodges, Gladys Gunliffe, and E. Parker, Mrs. Garner, Misses Carls, Fortnum, and Loveland, Mrs. C. M. Taylor, Mrs. S. B. Brown, Browning, Turner, Mesdames Haugham, Merryweather, Misses Paterson, and Carey, Mrs. and Miss Walton, Misses Dora Camm and Mary Priest, Mrs. Tom Robertson, Misses Tohill, Daphne, Keer, Pendleton, and Sidney Corr, Mrs. and Miss Phyllis Phipps, and Misses Emily and Mrs. and Miss Enid Bunning, Mesdames Manning, Lionel Chase, and A. H. Gibbard, Miss Venna, and Heather Coastland, Mrs. Frank Leslie, Mr. and Mrs. Kornweibel, Misses Cockburn Campell, and Misses Jessie, Margaret, and Marion Webb, Fethall, and Meares; Miss Peg Milford, Mesdames Mecham, Nicholls, E. Chase, and Pritham Webb.

## **"NEGLECTED" ART**

### **Society To Promote Chamber Music**

(By "Fidelio.")

The new Chamber Music Society of W.A. speaks no more than truth when it asserts (in its printed leaflets) that this is "a branch of the arts which has been sadly neglected" in Perth. Seeking to "promote and encourage" it, the society gave its first concert on Saturday evening, at the Claude Hotchin Galleries.

The response in attendance (there were about 140 persons present) was encouraging. It is a reasonable hope that the concerts given in Perth this year by the Musica Viva and Robert Masters groups may have stimulated among music-lovers an interest more than transient and a readiness to explore further in the chamber music field. How far this is the case the society will discover, no doubt, as its activities continue. It plans another concert for next month, and then will go into recess over the period of summer heat.

Saturday's programme was in the hands of the Perth Chamber Music Group—Albert Lynch (violin), J. Drummond (violin), Lio Chase (viola), Barbara Walton (cello) and Rosemarie Kenny (piano) with Lorna McKean as vocalist. The strings played Mozart's "Hunt" quartet and were joined by Miss Kenny in the Schumann quintet. Miss McKean sang some Holst and folk-songs for voice and violin, Vaughan Hanly providing the violin part.

## **CELLIST AND SOPRANO**

### **Fine Chamber Music Performances**

(By "Fidelio.")

When the Chamber Music Society of W.A. gave its second programme last night, at the Claude Hotchin Gallery, there was again an encouragingly large audience.

Two sets of songs were sung by Alice Mallon, with Elizabeth Munro-George at the piano; and two sonatas for cello and piano were played by Zoltan Barna and Alice Carrard.

Mr. Barna, a new Australian, established himself as a very welcome addition to our musical life. He showed sure technical control, and charmed with his velvety, singing tone. This he employed with winning, poetic persuasiveness in a vein of quiet tenderness, and moreover shaped his phrases beautifully.

Berthoven's A Major sonata (Op. 69) was somewhat out of balance, Mr. Barna being overweighted by his colleague in vigorous passages. Later, Debussy's Sonata in D Minor received a strikingly fine interpretation.

Miss Mallon is something of a specialist in French songs. She introduced last night Ravel's set of three "Scheherazade" songs, in performances which were the most impressive we have had from her for some time. The atmosphere and moods of these difficult exotic pieces, calling for a wide range in vocal expression, were most admirably realised. The important part taken by the pianist should also be mentioned. Earlier, Miss Mallon sang three of Richard Strauss's songs.

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