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

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2007
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An Investigation of Musical Life and Music Societies in Perth (Western Australia), 1900-1950

A Dissertation Submitted to the
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By Jessica Sardi
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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.1

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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1 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. This micro-historical study illuminates aspects of Western Australia's musical history outlined in chapters one and two.

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2 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. 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

3 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. 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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4 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. The Perth Musical Union, on the other hand, was a choral society established in 1880.

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


7 Amateur concerts took place on June 7th at Freemason’s Tavern as shown in Orchard, *Music in Australia*, 3.

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. 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 24th in 1910. 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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9 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.

10 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).\textsuperscript{11}

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.”\textsuperscript{12} Naturally Leckie was one of the three men who

\textsuperscript{11} Ronda Jamieson, \textit{What Harmony is This? 75 Years of the Music Teachers' Association in Western Australia} (Perth: West Australian Music Teachers Association, 1986), 121.

\textsuperscript{12} 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 wartime? 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?\(^\text{13}\) 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.

\(^{13}\) 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.\(^{14}\) 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.\(^ {15}\)

1920s – The Community Singing Craze

In the 1920s there was a world-wide trend for community singing whose influence was felt across Australia.\(^ {16}\) 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


\(^{15}\) Orchard, *Music in Australia,* 85.

\(^{16}\) 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.” 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. 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

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

18 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 1930-1940.19

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.20 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.”21 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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19 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 14th in 1935. A scrapbook of cuttings for 1930-1940 exists in the Kylie Music archive (3347/A #2) stored at the Battye Library.

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

21 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 UWA, 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. 22

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. 23 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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23 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. 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. 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 Doman 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. 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. 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.

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26 Details of the first ‘Music Week’ can be found in Jamieson, What Harmony is This? 27-29.
27 The Grainger collection is found in the Callaway Research Centre and is available for viewing.
28 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. This decision was endorsed by the WAMTA who hoped that “more young people would become interested in the serious study of music.” 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.

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. 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. 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

29 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.

30 Ibid., 29.

31 Ibid., 39.

32 Orchard, Music in Australia, 188.

33 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.34 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.35 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.


35 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 lead 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 (uneartling 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.¹ In 1920, Perth had no fewer than three daily papers and one Sunday

¹ 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. Amongst others, the Western Mail (later titled The Countryman) 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. 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. 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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2 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.

3 The Western Mail began in 1885 and it wasn’t until 1955 that it changed names to the Countryman.

4 The Daily News combined with The Inquirer and Commercial News in 1901.

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.\(^6\)

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.\(^7\) 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.\(^8\)

**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.”\(^9\) 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.

\(^6\) In this particular year the newspaper was not printed on the 17\(^{th}\), 19\(^{th}\), 20\(^{th}\) and 21\(^{st}\) of January due to an industrial dispute. It was also not printed on the 26\(^{th}\) of October due to ‘Proclamation Day’ and the 28\(^{th}\) of December due to the Christmas Holidays.

\(^7\) 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\(^{th}\) anniversary of the state and can be found in Savvas, *160 Years of News from the West Australian*, 8.

\(^8\) 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.

\(^9\) 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.10 The first regular interstate flight service from Perth to Adelaide did not run until 1929.11 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.12

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.

11 Crowley, Australia’s Western Third, 233.
12 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. 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 7th, an article discussed upcoming AMEB examinations and their importance. Three months later on December the 10th, an article of 1.5 column lengths was published in

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13 An example of this article can be found in the collection of articles in Appendix 1.
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.” 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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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>
<thead>
<tr>
<th>Venue</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>Government Gardens</td>
<td>38</td>
</tr>
<tr>
<td>St Georges Cathedral</td>
<td>11</td>
</tr>
<tr>
<td>Queens Hall</td>
<td>11</td>
</tr>
<tr>
<td>St Georges Hall</td>
<td>10</td>
</tr>
<tr>
<td>His Majesty’s Theatre</td>
<td>10</td>
</tr>
<tr>
<td>Perth Town Hall</td>
<td>7</td>
</tr>
<tr>
<td>Fremantle Town Hall</td>
<td>7</td>
</tr>
<tr>
<td>Savoy Hotel</td>
<td>6</td>
</tr>
<tr>
<td>Lyceum Theatre</td>
<td>5</td>
</tr>
<tr>
<td>Kings Park</td>
<td>4</td>
</tr>
</tbody>
</table>

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

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

28
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
<th>Location</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>11 Apr</td>
<td>Government Gardens notice</td>
<td>Perth</td>
<td>Short notice given on how to listen to an orchestra by Locke. Sall cut crowd, huge numbers.</td>
</tr>
<tr>
<td>16 Apr</td>
<td>St George's</td>
<td>Perth</td>
<td>Mr Frank Robertson was solo singer. Continued Organ series from April into May same days.</td>
</tr>
<tr>
<td>24 Apr</td>
<td>His Majesty's Theatre notice</td>
<td>Perth</td>
<td>Vocal music with instrumental concert with choir.</td>
</tr>
<tr>
<td>15 Apr</td>
<td>Queen's</td>
<td>Perth</td>
<td>Opening of winter season which will be on 5th February accompanied by cathedral choir vocal.</td>
</tr>
<tr>
<td>29 Apr</td>
<td>King's</td>
<td>Perth</td>
<td>Adelaide trained vocalist got a cold and cancelled concert.</td>
</tr>
<tr>
<td>27 Apr</td>
<td>Perth Town Hall</td>
<td>Perth</td>
<td>Concert performed as a &quot;party&quot; Big review.</td>
</tr>
<tr>
<td>16 May</td>
<td>St George's</td>
<td>Perth</td>
<td>Grand Overland Concert, arranged by North-Perth. Program arranged by Jack Leckie.</td>
</tr>
<tr>
<td>2 May</td>
<td>Metropolitan Orchestral Vocal Students</td>
<td>Perth</td>
<td>Grand Overland Concert, arranged by North-Perth. Program arranged by Jack Leckie.</td>
</tr>
<tr>
<td>2 May</td>
<td>R.S.L.</td>
<td>Perth</td>
<td>Concert performed as a &quot;party&quot; Big review.</td>
</tr>
</tbody>
</table>
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
10 Jul Government Gardens notice 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 Piano Welcome M. Bonne 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 Lycam 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 Gleemen 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 Piano forte 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 4th
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 29th Young Irish Society Mixed Concert of Irish music followed by a dance
<table>
<thead>
<tr>
<th>Date</th>
<th>Location</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Sep</td>
<td>Savoy Hotel</td>
<td>Previews and Review</td>
</tr>
<tr>
<td>2 Sep</td>
<td>Metropolitan Gleemen Band</td>
<td>Concert as a “Smoke Concert” program with packed room. Archbishop was there.</td>
</tr>
<tr>
<td>4 Sep</td>
<td>Government Gardens</td>
<td>Notice and Review</td>
</tr>
<tr>
<td>13 Sep</td>
<td>St George's Hall</td>
<td>Notice and Review</td>
</tr>
<tr>
<td>14 Sep</td>
<td>Perth Town Hall</td>
<td>Review and Notice</td>
</tr>
<tr>
<td>16 Sep</td>
<td>Queen's Hall</td>
<td>Notice and Review</td>
</tr>
<tr>
<td>19 Sep</td>
<td>Sydney Opera House</td>
<td>Notice and Review</td>
</tr>
<tr>
<td>21 Sep</td>
<td>Government Gardens</td>
<td>Notice and Review</td>
</tr>
<tr>
<td>23 Sep</td>
<td>Perth Town Hall</td>
<td>Notice and Review</td>
</tr>
<tr>
<td>26 Sep</td>
<td>St George's Hall</td>
<td>Notice and Review</td>
</tr>
<tr>
<td>28 Sep</td>
<td>Government Gardens</td>
<td>Notice and Review</td>
</tr>
<tr>
<td>30 Sep</td>
<td>His Majesty's Theatre</td>
<td>Notice and Review</td>
</tr>
</tbody>
</table>

**Notes:**
- Performances are listed under headings such as "Choir," "Band," etc.
- Locations include "Metropolitan Gleemen Band," "Government Gardens," etc.
- Events range from concerts to rehearsal notices.
- Many events include specific dates and times for particular performances or reviews.
- Some events mention special guests or notable performances, such as performances by well-known artists or occasions like the "Silver Chain Nurses" benefit concert.
- Dates range from September 1st to November 30th, covering a significant portion of the fall season in Australia.
<table>
<thead>
<tr>
<th>Date</th>
<th>Location</th>
<th>Event Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>13 Nov</td>
<td>Queen's Hall</td>
<td>Miss Elsa Langley, Band. In aid of the R.S.L. Mt Lawley/North Perth military concert</td>
</tr>
<tr>
<td>14 Nov</td>
<td>His Majesty’s Theatre</td>
<td>Mixed Artists, Mixed. In aid of the Silver Chain</td>
</tr>
<tr>
<td>16 Nov</td>
<td>Lyceum Theatre</td>
<td>Y.M.C.A. Band, Mixed. Variety of music presented</td>
</tr>
<tr>
<td>20 Nov</td>
<td>Queen’s Hall</td>
<td>Flisk Jubilee Singers, Choir. International harmony singers. Sang for 10 nights, changed location to King’s Hall then Midland</td>
</tr>
<tr>
<td>2 Dec</td>
<td>Ross Memorial Church</td>
<td>Only Ross Church Memorial Choir. Included 3 soloists, conducted by Campbell Egan (superintendent for schools)</td>
</tr>
<tr>
<td>4 Dec</td>
<td>His Majesty’s Theatre</td>
<td>1st notice Nov 6 &amp; reviews. Perth Operatic Society, Opera. Dec 4-10 “A Country Girl” 20 instrumentalists under baton of Brearley assisting</td>
</tr>
<tr>
<td>4 Dec</td>
<td>Queen’s Hall</td>
<td>Mr Montague Brearley, Violin. Accompanied by Mr Vowles of the WAMTA, 2nd visit this year</td>
</tr>
<tr>
<td>5 Dec</td>
<td>Government Gardens</td>
<td>McMahon’s Band, Band. Usual concert</td>
</tr>
<tr>
<td>10 Dec</td>
<td>Article on Page 8</td>
<td>Notice. 1.5 columns on AMEB exams by Royal Academy &amp; Royal College. Country people included</td>
</tr>
<tr>
<td>11 Dec</td>
<td>Queen’s Hall</td>
<td>Society of Concert Artists, Orchestral. Conducted by Leckie. Tribute concert. Combined with Metro Gleemen</td>
</tr>
<tr>
<td>12 Dec</td>
<td>Government Gardens</td>
<td>notices. Perth City Band, Band. usual concert</td>
</tr>
<tr>
<td>14 Dec</td>
<td>Methodist Church</td>
<td>Charles St Boys Club, Mixed. Campbell Egan conducted the choir. Other events happened the same night eg. Gymnastics</td>
</tr>
<tr>
<td>14 Dec</td>
<td>Melrose Theatre</td>
<td>notice. Perth Boys School, Mixed. Included music from Perth Banjo Team &amp; McMahon’s band. It was the annual break up concert</td>
</tr>
<tr>
<td>15 Dec</td>
<td>Queen’s Hall</td>
<td>notice. CC College, Mixed. Vocal &amp; Instrumental concert feat. many of Perth’s leading artists. Proceeds to Dinghy Appeal</td>
</tr>
<tr>
<td>15 Dec</td>
<td></td>
<td>notice. Perth City Band, Band. Included from Concert Artists.</td>
</tr>
<tr>
<td>16 Dec</td>
<td>His Majesty’s Theatre</td>
<td>notices &amp; review. Mixed Artists, Mixed. Leading vocalists &amp; instrumentalists from metro area inc. Hardwick Quartet, McMahon’s band</td>
</tr>
<tr>
<td>19 Dec</td>
<td>Esplanade Gardens</td>
<td>notices &amp; small review. Mixed Artists, Mixed. Christmas night concert. Played program prepared for West Aust championships held next week</td>
</tr>
<tr>
<td>25 Dec</td>
<td>Government Gardens</td>
<td>notices. McMahon’s Band, Band. Combined with Kalgoorlie Brass Band</td>
</tr>
<tr>
<td>26 Dec</td>
<td>Esplanade Gardens</td>
<td>notices. McMahon’s Band, Band. Farewell concert before leaving for West Australian championships in Bunbury</td>
</tr>
<tr>
<td>28 Dec</td>
<td>Perth Town Hall</td>
<td>review. Boy Scouts, Mixed. South Australian Boy Scout Party, not WA.</td>
</tr>
</tbody>
</table>
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.  

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. 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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16 The Wurlitzer Organ was removed before demolition and is now housed at the Karrinyup Community Centre.
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.
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.”\textsuperscript{17} 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

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.\textsuperscript{18}

\textsuperscript{17} The West Australian. 22 July 1920, p. 8.
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.
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

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

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.
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.”\textsuperscript{19}

\textbf{Figure 2.10: Hugh McMahon, conductor of McMahon’s Concert Band}

\textsuperscript{19} This occurred in the band concert notice of \textit{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.I. 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 24th of April. It was a huge success and a re-run was scheduled for the 2nd 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. 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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20 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 16th 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 23rd 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 1st 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. 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. Only a small review appeared in the paper on the 24th 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 14th 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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21 “Smoke Concerts” were an informal entertainment designed for the male audience. They were quite common in the early 20th Century and often held as a kind of celebration for returning military troops.

often employ a male vocalist from the church choir to perform with him.\textsuperscript{23} The notices in \textit{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.\textsuperscript{24}

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 9th 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.

\textbf{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.\textsuperscript{25} 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.

\textsuperscript{23} 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, \textit{Cathedral and Community: A History of St George's Cathedral, Perth} (Nedlands, W.A.: University of WA Press, 2001)

\textsuperscript{24} 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.

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 8th 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 16th and 17th 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 18th 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 30th 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 20th of November at Queen’s Hall. The Jubilees were world-renowned singers, famous for their superb combination of harmony and melody.26 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

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 1st of June at Queen’s Hall, Mr Montague Brearley gave the first violin concert of the year. Only days later on the 5th, 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.²⁷ 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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²⁷ 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 3rd 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." 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.

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.

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28 The West Australian, 3 July 1920, p. 8.
29 The West Australian, 21 July 1920, p. 7.
30 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.\(^{31}\)

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.

\(^{31}\) 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

<table>
<thead>
<tr>
<th>Association</th>
<th>Size</th>
<th>Years</th>
<th>Summary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music Teachers Association</td>
<td>2.28 linear m</td>
<td>1910-1988</td>
<td>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</td>
</tr>
<tr>
<td>Guild of Young Artists</td>
<td>90 linear cm</td>
<td>1942-1963</td>
<td>Minutes, correspondence, programmes, attendance lists, copies of circulars exchanged with companion youth organizations, accounts</td>
</tr>
<tr>
<td>Oriana Ladies Choir</td>
<td>55 linear cm</td>
<td>1931-1976</td>
<td>Minute books, president's report, constitution; history; concert programmes, register of scores</td>
</tr>
<tr>
<td>Kylie Music Club</td>
<td>50 linear cm</td>
<td>1930-1967</td>
<td>Constitution, correspondence, ledgers, minute books, newspaper cuttings, notebooks, programmes, reports</td>
</tr>
<tr>
<td>Fremantle Orchestral Society</td>
<td>17 linear cm</td>
<td>1887-1966</td>
<td>Minutes, constitution, jubilee souvenir; volume of historical notes; programmes; membership lists, accounts, correspondence</td>
</tr>
<tr>
<td>Metropolitan Gleemen</td>
<td>17 linear cm</td>
<td>1901-1950</td>
<td>Minute books, amalgamation with Nedlands Male Choir and Perth Male Choir, subscribers, reports, rules</td>
</tr>
<tr>
<td>WASO Subscribers Committee</td>
<td>17 linear cm</td>
<td>1950-1975</td>
<td>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.</td>
</tr>
<tr>
<td>Perth Musical Union</td>
<td>8 volumes</td>
<td>1886-1905</td>
<td>Minutes, account books, various programmes of concerts and other notes</td>
</tr>
<tr>
<td>St Georges Cathedral Choir</td>
<td>2 volumes</td>
<td>1911-1917</td>
<td>Choir rolls and record of music</td>
</tr>
<tr>
<td>Premier Orchestral Band</td>
<td>2 items</td>
<td>1920</td>
<td>Notepaper and card with details and photo of the band</td>
</tr>
<tr>
<td>Cottesloe Civic Choral Society</td>
<td>1 item</td>
<td>1946-1965</td>
<td>File with concert programs and balance sheets</td>
</tr>
</tbody>
</table>

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\(^{th}\) 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.\(^1\)

At the next meeting, held on the 15\(^{th}\) 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\(^{nd}\) 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

\(^1\) 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.2

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.3

It wasn’t until mid October that the first concert date, Wednesday the 27th 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 28th 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.”4 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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2 The venue cost the association £7/6/- per night.
3 Appendix 3 contains a full list of rules that performers must abide by.
4 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 9th of August, 1930, at Mrs W.H. Vincent’s house. 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. 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.”

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.” 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.

5 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.

6 The location of Mrs Vincent’s house was sometimes listed as Peppermint Grove and at other times listed as Cottesloe.

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

8 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 23rd 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. 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. It is already quite evident the running of this club was very different to the Metropolitan Liedertafel.

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9 The West Australian, 14 June 1935.
10 Kylie Club Minutes, September, 1930.
The first concert was planned for August 23rd 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. Mrs Vincent addressed those in attendance with the objects of the association while “a most delightful programme was submitted and met with great applause.” 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 3rd 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

11 Kylie Club Minutes, August, 1930.
12 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.  

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13 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 26th 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. 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. 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.”

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 29th of July notifying the public of the formation of this new society. A typewritten letter was produced by the secretary on 27th 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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14 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.

15 Chamber Society Minutes, July, 1950.

16 Chamber Society Correspondence, August, 1950.
three days after the formation of the Chamber Society). Another similar article appeared on the 5th 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 10th 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 7th and 9th 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.17

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 14th 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.18

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.

17 Chamber Society Correspondence, 7 & 9 August, 1950.
18 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 10th October to the 14th 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.” 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 Scheherazade 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.  

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19 Chamber Society Minutes, September, 1950.

20 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.\textsuperscript{21} By becoming affiliated with the Adult Education Board, the society tried to avoid paying performance tax.\textsuperscript{22} 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 \textit{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

\textsuperscript{21} 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.

\textsuperscript{22} 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.  

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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23 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*. 

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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

**GLEMMEN'S BROMO CONCERT.**

In the presence of an audience that found some difficulty in comprehending itself within the City Hall reception room, the Metropolitan Glee Club gave a good concert, less than half the nominal attendance attending those functions. The choir, comprising ten members, was conducted and directed by Mr. W. G. Ross, assistant leader at the Metropolitan Grand Concert Hall, and one of the seven songs from the Glee Anthology. By beauty of voice and modulation, the choir was conducted as Edward German's "Peaceful Night." The latterly and varied program included selections from Mr. H. C. G. Moore, "Wherever You Walk," by Ira Moser. Mr. E. V. Johnson, "Glee," by Ira Moser, and "Jubilee." The choir was conducted by the Metropolitan Club, of which Mr. H. C. G. Moore was leader.

**ENTERTAINMENTS.**

**A SOUTH AUSTRALIAN VIOLINIST.**

A very special and unusual feature of the last concert was the presence of a violinist, who is a student of the Royal Conservatory in Adelaide, and who, at the end of the year, will continue his studies in London, demonstrating his capabilities as a soloist. The violinist's performance was characterized by fine technique and a brilliant and expressive playing. The violinist's use of dynamics and vibrato was finely modulated, and his playing was marked by a freshness and vitality that was quite remarkable.

**METROPOLITAN GLEMMEN.**

To a large audience at the Town Hall last night the Metropolitan Glee Club presented an interesting program. The choir, conducted by Mr. W. G. Ross, presented a variety of pieces that included a number of solo songs. The program included selections from Edward German's "Peaceful Night," which was conducted with great skill and precision. The choir's performance was marked by fine technique and a brilliant and expressive playing. The violinist's use of dynamics and vibrato was finely modulated, and his playing was marked by a freshness and vitality that was quite remarkable.

**The Australian Musician.**

It will be welcome news to local musicians that the Metropolitan Glee Club, the great Australian Society of Musical Art, has decided to establish a new branch in this city. The Branch, which will be known as the Adelaide Metropolitan Glee Club, is expected to have a nucleus of talented performers from all parts of South Australia.

**A SCOTTISH CONCERT.**

A Scottish concert was held in the Town Hall last evening, with a program consisting of a variety of pieces selected from the Scottish music repertoire. The concert was attended by a large audience, and the performance was marked by a fine technique and a brilliant and expressive playing. The violinist's use of dynamics and vibrato was finely modulated, and his playing was marked by a freshness and vitality that was quite remarkable.

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A GENEUS OF THE PIANO.

M. MOSHEITWICHH INTERVIEWED.

When M. Mosheiwich saw "Mozart's" new "Piano Concerto No. 21," he was greatly impressed. He said, "The work is a masterpiece. The melody is beautiful, the harmony is rich, and the technique is superb. It is a true reflection of the genius of Mozart." Mosheiwich went on to discuss the piano part, saying, "The piano writing is incredibly difficult, but also incredibly rewarding. It is a true test of the pianist's ability." He also praised the orchestra part, saying, "The orchestra is a perfect foil for the piano, adding depth and richness to the piece." Mosheiwich concluded his interview by saying, "This is a work that will be studied and admired for centuries to come. Mozart was a true genius, and this piece is a testament to his talent."
ENTERTAINMENTS.

THE HUMBERT BISHOP COMPANY.

A theatre well filled in every part with the enthusiastic performances of the Humbert Bishop Operatic and Comedy Company. The piece, "Before Sunrise," was introduced by Miss Rosamund Reynolds as Mrs. Leighton in the famous Mays's Theatre, on Saturday night, February 19th, and was entirely successful, so much so that the audience, of which there was not a vacant seat, was entirely satisfied with the performance. The cast was well filled with a number of the principal characters and was well received by the audience.

A GREAT PLANET.

In the history of public music-making in Western America, the performance of "A Great Planet" by the Humbert Bishop Operatic and Comedy Company was a milestone. The programme was held at the Mays's Theatre, on Saturday night, February 19th, and was entirely successful. The cast was well filled with a number of the principal characters, including Miss Minna Beadle as 'Theatre Girl', and was well received by the audience.

--- EVANS-DANIEL BRIEF.

It may be doubted whether the most beautiful and admired compositions of the late Mr. Charles G. Evans, on any number of the programs which have been issued during the past few years, were comparable in any way to the musical achievements of the late Mr. Charles G. Evans. Mr. Charles G. Evans was a composer of great talent and ability, and his compositions are still highly regarded in the United States.

--- BRIDLE A.-DANCE.

Mrs. Mary A. Bridle, a dancer of great ability, was introduced by the Humbert Bishop Operatic and Comedy Company in the programme on Saturday night, February 19th. She was received with great applause by the audience.

--- MILLER'S RHYTHM.

Mr. Charles Miller, a well-known composer of the day, was introduced by the Humbert Bishop Operatic and Comedy Company in the programme on Saturday night, February 19th. He was received with great applause by the audience.
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 27th, 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 20th January 2004 (ACC 6143A).

Summary of Classes

ANNUAL REPORTS
LISTS
MINUTE BOOKS
PROGRAMMES
RULE BOOKS
SCRAPBOOKS
SONG LYRICS

<table>
<thead>
<tr>
<th>CLASS</th>
<th>DESCRIPTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>ANNUAL REPORTS</td>
<td>1920 Annual Reports</td>
</tr>
<tr>
<td>LIST</td>
<td>1930-1931 List of Subscribers – Metropolitan Gleemen</td>
</tr>
<tr>
<td>MINUTE BOOKS</td>
<td>April 1901 – February 1903 Minute Book – Metropolitan Gleemen</td>
</tr>
<tr>
<td>RULE BOOKS</td>
<td>June 1919 – June 1950 Minute Book – Metropolitan Gleemen</td>
</tr>
<tr>
<td>SONG LYRICS</td>
<td>February 1946 – February 1950 Minute Book – Nedlands Male Choir – Perth Male Choir</td>
</tr>
</tbody>
</table>
PROGRAMMES

2224A/8  Collection of Concert Programmes
         11 June 1928, 72nd Concert
         20 December 1932, 81st Concert
         1 December 1937, 91st Concert
         6 December 1939, 95th Concert
         31 July 1940, 96th Concert
         16 December 1940, 97th Concert
         5 November 1947, 100th Concert

6143A  Collection of Concert Programmes
         1 September 1904, 9th Concert
         9 December 1904, 10th Concert
         22 December 1904, Smoke Concert
         11 July 1905, 12th Concert
         10 & 11 June 1929, 74th 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)
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
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

CORRESPONDENCE
2025A/8  1950 – 1969

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
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 31st 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 1st 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 1st of August each year. Ordinary members joining after 1st 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%
Appendix 6: Reviews of First Concerts in *The West Australian*

**SOCIAL EVENTS.**

**Kylie Music Club At Home.**

The inaugural at-home in connection with the Kylie Music Club was held in the spacious music room at Minnawarra, Cot-teler, 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 a 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 play 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 Evans; piano solos by Miss Flora Dunning, and Miss Ariel Seeligson; a piano and violin sonata 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 Bert (honorary secretary), W. J. A. Higham and Cuthbert; Misses Himmott, Flora Dunning, Ariel Seeligson, Nora Coalstad, Doreen Bray, and Ethel Evans. Among those present were—

**Mesdames** Seeligson, Seymour Dawson, Sundberg, W. Harper, Ada Sherwood, Anderson, Jack Vincent, and A. J. Leckie; Misses Mary Bell, Lewis, Flora Brown, and Daphne Dear. For service, Mrs. W. W. Vincent gave a highly commendable encore. In St. Mary's Church, the Musical Union held a grand concert in aid of the poor. A few hundred pounds was subscribed in the City during the week. Mrs. W. W. Vincent was present at the rehearsals of the Union. Mrs. W. W. Vincent was present at the rehearsals of the Union.
"NEGLIGENCE" 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 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.

Saturday's programme was in the hands of the Perth Chamber Music Group—Albert Lynch (violin), J. Drummond (violin), Lib 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.

CELIIST 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 Muir-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 as a vein of quiet tenderness, and moreover shaped his phrases beautifully.

Beethoven'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 "Schéhérazade" songs, in performances which were the most impressive we have had from her for some time. The atmosphere and mood of these difficult exotic pieces, calling for a wide range in vocal expression, were least admirably realized. 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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