

**A Social History of Music in
Coolgardie, Kalgoorlie and Boulder
1892 to 1908**

by

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Resume

The Eastern Goldfields of Western Australia developed very rapidly from the time that gold was first discovered at Coolgardie in 1892. Many of the townships which sprang up so quickly all over the region had a very short life, while others continued to thrive for some years. Kalgoorlie, which was soon to become the centre for the goldfields, is still a city today with a sizeable population, although its fortunes have waxed and waned over the years.

This study traces the growth of musical activities in three of the towns of the area from their earliest beginnings to the peak of their prosperity. (In the case of Coolgardie, its rapid decline at the beginning of the century will also be noted.) The survey finishes in 1908, the year that impressive town hall buildings were opened in Boulder and Kalgoorlie respectively.

Music was part of nearly every social activity of the day and there were attempts to establish the same types of musical organisations in each town. However, it will be demonstrated that certain musical groups flourished more successfully than others in the three townships selected for study, reflecting differences in background and interests of the local inhabitants.

There was a strong community spirit in these townships clearly shown in the large sums of money raised for charity through music and the notion of a special goldfields ethos kept alive, in part, in organisations such as the Coolgardie Liedertafel, which held reunions long after its members had left the town. Conversely it was the generosity of the local people

which helped groups such as the brass bands to travel to the eastern states, and win acclaim at the national level for their standard of performance.

Coolgardie, Kalgoorlie and Boulder residents derived great pleasure from their music making which was remembered with pride by those who moved away or stayed in the area. This thesis is also an interesting social study, helping to create a vibrant picture of music generally in Australia at this time.

It is indeed fortunate when a chosen area of study proves to be totally absorbing and fascinating, providing many hours of enjoyment, and I am therefore most grateful to Professor David Tunley for his initial suggestion that the history of music in Kalgoorlie might be an interesting subject to explore as a thesis topic. Throughout this project Professor Tunley has been most supportive and encouraging and I thank him most sincerely for his sound advice and wise counsel.

The primary source of reference for the thesis was the Battye Library Perth where the assistants were able to help me find many newspapers, articles and out of print books. The librarians at the Mount Lawley Campus of the Edith Cowan University and Reid Library at the University of Western Australia provided access to further written material while the staff of the Goldfields Museum in Kalgoorlie were able to show me photographs and other memorabilia of interest. Nigel Rideout acted on my behalf in obtaining useful newspaper cuttings from Ivan King, archivist for the Perth Theatre Trust. My sincere appreciation is expressed to all of these people for their assistance.

Other people have given generously of their time to talk to me in informal interviews or pass on valuable information and I would like to thank George Deason, Muriel Cullen, Blanche Robinson, Peter Moore, Trent Hutchinson, Margaret Bull, John McKenzie, Hon. Sir Charles Court, Sr. Margaret Mary (Lowry), Stephanie Coleman, Stephen Dornan, Yvonne Blyth, Jack Stevens, Margery Tanner, Olive Pell, Chris Osborne, Gwen Darrow, Betty Barker, Nancy Blown, Carmel Hynes, Merrilees Salter and family, Thelma Rocchi and Frank Dawson. Special thanks are due to Moya

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Introduction.

The very name of one of Kalgoorlie's main thoroughfares, Maritana Street, evokes memories of a bygone era when the tuneful airs of this once popular Victorian Age opera were sung and enjoyed by thousands throughout the British Isles and in colonies across the sea, even in this most distant of outposts of the mighty Empire. Today the music is largely forgotten but the street that carries its name is a busy road in a mining city three hundred and eighty miles east of Perth, the capital of Western Australia.

Kalgoorlie has recently experienced yet another 'boom', one of many in a history of fortunes which have waxed and waned since the veteran of many gold rushes, Paddy Hannan, stumbled on his rich find near the present site of the Mount Charlotte Mine in June 1893. This was not the first gold discovery in Western Australia, for as early as 1882 ever-optimistic prospectors were scouring the rugged terrain in the far north of the state in search of the elusive nugget and its promise of a golden treasure. By 1886 there was a 'rush' to the Kimberleys and in 1891 'gold was being mined on four main fronts in Western Australia',¹ the Kimberleys, the Pilbara, the Murchison and the latest of the gold 'finds', the Yilgarn. It was from Southern Cross, the centre for this latter discovery, that men ventured further eastwards, when the weather was right, to open up the Coolgardie Goldfields, thereby completely transforming a struggling Western seaboard colony and allowing it to catch up with those on the eastern side of the continent.

¹ Geoffrey Blainey, The Rush That Never Ended (Melbourne: Melbourne University Press, 1978), p 171.

When Anthony Trollope visited Perth in 1871 he observed, 'It is admitted in all hands that Western Australia cannot be made to thrive until her population (a mere 25,353 at the time)² shall be increased by newcomers'.³ In 1888 there were still only 42,137 people in the colony and it would have been difficult to believe then that by 1892 the population would have doubled (to 58,569), doubled again by 1896 (to 136,816) and be twice that number (276,832) by 1910. (See Appendix One, Page i). It now seems extraordinary that so many people would be prepared to tolerate the rigours of a harsh physical environment so far removed from any centre of civilization. Three factors which interacted almost simultaneously can be advanced to explain their motivation.

The first was that a band of seasoned prospectors who had slowly worked their way through Northern Queensland, across the top of Australia and then down the west coast, constantly fossicking along the way, found themselves in Southern Cross in 1892. Fit and tough, they were adept at the technique of dry blowing and were excellent bushmen, who often enlisted the aid of aborigines to help them find food and water. Only men with such backgrounds and skills, Blainey suggests, could act as 'trail blazers'⁴ by venturing into the arid country east of Southern Cross which pastoralists considered too dangerous to settle, as there was little water, a fact which had nearly cost the few explorers of the region their lives.

The second factor was that the eastern colonies at this time were plunging into a deep depression as artificially inflated land prices

² Anthony Trollope, Australia (Edited by PD Edwards and RB Joyce) (Brisbane: University of Queensland Press, 1967), p 588.

³ Trollope, Australia, p 615.

⁴ Blainey, The Rush That Never Ended, pp 172-3.

suddenly plummeted, over-extended building societies and banks collapsed, and an affluent middle class made bankrupt caused unemployment at all levels of society. A general slump in world prices for wool, wheat and silver affected the important pastoral industry, which was further ruined by the worst drought on record and a series of crippling strikes. Stannage estimates that between 1891 and 1901 81,292 people left the colonies of Victoria (63,978), South Australia (16,660) and Tasmania (654) for other colonies. Of this number 69,657 or 86 per cent came to Western Australia. In the decade 1901-1911 60,688 people left the eastern colonies - Victoria (38,589), South Australia (11,149) and Tasmania (10,950); 34,248 or 56 per cent embarked for Fremantle or Albany. This was the largest permanent internal migration in Australian history.⁵ As it was the discovery of minerals such as gold in Victoria, copper in South Australia, silver at Broken Hill, tin, gold and silver in Tasmania which had resulted in the very buoyant economies in the eastern colonies by the middle to late 1880s, many of the currently unemployed had a mining background and provided just the type of manpower needed to develop the Western Australian goldfields.

The third factor was that there was a world-wide recession in trade in the 1890s, but as so often happens in times of adversity the price of gold remained steady. 'The London Stock Exchange was ripening for a mining boom'⁶ and London banks with overflowing coffers were looking for outlets to spend their money. Eager speculators were only too willing to invest in mining shares and 'in two years six hundred and ninety Western

⁵ CT Stannage, The People of Perth (Perth: Perth City Council, 1979), p 248.

⁶ Blainey, The Rush That Never Ended, p 186.

Australian gold companies were floated in London'⁷ at the rate of nearly one a day. Money was often spent recklessly in ill-advised ventures, but 'it was minted gold rather than mined gold which transformed the hot sands where men had died from thirst.'⁸

It was in the early days of the Coolgardie goldfields that the most dramatic increases in population occurred as news of the new discoveries excited the interest of people from around the world. Prospectors from 'Africa, America, Great Britain, Europe, China,⁹ India, New Zealand and the South Sea islands'¹⁰ hurried to the Swan River Colony to swell the numbers of those coming from the eastern colonies. The total of immigrants by sea for 1894 was 25,858, compared with 8,928 for 1893,¹¹ with a staggering figure of 166,894 in a four year period 1895-1898 (See Appendix One, Page i). The peak for the influx of newcomers was late 1895-1896, when 55,000 people arrived in Fremantle while 20,000 'left its shores'.¹²

These figures demonstrate both the transient nature and steady increase of population (nearly 3,000 a month) at this time. So widespread were the gold discoveries over an area of approximately two hundred square miles that in February 1896 the Coolgardie goldfields were divided into four regions¹³

⁷ Blainey, The Rush That Never Ended, p 189.

⁸ Blainey, The Rush That Never Ended, p 190.

⁹ The only Chinese were a very few market gardeners because the diggers were very racist in their outlook as a result of friction caused by prospectors who mistrusted the industry and alien life style of the Asian population in the earlier history of goldmining in Australia.

¹⁰ WB Kimberley, The History of Western Australia (Melbourne: FW Niven & Co, 1897), p 322.

¹¹ Western Australian Yearbook, 1893-4.

¹² Trant Chambers, A Land of Promise (Fremantle: JB Cant & Co, 1897), p 15.

¹³ Western Australian Yearbook 1900.

- 1 Coolgardie, which included a number of townships such as Coolgardie, Siberia and Londonderry.
- 2 East Coolgardie – Kalgoorlie and Boulder
- 3 North East Coolgardie, including Kanowna, Bulong and Kurnalpi
- 4 North Coolgardie with its four districts of Menzies, Niagara, Yerilla and Ularring.

Broad Arrow was declared a separate field and the area of Mount Margaret came into prominence in the early 1900s. (See Appendix One, Page iv)

In September 1896 it was estimated that while Perth had 31,802 inhabitants,¹⁴ there were 32,000 people living in Coolgardie alone, with the population for the whole of the Coolgardie goldfields estimated to be over 55,000. (See Appendix One, Table Three) A further analysis of figures by Chambers¹⁵ shows that of the 152,835 listed as being in Western Australia in March 1897, 108,440 were male and 44,395 were female, this imbalance of the sexes being attributable to the fact that most of the prospectors were either young and unmarried, or had left their wives and families in the eastern colonies. However as Michael Best explains in his book, A Lost Glitter;

A new find which showed any sign of permanence would attract a hotel or two, then a church and a progress committee would be formed to organise improved services.¹⁶

By the middle and late 1890s townships large and small were dotted all over the fields. Coolgardie, as the first centre and focal point for the

¹⁴ Coolgardie Pioneer, 13 February 1897.

¹⁵ Chambers, A Land of Promise, p 16.

¹⁶ Michael Best (ed), A Lost Glitter (South Australia: Wakefield Press, 1986), p 9.

surrounding region, developed rapidly into a large town, and men soon sent for their families to join them. Schools were required, Trotman noting that in 1897 eighty per cent of the names listed on the roll of the Coolgardie Government School stated their place of birth as Victoria, and that there was not one child born in Western Australia attending the school in this year.¹⁷ Such details of population statistics help to explain the hostility and antipathy between the aggressive, brash and single minded t'othersiders¹⁸, the name given to the newcomers to Western Australia, and the seemingly conservative, unsympathetic and intransigent politicians 'down south'. Fully aware both of their strength of numbers with the shift in population to the goldfields and the huge injections of funds into the government treasury's coffers which were directly attributable to their labours, the diggers impatiently demanded and soon received improved amenities, the most important being a network of railways throughout the whole of the goldfields region and that substance more precious and highly prized than gold, water, pumped uphill from the Mundaring Weir in a pipeline, a scheme considered to be one of the greatest engineering feats of its day.

In the very early days of the goldfields rush while the prospectors might be physically deprived, intellectually there was much food for thought. The search for gold was a great leveller of stratas of society as the common uniform of grimy moleskins covered in dust made indistinguishable men from different cultural, social and educational backgrounds. All worked side by side in the pursuit of a common goal.

¹⁷ Albert Trotman, The History of Coolgardie Unpublished Masters Thesis (University of Western Australia), 1947, p 97.

¹⁸ Vera Whittington defines a t'othersider as follows:
In this area, a term used in Western Australia for a person from the eastern colonies. Vera Whittington, Gold and Typhoid, (Perth: University of Western Australia, 1988), p 422.

Old diggers looking back on these stirring times still recalled with pleasure the quality of debate and the exchange of ideas in stimulating conversations heard around clubs, hotels or evening campfires. If belief in God and allegiance to the Queen and the 'Mother Country' were usually accepted without question, there was also widespread support for Federation and a White Australia, the strength of trade unionism and the democratic rights of the individual. This last belief was soon put to the test in the stubborn resistance to the 'ten foot alluvial rule' and a situation very reminiscent of the Eureka Stockade was only averted, Manning Clark believes, because the times and the basic outlook of the men were now different. Quoting the thoughts of Herbert Hoover, the young engineer sent to Coolgardie in 1897 to oversee the interests of his firm Bewick Moreing and Co., he writes:

He [Hoover] found to his delight that West Australian diggers had one great virtue. When they took solace in strong drink for their life in the desert they never seemed to think of 'shooting up the town'. Besides, they had nothing to shoot with. They ran to sentiment. They'd put their arms around each others' shoulders and sing of Mother.¹⁹

Mates depended on each other for survival in these harsh living conditions.

Names of leases or mines such as 'Concertina', 'Banjo', 'Maritana', 'Nellie Farren', 'Mikado', 'Rock of Ages' or 'Struck Oil'²⁰ were evidence of an interest in music which was inextricably woven into the fabric of the society of the day, whether it be the frontier-like existence of make-shift tents and humpies, the hessian shacks or corrugated iron structures of fast growing settlements, or the solid brick and stone edifices lining

¹⁹ CMH Clark, A History of Australia, Volume V 1888-1915 (Melbourne: Melbourne University Press, 1981), p 160.

²⁰ Coolgardie Pioneer, 4 September 1895; 15 April 1896; 13 May 1896; 7 November 1896 16 March 1897.

well laid out streets in large thriving townships with all the trappings of a modern urban life style. The communities quickly springing up on the goldfields all reflected a similar social life revolving around hotels, churches, sporting clubs, self help welfare societies and related groups, such as the Freemasons, trade unions and the obligatory mechanics' or miners' institute. However, it is in the area of musical activities which were popular and flourished that individual differences in background and outlook of the community members can be identified.

Coolgardie, for example, as the first 'boom town' on the goldfields was often affectionately called the 'big town of little men'²¹ as prospectors flocked there from all over the world. Camp fire singsongs or bolsterous musical gatherings in the rough and ready 'hotels' were a true expression of fellowship. Money soon flowed freely as the speculators arrived with an eye for a bargain in the sale of a lease and they were always ready to gamble on the recently opened stock market. In a male dominated society music hall and vaudeville type entertainment dominated, with the earlier mateship, essential for survival, now translated into the comradeship of laughing together and enjoying others perform on stage. Acts had to be good to survive the criticism of an ever vocal 'gods' or 'gallery' and a number of entertainers from that time went on to achieve success in the larger professional world. But the township developed very rapidly, soon shedding its primitive lifestyle image, and it was now the Liedertafel with its offshoot, the Owl Club, soon to win acclaim at the successful Coolgardie Exhibition, which better suited a more sophisticated way of living. Long after the town of Coolgardie had faded away reunions of the Liedertafel members (still all male) kept alive the memories of those

²¹ Gavin Casey and Ted Mayman, , The Mile That Midas Touched (Adelaide: Rigby, 1964) p 131.

exciting, adventurous days, contributing in no small measure to the notion of a 'goldfields' ethos', a special quality which set this time, place and its people apart as something unique and different in the history of Western Australia. (See Appendix Four, Page v)

Boulder by comparison was always a miners' town with large groups of Cornish and Welsh living in camps situated close to their place of work. Although a hard drinking town its churches too were prominent and the choirs of Queen's Church and Vivian Street vied for musical honours with the Boulder Liedertafel and Philharmonic Societies. Instrumental music flourished, none more so than in the hands of the popular Boulder bands who were soon to win Australia-wide fame at the South Street Competition in Ballarat. Kalgoorlie too had its bands and orchestral societies, but as the business centre for the whole of the goldfields region its energies found a more ready outlet in amateur operatic society productions.

This study is a record of the day-to-day events in the early years of these townships in the Eastern Goldfields Region. As the first survey of its kind in Western Australia it is hoped that its findings will be of interest both to those who enjoy looking back in time or have a commitment to recording the musical events of the past. The history of the music of the Eastern Goldfields Region is a fascinating piece in a giant jigsaw representing an overall picture of the musical life of Australia at the turn of the century.

In the Appendices will be found some of the documentary material upon which this study is based and to which is reference is made throughout the text. This includes programmes of concerts given by local artists

and visiting companies, personnel of bands and choirs and biographical sketches of four of the leading musical personalities of the day. Spelling mistakes abound in the originals, which were often difficult to read because of the poor quality and age of the newsprint and it has been thought better to correct these rather than litter these lists with 'sic'. Photocopies of these original sources are listed in Appendix Six for the purpose of comparison and verification. Included also are some maps and statistics of population and typhoid cases related to the general history of the Goldfields; these have been borrowed with acknowledgement from various modern studies.

Chapter One

1892–1896 The Coolgardie Goldfields Discovered

Coolgardie and Kalgoorlie 1892–1893

In September 1892 Arthur Bayley reported that he and his partner William Ford had found gold at 'Fly Flat'.¹ News of the find spread quickly and many joined the vanguard of eager prospectors, often 'barrowmen'² or 'swampers'³, who over the next few years walked up to four hundred miles or more in search of a fortune. Conditions became very grim in the makeshift settlement as spring turned to summer, with an acute water shortage in the scorching heat, and the lack of sanitation soon led to the spread of disease, especially typhoid. Robert Gledden,⁴ surveyor and acting mining registrar, was instructed to persuade the men to leave their claims, and all but a handful heeded his advice.

With the advent of good rainfall, however, they were back in even greater numbers in March 1893 and the more adventurous moved further afield in search of new strikes. As more discoveries were made, 'the old camp', as Coolgardie was affectionately called, was often deserted while eager diggers hurried to the Twenty Five Mile, the Forty Mile, the Ninety Mile

¹ The name was soon changed to Coolgardie by Warden Finnerty. Malcolm Uren, Glint of Gold: A Story of the Goldfields of the West (Melbourne: Angus & Robertson, 1948), p 39.

² Barrowmen put all their belongings in a barrow and pushed or pulled it along the gold track. Uren, Glint of Gold, p 22.

³ Swampers put their food and equipment in a dray and paid the driver to transport their belongings to the field. Uren, Glint of Gold, p 23.

⁴ Gledden left the government service and became a mining surveyor. He amassed considerable wealth and left an endowment [in the form of property purchased in the city centre in Perth], to the University of Western Australia. Uren, Glint of Gold, p 156.

(later called Goongarrie), Bardoc, Kanowna or Bulong. One of the sites, Siberia, was aptly named for it yielded very little gold, but claimed many lives through lack of water. (See Appendix One, Page v) Three Irishmen, Paddy Hannan and his mates, Flannigan and Shea, were on their way to Mt Youle in June when they 'struck it rich' at the foot of Maritana Hill. Within an hour of Hannan applying for his claim reward in Coolgardie a rush had started. Within a week there were 2,000 men⁵ at Hannans, or Kalgoorlie, as it later became known. Food as well as water was desperately short, a fact made clear in a month old letter published in the **Melbourne Argus** in October:

There are still about 1,600 men here; two hundred left last week to go back to Perth, but there were just as many new arrivals to take their places so that the demand for tucker is as great as ever.⁶

Living conditions were again intolerable in the summer heat, and an 'exemption'⁷ was granted, so that by December all but three hundred⁸ of the prospectors had retreated to larger, more established settlements.

When Arthur Reid reached Coolgardie in 1893 the 'old camp', he said, 'consisted of three hotels, a few hessian and iron stores and innumerable tents, humpies and bough sheds'.⁹ A F Calvert noted, rather fancifully, in November 'that the luxuries that attend civilization are coming here is evidenced by the sound of musical instruments and click of billiard

⁵ Geoffrey Blainey, The Rush That Never Ended, p 181.

⁶ Quoted in Vera Whittington, Gold and Typhoid, p 191.

⁷ Exemptions, which meant that miners could be absent from their leases without penalty were granted each year in the early history of Coolgardie and Kalgoorlie.

⁸ G Spencer Compton Christmas at the Old Camp 1892 and 1893, Eastern Goldfields Series I, p 7.

⁹ Arthur Reid, Those Were the Days (Perth: Barclay & Sharland, 1933), p 18.

balls.' ¹⁰ The first representatives of any religious denomination, Captain Ted Holman and Lieutenant Ben Gardner, officers in the Salvation Army, had walked into Coolgardie in October, ¹¹ and at Christmas time they held open air services attended by many of the fifteen hundred men who celebrated the festive season in the town. ¹² Clara Saunders was one of the few young women living in Coolgardie at the time and she later recalled that Bill Faahan's piano had arrived at the Club Hotel in time for a ball, given by Mr and Mrs Faahan on Boxing Night, at which there were 'about six men to every lady'. ¹³ Clara's memoirs have frequent references to music and the pleasure derived from it. She had travelled with her parents to Southern Cross in 1892, stopping at Doodlakine on the way, 'where their hostess entertained them with lively tunes on her accordion and different members of the group sang during the evening'. ¹⁴ At the Club Hotel in Southern Cross where she waited on the newly married Warden Finnerty ¹⁵ and his wife:

Life was never dull. Mrs Benstead ¹⁶ had a lovely voice. One evening, Fred Jacoby was playing the piano in the private dining room. He could sing like a bird and Mrs Benstead joined him with a roll of music. They sang duets together and an audience soon gathered.

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- ¹⁰ Quoted in Frank Crawley, A Documentary History of Australia. Volume 3. Colonial Australia 1875-1900 (Melbourne: Nelson, 1980), p 410.
- ¹¹ Whittington, Gold and Typhoid, p 39.
- ¹² Reid, Those Were the Days, p 176.
- ¹³ Clara Saunders, Notes from the Memories of Clara Saunders: One of the Pioneer Women on the Coolgardie Goldfields. Battye Library PR 7730.
- ¹⁴ Clara Saunders, Notes from the Memories of Clara Saunders: One of the Pioneer Women on the Coolgardie Goldfields. Battye Library PR 7730.
- ¹⁵ Born in Ireland, J M Finnerty took part in the Kimberley Gold rush. Highly respected as the first warden at Coolgardie, he and his wife actively supported all musical activities.
- ¹⁶ Mrs Benstead is likely to have been Mrs W Benstead, the wife of the first butcher and postmaster in Coolgardie. Clara mentions in her memoirs that 'Mr Benstead had gone to the Coolgardie rush.'

Dr Black joined them with his banjo, then Charley Saw of the Commercial Bank and Evan Wisdom.¹⁷ It was a lovely evening.

In June 1893 Clara left Southern Cross to work in Coolgardie, passing Bulla Bulling on the way(See Appendix One, Page vi), where Mr Palmer was building a wayside hotel:

Carr Boyd¹⁸ arrived. The two men went for a walk. All at once was heard the cornet being beautifully played by Mr Palmer. Carr Boyd filled the air with his favourite song *Darling Goodnight Darling*. Any of his friends who had been fortunate enough to hear him sing could never forget his lovely voice.¹⁹

In an almost wholly masculine society men tended to live in camps for companionship, a fact made clear by Arthur Bligh who was 'not yet eighteen' when he came to Coolgardie from Sydney in 1893. He found that:

men drifted mostly into camping spots recognised as their colonies and that the tent settlements were known by nicknames'.²⁰

The men worked, played, ate, drank, yarned and made music together. A journalist for the **Sydney Town and Country Journal** wrote of Coolgardie at this time as follows:

The township is very compact. A few gums adorn the main streets and outskirts which in every direction are teeming with canvas huts and tents of every size and shape. At night time viewed from any of the hills to the eastward it is a perfect picture – one can see a

¹⁷ Evan Wisdom became the owner and licensee of the Exchange Hotel in Coolgardie. He attained the rank of General in the First World War and was Administrator for New Guinea.
Albert Trotman, The History of Coolgardie (unpublished masters thesis: University of Western Australia, 1947), p 85.

¹⁸ William Carr Boyd was a well known Western Australian explorer.
Uren (Glint of Gold, p 66) believes that it was his reports which helped to trigger the ill fated gold rush to the Kimberleys.

¹⁹ Clara Saunders, Notes from the Memories of Clara Saunders: One of the Pioneer Women on the Coolgardie Goldfields. Battye Library PR 7730.

²⁰ Bligh, A C, The Golden Quest (Perth: Hesperian Press, 1984), p 12.

thousand slants of light from Bayley Street, hear the hum of a thousand voices, see candlelight striking through and dark forms showing silhouette-like against hundreds of white tents in front of which red fires gleam and smoke wreathes upward into the sky that seems never to wear a cloud on its bosom, while snatches of song and music mingle with the doleful note of the camel, the neigh of horses, the noisy clamour of public houses or the noise of the traffic in Bayley Street.²¹

Arthur Reid remembered that Bill Cosgrove played the fiddle and:

It was not an unusual sight to see him sitting on a box under the salmon gums in Bayley Street playing those well remembered Irish ballads while Lord Percy Douglas²² solemnly took around the hat.²³

At campfires of an evening Carr Boyd was a welcome visitor whose wide repertoire of songs, sung in convincing fashion, gave great pleasure.²⁴ He could hold his listeners spellbound with anecdotes culled from a varied, colourful life in which he had had close contact with the aborigines, learning their corroboree chants as he was initiated into the traditions of their culture.²⁵ Will Berry in a letter to his family dated 7 December, 1893, draws attention to the close proximity of the indigenous people of the area:

²¹ Wattone, Mike, Quest for Gold (Scarborough: Contraland Press, Western Australia, 1985), p 16.

²² Lord Percy Douglas with his friend Hon David Carnegie, son of the Earl of Southesk, were travelling by ship from London to the eastern colonies when they heard of the new gold discovery in Western Australia. They abandoned their ship at Albany, joined in the rush and arrived in Coolgardie in November 1892. Their contacts with the London aristocracy (Carnegie was the nephew of former Prime Minister and heir to a Scottish baronetcy to which he succeeded) later proved invaluable in persuading English investors to take out shares in newly floated mining companies. Uren Glint of Gold, p 42. Trotman The history of Coolgardie, p 85.

²³ Reid, Those were the Days, p 25.

²⁴ Charles William Laver, brother of William Adolphus Laver, the well known violinist and later Ormond Professor of Music, was a great friend of Carr Boyd, whom he had met while droving in the north of Western Australia. After the successful completion of his medical training in Melbourne, Edinburgh and Glasgow Dr Laver returned to Western Australia finding rich specimens of gold while prospecting at British Flag and in the Mt Margaret district. (The township of Laverton bears his name.) He became a well loved doctor on the fields, dying in Kalgoorlie in 1937. Australian Dictionary of Biography; Reid, Those Were The Days, p 68.

²⁵ Uren, Glint of Gold, p 72.

As I am writing this 10 pm Sunday there is going on the wild songs of the blacks around their camp fires about an eighth of a mile distant – most interesting is it to go to see them.²⁶

The correspondence of another early pioneer, Balharry, suggests that simple folk type instruments were freely available at that time:

While at Southern Cross I bought my native boy an outfit...the natives were thrilled if you gave them any kind of musical instrument such as a mouth organ, tin whistle or Jew's harp.²⁷

Coolgardie, Kalgoorlie 1894: Concerts, Informal and Organised

As the Coolgardie Goldfields continued to expand in 1894, with further discoveries as far afield as Norseman and Menzies, it was decided to separate Coolgardie from the Yilgarn goldfield in April of that year, the same month that W E Clare published the first edition of the Coolgardie Miner. (See Appendix One, Page iii)

Instead of staking claims, the more astute of the early prospectors pegged leases²⁸ which could be sold to larger syndicates. Sylvester Browne, his nephew Everard Browne, (son of Rolf Boldrewood)²⁹ and Gordon Lyon purchased Bayley's Reward, which became a public company in January 1893,³⁰ and the arrival of mining magnate Zebina Lane in

²⁶ Berry family, Letters from Will, Harry and Norman Berry in the Kalgoorlie Fields to Family and Friends in Victoria 1893–1896. Battye Library 3050 A/1–6.

²⁷ Balharry, J F, Letters to G Spencer Compton (written 1953–1957 about the eastern goldfields in the 1890s) Battye Library 2214 A.

²⁸ According to the statistics of the Yearbook of Western Australia for 1894–5 there were 1,924 in Coolgardie and 2,268 in Kalgoorlie.

²⁹ Rolf Boldrewood wrote his last book The Last Chance in Western Australia. Blainey, The Rush That Never Ended, p 178.
He also contracted typhoid in Coolgardie in April, 1894.
Whittington, Gold and Typhoid, p 51.

³⁰ Blainey, The Rush That Never Ended, p 175.

Coolgardie in November 1893 heralded a new type of prospector – the gambler, entrepreneur and speculator, looking to make a ‘paper’ fortune in mining shares or scrip. Blainey suggests that a new era in the history of the goldfields began when Lord Fingall, having purchased the Londonderry mine in June 1894 on behalf of British investors, presided at the head of the table for a banquet to mark the opening of the Stock Exchange in August 1894.³¹ This was a month after the township had been declared a municipality, with the right to elect a mayor and councillors, and it was also in July that the telegraph line, which provided a vital link in communication with the outside world, was completed. Ninety four Western Australian gold mines were floated in England in 1894.³²

More church denominations sent representatives to Coolgardie as the population increased on the fields. Mass was conducted by the Reverend James Duff in the billiard room of the Exchange Hotel in April 1894³³ and his figure was soon a familiar one among members of his flock, riding a bicycle with his ‘vestment tails tied behind him’.³⁴ (His first service in Kalgoorlie was held in a camel store to the north east of the town in May 1894.)³⁵ The Wesleyan minister, the Reverend Thomas Trestrail, walked into Coolgardie in May, having been held up by drought in Southern Cross, and he continued to travel on foot to Kalgoorlie and Kanowna until given a bicycle, which enabled him to cover the longer distances from Norseman to Menzies.³⁶ In December, the indefatigable

³¹ Blainey, The Rush That Never Ended, p 187.

³² Blainey, The Rush That Never Ended, p 187

³³ Uren, Glint of Gold, p 160

³⁴ Whittington, Gold and Typhoid, p 56.

³⁵ Kalgoorlie Miner, 18 September 1897.

³⁶ Whittington, Gold and Typhoid, p 56.

Canon Collick arrived in Coolgardie, to minister to the needs of his Church of England adherents³⁷

With an increasing number of typhoid victims, the physical as well as the spiritual welfare of the community was of concern to the early church leaders; Captain Bensley and Lieutenant Lonnie, for example, tended the sick men in their tents. A rough tent hospital had been erected but its facilities were woefully inadequate. Clara Saunders attended a Hospital Concert, which was organised in 1894 (See Appendix Two, Page i), to raise funds for basic amenities, and she later remembered that:

the opening selection of bright, familiar tunes was played on a piano, violin and cornet. Her sister Susan sang *Loves Old Sweet Song* and *The Old Folks at Home* and the programme concluded with 'rollicking plantation songs' in which everyone joined in the chorus.³⁸

Leisure pursuits of some gentility and refinement are suggested in the following paragraph in the **Coolgardie Miner**, 6 November 1894 when

Mrs Courthope entertained a number of ladies and gentlemen at her residence and there was music and dancing until a late hour. The Warden was among those present and Mr Dunn rendered excellent music.³⁹

For the bulk of the population however, the hotels were the social hub of the community. Later editions of the **Coolgardie Pioneer**, looking back to the early days of Fly Flat, reminded readers 'that gold seekers were ever an amusement-loving crowd',⁴⁰ and that from the earliest days of sapling, hessian and bough shanties which somewhat pretentiously carried the title of hotel, miners congregated to entertain one another.

³⁷ Whittington, Gold and Typhoid, p 72.

³⁸ Clara Saunders, Notes from the Memories of Clara Saunders: One of the Pioneer Women on the Coolgardie Goldfields. Battye Library PR 7730.

³⁹ Coolgardie Miner, 6 November 1894.

⁴⁰ Coolgardie Pioneer, 11 December 1897.

There were impromptu concerts between drinks given by 'very much amateurish comrades'.⁴¹ Clara Saunders could recall:

that Miss Bessie Stewart charmed everybody with her Scotch songs and that a crowd would soon gather when Ben Johnson, the barman at the hotel played the banjo; a couple of hours would be spent playing coon songs of every description.⁴²

The rooms at Faahan's were always packed. The piano, the only one in town, proved a great drawcard⁴³ particularly when Eddie 'Dryblower' Murphy entertained his hearers with Scotch and Irish ballads in a nice, silvery voice', soothing the audience that was still rough and tough.⁴⁴ Bennett states that Bill Hansen 'gathered around him a group who enjoyed his piano playing and the concerts he arranged'. Charles Rosenthal was another who joined in these 'sing songs'.⁴⁵

Stoddart, an early prospector in the town, also had memories of those days:

Occasionally the evening at De Baun's would be enlivened by the music of harp and violin played by an Italian father and son. One night the clicking of the billiard balls, the hum of conversation and merriment suddenly ceased. Order had been called for a song. An afterwards well known prominent legislator stepped forth and sang to the accompaniment of the harp and violin that delightful solo from *The Bohemian Girl* *The Heart Bowed Down*. He sang it well and with fine expression, causing I'm sure, most of us who had heard it in

⁴¹ Coolgardie Pioneer, 11 December 1897.

⁴² Clara Saunders, Notes from the Memories of Clara Saunders: One of the Pioneer Women on the Coolgardie Goldfields. Battye Library PR 7730.

⁴³ Coolgardie Pioneer, 25 September 1897.

⁴⁴ Edwin Greenslade Murphy was born in 1866 in Castlemaine, Victoria. After leaving school early he worked at a variety of jobs before 'heading west' in search of gold and adventure. He had a 'pleasing tenor voice' and was a member of the chorus of J C Williamson's Savoy Operas in Melbourne, leading to a lifelong love of the theatre. Bennett, Arthur L, Dryblower Murphy: His Life and Times (Fremantle: Fremantle Arts Centre Press, 1892), pp 1-2.
Reid, Those Were The Days, p 21.

⁴⁵ Bennett, Dryblower Murphy: His Life and Times, pp 2-3.
This may have been the Charles Rosenthal who acted as organist and conductor for twelve months of the Wesley Church Choir and later became a Major General.
Coolgardie Pioneer, 26 November 1898;
Trotman, The History of Coolgardie, p 83.

Eastern States theatres a long remembered thrill in view of the extraordinary and exceptional surroundings of the goldfields.⁴⁶

In comparison with Coolgardie, Kalgoorlie seemed to be languishing as there was little alluvial gold and newer, more exciting discoveries such as Kurnalpi had taken many of the men away. 'Hannans', declared young Clara when she visited the settlement in April 1894 'is not like Coolgardie. There aren't any nice shops and only a few hessian shacks other than the two hotels. They are only being built and in the main street there are trees and stumps with only a cart track in the centre'.⁴⁷ Arthur Reid thought 'it was a dirty, insanitary collection of humpies surrounded by what seemed an inhospitable desert'⁴⁸ and in these circumstances it was not surprising that typhoid was rife. The recently established **Western Argus** of December 1894 complimented:

the Boulder cricketers on their endeavours to forward the interests of the Hannan's Hospital, by their outdoor concert on Christmas Day opposite Mrs Courthope's residence, that lady lending her piano for the occasion.⁴⁹

A very gloomy picture of the struggling community was painted by the **Coolgardie Miner** in February 1895, when it observed that:

the people of Kalgoorlie are by no means strong on amusement. A benefit for Mr Neville lost ten shillings and not a soul turned up for the Hospital Benefit.⁵⁰

⁴⁶ J Stoddart, 'The Early Days of Coolgardie: Being the Short Experience of an Amateur Prospector', Royal Western Australian Historical Society Journal and Proceedings Vol I (1930), p 58.

⁴⁷ Clara Saunders, Notes from the Memories of Clara Saunders: One of the Pioneer Women on the Coolgardie Goldfields. Battye Library PR 7730.

⁴⁸ Reid, Those Were The Days, p 34.

⁴⁹ Western Argus, 29 December, 1894,

⁵⁰ Coolgardie Miner, 5 February 1895.

However, as Arthur Reid later recalled, 'there were men there who never lost faith in the field'.⁵¹

The 'Boom' Begins in 1895

Theatrical Entrepreneurs and the First Theatre in Coolgardie

Against the advice of many so called 'experts', the Coolgardie Gold Mining and Prospecting Syndicate installed a twenty stamp mill, with ten head each for the Great Boulder and Lake View Boulder East mines which were situated on leases pegged by Sam Pearce and William Brookman, derisively called 'Brookmans Sheep Run' because of their unlikely gold producing potential. But when crushing began on the 10th April 1895⁵² under the watchful eye of Zebina Lane⁵³ the gamble of the South Australian speculators paid off in wealth beyond their wildest dreams, for the Golden Mile, the richest square mile of auriferous rock in the world had been discovered. "It was from April 1895", the **Kalgoorlie Miner** suggested, 'that the future prosperity and dramatic growth of the town took place'. Twenty five miners arrived from Moonta, with many more 'on their way up'⁵⁴ and the pattern set in Coolgardie whereby men from the same district lived together was repeated. The Moonta camp at Boulder served as a half way house until the miners found employment on one of the increasing number of mines in the area;⁵⁵ miners from

⁵¹ Reid, Those Were the Days, p 34.

⁵² Uren, Glint of Gold, p 118.

⁵³ Mr Zeb Lane returned to Kalgoorlie on 27th November, 1894 to take charge of the Great Boulder Mine which had recently been floated in London.
A N Bingley, Back to the Goldfields (Perth: Hesperian Press, 1988), p 50.

⁵⁴ Western Argus, 20 April 1895
These could have been the harmonising Cornish miners from Moonta, who acted as a self-appointed choir at a Salvation Army meeting in Coolgardie, April 1895, and enlivened the service with their enthusiastic singing.
Whittington, Gold and Typhoid, p 86.

⁵⁵ Jim Faull, The Cornish in Australia (Melbourne: A E Press, 1983), p 90.

Bendigo gathered around the Lake View Hill while the 'Clunes crowd' congregated on the South Boulder leases. All the men came together on pay nights, meeting in the numerous hotels on the Boulder Block or at Fimiston.⁵⁶

By September 1895 'the sound of hammer and saw could be heard in every direction of the town at Hannans'.⁵⁷ said the **Coolgardie Miner**, the **Western Argus** declaring the progress to be 'outstanding'.⁵⁸ Campbell Deland⁵⁹ who had opened a bakery in Hannan Street in September 1895 wrote to his parents on the 29th of September:

Every day and especially Saturday the streets are crowded with men. I don't think there were less than a thousand men last Saturday night when the open air mining exchange was called. They have an open air exchange every night and hundreds of shares change hands during an evening.⁶⁰

Because of a long drought an extended 'exemption' period from December 1894 to March 1895 had been declared for the whole goldfields region, a decision which angered the men as they were forced to take a long unpaid holiday.⁶¹ On their return however to Coolgardie the appearance of the town changed very rapidly and the Editorial of the **Coolgardie Miner** noted with some pride on the 14 May 1895 that 'hessian was being replaced by galvanised iron and that brick and stone buildings were beginning to appear in Bayley Street'.⁶² The same paper reported at this time:

⁵⁶ J H R Cameron and E K G Jaggard [editors], Western Australian Readings (Perth: Churchlands College, 1977), p 215.

⁵⁷ Coolgardie Miner, 16 September 1895.

⁵⁸ Western Argus, 5 December 1895

⁵⁹ Campbell Deland was the brother-in-law of E Harold Davies, a future Professor of Music at the Elder Conservatorium.

Michael Best (ed) A Lost Glitter (South Australia: Wakefield Press, 1986), p 21.

⁶⁰ Best, A Lost Glitter, p 56.

⁶¹ Coolgardie Miner, 31 July 1895.

⁶² Coolgardie Miner, 14 May 1895.

Saturday night was quite a gala one in the town owing to the presence of two brass bands which discoursed their sweet strains to most appreciative audiences. One band was stationed at Elliott's corner and the other close handy in front of Messrs Benstead & Co's butchering establishment and the treat of listening to their playing was only equalled by the sight of the rush of the hearers from one band to the other. The bands courteously played their airs alternately and thus afforded a very ample night's pleasure to the hundreds who gathered to listen to them.⁶³

It is an accepted fact of mining towns that the population is constantly 'on the move' and Coolgardie, Kalgoorlie and Boulder were no exception. An early tradition was established of arranging a smoke social for someone leaving the district at which musical and elocutionary items would be given in addition to valedictory speeches.⁶⁴ (Mr John Boileau, for example, 'played a series of brilliant selections of popular airs on the tin whistle' at an evening for Mr Biddle who was leaving for Hannans.)⁶⁵ With a greater population more diversity in leisure time pursuits was possible and a variety of sporting clubs which often included music in their social activities were established, as well as many societies such as the Hibernians, the Druids, the Loyal Orange Lodge and the Freemasons.

More substantial places of worship were erected in Coolgardie during 1895. 'A long and varied programme' arranged by Rev. E M Collick in St Andrews Church of England Hall in May 1895 featured piano selections

⁶³ Coolgardie Miner, 13 May 1895.
A paragraph on 10 May 1895 stated that a second brass band called the Coolgardie Band was being formed as the first, the Model Band, was full.
Coolgardie Miner, 10 May 1895.

⁶⁴ Coolgardie Pioneer, 30 October, 1895
Western Argus, 16 February, 1895
Mr James Henning alluded to the Bendigo Camp in which he had spent a pleasant time in his farewell speech.

⁶⁵ Coolgardie Miner, 24 June 1895.
In July 1895 Mr Boileau gave a prize at the cricket club and sang a song at the opening of Messrs Tobias's new premises¹. The Coolgardie Miner reported that in October 1896 the 'well known and popular chemist had bought the Denver City Hotel'²

¹ Coolgardie Pioneer, 3 July 1895.

² Coolgardie Miner, 3 October 1896.

and accompaniments by Mr Duke Stewart,⁶⁶ the latter gentleman having already informed the people of Coolgardie through a newspaper advertisement that he had found a room and piano and was therefore able to begin teaching the piano, organ and singing.⁶⁷ Readers of the **Coolgardie Miner** were left in no doubt as to the opinion of a correspondent to the 'Letters to the Editor' of the local Wesleyan church choir when he wrote in the following terms:

There is a place of worship in Hunt Street Coolgardie and from that temple three or four nights a week issues the most dismal and appalling sounds that mortal ear ever heard. The choir in this abode of grace seems to have struck the notion that their god is in Perth or away East and can only be reached by a series of wild wailings and doleful groans...If they have such a need of grace that they have to perforate space with their vocal hand-saws they might be kind enough to go out into the bush... and not disturb the dozens of sick men who have to lie night after night and suffer the torments of the damned on their lips.⁶⁸

Different denominations were also beginning to meet in Kalgoorlie.

Campbell Deland in another letter noted the presence of the Salvation Army and said that 'the Presbyterian minister held a service every Sunday in a large private hall.'⁶⁹ In November he attended a Wesleyan service held in very crude surroundings:

The church was not nearly finished, no windows, no side walls, only a canvas lining, a box for a pulpit and floorboards and battens for seats, but still the church was full and the singing went splendidly.⁷⁰

The lure of making a fortune attracted men from all walks of life. Calvert recorded that 'Hannans like Coolgardie is full of pioneers who have no affinity with the bushman type' and that while all men might look alike in their coarse flannel shirts and trousers 'the bearing and

⁶⁶ Coolgardie Miner, 8 May 1895; 10 May 1895.

⁶⁷ Coolgardie Miner, 17 April 1895.

⁶⁸ Coolgardie Miner, 23 May 1895.

⁶⁹ Best, A Lost Glitter, p 21.

⁷⁰ Best, A Lost Glitter, p 21.

speech of some identified them as being educated gentlemen'.⁷¹ James Twigg declared that he had never known such a place for books and papers⁷² and Calvert was told that the first silk hat seen in Coolgardie belonged to a German musician aged between sixty and seventy who died on his claim.⁷³ Other members of the early Coolgardie population included professional musicians with a background in music halls and vaudeville who took an active role in local musical events, such as Mr J G Arnot, 'the eminent baritone, late of the London Gaiety Burlesque Company, and more recently, with his wife, a member of the St George Company, the first theatrical troupe to visit Coolgardie,'⁷⁴ Mr Eddie Simpson, who came to Coolgardie with the Williamson Gaiety Company in June 1895⁷⁵ and Mr Tom Cannam who was given a 'Benefit' in January 1895 prior to his leaving to become stage manager of the Terry Theatre in London.⁷⁶ One of the artists who took part in his concert was Mr H G Powell. Described as having a beautiful voice' and 'of being a first class musician' he had formerly been a member of the Carl Rosa Opera Company. 'Not yet thirty' he died of typhoid in February 1895.⁷⁷ Mr Fred Brewer, 'well known on concert platforms in the East for his very fine vocal abilities,'⁷⁸ and amateur musicians Mr Tom Bower⁷⁹ and Mr J

⁷¹ Calvert, My Fourth Tour in Western Australia (London: William Heinemann, 1897), p 128.

⁷² Patrick O'Farrell, Letters from Irish Australia 1825-1929 (Sydney: New South Wales University Press, 1984), p 92.

⁷³ Calvert, My Fourth Tour in Western Australia, p 70.

⁷⁴ Coolgardie Miner, 6 October 1894; 25 March 1895; 24 September 1898.

⁷⁵ Coolgardie Miner, 22 June 1895.

⁷⁶ Coolgardie Miner, 19 January 1895.
Mr Cannam's name was also spelt as Cannan.

⁷⁷ Coolgardie Miner, 9 February 1895

⁷⁸ Coolgardie Pioneer, 11 December 1897.
Mr F J Brewer came to Coolgardie in November 1892 as a building contractor, and he later became the proprietor of the Metropolitan Hotel in Coolgardie in December 1897.
Coolgardie Pioneer, 4 December 1897.

⁷⁹ Coolgardie Miner, 19 January 1895.

Sheehan, who 'displayed remarkable mastery over his instrument, the piccolo' were other participants in these early concerts. (See Appendix Two, Page i)

The first 'theatre' in Coolgardie was made of saplings, boughs and hessian and the **Coolgardie Pioneer** later recalled that the frequent local 'scratch companies which gave performances there were truly awful, some of them,'⁸⁰ so it is not surprising that the first touring professional company, St George's Variety Troupe received an enthusiastic welcome.⁸¹ The financial success of the visit undoubtedly suggested to local inhabitants with business acuity that there was a profitable opening in the area of entertainment. Mr F Smalpage, 'possessed of a fine, bass voice'⁸² and one of the oldest, if not the first broker in Western Australia, arrived in Coolgardie in 1894, having worked his way south from the Kimberleys.⁸³ He owned the first theatre of any substance, in Coolgardie, the Theatre Royal, which could have been used for the first time on Boxing Night 1894.⁸⁴ In March 1895, the theatre, 'eighty feet by thirty feet, seating six hundred, together with chairs and fittings, also one grand Ronisch piano, almost new', were put up for auction.⁸⁵ A subsequent advertisement offered the premises for rent⁸⁶ and Mr J Ivory 'champion clog dancer'⁸⁷ who had previously

⁸⁰ Coolgardie Pioneer, 11 December 1897.

⁸¹ Coolgardie Pioneer, 11 December 1897.

⁸² Coolgardie Miner, 3 March 1895

⁸³ Coolgardie Pioneer, 11 December 1897, p 13.

⁸⁴ *Uncles and Aunts* produced by Tom Cannan was held in the Theatre Royal. Coolgardie Miner, 18 December 1894 (advertisement).

⁸⁵ Coolgardie Pioneer, 27 March 1895

⁸⁶ Coolgardie Pioneer, 10 April 1895.

⁸⁷ Coolgardie Miner, 6 October 1894.

organised musical programmes in a marquee⁸⁸ became the first lessee.⁸⁹ As we have seen, the name of Mr W Hansen was always prominent in any locally arranged entertainments, either as pianist, accompanist, vocalist (usually in duets) or musical director. With his partners, one of whom was Mr Bennett, said to have a 'sweet, light, tenor voice',⁹⁰ he sold their Mt Burgess Christmas Gift mine in March,⁹¹ and in August assumed the duties of manager of the Theatre Royal, making his intentions for the theatre clear in the following advertisement:

Having taken over the above theatre I now intend to place before the public of Coolgardie Popular Concerts every Saturday evening and Grand Rational Concerts every Sunday evening when I intend placing before them some of the best artists to be obtained from the eastern colonies.⁹²

True to his word an advertisement soon appeared in the **Coolgardie Miner** to the effect that he had engaged Mr Albert Whelan, 'who had just arrived from Melbourne a few days ago bringing with him all the latest coster songs' and Mr L Bracy 'son of the famous tenor singer in the eastern colonies'.⁹³ An overture by the Rainbow Orchestra opened the proceedings for the first of a series of 'Popular Concerts' followed by Mr Frank Cahill who sang *The Miner*⁹⁴ and Mr Alf Martin who was 'very

⁸⁸ Coolgardie Pioneer, 24 April, 1895.

'...in whose marquee many older residents have spent pleasant evenings listening to musical programmes.'

⁸⁹ Coolgardie Pioneer, 10 April 1895.

⁹⁰ Coolgardie Miner, 8 April 1895.

⁹¹ Coolgardie Miner, 30 March 1895.

⁹² Coolgardie Miner, 13 August 1895.

⁹³ Coolgardie Miner, 16 August 1895.

The Australian Dictionary of Biography states that the very well known tenor and stage director Henry Bracy and his wife, Clara Thompson, originally brought to Australia by William Saurin Lyster in 1874 to star in his opera-bouffe productions, becoming household names for Australian audiences with their interpretation of Gilbert and Sullivan roles, had two sons.

⁹⁴ Mr Cahill was a frequent artist at concerts in 1895 and 1896. In January 1898 the Coolgardie Pioneer reported that 'Mr Frank Cahill of the local telegraph office was under engagement to the Cremorne Theatre in Perth.

Coolgardie Pioneer, 1 January 1896.

funny' in plantation and jubilee songs.⁹⁵ Described as being of the London Gaiety Company, Miss Madge Denison's rendering of *Daddy* was spoiled by nervousness (this excuse for an obviously poor performance seems a little lame given her supposed background) but Miss Moran of Perth was 'charming' in her solo *Marguerite* and she was forced to repeat the chorus of *Come Back to Erin* so that everybody could join in the singing. There was no comment on Mr Albert Whelan's comic songs,⁹⁶ although the previous night when he sang at the Coolgardie Club's smoke social he 'evoked roars of laughter'.⁹⁷ Lord Fingall, writing in an article in the **Saturday Review** (reprinted in the **Coolgardie Miner** in October 1895) observed that:

there is a theatre with really excellent performances and a skating rink; subscription dances are always going on and the well known exponent of the art, Mr Pearce, had started an athletic club.⁹⁸

An outside View of Coolgardie/Kalgoorlie: The Impressions of Visitors to the fields

World wide attention was focussed on this remote corner of the globe and its remarkable gold discoveries with a number of visitors wanting to assess the situation at first hand. W B Kimberley found the journey to Coolgardie 'very dreary' and described the state of the roads (only desert tracks) as 'inexorable':

Coaches and wagons had cut deep into the soft soil or sand and the wheels were buried in dust to a depth of six to eight inches or more. Occasionally the soft covering hid a boulder

⁹⁵ Mr Alf Martin was a member of Ettie Williams Concert Party in 1896. Kalgoorlie Miner, 13 May 1896.

⁹⁶ Coolgardie Miner, 17 August 1895.

⁹⁷ Coolgardie Miner, 16 August 1895.

⁹⁸ Coolgardie Miner, 10 October 1895,

or stump and the vehicles were nearly capsized and groaned suspiciously under the strain put upon them. In such a way the journey was sometimes continued for days.⁹⁹

Julius Price was a well known black and white artist commissioned by the **Illustrated London News** to record the scenes of the goldfields and in August 1895 he was given a banquet in Coolgardie.¹⁰⁰ Describing his journey from Southern Cross to Coolgardie he wrote that it took thirty two hours and that the density of traffic on the way was 'extraordinary'; seven hundred teams each consisting of seven or eight horses pulling a buck wagon were kept in constant employment. There was every type of shop, with the exception of a 'fishmonger'¹⁰¹ in the dusty main street of Coolgardie which was 'crowded with teams, camel caravans, buggies, horsemen and cyclists', and the standard of accommodation at his hotel was better than expected. However, he was critical of the lack of provision for leisure activities, given the amount of money to spend in the town ('a rough sort of hall is occasionally used for musical entertainments') and concluded that the hotels were crowded because there was nowhere else to go. Price's overall impression of the goldfields was one of vigour and vitality, with frenetic excitement at the news of a gold discovery and 'feverish activity' at Hannans where the boom of explosives deep underground was heard in the dead of night with 'constant digging every day except Sunday'.¹⁰²

⁹⁹ W B Kimberley, The History of Western Australia, (Melbourne: F W Niven & Co 1897), p 322.

¹⁰⁰ Coolgardie Miner, 26 August, 1895

¹⁰¹ The Coolgardie Miner, 27 September 1895 had the following advertisement. 'Proctor & Proctor of Bayley St Coolgardie beg to inform that they have just completed an arrangement with Messrs Nicholson & Co for the agency of their celebrated pianos and organs.'

¹⁰² Julius Price, The Land of Gold (London: Sampson Low Marsden and Company 1896), pp 47-73.

A young Coolgardie journalist, P.P.J. Rowe,¹⁰³ was instrumental in arranging the goldfields tour of the well known Irish socialist and politician, Michael Davitt, who was met by a reception committee when he arrived in Coolgardie in October 1895. (Hansen's String Band 'discoursed a number of Irish airs to the evident delight of the assembled importations of the Emerald Isle').¹⁰⁴ Recalling later his experiences Davitt wrote that 'over half his fellow passengers on the way to Australia were bound for the goldfields'¹⁰⁵ and with a somewhat biased opinion he thought that 'the most venturesome of the prospectors were of the Irish race.'¹⁰⁶

Mining journalist and author Mr A F Calvert, described by Blainey as 'the first of a band of exuberant promoters who drummed in the boom'¹⁰⁷ (the **Coolgardie Miner** dismissed Calvert's writings as 'indiscriminate puffing')¹⁰⁸ arrived in Coolgardie in November 1895 where he noted that 'the home of the drama is a large iron building upon which little money has been spent in the way of ornament'. When he went to Hannans the band of the Salvation Army consisting of a cornet, tambourine and big drum played in the packed streets on a Saturday evening.¹⁰⁹

¹⁰³ Coolgardie Miner, 11 May 1896.

P P J Rowe died in 1896, aged 35, leaving a widowed mother, and a Benefit in the form of an Athletic and Boxing Carnival was arranged at which Mr Lyons sang and the Theatre Royal Orchestra played selections.

Coolgardie Pioneer, 17 & 18 June 1896.

¹⁰⁴ Coolgardie Miner, 14 October 1895

¹⁰⁵ Michael Davitt, Life and Progress in Australasia (London: Methuen & Co 1898), p 4.

¹⁰⁶ Michael Davitt, Life and Progress in Australasia, p 19.

¹⁰⁷ Blainey, The Rush That Never Ended, p 186.

¹⁰⁸ Coolgardie Miner, 5 October, 1895

¹⁰⁹ Calvert My Fourth Tour In Western Australia, p 64.

Conclusion

For the many thousands who flocked to the goldfields in these early years only a few found a fortune, a few more died from thirst or fever and those with business acumen or capital often improved their circumstances. But the majority of the eager prospectors who came with nothing just survived, and left only a little better or a little worse off. Yet Geoffrey Blainey believed:

Those goldfields had something noble in their crimson years. One glimpses in the life of the town generosity, hope and zest such as the records of no other new Australian mining field of that decade of the nineteenth century quite evokes. This can neither be measured nor weighed: it is only an impression, but it is a strong one.¹¹⁰

Certainly in shared musical experiences there was a strong sense of fellowship which was an expression of mateship – whether it be music-making sitting around a campfire, in the many rough structures which were called hotels, or in more organised entertainments of variety and minstrel concerts. The familiar folk songs, well known ballads and the popular, lively repertoire of the music hall evoked common memories and associated emotions which could be felt but not expressed in words. With the confidence that all men were equal, opinions were honest if somewhat blunt. Letters to the Editor in the newspapers of the day were forthright in their views; the opinion of the 'gods' or the 'gallery' at concerts was a force to be reckoned with. Talent however was recognised and given due credit, sincerity of effort was appreciated and there was unselfishness and willingness to assist others. As the townships at Coolgardie and Hannans grew the threat of fire was added to the fear of typhoid. Benefits for those 'burnt out' with loss of possessions were given full support, and hospital concerts to improve

¹¹⁰ Blainey The Rush That Never Ended, p 193.

facilities for nursing the sick were well attended. To those who later looked back to these early years it seemed that everyone was young in spirit, if not in age. While quite realistic in the recognition of failure there was also a spirit of optimism and a willingness to gamble by taking a chance. Life was not meant to be taken too seriously; fun together and merriment were equally important. For many the experience of living on the goldfields in its beginning years was the greatest adventure of their life.

Chapter Two

1896–1897 Coolgardie and Kalgoorlie – A Society in Transition

The Changing Face of Coolgardie: Its influence on the musical life of Kalgoorlie

As the flood of travellers passing through the main streets of Coolgardie continued unabated into the New Year of 1894 the population of the Coolgardie goldfields grew so rapidly that the decision was made to separate it from the Yilgarn. The greatest number of immigrants for any one month into Western Australia, 4,540, was in December 1895 when, Kimberley suggests, the effects of the recession in the eastern colonies were most keenly felt.¹ (The crowd in Hannan Street (Kalgoorlie) on the 26 March, 1896, was thought to be the largest on record, 'but it was orderly'.)² However, in Coolgardie, 'a nomadic population was quickly becoming a residential one'³ as more and more men sent for their families to join them,⁴ a visible sign of a growing sophistication in the appearance of the town being manifested in an advertisement for the Goldfields Brick and Tile Manufacturing Co placed in the **Coolgardie Pioneer** on the 29 January, 1896.⁵ Further evidence was provided 'when the first electric light in the goldfields was switched on at the Grand Hotel in April'.⁶ The editorial for the **Coolgardie Miner** for the 27

¹ Kimberley, History of Western Australia, p 322.

² Western Argus, 26 March, 1896.

³ Coolgardie Miner, 11 February, 1896.

⁴ Michael Davitt spent some time travelling around the goldfields. He returned to Coolgardie after an absence of two months and found that 'the fair sex showed everywhere and helped to brighten up the sombre crowd'. Davitt, Life and Progress in Australasia, p 159.

⁵ Coolgardie Pioneer, 29 January, 1896.

⁶ Coolgardie Pioneer, 4 April, 1896.

April drew attention to the 'well laid out streets in the town, the great population in the suburbs, and the number of brick and stone buildings.'⁷ Communication with the outside world was greatly improved when the railway line from Southern Cross to Coolgardie was completed in March 1896 and an estimated crowd of nine or ten thousand watched as the first train steamed into Coolgardie. The event was celebrated with an afternoon procession in which Afghans mounted on decorated camels paraded in colourful costumes, followed by a banquet and concert in the evening.⁸ By January 1897 there were sixteen trains a day running between Coolgardie and Perth⁹ with plans for a tram line in Bayley Street by March of that year.¹⁰

In matters musical, Coolgardie often took the initiative, the idea to be soon emulated by Kalgoorlie residents. As an example, in July 1895¹¹ Messrs Ivory and Hansen assembled a seventeen member company called the 'Coolgardie Palace of Variety Artists', (See Appendix Two, Page 11) and in September, under the name of the 'Hansen Concert Party', they visited Kalgoorlie. This entrepreneurial venture was most likely the motive for a 'successful meeting of those interested in the formation of a musical society' held in Lintons Sale Rooms, Kalgoorlie, in October,¹² at which a concert committee was elected to organise a grand concert and minstrel entertainment in aid of funds for the hospital. Held on Boxing Night 1895 it was well attended and judged to be an 'unqualified success'.¹³

⁷ Coolgardie Miner, 27 April, 1896.

⁸ Coolgardie Miner, 25 March, 1896.

⁹ Coolgardie Miner, 11 January 1897.

¹⁰ Coolgardie Pioneer, 27 March 1897.

¹¹ Coolgardie Miner, 15 July 1895.

¹² Coolgardie Miner, 30 October, 1895.

¹³ Kalgoorlie Miner, 27 December, 1895.

In November the Coolgardie Brass Band visited Kalgoorlie where they gave a 'splendid selection of music listened to by a great crowd' outside A W Rodda's Drapery Store and the **Kalgoorlie Miner** in reporting the event was of the opinion that 'their example in furnishing such good music should stimulate the local people to form a similar institution'.¹⁴ The suggestion was soon acted upon, for by December the **Coolgardie Miner** asserted that 'Hannans is now in possession of an excellent brass band under the able leadership of Mr N Andrews 'whose splendid band in Broken Hill will be remembered by many Broken Hill men now on the fields'.¹⁵ Subscriptions were requested for equipment, to 'make it a credit to Kalgoorlie'.¹⁶ The Kalgoorlie Band took an active role in the celebrations for Christmas, also assisting at the Boxing Day concert and such was the success of the movement that by April 1896 there were two bands, although the nomenclature for each was confusing.¹⁷

¹⁴ Kalgoorlie Miner, 11 November, 1895.

¹⁵ Coolgardie Miner, 3 December, 1895.

Mr Andrews was also described as being 'late of Coolgardie'.

¹⁶ £30 to £40 was required to purchase a big drum, a side drum, triangle, cymbals, music and manuscript

Coolgardie Miner, 3 December 1895.

¹⁷ The Western Argus announced that a grand concert would be given by the Boulder and Kalgoorlie Bands, but in reporting the event, named the two participants as the Kalgoorlie Pioneer Band and the Hannans Town Band.

Western Argus, 23 April, 1896.

A report in the Kalgoorlie Miner of 1906 stated that the Kalgoorlie Brass Band was formed in 1895 at a meeting in the camp of Mr F Brabazon, one of the early prospectors of the Reefers' Eureka. Mr Denis McCarthy was named as the conductor and the first practice took place in a bough shed adjoining the camp.

Kalgoorlie Miner, 15 October 1906.

Another writer named Jack Smith as the conductor of the first band in Kalgoorlie whose members were from the Eagle Hawk and Iron Bark camps.

Goldfields Bands: Early History Battye Library PR 12003 14.

Liedertafel, Orchestral and Operatic Societies Suggested; Mechanics Institutes Opened

With a more stable population now family orientated, the character of Coolgardie's society soon changed. The presence of women on the fields was seen as a 'refining, civilizing and steadying influence'¹⁸ and standards of behaviour which had previously been tolerated were no longer acceptable, a point made clear in an advertisement for a quadrille in January 1896, which warned that 'with a view to keeping the assembly select, the management holds the right to refuse admittance to patrons.'¹⁹ In his book Bendigo: A History, Frank Cusack lists a number of musical groups which flourished there in 1895, citing the Bendigo Literary and Dramatic Society, the Bendigo Amateur Dramatic Club, the Shakespeare Club, Bendigo Glee Club, the Bendigo Orchestral Society and the Bendigo Liedertafel, which all gave public performances, often of a professional standard, sandwiched between the seasons of touring professional companies.²⁰ As the majority of Coolgardie's citizens were from the eastern colonies, especially Victoria, they consciously or unconsciously sought to recreate as quickly as possible a replica of the communities they had so recently left. This point is made clear in a report by the **Coolgardie Miner** which declared that vocal and instrumental numbers given at a smoke social in January 1896 'could not have been excelled by the Melbourne Liedertafel',²¹ and also within this context it is not surprising that the first concert given by the Coolgardie Liedertafel, also in January, attracted such a 'magnificent house' that many hopeful patrons could not get a seat, causing the performance to be

¹⁸ Coolgardie Miner, 11 February 1896.

¹⁹ Coolgardie Miner, 8 January, 1896.

²⁰ Frank Cusack, Bendigo: A History (Australia: William Heinemann. 1973), p 197.

²¹ Coolgardie Miner, 13 January 1896.

repeated. The concert review was lyrical in its praise and in drawing attention to the moral values of music clearly demonstrated how the Australian colonies reflected the mores of nineteenth century England, maintaining close ties with the centre of the Empire.

It is something to find in this country, where it is supposed that man's attention is solely occupied with the search for gold, that a body of men such as belong to the Coolgardie Liedertafel take a pleasure in developing and cultivating those artistic sentiments which must tend to elevate human nature.²²

The idea of an amateur opera company was broached in February 1896²³ and the first concert of the Coolgardie Orchestral Society, promoted by Messrs Hansen and Lambert, in April 1896, was seen as 'adding another luxury to the hitherto limited capabilities of the town'.²⁴ (See Appendix Two Page 111) By June an 'orchestral and choral society along the lines of the older cities in the Eastern colonies²⁵ was proposed, its repertoire to embrace orchestral symphonies, overtures, selections from opera and other standard works, the choral repertory comprising glees, madrigals, operettas and part songs'.²⁶ A banjo club was to be affiliated with the society, attention being drawn to the fact that 'this thing is very fashionable in England' and that the Prince of Wales was a patron of this instrument.²⁷

In comparison to Coolgardie, Kalgoorlie was still in a very raw, crude stage of development, as the main source of recreation for the greater

²² Coolgardie Miner, 29 January, 1896.

²³ Coolgardie Miner, 5 February, 1896.

²⁴ Coolgardie Miner, 10 April, 1896.

Two conflicting reports in the Coolgardie Miner on the 9 and 10 April 1896 list twenty and sixteen members respectively. They included violins, flutes, bass, piccolo, drum, cornet, cello, clarinet and piano.

²⁵ Coolgardie Miner, 2 June 1896.

²⁶ Coolgardie Miner, 2 June 1896.

²⁷ Coolgardie Miner, 2 June 1896.

part of 1896 was the Amateur Athletic Club, in which songs and recitations were interspersed with exhibitions of wrestling and boxing matches.²⁸ However, the inhabitants of Kalgoorlie were cognizant of the musical advances in Coolgardie and strove to imitate them. A Kalgoorlie Liedertafel was formed in February 1896, those interested in joining the Society being asked to forward their names to either of the two secretaries.²⁹ 'First class music by the Kalgoorlie String Band' at a ball to aid the victims of the Brunner Mine disaster in New Zealand in May 1896 was seen as 'the nucleus of a good orchestra',³⁰ while the Kalgoorlie Orpheus Society was proposed in August of that year³¹ with His Excellency Sir Gerard Smith KCMG, Governor of Western Australia, nominated as patron.³²

Unfortunately these early efforts to introduce musical pleasures of a more refined nature onto the goldfields were short lived, the most likely reason for their early demise being the lack of suitable leadership on a long term basis. (Mr J Jones whose name first appeared in local

²⁸ for example , see Kalgoorlie Miner, 8 May 1896.

²⁹ Kalgoorlie Miner, 27 February 1896.

One of the secretaries was Mr Tom Bower. The Coolgardie Pioneer of January 1897 reported that 'after two years residing in Kalgoorlie the genial Tom Bower had relinquished the management of the Hannans King Mine and taken up residency in Coolgardie' where he was to become mining manager of the Elvira Mine. His vocal talents and cheerful presence were welcome.

Coolgardie Pioneer, 16 January 1897.

He became Senior Vice President of the Coolgardie Mine Managers' Institute.

Coolgardie Miner, 26 April 1897

³⁰ Kalgoorlie Miner, 25 May 1896.

³¹ Kalgoorlie Miner, 25 August, 1896

³² The Coolgardie Pioneer of 2 October 1895 had advised of Sir Gerard Smith's arrival in Western Australia. He was an avid share buyer and had a part share in a Coolgardie Hotel.

Blainey The Rush That Never Ended, p 190.

During the celebrations for the opening of the railway in Kalgoorlie he and his wife were guests of Mr George Gray, the suggested president of the society.

Mr George Gray was the managing director of Hannan's Proprietary Company.

Whittington, Gold and Typhoid, p 206.

newspapers as 'gold medallist from Sydney'³³ was the conductor of the Coolgardie Liedertafel. Described as 'one who seems possessed with the power to enthuse some of his own enthusiasm for music in all those with whom he comes in contact'³⁴, his name was not mentioned in local papers after January 1896. Mr Evan Hughes, the conductor of the Kalgoorlie Liedertafel³⁵ was 'a well known pianist, violinist, organist and composer who had been conducting a series of Sunday concerts in Perth and Fremantle before arriving in Coolgardie'³⁶. He was 'tendered a complimentary smoke social in March 1896 when his violin solos were thought to be 'a treat in themselves'³⁷. But in April the **Kalgoorlie Miner** announced that Mr Hughes was leaving.³⁸ However, outstanding talent was demonstrated at the concerts which were part of the celebrations to mark the completion of the railway from Coolgardie to Kalgoorlie and the opening of the Miners' Institute in August and September 1896 respectively. (See Appendix Two, Page iv) The **Coolgardie Miner** thought that despite a dreadful dust storm, the concert in the Athletic Hall in September 1896 'was certainly one that any of the Australian capitals would not be ashamed to tender to their most critical audiences',³⁹ for at least five of the artists who performed that night were either professional musicians or had the promise of talent which would enable them to later pursue a career in music.⁴⁰

³³ Coolgardie Miner 31 May 1895.

³⁴ Coolgardie Miner, 29 January 1896.

³⁵ Kalgoorlie Miner, 13 February 1896.

³⁶ Coolgardie Miner, 2 November 1895; 6 November 1895.

³⁷ Kalgoorlie Miner, 9 March 1896.

³⁸ Kalgoorlie Miner, 6 April 1896.

³⁹ Coolgardie Miner, 12 September 1896.

⁴⁰ These were Wallace Brownlow (See Appendix Four, Page ii), Albert Whelan (See Appendix Four, Page i), T H C Hill, (He later joined Rickard's Tivoli Company.), Mr Douglas Powell, (A visitor who was returning to London to sing at the Crystal Palace) and Horace Destree (Artist from the East).

Hansen's Coolgardie String Band.⁴¹ provided the music at a ball described as 'the most brilliant function of its kind which has ever taken place on the East Coolgardie Goldfield'⁴² presenting a 'dazzling spectacle in which the carelessly clad pioneer was replaced by an immaculately clad society man and beautifully costumed demoiselles.'⁴³

One of the positive outcomes of the Victorian Age in Britain was the emphasis placed on education. (It was at this time that schooling was made compulsory for all children.) Throughout the Australian colonies there was a great interest in reading, a leisure time activity which could now be pursued with more vigour as a result in the reduction in the number of hours required in employment (the Eight Hour Day was an important celebration on the Western Australian goldfields), and as Michael Cannon observes in his book Life in the Cities⁴⁴ there were well stocked bookshops and large public libraries at this time. A Mechanics' or Miners' Institute with its attendant collection of books, and hall for the pursuit of cultural activities such as concerts and other musical entertainments, was an accepted facility in a town of any size in the eastern colonies. As early as January 1895 there was agitation for similar amenities in Coolgardie, the **Coolgardie Miner** drawing the attention of its readers to the fact that 'Kalgoorlie was asking for a government grant to build a Mechanics' Institute and that such buildings already existed at several places in the Murchison. 'Was Coolgardie,' demanded the paper, 'always going to be behind the times?'⁴⁵ Twelve months later the campaign still continued as the **Coolgardie Pioneer**

41 Western Argus, 17 September 1896.

42 Coolgardie Miner, 12 September 1896,.

43 Western Argus, 17 September 1896.

44 Michael Cannon Life in the Cities: Australia in the Victorian Age: 3 (Melbourne: Thomas Nelson, 1975). p 256.

45 Coolgardie Miner, 24 January 1895.

described the community as 'intellectually starved'⁴⁶ while the editorial of the **Coolgardie Miner** for the 25 February again reiterated the need for a 'bright, attractive, magnetic place where the wit and wisdom of the town could nightly gather and where education and recreation would go hand in hand'.⁴⁷ In a letter of the 17 August 1896 Campbell Deland was able to inform his parents that the large Mechanics' Institute, made of corrugated iron, had been opened in Kalgoorlie,⁴⁸ with, as already mentioned, a concert to mark the occasion. An imposing stone structure was completed in Coolgardie in November 1896 with a debt of 900 pounds which the mayor, speaking at the formal opening on 23 December, asked the audience 'to wipe out as soon as possible'.⁴⁹ There was also a concert on this important evening at which it was reported 'the singers were at a great disadvantage, as through an oversight in the hurry of the preparations for opening the hall it had been forgotten to have the piano tuned'.⁵⁰

⁴⁶ Coolgardie Pioneer, 26 February 1896.

⁴⁷ Coolgardie Miner, 25 February 1896.

⁴⁸ Best, A Lost Glitter, p 107.

⁴⁹ Coolgardie Pioneer, 2 January 1897.

See Western Argus 20 August 1896 for a full description of the opening including music. The Miners Institute in Kalgoorlie had a frontage of sixty six feet to Hannan Street. The hall, eighty feet by forty feet, had a stage, four dressing rooms and wings for scenery. Twentieth Century Impressions of Western Australia (Perth: P W H Thiel & Co 1901), p 532.

The Miners Institute in Coolgardie could seat five hundred people.

Coolgardie Miner, 23 November 1896.

Similar buildings were erected at Kanowna (Coolgardie Miner, 27 May 1896), Black Flag (Coolgardie Pioneer, 5 December 1896), Bulong (Coolgardie Pioneer, 26 June 1897) and Boulder (Kalgoorlie Miner, 23 July 1897).

⁵⁰ Coolgardie Pioneer, 2 January 1897.

A Proliferation of Church Activities 1896-1897, Friendly Societies

As has been explained in Chapter One the two Salvation Army officers who represented the first religious denomination in Coolgardie were kept increasingly busy attending to the needs of the growing number of typhoid victims. In crisis circumstances in January 1895 an appeal for help was sent by the Coolgardie Hospital Committee to the Rev George Rowe,⁵¹ Superintendent of the Perth Wesley Mission,⁵² who responded promptly by sending to Coolgardie one of the nurses of the Sisters of the People, an order of women dedicated to community social work and established at his instigation in Western Australia in July 1893.⁵³ Sister Agnes (Elizabeth Seymour) later remembered attending a church service conducted by Bishop Riley, at which she was the only woman present; she shared her hymn book with Mr A 'Smiler' Hales.⁵⁴ She also recalled the printed programmes with 'photographs of the nurses at the

⁵¹ The Rev. (later Dr) George Edwards Rowe of Cornish extraction travelled all over the goldfields in June 1895 to ascertain its needs. The Coolgardie Pioneer, 26 June 1895, reported that he delivered his lecture 'The Old Folks At Home' which were 'stories descriptive of Cornish character' in Coolgardie. 'He found many friends when he visited the Moonta Camp at Boulder in June 1895. While there he gave his lecture on the Cornish people and reported that the men were eager to build a church'. Western Argus, 20 June 1895.

⁵² Whittington, Gold and Typhoid, p 75.

⁵³ Whittington, Gold and Typhoid, p 17.

⁵⁴ Journalist Alfred G Hales came to Coolgardie from Broken Hill in June 1894.¹ He was the proprietor of the Coolgardie Review and often clashed with Vosper, editor of the Coolgardie Miner. He edited that paper and the Coolgardie Pioneer,² for a time and started the Boulder Star, an evening paper. Described as a 'free thinker' he later won fame as a Boer War correspondent and author of over sixty books. His brother, Mr F Hales, had a 'good, natural voice'⁴ and sang at concerts in Coolgardie in 1897.

¹ Norma King Colourful Tales of the Western Australian Goldfields (Adelaide: Rigby, 1980), p 40.

² Coolgardie Pioneer, 16 October 1895; 16 October 1897.

³ Brian Kennedy Silver, Sin and Sixpenny Ale (Melbourne: University Press, 1978), p 13,

⁴ Coolgardie Miner, 13 January 1897.

top' for a Hospital Concert in 1895.⁵⁵ (It was most likely the one reported in the **Coolgardie Miner** on 2 February 1895 'at which there was very good music from a number of young men'.) The Rev. A Bourke was a member of the audience. He had come to the goldfields to visit the large Catholic Irish community and, appalled at the epidemic proportions of typhoid, he immediately notified the Right Reverend Dr Matthew Gibney, Bishop of the Roman Catholic Church in Western Australia, urging him to renew his efforts to gain the services of a religious order of nursing sisters to work on the goldfields.⁵⁶ Two nuns of the Order of St John of God, accompanied by Dr Gibney, arrived in Kalgoorlie in March 1896, the bishop availing himself of the opportunity while there to consecrate the new Catholic church⁵⁷ which was 'filled to overflowing'⁵⁸ for the occasion. There were conflicting reports on the standard of music performed that day, for while the **Western Argus** maintained that the congregation listened to Webbe's *Mass in G* 'rendered by an efficient choir',⁵⁹ 'the choir was hastily got together' said the **Coolgardie Pioneer**, adding in a more conciliatory tone that 'their efforts of yesterday gave promise of good results when they settle down to work... and when the organ arrives legitimate choral singing will receive a much needed fillip in the town'.⁶⁰

55 E A Sadleir Reminiscences of Mrs Elizabeth Agnes Sadleir of Canning Bridge, Western Australia August 1947 Battye Library PR 7616, p 17.

56 Whittington, Gold and Typhoid, p 73.

57 Kalgoorlie Miner, 15 March 1896.

58 Western Argus, 19 March 1896.

59 Western Argus, 19 March 1896.

Mr Evan Hughes presided at the organ which was borrowed for the occasion.

60 Coolgardie Pioneer, 18 March 1896.

'The new Catholic Church of St Mary's in Brookman Street, 50 ft x 20 ft, of galvanised iron daddoed in oregon (the rest of its walls hessianed and papered), with seven large windows, was quite a substantial building for the times.

Whittington, Gold and Typhoid, p 205.

The cosmopolitan background of the goldfields communities at this time is demonstrated in the variety of places of worship, most church denominations being soon represented in Coolgardie and Kalgoorlie. At a 'Grand Open Air Concert on Boulder Hill' in December 1896 'selections of Cornish Christmas carols were sung by the Union Church Choir assisted by local friends,⁶¹ while the first Jewish synagogue in Western Australia, 'an imposing edifice surmounted by a gilded cupola' was consecrated in Coolgardie in November 1896.⁶² It was in this month that Tagh Mahomet, of the Faiz and Tagh Mahomet Camel Carrying Co was murdered by a rival tribesman outside the Coolgardie Muslim mosque.⁶³

As there was no provision for education for the first children who accompanied their parents to the goldfields, early church leaders stepped into the breach either by providing tuition themselves or allowing church premises to be used as temporary schools until more suitable buildings could be constructed. Private schools often offered music as one of the subjects taught in the curriculum, the pupils of St Andrews School in Coolgardie, run by Mrs Godfrey Castleau, (Miss Hilda Fraser), 'certified pupil of J F Cathcart and Madame Christian', having the choice of

⁶¹ Kalgoorlie Miner, 23 December 1896.

At Moonta every Christmas the townspeople gathered around the rotunda in Victoria Park to listen to a two hour programme of carols presented by the combined choirs of the district. This custom dated back to 1865 when 'the cousin Jacks of little Cornwall (Moonta, Kadina and Wallaroo, South Australia) sang their 'curls' by the light of 'fatjacks' (tallow candles which were stuck on their miners' helmets with daubs of clay.) The miners preferred a delivery which was 'hearty, like ee used to be before they music teachers spoilt singin'.

Oswald Pryor as quoted in Faulk, Cornish Heritage, p 76.

⁶² Whittington, Gold and Typhoid, p 139.

⁶³ Christine Stevens, Tin Mosques and Ghantowns (Melbourne: Oxford University Press, 1989), p 97.

Faiz and Tagh Mahomet had been brought to Australia by Thomas Elder, who recognized the advantages of camels as a means of transport in the arid pastoral regions of South Australia (Elder of the firm Elder Smith was later knighted for his philanthropic services to South Australia; the Elder Conservatorium bears his name.) He advanced the money for the two brothers to begin their own cameleering business.

Stevens, Tin Mosques and Ghantowns, pp 18-22.

instruction in elocution, music and singing,⁶⁴ while Miss Beyers, Principal of Euroka Private School, a hessian building in Piccadilly Street Kalgoorlie, offered lessons in pianoforte, violin, painting and singing.⁶⁵ Six sisters of a teaching order of the Catholic Church arrived in Kalgoorlie in January 1897, three to teach at St Mary's Convent School, Kalgoorlie, and three at the 'Great Boulder' where a building was being rapidly built.⁶⁶ The nuns of St Joseph's Convent, Boulder, advertised in February as 'being open to children of all religions and prepared to teach all branches of education including vocal and instrumental music'.⁶⁷ Classes for St Anthony's Convent of Mercy at Coolgardie were first held in the old Theatre Royal

At this time ministers of religion were seen not only as leaders within their own denominations but as important figures within the community at large. The Rev Deasy, for example, with Messrs C J Taylor and Mr E T Stringer represented the Kalgoorlie Catholic Church at the Opening of the Railway celebrations in Coolgardie in March 1896,⁶⁸ while the Rev. A J Burns was a committee member of the Coolgardie Mechanics' Institute.⁶⁹ Advance publicity for a 'Grand Continental Concert' given in Coolgardie in January 1895 listed the Mayor and Mayoress, Town Clerk and councillors, sections of the clergy and leading citizens as patrons.⁷⁰ In many instances, the deference and respect which these 'men of the cloth' commanded was well justified. D F Bourke writing in the History of the

⁶⁴ Coolgardie Miner, 14 August 1896.

⁶⁵ Kalgoorlie Miner, 30 August 1897.

Miss Beyers' first address was 17 Collins Street, Kalgoorlie.

⁶⁶ Kalgoorlie Miner, 23 January 1897.

⁶⁷ Trotman, The History of Coolgardie, p 79.

⁶⁸ Coolgardie Miner, 6 March 1896.

⁶⁹ Coolgardie Pioneer, 30 January 1897.

⁷⁰ Coolgardie Miner, 12 January 1897.

Catholic Church in Western Australia describes Father James Duff as 'a man of remarkable toughness and endurance'⁷¹ whose name was associated with the early years of almost all the hardest and least developed places in Western Australia. He was also a writer and poet who came into conflict with the first professional musician in Western Australia, the composer, Joseph Summers, over the musical setting of an 'elaborate drama'⁷² which he had written based on Milton's *Paradise Lost* and *Paradise Regained*. Kornweibel tells us that Father Duff's drama was produced in Ballarat, Bendigo and Adelaide with music composed by the organist, D'Arcy Irvine.⁷³ The Rev. J A Burns minister for the Presbyterian church in Coolgardie 'was an accomplished reciter who had received the highest encomiums from the press in Victoria and South Australia'⁷⁴ and his military sketch of the Historic Battles and the Life of Wellington which was interspersed with appropriate musical items was thought to be 'really first class entertainment'⁷⁵ when it was presented in Coolgardie in August 1895. (See Appendix Two, Page iv)

Some ministers and priests had musical talents which could be used to advantage to enhance the ritual of the church service or to maintain the

⁷¹ D F Bourke The History of the Catholic Church in Western Australia (Perth: Archdiocese of Perth, 1979), p 144.

⁷² Joseph Summers, former conductor of the Melbourne Philharmonic Society (he had obtained a doctorate in music from Cambridge University), migrated to Western Australia in 1897.

A H Kornweibel, Apollo and the Pioneers (Perth: The Music Council of Western Australia, 1973), pp 92-3.

⁷³ D'Arcy Irvine was to later have musical links with Kalgoorlie as a teacher, accompanist for the ill fated tour of the associate artist to Mme Nellie Melba, Mr Louis Aarens, in 1903, and adjudicator for the eisteddfod in 1903.

⁷⁴ Coolgardie Miner, 24 August 1895.

⁷⁵ Coolgardie Miner, 31 August 1895.

Such entertainments were popular at this time 'The famous war correspondent Mr Frederic Villiers' made two tours of the fields recounting his experiences of war. On his second visit he had 'over two hundred views taken from the fields at battle' of the South African War and his narration was interspersed with songs from local artists during the evening's programme
Kalgoorlie Miner, 4 July 1901.

traditions of the church liturgy. Although only in Kalgoorlie for a short period of time the energetic Rev. B G Richardson recruited members for a 'strong well balanced choir' to improve the quality of the music in the church services,⁷⁶ gave an organ prelude at a concert in October 1896 to raise funds for the New Church of England Building Fund⁷⁷ and established the Church of England's Men's Club 'for', said the **Kalgoorlie Miner** 'the need of an institution where men can spend their evenings in social enjoyment is too obvious to need explanation to anyone who knows the conditions of life in Kalgoorlie'.⁷⁸ From the outset music figured prominently in its activities leading to the affiliation of the newly formed Orpheus Society⁷⁹ with the organisation.⁸⁰ In April the **Kalgoorlie Miner** could report:

Last night at St Mary's Catholic Church the solemn beautiful service of Tenebrae was sung. The service consisted of the 'Lamentations of Jeremiah' which were impressively sung before a good congregation by Fathers Deasy, O'Dwyer and Palmer.⁸¹

Church congregations, often the embodiment of Victorian Age thinking in the far distant Australian colonies, actively supported the notion of improving one's self through self education in the belief that:

⁷⁶ Kalgoorlie Miner, 2 October 1896.

⁷⁷ Kalgoorlie Miner, 8 October 1896.

⁷⁸ Kalgoorlie Miner, 3 November 1896.

⁷⁹ The Orpheus Society was formed in August 1896 for the purpose of encouraging male part singing in the town. The following gentlemen were elected office bearers conditional on their accepting the post.

Patron His Excellency Sir Gerard Smith KCMG

President *Mr George Grey

Vice President Mr Harold O Parsons

Committee Messrs Baker, Summerhayes and Richardson

Hon Conductor Mr T W Browning

Pianist Mr E W Vernon (correction made next day. It should have been Professor Yemm)

Secretary Mr J V Prescott

Librarian Mr M J Richardson

Kalgoorlie Miner, 25 August 1896.

* Mr George Grey's name was also spelt as Gray. See Footnote 32.

⁸⁰ Kalgoorlie Miner, 5 December 1896.

⁸¹ Kalgoorlie Miner, 13 April 1897.

each individual of each class should constantly try to raise himself on the social scale...by the steady and energetic exertion of the moral and intellectual facilities with which the Creator has endowed him'.⁸²

Groups such as the Hunt St Literary Society⁸³ and the Coolgardie Debating and Literary Society,⁸⁴ so popular in the eastern colonies, (the famous South St Competition in Ballarat was the outcome of one such society) were soon established. When the idea of a Mutual Improvement Society in connection with the Kalgoorlie Wesleyan Church was mooted, sixty prospective members and visitors attended the first meeting to listen to songs and recitations and elect a president, the Rev H Wilkinson.⁸⁵

Friendly Societies 'for every race and creed'⁸⁶ were also widespread throughout the colonies, being particularly popular in mining communities where, given the hazards of the daily occupation for the breadwinner of the family, it was prudent to set aside an amount of money each week as an insurance against sickness or death. The strange sounding titles for these organisations were a reminder that their origins were originally in Britain where they were often affiliated with church groups and the Temperance Movement. Cusack believes that 'there was no agency more influential in reinforcing attitudes of allegiance to Queen Victoria than the Friendly Societies of the day,⁸⁷ for 'only persons of fair moral reputation could be admitted to membership so that sick

⁸² A speech by Lord Palmerston in 1850 quoted in the Cambridge Guide to the Arts in Britain Vol 7: The Later Victorian Age edited by Boris Ford (England: Cambridge University Press, 1989), p 7.

⁸³ Coolgardie Miner, 30 May 1896.

The Hunt St Literary Society held its meetings in the Wesleyan Church at Coolgardie.

⁸⁴ Coolgardie Pioneer, 10 July 1895.

The Coolgardie Debating and Literary Society meetings took place in St Andrew's Hall.

⁸⁵ Kalgoorlie Miner, 8 December 1897, 15 December 1897 ; 20 April 1898, .

⁸⁶ Cannon Life in the Cities , p 263.

⁸⁷ Cusack, Bendigo: A History, p 169.

pay was not wasted on the unhealthy or the reckless'.⁸⁸ Music figured prominently in the social gatherings after meetings as seen in the following newspaper reports:

At the inaugural meeting of the Ancient Order of Druids the evening was enhanced by musical selections.⁸⁹ At the first banquet of the Hibernian Australasian Catholic Benefit Society there were songs and recitations by members.⁹⁰

'Harmony' followed the first meeting of the Queen's Jubilee Loyal Orange Lodge No 21 at Boulder Queen's Church in November 1897, when members contributed items.⁹¹ A secular organisation which originated in Victoria in 1874⁹² combined the objectives of health insurance and education. Called the Australian Natives' Association it was open to males born in Australia aged between sixteen and forty,⁹³ and was a strong force throughout the Eastern Goldfields for espousing the cause of Federation in Australia.

By August 1897 the Wesleyan Church was 'stronger in Kalgoorlie and Boulder than any place outside Perth', the church appointing ministers in October of that year to Kalgoorlie, Boulder, Dugan St, Queen's Church, Golden Ridge, Brown Hill and Lake Lefroy.⁹⁴ Such statistics, but one example of the rapid expansion for all church denominations, explains the plenitude of concerts, fairs and bazaars, the most common source of church funds for new church buildings, extensions to premises too small for ever increasing congregations, or more imposing structures better suited to the dignity of worship (also being more durable with the ever

⁸⁸ Cannon Life in the Cities, p 262.

⁸⁹ Kalgoorlie Miner, 7 August 1896.

⁹⁰ Kalgoorlie Miner, 22 July 1896.

⁹¹ Kalgoorlie Miner, 19 November, 1897.

⁹² Western Bate Lucky City (Melbourne: Melbourne University Press, 1976), p 229.

⁹³ Coolgardie Miner, 30 March 1896.

⁹⁴ Kalgoorlie Miner, 30 October 1897.

present risk of fire). Often the best musical talent available was asked to support these causes, one example being in July 1897 when the Lady Mayoress of Kalgoorlie, Mrs Harold Parsons,⁹⁵ 'enlisted the aid of Mr Wallace Brownlow' for the Church of England Carnival Fair. He, with Miss Sands, described as having 'a beautiful soprano voice' and 'who had received continental operatic training', Mr Dobbie and other Kalgoorlie residents were artists in an operetta *He Stoops to Win*, a musical Olio and an original comedietta *In Honor Bound* as part of the fair's activities.⁹⁶ [The Anglican church was fortunate in that not only was its building opened free of debt in August 1896 'due to the generosity of Mr George Gray' but it was also presented with 'a splendid pipe organ, described as the best that money could buy' and 'the first sent to the fields', by the Chairman of Directors of the same company 'during his recent visit to the colony'.⁹⁷ It is not clear whether the money donated in this way were personal gifts or made on behalf of the company. If the latter assumption is true, it is one of the few recorded instances of any gesture by consortiums, made fabulously wealthy through the riches of the Golden Mile, to the local inhabitants of the town.]

⁹⁵ Harold Parsons was a distinguished Oxford graduate with a love of classics, especially Greek. A lawyer, turned journalist, successful stock broker, director and board member of several mining companies, he was the mayor of Kalgoorlie at this time. Originally a 'barrow man' who worked for wages in Coolgardie, he subsequently amassed a fortune in England, through the sale of a lease which he pegged near the Golden Mile. He became a member of the Legislative Council, but died in the Boer War, aged thirty three.

Sir John Kirwan, *My Life's Adventure* (London: Eyre & Spottiswoode, 1936), p. . Harold Parsons was now Assistant Commissioner at Lagos, West Africa, reported the *Kalgoorlie Miner* in 1904.

Kalgoorlie Miner, 19 January 1904.

⁹⁶ *Coolgardie Pioneer*, 17 July 1897.

Kalgoorlie Miner, 10 August 1897.

Kalgoorlie Miner, 11 August 1897

⁹⁷ *Western Argus*, 20 August 1896.

When laying the memorial tablet stone for the new St John's Anglican Church in 1908, Rt Rev Dr Riley recalled that the first building was a little wooden church which was feeble but meant a great deal as the wood had to be carted from Southern Cross.

Kalgoorlie Miner, 26 November 1908.

Visiting Theatrical Companies and Concert Parties; Local Theatres; Rational Concerts

The St George's Variety Troupe was the first touring group to visit Coolgardie, where they 'just coined money' according to a later report in the **Coolgardie Pioneer**⁹⁸. When the principals of the Wilkinson Gaiety Company, also a vaudeville group, arrived in the 'old camp' in October 1894, they were greeted as old friends, for they were well known at the 'Barrier' (Broken Hill) and had been more recently in Adelaide and Melbourne, 'where their faces were as familiar as the town hall clock'.⁹⁹ Because of the surge in population the company was kept busy in Western Australia for eighteen months during which time they made three visits to Coolgardie. On their second visit in May 1895 two teams were engaged to transport their stage scenery and costumes from Southern Cross,¹⁰⁰ while their third tour was extended to Kalgoorlie, Mr Wilkinson apologising to his patrons there that they had not been able to come sooner, as 'hitherto the difficulties of the road and other causes had been too much for the theatrical managers'.¹⁰¹ Soon there was a steady stream of visiting companies, a bonus from the regular rail services to the fields, their advance publicity linking the artists' names wherever possible to well known theatres or companies in the eastern colonies. The theatre at this time was often a family affair, joined on occasion by local artists with talent, for an evening's entertainment. Physical discomfort in travelling long distances and crude performance venues were compensated by the good financial returns, (the **Coolgardie**

⁹⁸ Coolgardie Pioneer, 11 December 1897.

⁹⁹ Coolgardie Miner, 3 October 1894.

¹⁰⁰ Coolgardie Miner, 22 June 1895.

¹⁰¹ Kalgoorlie Miner, 28 February 1896.

Miner of 16 September 1896 reported that the Ada Delroy Company had 'struck it rich' at Kalgoorlie, their takings for one evening being one hundred and seventy two pounds, a record for that time in the town) and it is not surprising that touring circuits were extended to other centres in the goldfields region.¹⁰² Some companies travelled widely around the world, the Tommy Hudson troupe, for example, letting it be known that their goldfields season was their last in the Australian colonies and that they planned to travel to India,¹⁰³ while the **Coolgardie Miner** of 3 September 1896 reported that 'Miss Ada Delroy was making her third tour of the world'.¹⁰⁴

It was traditional in this type of vaudeville entertainment for those in the cheaper seats at the back, called the 'gallery' or the 'gods', to be vocal in their support or disapproval of the bill of fare being offered on stage and 'considerable amusement was occasioned by the calls and remarks from the 'gods' to those entering to occupy the front seats, 'especially should the appearance of such persons present a favorable opportunity for banter', noted a **Hannan's Herald** reporter in September 1896.¹⁰⁵ Indeed discussion of an evening's performance, if at all controversial, was sometimes continued in the 'Letters to the Editor' column of the daily newspaper.¹⁰⁶ But criticism was accepted with good grace and there was a close rapport between artist and audience. Visitors often gave their services to support a worthy cause such as the

¹⁰² For example - in the Coolgardie Miner, 17 October 1896 the advance agent for Mr Robert Kennedy announced that he had arranged fixtures from Cue to Esperance for his client. 'Mr Kennedy' he said 'was the son of the celebrated Kennedy, whose family had revived the spirit of Perfidium Scotorum throughout the Australian colonies during the past thirty years'.

¹⁰³ Coolgardie Miner, 25 August 1896.

¹⁰⁴ Coolgardie Miner, 3 September 1896.

¹⁰⁵ Hannans Herald, 23 September 1896.

¹⁰⁶ see Appendix Three.

St John of God Hospital with local artists in turn arranging Benefits either for young visitors with talent to further their careers, or more experienced professionals, in appreciation of the sincerity of their performances.

While minstrel shows, variety and farce might be the staple fare offered by touring companies, the diet for goldfields residents was sometimes varied by small concert parties presenting different entertainment. One such group was the Blind Musicians, trained by Mr W R Pybus,¹⁰⁷ who presented a four night season from 14-18 April 1896, in Coolgardie, their programmes consisting of well known ballads, part songs and popular instrumental classics such as Chopin's *Polonaise in C minor*. Their performances were well attended and 'a number of people' said the Coolgardie Miner 'combined to make their visit financially a success'.¹⁰⁸

Mr Musin explained that the purpose of his visit in July 1896 was 'to gratify his curiosity regarding the development of the Western Australian goldfields'¹⁰⁹. The Ovide Musin Concert Party, consisting of the Belgian born violonist, his wife, a soprano and their accompanist Edouard Scharf was hailed by the press as 'the first time the higher class of artist had made their appearance in Coolgardie'.¹¹⁰ At their recitals their 'faultless technique' and 'admirable expression' were greeted by

¹⁰⁷ David Swale lists the interests and activities of the South Australian born musician as church composer (he wrote the Ode for the Sunday School Festival of 1890, in which 1500 voices took part), church organist and city organist 'for a number of years from 1891', as well as conductor 'at various times of the Adelaide Philharmonic Society and the Adelaide Liedertafel.

Andrew McCredie, From Colonel Light into the Footlights: the Performing Arts in South Australia: from 1836 to the Present [ed. by Andrew McCredie] (South Australia: Page1 Books, 1988), p 195.

¹⁰⁸ Coolgardie Miner, 20 April 1896.

¹⁰⁹ Coolgardie Miner, 9 July 1896.

¹¹⁰ Coolgardie Miner, 13 July 1896.

'boundless enthusiasm' on the part of the audience and encore after encore was 'vociferously demanded'.¹¹¹ By popular request their three day tour was extended and there were a further three concerts involving local artists who formed a 'symphony orchestra' for the occasion, 'every scrap of first class talent available being brought together' under the conductorship of Mr Edmunds.¹¹² On the initiative of an enterprising gentleman who gave the 'requisite financial guarantee',¹¹³ the Musins were able to perform in Kalgoorlie as well, where once again 'Mr Musin completely charmed the audience'; 'Among those present', said the **Kalgoorlie Miner**, 'were some, no doubt, who had heard the performers elsewhere'.¹¹⁴ The incongruous juxtaposition of the artists' musical sophistication and the crude frontier like setting for their performance is obvious when one reads that during the evening Mr Musin had to stop playing 'due to the vagrancies of a songster who was gently but firmly assisted out by burly Mr Wilkinson'.¹¹⁵

Not all visitors received such acclaim. When the musical ability of another touring artist with seemingly equally impressive credentials did not meet the expectations of the audience in Coolgardie, also in July 1896, the **Coolgardie Miner** wrote with some acerbity:

During the evening, in which both performer and accompanist were entirely out of sympathy with each other, a violin solo was inflicted upon the audience, . Miss Davies had

¹¹¹ Coolgardie Miner, 21 July 1896.

¹¹² Coolgardie Miner, 21 July 1896.

Mr Ernest Edmunds was described as 'the composer of the well known comic opera 'Phyllis' and other operas, song writer and conductor. An advertisement in the Coolgardie Miner stated that 'he begs to announce he has settled in Coolgardie and will be pleased to receive a limited number of pupils for instruction in pianoforte, playing and singing. Testimonials may be seen and terms arranged upon application'. He was also the sole agent for Collard & Collard, Broadwood and Haake pianos. But he only stayed a short while in the town.

Coolgardie Miner, 30 June 1896.

¹¹³ Kalgoorlie Miner, 30 July 1896.

¹¹⁴ Kalgoorlie Miner, 30 July 1896

¹¹⁵ Hannan's Herald, 31 July 1895.

a cold and the painfulness of the effect was equally shared by artist and audience. The music critic's comments were for the first half of the programme, for 'he lacked the moral courage to endure it to the finish'.¹¹⁶

Another concert season unusual for its time in Coolgardie and Kalgoorlie was by Rawes and Hine Tamio. They presented 'musical and descriptive recitals showing the habits, customs, traditions and superstitions of Maoris', through singing, dancing and illustrations by limelight, the object of their tour being to 'reserve the remnants of the people to whom their blood belongs'.¹¹⁷ (See Appendix Three, Pages i to xi for details of Visiting Companies 1894-1897)

Until the Miners' Institute was opened in Kalgoorlie in August 1896 public facilities were very primitive indeed with so-called 'halls' usually no more than a room in a hotel and the Theatre Royal at Coolgardie was the only theatre on the goldfields at this time. In Perth, a novelty in the form of an open air theatre was proving very popular with the public¹¹⁸ and Mr Harry Fein, a Coolgardie hotel proprietor, recognising the potential for such a facility in Coolgardie, built the Royal Cremorne Gardens, its opening taking place in October 1896.¹¹⁹ Advertised as being 'free from dust',¹²⁰ the venue, at which 'all the best brands of wine, beer, spirits and cigars were available, with waiters to attend to patrons' needs',¹²¹ offered variety type entertainment every

¹¹⁶ Coolgardie Miner, 15 July 1896.

¹¹⁷ Coolgardie Pioneer, 25 September 1897.

¹¹⁸ There were nearly 3,000 present when King Hedley opened there in November 1896. Coolgardie Miner, 10 November 1896.
The Musical and Dramatic Notes of the Coolgardie Miner in April 1897 reported a profit of 30,000 pounds from business at the Cremorne Hotel and Cremorne Gardens. Coolgardie Miner, 14 April, 1897.

¹¹⁹ Coolgardie Miner, 10 October 1896.
The gardens, with a seating capacity of 2,000 had a moveable roof to suit the weather and a large, well appointed stage. Coolgardie Pioneer, 11 December 1897.

¹²⁰ Coolgardie Miner, 14 November 1896.

¹²¹ Coolgardie Miner, 29 January 1897.

night, and proved popular as a social outing for 'Coolgardieites' during the long hot summer, interest being maintained by frequent changes of programme with new artists engaged from Perth and the eastern colonies.

The name Signor Clampetti, 'a high class singer trained in Italy by Professor Cambogi, appeared on the first programme and in December 1896¹²² Mr H Fein notified the **Coolgardie Miner** by wire that he had engaged the Leopolds (acrobats), Miss Isobel Reid ('a high class contralto'), Miss May Stafford (danseuse formerly with Messrs Williamson, Garner and Musgrove) and Mr Dennis Carney (a comedian dancer from London Music Halls) who had just arrived in Australia.¹²³ A soprano vocalist recently employed in Perth and Fremantle replaced Miss Stafford and she soon pleased audiences with her 'beautiful voice and clear enunciation'.¹²⁴ She appeared in a Benefit at the Cremorne in February 1897 for Mr T H C Hill a baritone often heard in Coolgardie from the time he had arrived to work in the Telegraph Department. A member of the Ettie Williams Happy Hours Company in 1896 he joined the King Hedley Concert Party after leaving Coolgardie returning to the goldfields later in the year with Harry Rickard's Tivoli Company.¹²⁵ Another local identity, Mr Albert Whelan, was also given a Benefit in December 1896, as he had decided to pursue his career as an entertainer 'in other lands'. The 'infinite variety' of his acts was praised and he was thought to be a 'mimic of the first order'. This 'thorough comedian' who

¹²² Coolgardie Miner, 6 October 1896.

Mr A J Cossan who had first sung in Coolgardie with the Etty Williams Happy Hours Company was also on the programme. He took part in many future concerts in Coolgardie and Kalgoorlie.

Coolgardie Miner, 6 May 1896.

¹²³ Coolgardie Miner, 2 December 1896.

¹²⁴ Coolgardie Miner, 17 December 1896.

¹²⁵ Coolgardie Miner, 18 February 1896.

was 'the possessor of a fine voice' and an 'excellent musician' had made 'a great improvement since he had been in the town'.¹²⁶ In much less happy circumstances was the concert to raise money for medical expenses for Mr Leopold who had to perform on a stage which was far too small for his act, and met with an accident as a result.¹²⁷

More competition in the vaudeville business was provided when the Tivoli Theatre under lessees W B Warner and J Lean was opened in Coolgardie in April 1897. (Mr W B Warner had been dangerously ill in Kalgoorlie when he came to the goldfields with the Etty Williams Happy Hours Company in 1896.¹²⁸ When he returned to good health he went into partnership with Mr J Lean, a local singer.)¹²⁹ That a wide section of the community attended this type of vaudeville entertainment was demonstrated in May 1897 when the evening's programme was interrupted to broadcast the news that the volatile newspaper editor Mr F C B Vosper, a member of the audience that night, had been elected as the member of parliament for the North East Coolgardie province. The audience rose and cheered him.¹³⁰ Another venue suitable for public entertainment in Coolgardie was Pearce's Athletic Hall.¹³¹

¹²⁶ Coolgardie Miner, 15 December 1896.

¹²⁷ Coolgardie Miner, 7 December 1896.

¹²⁸ Coolgardie Miner, 13 May 1896.

¹²⁹ Coolgardie Miner, 29 April 1897.

Mr Lean sang at many concerts from the time of his arrival in Coolgardie in June 1896, not always to flattering comments. Said the Coolgardie Miner in August 1896 when the artist sang *Steering Home*, '[Mr Lean] was in good voice but sang with an expression which firmly implanted the idea in the minds of his audience that steering home was about as joyful as steering to execution'. He was later described as 'a silvery tenor' at a Boulder Sunday Rational Concert.

Coolgardie Miner, 1 August 1896; 9 January 1898.

¹³⁰ Coolgardie Miner, 7 May 1897.

¹³¹ Coolgardie Pioneer, 11 December 1897.

Another type of entertainment which drew good audiences was the weekly Sunday Rational Concert begun in Coolgardie in May 1895 as a means of raising money for the Coolgardie Hospital.¹³² (See Appendix Two, Page i) Mindful that public amusement on the Sabbath could be a sensitive issue, careful thought was given to the choice of music on the programme and patrons were asked not to applaud or seek encores for individual items. Vigorous public debate raged over this seemingly daring move with differing points of view expressed in the 'Letters to the Editor' columns of the daily papers which devoted two editorials to the topic. The behaviour of the gallery who considered it their right to be present and make comments if appropriate was a serious bone of contention. When Mr Phil Stuart introduced similar concerts to the Kalgoorlie public in January 1897 there was the same reaction with the Wesleyan minister Rev H Wilkinson one of the severest critics and this form of entertainment may well have been in his mind when he wrote in his annual report for May 1897:

that for the coming year the church must fearlessly denounce evil customs now prevalent and on social questions have the courage of its convictions.¹³³

The role of the Newspapers in the Musical Life of the Goldfields: Coolgardieites in London and the 'Duchess of Coolgardie'

From the very early days of 1894 when Mr W E CLare carried the separate pieces of a printing press into Coolgardie in order to put out the first

¹³² Coolgardie Miner, 12 May 1895.

¹³³ Kalgoorlie Miner, 3 May 1897.

edition of the *Coolgardie Miner*,¹³⁴ the Coolgardie Goldfields region was very well served by its newspapers. In an age when this format was the most common means of disseminating information, six out of the eight daily newspapers in the Western Australian colony in 1897 were printed on the goldfields, with ten 'weeklies' as well.¹³⁵ There were seven newspapers in Coolgardie,¹³⁶ four in Kalgoorlie, the number increasing to six in the early 1900s,¹³⁷ with often two in many other goldfields towns. In the face of so much competition the standard of journalism had to be high and the early newspaper editors such as 'the brilliant, bellicose' A G Hales¹³⁸ and the fiery, charismatic Vosper, who expressed their opinions with such force and passion, were frequently men of exceptional talent. In addition to items of local interest, the often cosmopolitan, well educated and intelligent population of early Coolgardie was kept up to date with events overseas through a telegraphic service and a London correspondent appointed in 1896 to write a 'London Letter', kept readers abreast of the social activities of the many local identities intent on persuading British investors to put money into gold mines. Mr Frank Smalpage, proprietor of the Theatre

¹³⁴ Mr W E Clare was a journalist on the 'Daily News', Perth, when he caught 'gold fever'. In April 1893 he 'swamped it' to York, then Southern Cross and on to Coolgardie. He was one of the first prospectors at Hannans and found a good claim, which he lost when he became ill with typhoid. After a stint of working at Bayley's Reward mine he decided to resume his old career of journalism and in 1895 he was the proprietor of the *Coolgardie Miner*, the *Coolgardie Pioneer* and the *Hannan Herald*. *Coolgardie Pioneer*, 15 July 1896.

¹³⁵ Blainey, *The Rush That Never Ended*, p 192.

¹³⁶ These were the *Goldfield Morning Chronicle* and the *Coolgardie Miner* (daily papers), the *Golden Age* (an evening paper), the *Coolgardie Pioneer*, the *T'Othersider*, the *Mining Review* (printed weekly). Trotman, *The History of Coolgardie*, p 76.

¹³⁷ The earliest newspaper in Kalgoorlie, the *Hannan Herald*, was incorporated with the *Western Star*. *Coolgardie Miner*, 18 February 1897. Before 1900 the four newspapers in Kalgoorlie were the *Kalgoorlie Miner*, *The Western Argus*, the *Boulder Star* and the *Sun*. Later the *Worker* and for a short time *Figaro* were printed ('Dryblower Murphy' joined the staff of the *Sun* in 1899.) Reid, *Those Were the Days*, p 44.

¹³⁸ Blainey, *The Rush That Never Ended*, p 192.

Royal was 'one of the Coolgardieites in London' reported the **Coolgardie Miner** 'who have several miles of reef to dispose of'.¹³⁹ Another was 'Dryblower' Murphy who had 'struck it rich' in December 1894 at I O U (later called Bulong). While in London he revelled in the life of the theatre and music halls and recorded his experiences for readers of the **Coolgardie Miner** in the column 'Gossip from Fogopolis'.¹⁴⁰ He also wrote the words of a patriotic song *Hands Across the Sea* which were set to music 'by the composer of 'Tommy Atkins''¹⁴¹ and published in the **Coolgardie Pioneer** in March 1896.¹⁴² The song was to be sung in public by G M Snazelle, the well known operatic singer,¹⁴³ whose son Mr L J Snazelle, 'was as well known in Coolgardie as he was in London'.¹⁴⁴ but there was no record of its performance. A cablegram of 17 June 1896 advised readers of the London wedding of Mr and Mrs Harold Parsons at which the song *Advance West Australia* was sung, and that Mrs Courthope was one of the guests.¹⁴⁵

In August 1895 Coolgardie journalists boasted that:

Most of the so called Australian newspapers now being run in London consist simply of a reprint from the Coolgardie Miner and the Coolgardie Pioneer.¹⁴⁶

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- ¹³⁹ Coolgardie Miner, 20 April 1896.
Other 'Coolgardieites' on a similar mission were Harold Parsons, Zebina Lane and Billie Clare. Alexander Forrest, the well known explorer and mining investor was also there. Bennett, Dryblower Murphy: His Life and Times, p 10.
- ¹⁴⁰ A Bennett, Dryblower Murphy: His Life and Times, pp 5- 13.
- ¹⁴¹ *Tommy Atkins* was one of the favourite tunes from the *Gaiety Girl*.
- ¹⁴² Coolgardie Pioneer, 18 March 1896.
- ¹⁴³ Coolgardie Pioneer, 18 March 1896.
- ¹⁴⁴ Coolgardie Pioneer, 9 October 1897.
The Coolgardie Pioneer of 12 December 1896 reported that he was entertained (in London) in a well selected musical programme before returning to Coolgardie.
- ¹⁴⁵ Coolgardie Miner, 17 June 1896.
Mrs Courthope's name was mentioned in Chapter One - see Page 20.
- ¹⁴⁶ Coolgardie Miner, 28 August 1895.

Certainly there was an insatiable appetite for information on this far distant goldfield, and theatrical entrepreneurs were quick to seize the opportunity of turning this interest to profit. Sir Augustus Harris, the lessee of Drury Lane requested 'negatives worth one hundred pounds of Kalgoorlie mines, mining camps, miners and scenery' to be sent to him as he intended painting a 'Panorama of the Golden West'.¹⁴⁷ An Australian review of the melodrama *The Duchess of Coolgardie* which opened at the theatre on 1 September, 1896 was very critical, saying that it 'differed very little from the usual brand of Drury Lane dramas' and gave a very distorted picture of life on the fields, it being obvious that the authors had not been to Western Australia. But 'fully a hundred well known faces' lent their support on the first night, reported the **Coolgardie Pioneer**,¹⁴⁸ with the former governor of Western Australia, Sir William Robinson, who was currently negotiating to have his opera *The Nutbrown Maid*, a reworked version of his older *Predatoras* staged in London,¹⁴⁹ Perth journalist and musician, Francis Hart,¹⁵⁰ who had written the librettos for several of Sir William Robinson's compositions, Kalgoorlie Mayor Jack Wilson,¹⁵¹ Ada Crossley,¹⁵² the young Australian singer

¹⁴⁷ Whittington, *Gold and Typhoid*, p 204.

¹⁴⁸ *Coolgardie Pioneer*, 28 November 1896, p 20.

¹⁴⁹ A Coolgardie Miner report of 23 January 1897 informed readers that production was delayed as 'the wealthy syndicate producing it had difficulty in finding a London theatre'.

¹⁵⁰ In Perth he was assistant editor of the 'West Australian' for a time and established the Perth Amateur Operatic Society.

Kornweibel *Apollo and the Pioneers*, p 80.

Goldfields people knew him as 'Cocky' Hart (he made several trips to Coolgardie and Kalgoorlie as a journalist.)

Whittington *Gold and Typhoid*, p 125 and p 205-6.

'Dryblower' Murphy wrote some derogatory verses about him which were published in the *Coolgardie Pioneer*, 8 May 1897, p 35.

¹⁵¹ 'John Wilson hurried to London to float a mine, returned with mayoral robes then vanished to the Yukon'.

Blainey *The Rush That Never Ended*, p 191.

¹⁵² Ada Crossley had one original share in the Coolgardie syndicate. The *Hannan's Herald* estimated that the share which cost Miss Crossley ten pounds was estimated to be worth eight thousand pounds by October 1895.

Hannan's Herald, 1 October 1895.

enjoying great success in England at this time, Frank Smalpage, 'Dryblower' Murphy, L J Snazelle and C J Whelan¹⁵³ among the members of the audience that night. Voted a big success by critics in London, *The Duchess of Coolgardie* was applauded by Lord G F Fingall and other aristocratic friends in its six week long run,¹⁵⁴ before being taken to the provinces, where arrangements were made to have it produced in Australia.¹⁵⁵

Conclusion

The years 1896-1897 were a time of transition when a male dominated, rough and tumble existence was being exchanged for a more stable, conventional life style. The intense excitement and energy with which news of yet another gold strike had been received was now channelled into creating an urban society with its familiar infrastructure of clubs, societies and organisations. Local inhabitants were impatient and frustrated at what they thought was the slow rate of change. Declared the **Coolgardie Miner** in December 1896:

Kalgoorlie, like in Ancient Rome has been majestic in its decay, since the halcyon days of the dry blowing spirit. Ill luck has dogged every movement organised for the town's advancement or welfare of inhabitants and there are no live men of vertebrae other than the whale-bone variety, who have a don't care attitude'.¹⁵⁶

As has been demonstrated, however, with the rapid increase of population, prepared to 'put down roots', there was much more diversity in leisure time pursuits. There was also a growing sense of pride and

¹⁵³ C J Whelan was the London representative for the Coolgardie Miner and the Coolgardie Pioneer.

Coolgardie Pioneer, 20 March 1897.

¹⁵⁴ Coolgardie Miner, 7 November 1896.

¹⁵⁵ Coolgardie Miner, 13 November 1896.

¹⁵⁶ Coolgardie Miner, 16 December 1896.

awareness of place as well as a feeling of history in looking back to the early days of the goldfields which were reflected in different concert items. Mr Hansen, for example, played a selection called *Coolgardie* at a concert in January 1895,¹⁵⁷ a song with a local flavour *Hoostah* was on the programme for a Rational Concert in June 1896¹⁵⁸ and in the same month the 'Hansen Concert Party' presented a tableau representing Coolgardie of 1893 as part of their entertainment.¹⁵⁹ 'Dryblower Murphy's verse *Hands Across the Sea* suggested an awareness of being Australian, if firmly within the context of the British Empire and Amy Johns continued the idea with her singing of *Australia by the Sea* at the Cremorne Theatre in January 1897.¹⁶⁰ Mr W B Warner's patriotic number *Australia* was not a great success', said the press, when presented at the Tivoli in Coolgardie, 'but the chorus by the rest of the cast got him out of his difficulty'.¹⁶¹ Mateship was now translated into a community spirit and there were many opportunities to work together to achieve a common goal. Music was part of almost all public functions; there was still an interest and debate on standards, choice of repertoire, and its appropriateness for certain occasions. As we have seen liberal more pragmatic views with a scant regard for cant came into conflict with more conservative fundamentalist thinking.

¹⁵⁷ Coolgardie Miner, 3 January 1895.

¹⁵⁸ Coolgardie Miner, 20 June 1896.

¹⁵⁹ Coolgardie Miner, 24 June 1896.

¹⁶⁰ Coolgardie Miner, 27 January 1897.

¹⁶¹ Coolgardie Miner, 24 May 1897.

Chapter Three

1897-1900 Kalgoorlie, the New Centre for the Goldfields: Coolgardie and its Indian summer

The Golden Mile and its riches – the growth of Boulder and other townships in close proximity to Kalgoorlie

From 1897 onwards Kalgoorlie, rather than Coolgardie, began to assume the role of the centre for the goldfields, there being a number of reasons for this change of emphasis. By the end of 1896 it was becoming increasingly obvious to the many speculators who had invested in mining shares that only a few would receive any profit, as many of the leases were quite worthless. The downturn in the stock market which was the result affected Coolgardie rather more badly than Kalgoorlie,¹ where the ever increasing output of gold from the mines of the Golden Mile was attracting more and more attention. At Boulder, once the rich lodes of gold bearing ore far beneath the earth's surface were discovered the future of Kalgoorlie-Boulder was assured. By 1898 Kalgoorlie had outstripped Charters Towers in Queensland as the leading gold producer in Australia.²

It had been discovered, in May 1896, that the goldfields at Boulder contained the very rare telluride of gold.³ Such news was hailed with delight by already well satisfied share holders, as the same phenomenon had occurred in mines in America, thereby adding greatly to their value.

¹ Blainey, The Rush That Never Ended, p 190.

² Blainey, The Rush That Never Ended, p 199.

³ Blainey, The Rush That Never Ended, p 200.

But for the chemists and metallurgists in Kalgoorlie, there was the daunting task of finding a way to extract the precious metal from the ore. It took nearly three years of continuous experimentation before a solution was found and in the process experts in their field from around the world and within Australia were attracted to Kalgoorlie to tackle the problem. 'It was a memorable day for Kalgoorlie, Saturday 14 January 1899' said Blainey 'when the Dhiel (sic) process was unveiled to the world.'⁴

Many mines throughout the goldfields had been constructed either in haste or in a haphazard manner by engineers lacking expertise and experience and the strong support for the Benefit concerts organised in both Coolgardie and Kalgoorlie for the families of the victims of the Mt Charlotte Mine disaster in April 1897⁵ served as a grim reminder of the risks associated with underground mining. . Not only were the mines dangerous, they were costly to operate, causing much money to be wasted. A consulting firm based in London, Bewick Moreing and Co., sent engineers on behalf of clients to assess the situation and make suggestions for improvements, one such employee being the young, unassuming Herbert Hoover, later elected President of the United States of America in 1928, who arrived in Coolgardie in May 1897. He spent the next year inspecting mines all over the Eastern Goldfields, sending detailed reports to his employers in London, before taking up the position

⁴ Blainey, The Rush That Never Ended, p 201. The spelling of Dhiel should be Diehl.

⁵ Six men on the mine in Kalgoorlie had died as a result of inhaling poisonous fumes. Whittington, Gold and Typhoid p 217.

A concert, organised by Mrs Finnerty in Coolgardie, was 'a great success'.

Coolgardie Miner 14 April 1897

During the performance of a popular comedy *Castle* by members of the Dramatic Branch of the Kalgoorlie Mine's Social Club a collection was taken up for the victims. Kalgoorlie Miner, 3 April 1897.

There was also a ball for the Appeal and a concert was proposed.

Kalgoorlie Miner, 13 April 1897.

of mine manager at the Sons of Gwalia mine in Leonora.⁶ As a result of recommendations made by engineers such as Hoover, the mines on the goldfields were much more cost effective and safe by the early years of the new century. Both Blainey⁷ and Reynolds⁸ pay tribute to the 'alert, invigorating field' of professional men in Kalgoorlie at this time. They were chemists, assayers, geologists, engineers and surveyors who were willing to share their ideas, to experiment and adapt to new conditions. Blainey believes that 'Kalgoorlie was probably the world's leading goldfield in metallurgy'⁹ and Reynolds draws attention to the fact that many of these men became 'influential leaders' in the future mining and allied industries within Australia. He goes on to say:

In an isolated, new community of some twenty thousand permanent residents, the large professional group exercised an unusually strong influence upon civic and cultural affairs which found outward expression in the foundation of schools, libraries and in more balanced community living than was usual in mining communities.¹⁰

Coolgardie Pioneer journalist Vogen thought that Kalgoorlie was much more of a miners' town than Coolgardie with the 'towney and clerkly not so much in evidence'.¹¹ From the earliest days of the Boulder mines the

⁶ Although Hoover certainly enjoyed music (Herbert Mills remembered that he sat silently in appreciation while his mother, a highly trained pianist with a prospect of a concert career before her marriage, played for him.)¹ it is generally thought unlikely that he wrote 'the sentimental drawing room song' attributed to him during his Kalgoorlie days² The debate was reopened when Suzanne Welborn reprinted the words of the song³ in her book on the history of the Swan Brewery. Hoover returned to the Coolgardie goldfields with his wife in 1902, 1903 and 1905.⁴

¹ Herbert Mills, No Regrets (Victoria: Neptune Press, 1981), p 89

² Roger Covell, Australia's Music: Themes of a New Society (Melbourne Sun Books), p 40.

³ Suzanne Welborn, Swan: The History of a Brewery (Western Australia: The University of Western Australia Press, 1987), pp88-90.

⁴ Norma King, Daughters of Midas (Perth: Hesperian Press, 1988), pp 116-124.

⁷ Blainey, The Rush That Never Ended, p 201.

⁸ John Reynolds, Men and Mines (South Melbourne: Sun Books Pty Ltd, 1974), p 108.

⁹ Blainey, The Rush That Never Ended, p 202.

¹⁰ Reynolds, Men and Mines p 108.

¹¹ Coolgardie Pioneer, 29 July 1896.

workforce had squatted in camps, close to their place of employment, Zebina Lane agreeing to his men's request that they be paid with a ration of water as part of their wages.¹² Francis Hart,¹³ writing for the **Western Mail** in March 1896, paints a picture of chaos and turmoil along the three and a half mile track from Kalgoorlie to Boulder, described by Deland in the same month as 'a mass of ruts, dust holes, stumps and alluvial holes.'¹⁴ He:

passed or was passed by scores of teams, camel trains, vehicles, horsemen and pedestrians and of course the inevitable cyclist. On either side of the way were mines and mining camps almost innumerable.¹⁵

However, the Boulder townsite¹⁶ was soon surveyed and at a ballot held for residences in July 1896 there was a 'scramble for lots' with many more applicants than available land,¹⁷ as the security of steady work made family men eager to establish a home so that their dependents could join them. A school was needed to cater for the growing number of children in the area,¹⁸ and by the time Boulder was declared a municipality in 1897 there was already a well established community.

¹² Letter to the Editor, Coolgardie Pioneer, 23 October 1895.

¹³ He was one of the 'Coolgardieites' in London mentioned in Chapter Two.

¹⁴ Letter from Charles Deland to his parents written on 17 March 1896. Best, A Lost Glitter, p 75.

¹⁵ Quoted in Whittington, Gold and Typhoid, p 205-206

¹⁶ The township was commonly called Boulder City to differentiate it from the original Old Boulder on the Perserverance Block which was a mile away. Whittington, Gold and Typhoid, p 224.

¹⁷ Kalgoorlie Miner, 2 July 1896.

¹⁸ Kalgoorlie Miner, 1 October 1896.

The Wesleyans erected a number of temporary buildings in 1896¹⁹–1897 which were soon outgrown by ever increasing congregations until Queen's Church, so named because Queen Victoria was reputed to have sent a donation towards the cost of the building,²⁰ was opened in July 1897.²¹ The occasion was hailed as a gala day for Boulder, as this was the first regular church structure in the town and there were solos, duets and choruses by the choir, thereby beginning a long tradition in which the name Queen's and music were seen as being synonymous. Public facilities for entertainment provided at the Boulder Miners' Club, its appointments enhanced considerably with the arrival of the 'first class piano'²² in December 1896, and the Miners' Hall, which promised a 'good programme of songs' in an advertisement for a concert in April 1897²³ were replaced by the corrugated iron Miners' Institute²⁴ with its stage and auditorium thirty two feet by one hundred feet, said to be nearing completion in October 1897.²⁵ There were much improved transport communications too when the 'tramway', a railway line from Kalgoorlie to Lakeside, was finished, although there was soon agitation for the line

¹⁹ The first building built in 1896 with a seating capacity of 400¹ was used for a Grand Concert to raise funds for a widow whose husband was killed on the mines in September 1896.² It was replaced by another, with special singing by the choir to mark the event, in December.³ Because so many people were unable to gain admittance to the Sunday School Anniversary celebrations the service had to be repeated.⁴

¹ Kalgoorlie Miner, 21 September 1896.

² Kalgoorlie Miner, 19 September 1896.

³ Kalgoorlie Miner, 25 December 1896

⁴ Kalgoorlie Miner, 24 April 1897

²⁰ John Morris, Boulder City of the Dreamtime (Perth: Artlook Books, 1984) p 43.

²¹ Kalgoorlie Miner, 2 July 1897. The building was enlarged in September 1897. Kalgoorlie Miner, 29 September 1897

²² Kalgoorlie Miner, 2 January 1897.

²³ Kalgoorlie Miner, 3 April 1897.

²⁴ Morris, Boulder City of the Dreamtime, p 26.

According to Morris the interior of the building had a lining of Baltic pine. The building burned down in the 1920s in a very spectacular fire.

²⁵ Kalgoorlie Miner, 23 October 1897.

to be extended to other points in the Boulder district.²⁶ St Joseph's Convent School, which, it has already been noted, took in its first intake of pupils in February 1897, presented a children's concert in December 1897.²⁷

Other townships near to Kalgoorlie had also sprung into prominence. In April 1896 Mrs Quigley of the Club Hotel in Kalgoorlie lent her piano to a committee at Bulong, twenty one miles north-east of Kalgoorlie, who were organising a sports meeting and concert to raise funds for a hospital,²⁸ while Mrs Waldeck 'kindly allowed her instrument to be used' for the opening of their Mechanics' Institute in June 1897, the occasion marked by 'excellent music provided by Herr Leippert'.²⁹ One hundred and sixty pounds had been raised for a concert grand piano to be imported from Europe and this instrument, it was reported, was now on its way.³⁰ It was probably played at 'a further successful concert' held in August 1898 when Mrs Ferrabee Murray A R A M accompanied a number of the artists, being 'rivalled for some items in that capacity by Mr Otto Berliner'.³¹ There had been a rush to Smithfield in May 1896,³² which

²⁶ Kalgoorlie Miner, 11 November 1897.

²⁷ Kalgoorlie Miner, 23 December 1897.

²⁸ Kalgoorlie Miner, 4 April 1896.

²⁹ Herr Leippert R A M (his surname is also given as Leipport) in the Kalgoorlie Miner (19 December 1896) listed his credentials as a pupil of C Reineke, Leipzig, Germany, but was late of Adelaide. He was a piano and organ tuner with sixteen years continental experience and was prepared to teach the piano, singing and theory of music. He performed at a Rational Concert in Kalgoorlie in February 1897 but in 1899 appeared in the Kalgoorlie Police Court charged with forging a cheque 'purporting to have been drawn by Mr P Lynch one of the proprietors of the Great Boulder Hotel'. Kalgoorlie Miner, 24 July 1899, p 4.

³⁰ Coolgardie Pioneer, 26 June 1897
Blainey, The Rush That Never Ended, p 194

³¹ Coolgardie Pioneer 6 August 1898, p 31.
The piano was left abandoned in the Mines Institute Hall when Bulong became a ghost town. Goats clambered over it until it was rescued by Kalgoorlie piano tuner Jack Stevens who restored it and had it moved to the Kalgoorlie Town Hall
Interview by the present writer with Jack Stevens, July 1988.

³² Coolgardie Miner, 21 May 1896.

helped to change nearby Broad Arrow from 'a brief stopping place on a bush track' into a well appointed town,³³ and twelve miles away a Miners' Institute was opened at Black Flag in December 1896.³⁴ The population of the Broad Arrow district now warranted a railway line to Kalgoorlie and this came into operation in December 1897. There was also a railway link between Kalgoorlie and Kanowna, as the latter township was in a 'boom' situation with a population which reached a peak of over 12,000 in 1898-1899, its streets being lit by electricity in advance of Kalgoorlie in May 1897³⁵ The new wave of prospectors had been attracted by the news of deep leads of alluvial gold which were returning good profits, and they made good use of their Miners' Institute, opened in May 1896,³⁶ in which Wallace Brownlow performed with a concert party from Kalgoorlie in the next July.³⁷ Further extensions of the railway to Menzies, eighty miles from Kalgoorlie, by March 1898,³⁸ and further afield again through Kookynie to Leonora and Laverton brought the whole of the Coolgardie goldfields region within easy reach of Kalgoorlie, thereby adding greatly to its importance as the goldfields centre.

³³ Coolgardie Miner, 18 February 1897.

³⁴ Coolgardie Miner 5 December 1896.

³⁵ Coolgardie Miner, 24 May 1897.

³⁶ Coolgardie Miner 27 May 1896

³⁷ Western Argus 6 August 1896 The reporter for the concert (probably Mr Randolph Beech) commented that 'this is the first time I have ever heard Mr Brownlow on the concert platform, but I have listened to him often on the operatic stage. I must confess to have a much stronger liking for his singing in opera than as a ballad singer. His contributions, however, were splendidly sung'. Mr Destree was handicapped because he had to play his own accompaniments. The music critic wondered 'why a gentleman with a voice like Mr Destree possesses should waste it on singing such songs',. (His contribution is likely to have been a comic song 'The Baby on the Shore' by Grossmith)

³⁸ Whittington Gold and Typhoid, p 418.

The Western Australian Government Railways assumed control of the Broad Arrow and Kanowna lines in June.

Kalgoorlie Miner 14 June 1898.

The Menzies to Leonora line was run by the government from 12 January 1903.

Western Australian Yearbook 1900-1903 Vol II.

To local residents the progress of building in Kalgoorlie was thought to be 'like magic.' 'Altogether it is marvellous how the place has moved ahead', wrote Campbell Deland in a letter to his parents dated the 26 January 1897.³⁹ Outsiders, as usual, were not so impressed. Earnest Allnutt, a visitor in 1897-1898 declared that 'at present Kalgoorlie is the most disgustingly dirty and unpleasant place to live in that one could possibly imagine.' He complained of 'seas of dust' as he drove from the station to the Exchange Hotel, but acknowledged that there was plenty of money and evidence of 'Australian energy and push everywhere you turn'.⁴⁰ There were soon suburbs such as Lamington Heights and Piccadilly for the increasing population, in addition to the township of Boulder, and in the town centre the broad expanse of Hannan Street, like Bayley Street in Coolgardie, wide enough to allow a camel train to turn around, was macadamised. Trees were planted,⁴¹ and footpaths were laid in many of the side streets.⁴² Fine public buildings made of brick and stone were in the course of construction, none more lavish and modern than the elegant Palace Hotel, built at a cost of fifteen thousand pounds,⁴³ its opening in October 1897 marked by 'capital music played by a string band'.⁴⁴ Mr J H Grainger, Government Chief Architect to the Public Works Department in Perth, was required to travel to the fields as

³⁹ Best, A Lost Glitter p 139.

⁴⁰ Earnest Allnutt, A Trip to the Goldfields Battye Library 2533A
This criticism would certainly have been true of Boulder at this time as a new rush of alluvial diggers had caused serious overcrowding at the tent camps there. An inspection committee in July 1898 declared the thickly populated leases to be very unsanitary; Fimiston Block was singled out as being in 'a bad state'. It is not surprising that the maximum number of typhoid cases occurred in Kalgoorlie this year (444) in statistics kept between 1894 and 1900. There were forty eight deaths.
Kalgoorlie Miner, 7 July 1898
Whittington, Gold and Typhoid p 410

⁴¹ Coolgardie Miner, 24 May 1897

⁴² Reid, Those Were The Days, p 34

⁴³ Coolgardie Miner, 28 January 1897

⁴⁴ Kalgoorlie Miner, 23 October 1897.

Mr Wallace Brownlow became the manager in December 1897.
Coolgardie Pioneer, 18 December 1897.

part of his duties, and while in Kalgoorlie he was doubtless keen to pass on news of his teenage son, Percy, who was making 'splendid progress in his musical studies at Frankfurt-on-Maine in Germany'. The Kalgoorlie Miner described him as an 'infant genius' and a 'very promising composer who has already given to the world several trios and other compositions'.⁴⁵

Musical Activities in Coolgardie, the Coolgardie Exhibition 1899

Oscar Commettant, official French juror at the Centennial and International Exhibition held in Melbourne in 1888 'admitted to being frankly astonished' at the popularity of the piano in colonial Australia, declaring the number to be 'remarkable' even by European standards.⁴⁶ He suggested that the reason for the greater number of pianos of German make when compared to French and English brand names was because of the 'generous financial terms and unhurried credit' which could be offered by the wealthy factories in cities such as Leipzig and Frankfurt.⁴⁷ Radic believed that 'no other country in the world has given such wide spread devotion to the almighty piano'⁴⁸ while McQueen saw the instrument as the 'pinnacle of working class aspiration'.⁴⁹ An advertisement inserted in the Coolgardie Miner in November 1894 by A Wilmer Kirby of Perth claimed that one could learn to vamp on the piano without any previous knowledge of music in twenty minutes by using the Wilmer Vamping Instructor (patented) with 'full printed instructions and

⁴⁵ Kalgoorlie Miner 4 June 1898.

⁴⁶ Roger Covell, Australian's Music: Themes of a New Society (Melbourne: Sun Books, 1967) p 20.

⁴⁷ Roger Covell, Australian's Music: Themes of a New Society (Melbourne: Sun Books, 1967) p 20.

⁴⁸ Maureen Therese Radic Some Historical Aspects of Musical Associations in Melbourne 1888-1915 PhD dissertation, University of Melbourne, 1977, p 49.

⁴⁹ Humphrey McQueen, A New Britannica (Penguin Books: 1970), p 118.

examples of songs sent to any address for seven shillings and sixpence'.⁵⁰

It was generally believed that the well known mining personality Mr A E Morgans, first legislative member for Coolgardie and later Premier of Western Australia for thirty two days,⁵¹ provided the finance for Mr A E Stoddart to open a branch of the firm Nicholson & Co. in Perth.⁵²

Ronisch, Bechstein and Mignon pianos were available for sale in Coolgardie by August 1895⁵³ and just two months later 'three valuable pianos, the property of Nicholson & Co', were saved from the premises of Proctor and Cooper in the disastrous fire which razed many properties in Bayley Street.⁵⁴ An interesting photo of Messrs Nicholson & Co's Perth warehouse which appeared in the **Coolgardie Pioneer** in December 1896, featured busts of composers, numerous brands of German pianos, stacks of printed music and hundreds of Centaur bicycles,⁵⁵ testimony to the world-wide craze for cycling so very popular on the fields as the cheapest, most expedient form of transport. (A paragraph in the **Coolgardie Pioneer** of June 1896 reported that 'the case of piano manufacturers is becoming quite serious through the ubiquitous bicycle

⁵⁰ Coolgardie Miner, 24 November 1894.

⁵¹ Sir John Kirwan described A E Morgans as courteous, with the 'cultivated manner of an old time Spanish aristocrat'. Sir John Kirwan, My Life's Adventure (London: Eyre and Spottiswoode, 1936), p . Morgans was an active member of the Cambrian Society and the Coolgardie Liedertafel. As Hon. Vice President, later President of the Coolgardie Chamber of Mines, he had an interest in the Coolgardie Exhibition from its inception.

⁵² 'Truthful Thomas' through the Spy Glass: Short Sketches of Well Known Westralians (Perth: Praagh & Lloyd, MCHW), p 79. Coolgardie Liedertafel and its offspring the Owl Club Battye Library PR 12003/1 Coolgardie Pioneer, 18 December 1897 and 20 May 1899, p 22.

⁵³ Coolgardie Miner, 30 August 1895, p 2

⁵⁴ Coolgardie Pioneer, 16 October 1895.

⁵⁵ The photo appeared in the Coolgardie Pioneer in December 1896 with the caption 'To visit Perth without peeping into this splendid showroom would be as great an incongruity as for one going to London and forgetting to go to the Crystal Palace at Sydenham'.

which distracts and diverts young people from the music stool to the saddle with them careering down streets instead of practising their scales'.⁵⁶ The equal status for sport and music, as twin leisure time pursuits, in the eyes of the community at this time was also reflected in the mixture of goods sold in other stores such as H H Paynter, who described himself as 'Pioneer Bookseller, Stationer and Newsagent, also having in stock 'cricketing and football materials, musical instruments, music strings and fittings'.⁵⁷ By June 1896 Alex Seymour, 'late of Broken Hill and Pianoforte Maker with Messers John Broadwood & Sons London' was offering his services 'as a piano tuner, regulator and repairer' in Coolgardie⁵⁸

As there were a 'number of natives of old Gwalla' in Coolgardie a Cambrian Society had been formed in 1896,⁵⁹ its aims being to promote good fellowship, to look after the welfare of other Welshmen in town, and to promote a taste for Welsh literature and music among its members.⁶⁰ At a banquet in March 1897 there were solos and a rendition of *The Sailors' Chorus* by the Cambrian Glee Party,⁶¹ followed by 'an excellent selection' of recitations and songs 'of more or less Welsh extraction', a feature being an entirely Welsh 'vocal effect' composed by Mr J D Williams at a send off for their president, Mr W Griffiths of the Africa Gold Recovery Co. when he left for England in April of that year.⁶²

⁵⁶ Coolgardie Pioneer, 3 June 1896.

⁵⁷ Coolgardie Miner, 1 September 1896.

⁵⁸ Coolgardie Miner, 11 June 1896.

⁵⁹ Coolgardie Miner, 4 September 1896.

⁶⁰ Coolgardie Miner, 1 March 1897.

⁶¹ Coolgardie Pioneer, 6 March 1897.

A photo in the newspaper for the Cambrian Society 1896-7 featured Mr A E Morgans (vice-president) and other members eg W Gimblette, D J Berkeley, Mr Thomas, G W Hall, M Michell, Mr Vivian, Wm Griffith, TJ Richards, ER & TH Tobias, Wm Hughes.

⁶² Coolgardie Pioneer, 10 April 1897.

1897 was the year of very successful concerts by the Coolgardie Double Quartette Party, their first concert in May hailed as 'another step in the advancement of Coolgardie which indicates the onward march of civilized life in the community. 'The importance of this movement cannot be overestimated' said the **Coolgardie Pioneer** 'and we rank it with other events in a different sphere such as the opening of the railway to Coolgardie, because anything which tends to elevate our social life also helps to raise the moral tone of the community and assist its progress'.⁶³ At a further concert in August, the Quartette Party was said to have 'improved, solid work adding to its artistic perception'.⁶⁴ (See Appendix Two, Page v) A natural outcome of this small group activity was the formation of the Coolgardie Liedertafel which from the time of its inaugural concert on 26 November 1898⁶⁵ was a great source of pride for its patrons, no occasion more thrilling than its appearances at the Coolgardie Exhibition in 1899. (See Appendix Two, Page ix)

Coolgardie, although aware of the changing tide of events, publicly scoffed at the idea of having to play the role of a 'Silverton to a Broken Hill/Kalgoorlie'⁶⁶ With good reason it was well satisfied with its urbane life style, for in 1898 Coolgardie was the 'third largest municipality in the state, being exceeded only by Perth and Fremantle, with an estimated population of 15,000, located in its suburbs of East Coolgardie, Montana, East Montana, Toorak, East Toorak and West Toorak.

⁶³ Coolgardie Pioneer, 29 March 1897, p 15.
Secretary Mr C Rosenthal, President Dr H A Leschen, conductor Herr Fiedler
Coolgardie Pioneer, 22 May 1897.

⁶⁴ Coolgardie Pioneer, 7 August 1897.

⁶⁵ Coolgardie Pioneer, 26 November 1898.

⁶⁶ Coolgardie Pioneer, 3 August 1896.

This population figure rose to an estimated 25,000 when one counted the 'nearby mines and outlying towns such as Bonnie Vale, Burbanks, Londonderry, Kintore and Kunanalling'.⁶⁷ Lionel Lindsay had arrived in Coolgardie in February 1897 expecting to find a 'wild west' scenario reminiscent of what he imagined the early Victorian gold fields had been like.⁶⁸ He was most disappointed when:

Instead of a frontier with primitive values, the editor of the local 'Miner' newspaper fed his visitors with crayfish and oysters which had come from Fremantle packed in ice ...the rush had settled into a steady, profitable industry.⁶⁹

It was quite within character for the Coolgardie Mine Managers' Institute to suggest that an exhibition of mining machinery similar to one currently being held in the Exhibition Building in Melbourne be arranged.⁷⁰ The idea was received with such enthusiasm that it was decided to hold the Coolgardie International and Industrial Exhibition, the prospectus, distributed in 1898, describing its objectives as:

to test the suitability of mining machines to local requirements; to promote and foster Industry, Science and Art; to encourage Invention; and to stimulate Commerce.⁷¹

An imposing brick structure was built for the purpose with numerous courts for exhibits and a concert hall which could seat six hundred people. (The stage was later enlarged.)⁷² In a letter to the **Coolgardie Pioneer**, H Joule Joubert,⁷³ the recently appointed Director for the

⁶⁷ Trotman, The History of Coolgardie, p 75.

⁶⁸ He had been asked by Randolph Bedford to accompany him on his second trip to the Coolgardie goldfields to provide photographs and illustrations for his paper the 'Clarion'.

⁶⁹ Joanna Mendelssohn, Lionel Lindsay (London: Chatto: Windus, 1988), p 75.

⁷⁰ Lynne Stevenson, The Coolgardie International Exhibition, 1899 Studies in Western Australian History X, p 101.

⁷¹ Stevenson, The Coolgardie International Exhibition, p 100.

⁷² Coolgardie Pioneer 18 February 1899, p 22.

⁷³ Mr Joubert had managed forty nine exhibitions throughout Australasia, Europe and Great Britain.
Coolgardie Pioneer, 19 February 1898.

Exhibition, asked to meet the 'virtuosi' of the district for the purpose of forming a choir and engaging soloists as the basis of the musical entertainment.⁷⁴ The editorial of this same issue reminded readers of both the 'edifying nature of the exhibition' which it felt would best be expressed through music, and the extent of local talent which could be utilised. It had every confidence that 'a composer could be found for a topical cantata and an author for an opening ode'.⁷⁵

'Names were furnished of instrumentalists and vocalists who would be available' to a ten member entertainment committee which had been elected in April 1898,⁷⁶ and weekly choir rehearsals began in November with Mr Otto Linden appointed as Musical Director.⁷⁷ There was initial opposition to the request for an orchestra of sufficient standard to support the choir because of the expense involved,⁷⁸ but a compromise was soon reached and eleven instrumentalists were engaged from the eastern colonies⁷⁹ to supplement the local players. Messrs Sandover and Co. of Perth, agents for Brinsmead and Sons of London, made all the necessary arrangements for two pianos, an upright for rehearsals, and a full concert grand to be available for the duration of the Exhibition.⁸⁰

⁷⁴ Coolgardie Pioneer, 2 April 1898.

⁷⁵ Coolgardie Pioneer, 2 April 1898.

⁷⁶ Coolgardie Pioneer, 30 April 1898.

⁷⁷ Coolgardie Pioneer, 26 November 1898.

Mr Linden's appointment had been recommended in June 1898

Coolgardie Pioneer, 11 June 1898.

Dr Summers spoke of Mr Otto Linden as 'a veteran musician and a teacher of the pianoforte'. He was 'genial and gentlemanly' with the respect of all with whom he came into contact.

J Summers, Music and Musicians: Personal Reminiscences 1865-1910 (Perth: Galwey Printing Company, 1910), p 10.

Originally from Bendigo, Mr Linden conducted the Brisbane Choral Society in 1859.

A Carr Boyd, Music in Australia 1788-1888 (Sydney: Australian Music Centre, 1969), p 101.

⁷⁸ Coolgardie Pioneer, 4 February 1899.

⁷⁹ Coolgardie Pioneer, 4 March 1899.

⁸⁰ Coolgardie Pioneer, 4 February 1899.

Herr Otto Linden conducted the choir and orchestra in the chorus *And the Glory of the Lord* from *Messiah*, while the orchestra played the National Anthem as the Governor of Western Australia left the dais at the 'impressive opening ceremony' which was held on Tuesday 21 March 1899.⁸¹ The event was commemorated by a silk souvenir programme printed by the **Coolgardie Miner**,⁸² who waxing somewhat lyrical, undoubtedly echoed the thoughts of local residents when it considered the Exhibition to be:

a stupendous undertaking.... Brought to a Successful Issue. Coolgardie was indeed mother of the goldfields...the birth place of Western Australia's greatness.⁸³

The price of admission to the Exhibition included free admittance to the concert hall, where there were orchestral concerts, designated as Popular or Sacred and supplemented by appropriate vocal items using mainly local talent, every afternoon and evening. After the first orchestral concert the **Coolgardie Pioneer** was of the opinion that:

'the action of the commissioner in engaging these musicians will receive the most convincing of all endorsements before the Exhibition runs its course.'⁸⁴

A Letter to the Editor in April 1899, congratulating the Exhibition commissioners on the opening ceremony pointed out to those who might object to hearing orchestral concerts on a Sunday that they had an 'education tendency thus raising man in place of allowing him to

⁸¹ Hansen's String Band was engaged to play the national anthem of England and Austria at lunch.

Coolgardie Pioneer, 25 March 1899.

⁸² Stevenson, The Coolgardie International Exhibition, p 103.

(Two silver commemorative medals were also struck as souvenirs) p 100.

⁸³ Quoted in Stevenson, The Coolgardie International Exhibition, p 102.

⁸⁴ Coolgardie Pioneer, 25 March 1899.

degenerate altogether.'⁸⁵ The reaction to the different musical selections presented at these concerts was carefully monitored through the medium of the local papers, the **Coolgardie Pioneer**, for example, being critical of the choices made, suggesting that the wider tastes of the public should be catered for. However, it conceded that Auber's *Masaniella* and Beethoven's *Ruins of Athens* were rapidly growing in public favour.⁸⁶ Indeed the response to the music was very positive and there were good attendances.⁸⁷ A Plebiscite Concert held in the middle of June 1899 marked the final appearance of the orchestra, and the two hour programme, chosen by public ballot, represented the most popular music heard over the preceeding twelve weeks.

Selections heard that night included the *Grand March* from *Tannhauser* by Wagner, the overture to *Gazza Ladra* by Rossini and excerpts from *Il Trovatore* by Verdi. The loud applause from the audience, which crowded every part of the hall, for a rousing rendition of the *Overture to William Tell* by Rossini left no doubt in the organisers' minds that the orchestra's contribution to the Exhibition had been a great success. 'The orchestral season undoubtedly marked an epoch in the musical history of Coolgardie' said the **Coolgardie Pioneer**. The paper went on to say:

For many...it has been the first opportunity of hearing full and correct interpretations of the works of a number of the musicians whose genius has given them prominent positions in the ranks of masters of the divine art.⁸⁸

⁸⁵ Coolgardie Pioneer 8 April 1899.

⁸⁶ Coolgardie Pioneer, 8 April 1899

⁸⁷ Coolgardie Pioneer, 17 June 1899.

The Coolgardie Pioneer of 6 May 1899 stated that the cost of the orchestra was one hundred and ten pounds per week.

⁸⁸ Coolgardie Pioneer, 17 June 1899.

For some members of the audience at the choral concerts, which were also very well received, there were doubtless memories of massed choir festivals in far off England or similar events in the eastern colonies.⁸⁹ Anthems such as the *42 Psalm* by Mendelssohn and choruses from *Messiah* were performed by a choir of over eighty voices who also sang two cantatas, with the *May Queen* by Sterndale Bennett considered to be more successful than *The Crusaders* by Gade.⁹⁰ The three concerts by the Coolgardie Liedertafel attracted 'overflowing' houses.⁹¹ (See Appendix Two, Page vii and ix)

The conclusion of the musical activities at the Exhibition was marked by a three day Eisteddfod beginning on 1 July 1899, which attracted a keen interest in all sections of the competition. Eisteddfod organisers were embarrassed at the size of the audience for the 'blue ribbon' event, the mixed chorus section, in which there were entries from Coolgardie, Kalgoorlie and Boulder, Boulder townspeople being elated when Boulder United Choir was named the winner.⁹² At a subsequent prize winners' concert a combined Coolgardie/Boulder choir of over one hundred voices sang choruses from *Messiah*.⁹³

Over the period of three and a half months that the Exhibition was open to the public there were 61,000 visitors (5,000 people attended the opening ceremony.) The pleasing turnstile receipts were due in no small

⁸⁹ Mrs Elizabeth Sadleir for example still remembered many years later the thrill of singing in a combined Band of Hope choir of 5,000 voices at the Crystal Palace in London in 1880.

E A Sadleir, Reminiscences of Mrs Elizabeth Sadleir Battye Library PR 7616

⁹⁰ Coolgardie Pioneer, 29 April 1899.

Coolgardie Pioneer, 3 June 1899.

⁹¹ Coolgardie Pioneer, 8 July 1899.

Coolgardie Pioneer, 29 March 1897.

⁹² Coolgardie Pioneer, 1 July 1899.

⁹³ Coolgardie Pioneer, 15 July 1899.

measure to the network of railways throughout the goldfields region, and in the south of the state, railway officials arranging concession fares at various times and scheduling special late evening trains to enable Kalgoorlie and Boulder patrons to return to their home after concerts.⁹⁴

Musical Activities in Kalgoorlie and Boulder 1897–1900

Just as there was a strong emphasis on amateur music making in late Victorian England, this feature was transferred to Australian society, the need to create one's own leisure time pursuits being even more mandatory in the isolated towns of the Coolgardie goldfields. Singing, playing the piano or other instruments such as the violin, 'cello, flute or brass instrument were all very popular, and musicians were often self taught.⁹⁵ Sankey's *Sacred Songs and Solos*, *Popular Songs of Ireland*, the *Wesleyan Hymn Book*, the *Church of England Prayer and Hymn Book*, *Everybody's Song Book* and Henny's *Pianoforte Tuner*, some of the titles listed among the books for sale by Kalgoorlie booksellers Hocking & Co in October 1897,⁹⁶ give some sort of indication of the type of music which was played and sung at this 'grass roots' level. A perusal of the 'For Sale' and 'Wanted To Buy' columns of the newspapers of the day, in itself an

⁹⁴ Stevenson *The Coolgardie International Exhibition 1899*, p 103
See also *Coolgardie Pioneer* 8 April 1899, p 22; 22 April 1899, p 30 and 29 April 1899, p 9.

The Government Railways were always willing to schedule extra train services for concert goers in Kalgoorlie and Coolgardie if the need arose.

⁹⁵ Hugh McMahon was self taught as was long term Kalgoorlie resident Haydn Freeman. John McKenzie and George Deason in informal discussions with the present writer recalled that their fathers played more than one instrument. Jack Deason had no formal tuition but played the oboe, flugel horn and cornet.

Geoffrey Trease points out that the well loved English composer of the day, Edward Elgar was self taught 'mastering one instrument after another that he found in his father's music shop – violin and viola, cello and bassoon – and, of course, the piano, and then, like his father, the organ'.

Geoffrey Trease, *The Edwardian Era* (London, B T Batsford, 1986).

⁹⁶ Roger Coveall *Australia's Music Themes of a New Society* (Melbourne: Sun Books, 1967) p 20.

indication of the still transient population, lists seventeen pianos for sale between September 1897 and June 1898,⁹⁷ at a time when most people would have still been living in a tent, hessian shack or house made of corrugated iron. In comparison with the general wages of the day miners were well paid and there was money perhaps to spend on luxuries such as this symbol of middle class affluence. Coolgardie piano tuner Mr Alex Seymour advertised for clients in Kalgoorlie in 1896, gradually shifting his business interest to this more thriving community.⁹⁸ (He continued to advertise regularly in the **Kalgoorlie Miner** until 1908.) Nicholson & Co. also extended their trade to Kalgoorlie, opening premises 'with a complete stock of the latest music, pianos, organs and all musical instruments' in Hannan Street in 1900,⁹⁹ shifting again to a new, modern warehouse still in the same street in 1901.¹⁰⁰

Between 1897 and 1900 different musical societies were established, often with great fanfare, only to founder after the initial burst of enthusiasm. The Kalgoorlie Double Quartette Party with the assistance of other artists, which included Mrs Manhattan (piano) and Mr H Musgrove

⁹⁷ Kalgoorlie Miner, September 1897 to June 1898.

⁹⁸ Kalgoorlie Miner, 7 September, 1896
Abraham and Destree were the agents for Nicholsons in November 1897.
Kalgoorlie Miner 12 November 1897
E Edmunds advertised in the Coolgardie Miner as the sole agent for Collard & Collard, Broadwood and Haake pianos.
Coolgardie Miner, 17 June 1896.
For T Walton Jones, 'goldfields orders, for music and instruments, were a speciality.
Coolgardie Miner 21 November 1896.

⁹⁹ Kalgoorlie Miner 21 September 1900.

¹⁰⁰ Kalgoorlie Miner 24 June 1901
Mr Hayman was a piano tuner associated with the company.
Kalgoorlie Miner, 26 April 1899.

(violin) from Coolgardie,¹⁰¹ presented their first concert on the 22 September 1897.¹⁰² (Their voices were described as 'blending harmoniously' and 'there was good attack and timing in their performance'.¹⁰³) From then on, however, they contributed items only at concerts organised by other groups.¹⁰⁴ Formed in August 1898,¹⁰⁵ the Kalgoorlie Philharmonic Society had eighty members by September¹⁰⁶ and gave three concerts in 1898-1899, but after competing in the Coolgardie Exhibition Eisteddfod the group apparently disbanded, to be replaced by the Hannans Choral Society under conductor Mr R Hyde Smith.¹⁰⁷ Despite the vicissitudes of frequently changing conductors,¹⁰⁸ (a common problem for musical groups at this time), the choir was very active, giving five concerts in the period 1899 to November 1901 including a first performance in Kalgoorlie of *Landerkennung* by Grieg described as a 'stage of distinct advance in amateur musical work on this field'.¹⁰⁹

¹⁰¹ Mrs Manhattan and Mr Musgrove had performed at an earlier concert in Coolgardie, in the first appearance by the Coolgardie Double Quartette Party. Mr Musgrove was an electrical engineer who arrived in Coolgardie in 1894 with an interest in a mining venture. Described as a man who was 'at once refined and sympathetic, courteous and sincere, of the highest honour and sensitiveness, willing to please but above all anxious not to wound' he could speak five or six languages and had a 'true artist's skill when playing the violin. A friend of Dr Leschen and Mr Fiedler, he died in January 1898 of typhoid aged thirty seven. Coolgardie Pioneer, 29 January 1898.

¹⁰² Kalgoorlie Miner 13 September 1897.

¹⁰³ Coolgardie Pioneer 2 October 1897.

The reporter observed that the audience was 'essentially a front seat one' as 'the gods' were conspicuous by their absence; this was normal at 'such classical musical gatherings.'

¹⁰⁴ They appeared on a programme for a Rational Concert in Boulder on 9 January 1898 (Kalgoorlie Miner, 7 January 1898, p 4) and contributed items to the first Kalgoorlie Philharmonic Society concert in October 1898 (Kalgoorlie Miner, 26 October 1898.)

¹⁰⁵ Kalgoorlie Miner 19 August 1898.

¹⁰⁶ Kalgoorlie Miner 16 September 1898.

¹⁰⁷ Reports of these concerts appeared in the Kalgoorlie Miner on 7 October 1898; 29 December 1898 and 28 February 1899.

¹⁰⁸ There were at least three - Mr R Hyde Smith, Mr H H Marsh and Mr H C Hill.

¹⁰⁹ This was at the second concert on 4 May 1900.

The information on the Hannans Choral Society is based on newspaper reports in the Kalgoorlie Miner 8 August 1899 to 6 November 1899.

Other groups which had a short life were the Boulder Star Choral Society,¹¹⁰ the Boulder City Glee Club¹¹¹ and the Boulder Minstrels Male Voice Party, which competed at the Coolgardie Eisteddfod.¹¹²

The success of the Coolgardie Exhibition was a fillip to music-making in Kalgoorlie. The Boulder United Choral Society, still basking in its success from the Exhibition Eisteddfod, arranged a Grand Concert in August 1899,¹¹³ and it continued to meet regularly for a time,¹¹⁴ while the Kalgoorlie Liedertafel which had enjoyed mixed fortunes since its inception in July 1898, was revitalised, presenting a concert in October 1899 'at which it was made manifest' said the **Kalgoorlie Miner** 'that Kalgoorlie is the home for the time being at least, of many people possessed of a love for good music and of the ability to give musical performances of a high order'.¹¹⁵ After the Exhibition Orchestra was disbanded, Mr W L Harris, one of its first violinists,¹¹⁶ conducted the Boulder Orchestra for a short period in 1900,¹¹⁷ in addition to his duties as leader of the Kalgoorlie Amateur Society. He was given a Benefit Concert in April 1900¹¹⁸ prior to his departure for Germany to further

¹¹⁰ Under conductor Mr J T Mitchell they performed at concerts in Boulder between December 1898 and January 1899. (*Kalgoorlie Miner*)

¹¹¹ Their conductor was Mr Jackson, a local headmaster and the name of the group appears in the *Kalgoorlie Miner* between 21 December 1898 and 4 May 1899.

¹¹² *Kalgoorlie Miner* 6 July 1899.

¹¹³ *Kalgoorlie Miner* 8 August 1899.

¹¹⁴ Notices of meetings appeared in the *Kalgoorlie Miner* until 18 December 1899.

¹¹⁵ *Kalgoorlie Miner*, 5 October 1899, p 2.

¹¹⁶ *Kalgoorlie Miner* 17 September 1899

Mr Harris had been a member of the Adelaide Conservatorium Quarttette and first violinist in Heinicke's Grand Orchestra in South Australia.

¹¹⁷ *The Kalgoorlie Miner*, 23 April 1900.

The Boulder Orchestra had been started by Mr N Andrews in August 1898 (*Kalgoorlie Miner* 31 August 1898) and continued its activities under several conductors, Mr E Salter (*Kalgoorlie Miner*, 12 September 1900) and Mr Rodda (*Kalgoorlie Miner* 16 October 1900).

¹¹⁸ *Kalgoorlie Miner* 27 April 1900.

his musical studies.¹¹⁹ The Boulder Orchestra 'volunteered their services' for a Benefit for Miss Flora A Bartlett, described as a 'gifted young Australian music composer', the programme including an overture composed by the young lady.¹²⁰ Mr Harold Clare FRCM took an active role in local musical activities from April 1898¹²¹ until May 1900, conducting both the Kalgoorlie Philharmonic Society and the thirty one members of the Kalgoorlie Orchestral Society,¹²² which gave its first public concert in November 1899, and prepared five items for a farewell concert for Mr Clare, as he was leaving for England. (At this concert Mr Dobbie sang *At the Cathedral* specially composed for the occasion by the conductor, with orchestral accompaniment.)¹²³ There was another Grand Farewell Concert, arranged in September 1900, for the young Kanowna soprano Miss Kitty Moran who had taken the solo roles at the Coolgardie Exhibition, prior to her departure for Melbourne where she planned 'to undergo a course of study in voice culture'.¹²⁴ (Mr George Gardiner RAM, the Musical Director for Maggie Moore in June 1898, who decided to stay on the goldfields to teach at Kanowna, took an interest in Miss Moran,

¹¹⁹ The Kalgoorlie Miner reported on 8 February 1902 that 'while in Berlin recently Herr G Reimann the well known Adelaide Professor of Music saw a great deal of Mr Leslie Harris, who is studying under a private tutor. He speaks in terms of the highest admiration of this gentleman's ability'. He secured a 'highly important professional engagement' in Russia in 1906 Kalgoorlie Miner 1 June 1906.

¹²⁰ Kalgoorlie Miner, 16 August 1900.

¹²¹ His name first appears in the Kalgoorlie newspapers as conductor of the May Day Grand Concert in 1898.

Kalgoorlie Miner, 25 April 1898.

The local representative for the RAM and RCM London, he taught piano, organ, singing and voice production.

Kalgoorlie Miner, 12 January 1900.

¹²² Mr Clare reorganised the Society in March 1899 (Kalgoorlie Miner 8 March 1899). It had begun in September 1898 when 'several gentlemen met for the purpose of organising an amateur orchestra' (Kalgoorlie Miner 16 September 1898).

¹²³ Kalgoorlie Miner 12 May 1900

Mr Percy Dobbie was an early resident in Kalgoorlie, Described as 'the best singer in Kalgoorlie' (Coolgardie Miner 19 October 1896) he took part in many concerts between 1895 (at the Hospital concert organised for Boxing Day - Kalgoorlie Miner 27 December 1895) and 1900.

¹²⁴ Kalgoorlie Miner, 3 October 1900.

most likely giving her lessons until he left in November with the Vivienne Shakespeare Company.¹²⁵ When she returned home in July 1901 the special Representative for the **Kalgoorlie Miner** from Kanowna was able to report that 'during her residency in Melbourne Miss Moran was under the care of Mr Parkinson with the result that her voice has improved very materially both in timbre and compass'.¹²⁶ Miss Levy, 'who had acted as accompanist for Mlle Dolores in Melbourne' came with Miss Moran on her second visit to the goldfields in 1902, playing for her to sing at the 'Eight Hours Concert'.¹²⁷ and it is possible that this was Miss Bleema Levy, daughter of Mr and Mrs Harry Levy of Kalgoorlie and sister to Miss Levy 'the expert of the Terpsichorean Art', who accompanied Mr Thorold Waters at a recital before a large audience at the Steinway Hall London in March 1908.¹²⁸

In contrast to the more intermittent public activities just described all of the mainstream church denominations were meeting regularly in Kalgoorlie and Boulder by 1899, providing a firm, stable structure for church related societies to flourish. At a meeting of St Mary's Literary Society, for example, in February 1900, Mr Percy Matson, a violinist, 'lately one of the members of 'Marshall Hall's Quartette from the Town Hall in Melbourne' performed with other artists at a concert;¹²⁹ Band of Hope concerts were added to the calendar of events for the Boulder Queen's Church.¹³⁰ Monthly choral services were advertised by the

¹²⁵ Kalgoorlie Miner, 10 June 1898; 10 August 1898; 9 November 1898.

¹²⁶ Kalgoorlie Miner, 30 July 1901.

¹²⁷ Kalgoorlie Miner, 30 April 1902.

¹²⁸ Kalgoorlie Miner, 6 April 1908.

Thorold Water's programme included 'Saint Saen's beautiful song *La Cloche, Absence* (Berlioz), *Le Mariage des Roses* (Cesar Franck), *Liebeslied* (Wagner) the tenor solo from Sullivan's *Prodigal Son* and two new songs by Bruno Hahn'.

¹²⁹ Kalgoorlie Miner, 13 February 1900.

¹³⁰ Kalgoorlie Miner 19 June 1899.

Wesleyans from June 1898, the popular cantata *Under the Palms* by Root¹³¹ attracting interest in 1898 and 1899,¹³² while St Andrews Presbyterian Church announced publicly the anthem and/or vocal solo in advance of the weekly service.

The Brass Band Movement in Kalgoorlie and Boulder

Brass bands continued to flourish in both Kalgoorlie and Boulder. An Item of News in the Kalgoorlie Miner of 1898 acknowledged the donation of £2.2s towards the funds of the Kalgoorlie Band by Mr H D Pell,¹³³ their bandmaster Mr J Smith feeling obliged later in the year to write to the paper to explain:

that for the Benefit for Mr Rhodda [arranged] by the Kalgoorlie Bicycle Club the men decided to deduct seven shillings and sixpence off the price usually charged for the band's services. If the Benefit had been in the evening they could have given their services without payment but as the bandsmen had to get men to fill their places at their different occupations there couldn't be any further reduction.¹³⁴

The Boulder City Band serenaded their patron Captain Rowe 'on the occasion of their first public appearance in uniform in August 1899, the men being 'invited to partake of refreshment' with him on conclusion of the concert when he gave their secretary 'substantial proof of his

¹³¹ George Frederick Root (1820–1895) was an American composer and music educator. In 1850 he went to Paris to study singing and the piano. He founded the firm of Root & Cady in Chicago in 1858. Always interested in music education (he had achieved success as a teacher of children's singing) he urged composers to conform to the severe limitations of range and difficulty which he imposed on his own compositions to make them accessible to the widest possible public. Throughout his life he remained a layman's musician thinking of music primarily in terms of classroom singing, the church and the home.
Grove, *Dictionary of Music and Musicians*.

¹³² *Kalgoorlie Miner* 2 April 1898 and 26 July 1899.

¹³³ *Kalgoorlie Miner*, 3 March 1898.

¹³⁴ *Kalgoorlie Miner*, 25 October 1898.

practical interest and sympathy.'¹³⁵ Competition was an essential ingredient of the movement and band contests were beginning to take place. (Three 'Letters to the Editor' disputing the decision of the adjudicators at one such competition at the Traders' Gala Show in 1899 give an insight into the passion and informed knowledge of band enthusiasts for their music.)¹³⁶ Entrants in the New Year's Day band contest, which was part of the annual Caledonian Sports Meeting in 1899 were required to play two pieces, one an 'own choice' selection the other an original composition, to be played 'at sight', entitled *Kalgoorlie Gazette*, written by the adjudicator, Mr R Randolph Beech.¹³⁷ At the conclusion of a similar carnival on New Year's Day in 1900, in which three bands competed, the **Kalgoorlie Miner** was of the opinion that:

competitions such as yesterday's have led to a remarkable improvement in the work of the brass bands in the district. It is questionable whether there are better bands anywhere in the colony.. Besides providing pleasure in their competition numbers, the bands afterwards joined forces and under Mr Beech's conductorship the fifty two bandsmen gave a really first class combined performance.¹³⁸

There was a new note of serious intent in the Boulder bandsmen's approach to their playing when they decided to secure the services of Mr A Prout of Ballarat to be their conductor,¹³⁹ this gentleman's

¹³⁵ *Kalgoorlie Miner*, 21 August 1899. In Cornish mining communities the position of underground manager which was highly prized, carried with it the title of 'Captain'. The fact that this nomenclature was transferred to the Western Australian goldfields was an indication of the country of origin of many of the miners.

¹³⁶ *Kalgoorlie Miner*, 26 August 1899; 28 August 1899; 4 September 1899.

¹³⁷ *Kalgoorlie Miner*, 9 December 1898.

¹³⁸ *Kalgoorlie Miner*, 2 January 1900. The test piece was *Fair Maid of Perth* by Carl Volti. Boulder Mines Band won first prize at £30; Kalgoorlie Band was second with a prize of £10, while the third band was probably the Boulder City Brass Band.

¹³⁹ Because of the confusing nomenclature for the brass bands in Boulder at this time it is difficult to ascertain which band he was asked to lead. Mr Prout stayed in Boulder for only a short period of time.

qualifications in this area 'being well known throughout Victoria.'¹⁴⁰ Not to be outdone, the Boulder City Band engaged Mr Hugh McMahon of Hillgrove, New South Wales as their leader, and when he and his four brothers, who accompanied him to Boulder, first played with the band in the streets in March 1900 the assembled crowd 'quickly noticed the difference 'in the sound of the ensemble, 'being particularly impressed with the playing of the solo cornettist' (Mr Hugh McMahon). The new conductor 'immediately set his men to work practising some of the high class music' he had brought with him instead of the pieces they had so far been playing.¹⁴¹ A new era of brass band performance in Western Australia had begun, for Boulder was soon to be known Australia wide for the excellence of its brass music. Further imports of talent such as the recruitment of five of the 'cracks' from Northcote's Bendigo City Band in June 1900 gave a new sense of purpose to band rehearsals, and interested listeners noted with approval the steady improvement in the playing.¹⁴²

Visiting Professional Companies: The Employment of Theatre People in Kalgoorlie and Boulder

Visiting troupes of musicians still toured throughout the goldfields region and as the stature of Kalgoorlie increased there was interest from

¹⁴⁰ Kalgoorlie Miner, 5 June 1899.

It is likely that this conductor was a member of the family of Samuel Prout who had brought his fellow bandsmen with him to the Victorian goldfields to form the very well known Prout's Ballarat Band.

'One Who Was There' (The Australian Bandsman 26 October, 1923, p 13) reprinted in Muller "Brass Bands Have Played a Prominent Part in the History of Victoria" Journal and Proceedings of the Royal Historical Society of Victoria Vol XXXVI (1965), p 33.

¹⁴¹ Kalgoorlie Miner, 26 March 1900.

¹⁴² Kalgoorlie Miner, 14 June 1900.

The bandsmen were Mr J Scott (cornet soloist), Mr Alf Gude (solo horn) Mr Antonio Puzzigher (solo euphonium) Messrs P Tatti and W Sampson (basses). They joined the Boulder Mines Band which was later disbanded.

the leading companies of the eastern colonies. The name Rickards was synonymous with the best acts which could be offered in vaudeville. In 1893 Mr Harry Rickards had taken an eight-year lease on the Sydney Garrick Theatre which he renamed the Tivoli, and every year he made visits overseas in search of the best available talent. The leading stars of the music hall were brought to Australia to perform alongside young local artists with ability¹⁴³ such as Mr T H C Hill, the well known Coolgardie singer who returned to the goldfields as part of the 1897 Harry Rickard's Tivoli Company.¹⁴⁴ Descriptive singer and actor, Mr Charles Godfrey was also a member of that tour. The critic of the **Kalgoorlie Miner** thought that though there were 'minor discrepancies', his musical scena called *Fighting for Gold in the Pathway to the Sun* depicting life on the Western Australian goldfields presented overall an authentic picture of the early days of the region, with a realistic tableau and songs of a prospector's camp, men dying of thirst and fighting aborigines. Mr Godfrey was 'working the act up' for presentation at the Empire Theatre in London where he intended to use accessories such as dry-blowers and a camel.¹⁴⁵ When Rickard's Tivoli Company made a return visit in 1898 there was 'standing room only' before the concerts began.¹⁴⁶

¹⁴³ Harold Love [editor], The Australian Stage: A Documentary History (Sydney: New South Wales University Press, 1984), p 154.

¹⁴⁴ Kalgoorlie Miner, 12 May 1897.

Coolgardie Miner, 8 February 1897.

The Coolgardie Miner thought that he had improved 'since leaving the amateur ranks of the profession', informing readers that he intended sailing to England on 29 May 1897 with Mr Charles Godfrey who had taken him 'under his wing'.

Coolgardie Miner, 18 May 1897.

¹⁴⁵ Kalgoorlie Miner, 17 May 1897, p 2

Mr Ingham, conductor at the Opera House in Melbourne was the composer of the music. Unfortunately Mr Godfrey subsequently suffered a stroke in Perth and his fortunes plummeted from being a 'star earning one hundred and sixty pounds a week to being penniless'. He returned to London and was given a cordial welcome in Oxford

Coolgardie Pioneer 9 October 1897

Kalgoorlie Miner 29 November 1897.

¹⁴⁶ Kalgoorlie Miner 23 May 1898

In that year advance agents for the Williamson and Musgrove's Royal Comic Opera Company approached theatrical owners in Coolgardie and Kalgoorlie with the proposal that if the seating capacity of their theatres could be increased to make the undertaking financially viable, they were prepared to bring their operas to the goldfields.¹⁴⁷ The necessary alterations were immediately effected¹⁴⁸ and a special train brought the forty members of the company to Kalgoorlie in June 1898.¹⁴⁹ 'Bumper audiences' saw the very popular light operas *Ma-Mie-Rosette*, *Mikado* and *Dorothy* in the five night season,¹⁵⁰ the occasion being particularly nostalgic for Wallace Brownlow, who sang at the civic reception given in the visitors' honour. (See Appendix Five, Page ii). It seemed that there was a sudden plethora of musical treats when the 'Tasmanian Nightingale' Amy Sherwin and associated artists arrived in Kalgoorlie close on the heels of the Williamson season. Audiences, still savouring the memory of their favourite melodies of the opera were 'a little sparse' at the opening concert but quickly recovered in response to the carefully chosen repertoire of well known works by Victorian ballad composers.¹⁵¹ Production costs were too high for the Williamson and Musgrove's Comic Opera Company to come to Kalgoorlie in July 1899, but

¹⁴⁷ Coolgardie Pioneer, 4 June 1898.

¹⁴⁸ Kalgoorlie Miner, 16 June 1898.

¹⁴⁹ Kalgoorlie Miner, 21 June 1898.

¹⁵⁰ Kalgoorlie Miner, 18 June 1898.

¹⁵¹ Kalgoorlie Miner, 27 June 1898.

The music critic commented that he thought associate artist Arthur Deane, the well known Sydney baritone, had benefited greatly from his two years of study with Charles Santley, later Sir Charles Santley, the eminent English baritone.

He and his brother Sydney Deane, who had recently been in Kalgoorlie with the Rickard's Tivoli Company (Kalgoorlie Miner, 27 June 1898) were descendants of the musical J P Deane Family.

W Arundel Orchard, Music in Australia (Melbourne: Georgian House, 1952) p 41.

Amy Sherwin was considered to be in the prime of her career at this time; she had sung Cowen's *Hymn of Praise*, conducted by the composer, at the opening of the Melbourne Centennial Exhibition in 1888.

Viola Tait, A Family of Brothers, (Melbourne: Heinemann, 1971), p 8.

special trains were arranged to allow Kalgoorlie patrons the opportunity to see *The Geisha* in Perth.¹⁵² The Newbury Spada English Concert Company, 'from the Royal Italian opera, Royal Albert Hall and all the choral concerts of Great Britain', was the outstanding musical event by visiting groups in July 1900 and once again, with an eye to box office success, the programme was selected to appeal to the widest possible audience.¹⁵³

There were seasons by smaller companies fitted in between the tours of the larger, more illustrious names. Individual artists from Rickard's Tivoli Company such as the Gourlays, Lawton and Leslie and the Waldrons formed their own troupes and included Kalgoorlie and Coolgardie in their itineraries. Theatrical lessees from Perth (the Charles Harper Tivoli Company) and Coolgardie (the Royal Cremorne Dramatic Company and Warner's Tivoli Company) arranged for artists to travel to Kalgoorlie, while troupes such as the Banvards were kept in continuous employment throughout the goldfields region, making return visits to Kalgoorlie over an extended period of time. (See Appendix Three, Pages xi to xix for details of programmes by visiting artists)

Individual performers from visiting companies found employment at the increasing number of venues in Kalgoorlie/Boulder which were used for public entertainment. In the capacity of lessee they hired other artists to fulfil engagements for varying lengths of time so that a number of

¹⁵² Kalgoorlie Miner, 26 July 1899.

¹⁵³ Kalgoorlie Miner, 23 July 1900.

The journalist writing notes for the 'Ladies Chatter' page of the Coolgardie Pioneer was of the opinion that classical artists such as Phil Newbury and the Musins had 'lowered their art' by 'playing and singing popular stuff'. She considered that these musicians still performed well 'but not as well as when they had to put forth all their powers to please those to whom popular items were unacceptable'.
Coolgardie Pioneer, 10 July 1897.

entertainers, usually with a background in vaudeville or musical comedy, were given the opportunity for work. The Tivoli Gardens were opened in Kalgoorlie in July 1897 with seating accommodation for seven hundred patrons¹⁵⁴ and the well-known Mr Warner and later Mr Cannam took over the Gardens when they were re-opened in September 1897.¹⁵⁵ Referred to as the 'old gardens' by 1900 they were completely renovated, roofed over and electricity was installed. Cosgrove and Hunter became the new lessees of the Tivoli Theatre as it was now called,¹⁵⁶ the name to be changed again in June 1900 to Her Majesty's Theatre in a fervour of patriotic support for Queen and country now that the Boer War had started.¹⁵⁷ James Wilkinson, of Wilkinson Gaiety Company which had visited Coolgardie in 1894, was an artist at both the Cremorne Gardens, Kalgoorlie ¹⁵⁸ and Powell's Rotunda Boulder,¹⁵⁹ both of these venues being made available to the public by hotel proprietors.¹⁶⁰

Some idea of the amount of music making which touched the general community can be gauged by the following paragraph which appeared in the Kalgoorlie Miner in April 1899:

The town was full of music last evening. At least Hannan Street was. A brass band stationed in front of Brennan Bros' establishment played through a long programme, made up largely of popular airs, a blind man played a melodeon and sang, an Italian violin and harp trio with a girl singer sought to win coin with music. The Salvation Army drummed and in other characteristic ways attracted attention, and strains of dance music came from the Miners' Institute, where a quadrille assembly was in progress. In addition a goodly proportion of the pianos of the Hannan Street hotels were being vigorously used.¹⁶¹

¹⁵⁴ Kalgoorlie Miner, 12 July 1897.

¹⁵⁵ Kalgoorlie Miner, 18 September 1897.
Kalgoorlie Miner, 29 November 1897.

¹⁵⁶ Kalgoorlie Miner, 12 April 1900.

¹⁵⁷ Kalgoorlie Miner, 20 June 1900.

¹⁵⁸ Kalgoorlie Miner, 26 January 1899.

¹⁵⁹ Kalgoorlie Miner, 8 February 1899.

¹⁶⁰ Mr Burgess of the Kalgoorlie Hotel had opened the gardens in January 1899.
Kalgoorlie Miner 7 January 1899.

¹⁶¹ Kalgoorlie Miner, 20 April 1899.

Itinerant Italian musicians, usually small family groups playing harp and violin, had been part of the Goldfields scene since the earliest days of the goldrushes, both the **Coolgardie Miner** and **Western Argus** noting their presence in hotels,¹⁶² and as late as 1905 'the Arcaro Bros', playing violin, harp and flute pleased audiences at a school concert organised by the St John of God school committee.¹⁶³ Other street musicians just as ubiquitous were the German Bands, which Pearsall mentions as being part of the lively outdoor music scene in Victorian and Edwardian England.¹⁶⁴ McKenzie suggests that these 'professional' combinations first made their appearance in South Australia during the copper mining era.¹⁶⁵ Reading the reports of the newspapers of the day in Kalgoorlie and Coolgardie, it seems clear that there was a very wide disparity in the standard of playing of these groups, for on the one hand, 'the large number of friends invited by Captain A A Carlier to the Asmadeus Mine to hear the instrumental concert by the Bavarian band now in Kalgoorlie', thought their performance to be a 'musical treat'.¹⁶⁶ But the Coolgardie Miner complained of the 'cacophony of both Italian and German players' and specifically asked the Council 'to regulate if not abate the band terror' in the streets.¹⁶⁷

Conclusion

¹⁶² Coolgardie Miner, 16 September 1895
Western Argus, 12 September 1895.

¹⁶³ Kalgoorlie Miner, 9 May 1905.

¹⁶⁴ Pearsall, Edwardian Popular Music, (London, David & Charles, 1975), p 146.

¹⁶⁵ Barbara and Findlay Mackenzie, Singers of Australia: from Melba to Sutherland (Melbourne, Landsdowne Press, 1967), p 251

¹⁶⁶ Kalgoorlie Miner, 16 May 1898

¹⁶⁷ Coolgardie Miner, 21 July 1896.

The playing of the two groups of instrumentalists was described as 'eternal screechings of catgut, the monstrous strumming of harps and the ear bursting braying of brazen instruments manipulated by brazen players. Die Wacht am Rhein combination respects neither time, place, nor persons'.

There is a tone of distinct pride and admiration in the entry for Kalgoorlie in the Western Australian Yearbook of 1900 which says in part:

Considering the few brief years since Hannan's Camp was a waterless dustbag, Kalgoorlie today is a marvel of enterprise and energy – a distinct step in the march of progress of the British race in the nineteenth century.¹⁶⁸

The public face of the town was a carbon copy of the eastern colonies, their late Victorian values accepted without question with no thought of their incongruity in such an alien landscape. Strong Anglo Celtic ties with Britain were maintained by the regular meetings of the Caledonian Society, said to be the largest in the colony,¹⁶⁹ the Cambrian society and the annual procession, sports meeting and concert for St Patrick's Day which was a reminder of the close links between the Catholic church and Ireland.

While there might be rivalry between Kalgoorlie and Coolgardie or between Kalgoorlie and Boulder, goldfields residents presented a united front of solidarity in their opinion of an uncaring, alien government 'down south'. As early as 1895 there had been a meeting 'to relieve themselves of the misrule of the present administration of the Forrest government'¹⁷⁰ by separating from it, and over the next few years the list of the grievances grew longer. Most serious was the ten foot alluvial rule which favoured, so the diggers believed, the 'interests of the mining magnates and violated the democratic rights of the

¹⁶⁸ The Yearbook of Western Australia 1900.

¹⁶⁹ Kalgoorlie Miner, 2 August 1897.

¹⁷⁰ Hannan's Herald, 7 October 1895.

individual.¹⁷¹ Mr J Winton, whistling ventriloquist with Rickard's Vaudeville Company, in February 1898 made a 'topical hit' in his reference to this situation during his act,¹⁷² while Wallace Brownlow, the star singer of the St Patrick's Day concert in March of that year 'brought the house down' by adding a verse to the song *The Harp that Once Through Tara's Halls*, 'touching on the determination of the alluvial diggers to protect each miner's right'.¹⁷³ In a mood reminiscent of Ballarat in 1854 when Peter Lalor and his men conscripted itinerant bandsmen both to rally the miners and keep up their spirits during the day of the Eureka Stockade,¹⁷⁴ the men of the Kalgoorlie Band were hastily called away from their work and still clad in their 'flannels and dungarees' headed the procession which angrily confronted the Premier, Sir John Forrest, at the railway station in October 1898.¹⁷⁵ Three brass bands marched in the procession to the Kalgoorlie Recreation Reserve in November 1899 prior to a Monster Demonstration 'in further protest over the alluvial trouble'.¹⁷⁶ and the Boulder Mines Band, the Boulder City Band and the Kalgoorlie Town Band took part in the public demonstration for the 'Separatist Movement' in March 1900.¹⁷⁷ Ardent supporters of Federation for Australia, the people on the fields collected a petition of over 24,000 signatures, forcing a referendum which dragged a reluctant Swan River Colony into coalition with the other states. However while composers such as D'Arcy Irvine might express thoughts of new-found

¹⁷¹ The Minister for Mines, Mr Wittenoom brought in this ruling when company managers complained of the rush of prospectors onto their leases in Kanowna and Boulder in 1897-1898.

¹⁷² *Kalgoorlie Miner*, 21 February 1898.

¹⁷³ Denis O'Callaghan, *Memoirs and Reflections of a Pioneer: Australia 1895-1939*, Sydney: Cosmos Periodicals Pty Ltd, 1988.

¹⁷⁴ Muller "Brass Bands Have Played a Prominent Part in the History of Victoria" pp 30-31.

¹⁷⁵ *Kalgoorlie Miner*, 16 October 1906, p 4.

¹⁷⁶ Reid, *Those Were the Days*

¹⁷⁷ *Kalgoorlie Miner*, 5 March 1900.

nationalism in *The Song of Federation*¹⁷⁸ ties with England were reinforced as the pride of Kalgoorlie's manhood eagerly volunteered to join the Fourth Contingent being sent to enhance the war effort in South Africa.¹⁷⁹ *The Absent Minded Beggar*, a 'slangy poem' set to music by Sullivan had captured the imagination of the Dominions world-wide and at a Grand Patriotic Concert held in the Mechanics' Institute Boulder in March 1900, Miss Browning, while singing the song, had to 'dodge the shower of coin which dropped on the stage from all quarters' on her invitation to 'Pay, pay, pay'.¹⁸⁰ Defence of the British Empire was the overriding sentiment of the day best expressed in the popular songs such as *Sons of Australia*,¹⁸¹ *Soldiers of the Queen* or *Goodbye Dolly Grey*.

¹⁷⁸ *The Song of Federation* composed by Reginald D'Arcy Irvine sold for two shillings a copy and was available from Nicholsons & Co. With words by Julian Mitchell it was sung by special request by Mr Walter Ruse at a Commonwealth Celebration Concert on New Years Night 1901. Kalgoorlie Miner 31 December 1900.

¹⁷⁹ Prospective volunteers had to be good horsemen, accustomed to the bush and good shots with a rifle. Kalgoorlie Miner, 12 March 1900.

¹⁸⁰ Kalgoorlie Miner, 21 March 1900

¹⁸¹ Mr Arthur Hunter introduced a new patriotic song *Sons of Australia* during a performance of *The Shaughran* in June 1900. Kalgoorlie Miner, 12 June 1900.

Chapter Four

1901-1903 A Time of Consolidation in Kalgoorlie and Boulder

Music to accompany important historical events:

There was a decided air of prosperity in the streets of Kalgoorlie and Boulder at the beginning of 1901 as figures for the output of gold continued to climb, providing steady employment for a population of over thirty thousand in 1903.¹ By March 1902 the railway line from Kalgoorlie to Lakeside had been extended in the form of a loop, four and a half miles long, to connect the mines and communities in the Kalgoorlie, Boulder area.² Golden Gate, one of the stations on the line, was said to be the busiest in Australia with a train moving in and out of its platforms every ten minutes, twenty four hours a day.³ When Sir John Forrest, Premier of Western Australia, turned the tap for water, pumped uphill from Mundaring Weir nearly three hundred and sixty miles away, to gush into the Kalgoorlie Reservoir, the most serious obstacle to civilized living in a desert environment had been overcome. (The weather on the day, 24 January 1903, was so hot that the instruments of the Kalgoorlie Brass Band, engaged to help mark the occasion with suitable musical selections, would not work.)⁴ An estimated crowd of 6,000 attended a

¹ The following population figures comparing statistics for Kalgoorlie (including Kanowna) in 1901 and 1903 were published in 1903.

	1901	1903
	14,983 Males	20,153 Males
	6,212 Females	13,156 Females
Total	29,195	33,156

Kalgoorlie Miner, 8 June 1903.

² Yearbook of Western Australia 1900-1903 Volume II.

³ Cameron and Jaggard, Western Australian Readings, p 132.

⁴ Kalgoorlie Miner, 15 October 1906.

promenade concert at which official guests for the celebration of the opening of the pipeline put in a brief appearance and the Premier made a short speech.⁵ Work on the Kalgoorlie Tramway was started in May 1902⁶ and when completed Cr Mannion presented the engineer, Mr S W Childs, prior to his departure from Kalgoorlie, with a pair of gold sleeve links in recognition of his 'assistance on many occasions' to the Boulder City Orchestra⁷

The Mechanics' Institute at Boulder was 'packed to a dangerous degree' for a Grand Benefit Concert in February 1902, to help the widow of Private Bollard, killed in the Boer War. There was so much movement from the audience that the music was described as a 'dismal failure' except for the contributions of Mr Hugh McMahon, it being a testament to his enormous performance flair that he was able to calm the crowd and quell the disturbance of the 'lads at the rear who were very inconsiderate to both the audience and the vocalists'. All listened attentively to his cornet solos which were 'encored enthusiastically'.⁸ Canon Collick returned to Western Australia in May 1902 with members of the fifth and sixth contingents from South Africa.⁹

Saturday the 2 February 1901 had been declared a day of mourning for the death of Queen Victoria, loyal subjects showing their respect at a church

⁵ Western Argus, 29 January 1903

⁶ Kalgoorlie Miner, 21 May 1902.

⁷ Kalgoorlie Miner, 2 April 1903.

Cr Mannion, an avid patron of the Boulder City Orchestra, for which his daughter Florrie was the pianist, had been in Boulder since 1897 as Licensee of the Exchange Hotel Boulder. His daughter, having recently recovered from a serious bout of typhoid fever, and the conductor of the Boulder Orchestra, Mr Ernest Salter, to whom she became engaged in 1908, played at the silver wedding of Mr and Mrs Mannion in that year.

Kalgoorlie Miner, 10 May 1904; 10 September 1907; 15 September 1908.

⁸ Kalgoorlie Miner, 3 February 1902.

⁹ Kalgoorlie Miner, 3 May 1902.

parade and special church service.¹⁰ Preparations were made to celebrate the coronation of a new king and queen in June 1902 with 'special music' sent from England for the fifth annual combined choir service of the Anglican churches of Kalgoorlie, Boulder, Coolgardie and Brown Hill,¹¹ while a combined choir of a hundred voices practised 'music composed for the occasion' in preparation for a Patriotic Festival held in the the Central Methodist Church.¹² Freemasonry had been very strong throughout the goldfields since the first lodge in the region had been consecrated on 4 November 1895 at Coolgardie with Warden John Finnerty named as its first Worshipful Master,¹³ and a united choir of a hundred voices prepared *Glorious is the Name* from Mozart's *12th Mass*, and choruses from *Messiah* for a Masonic Coronation Service to be attended by local lodges and visitors from Coolgardie, Kanowna, Broad Arrow, Paddington and Menzies.¹⁴ (Because of the illness of the future Edward VII the coronation did not take place until 9 August 1902.)

Music in the Church and Other Social Organisations, Music Education and Children - The Boulder Eisteddfod

¹⁰ Kalgoorlie Miner 2 February 1901.

¹¹ Kalgoorlie Miner, 25 June 1902.

¹² Kalgoorlie Miner, 26 June 1902.

¹³ K V Mattingly, Dentist on a Camel (Fremantle: Wescolour Press, 1986), p 22.

¹⁴ Kalgoorlie Miner, 25 June 1902.

A masonic liedertafel had been formed in 1900 under the conductor Mr J D Williams, but it was disbanded in 1901.

Kalgoorlie Miner, 29 May 1900; 3 January 1901.

Mr J D Williams' name has already been referred to as contributing to Cambrian Society meetings in Coolgardie. He was presented with a 'handsomely engraved medal' made and given by Coolgardie jeweller Mr J Jerger after conducting the combined Coolgardie and Boulder Choirs at the Coolgardie Exhibition. A mining man, he was farewelled in 1902, prior to leaving for South Africa.

Coolgardie Pioneer, 15 July 1899; Kalgoorlie Miner, 8 August 1902.

All the infrastructure for a modern urban society was now in place with the church continuing to play an influential role in the life of the community.¹⁵ Most denominations had choirs which met regularly for practice, and some attempted more ambitious repertoire on special occasions, such as Haydn's *16th Mass*,¹⁶ the oratorio *The Crucifixion* by Stainer,¹⁷ or Root's cantata *David the Shepherd Boy*.¹⁸ There were very good congregations at these events, over one thousand, for example, attending the opening of the new St Mary's Catholic Church in Coolgardie, too many to be accommodated inside the building to hear a performance of Weber's *High Mass in G* sung by a combined choir.¹⁹

For children growing up at this time there were undoubtedly opportunities for singing, as the Western Australian Education Department Report of 1902 stated that 'while geography is poor, history is still not taught as it should be, singing is now being well taught

¹⁵ The following statistics were presented in the annual report for the Goldfields' Methodist Synod in November 1901. At this time there were
 27 churches with services at 15 other places in which no church had yet been built.
 11 ministers or preachers on trial
 48 local preachers
 627 full church members
 5,163 attendants
 22 Sabbath schools
 187 officers and teachers
 1,998 scholars (average attendance 1,268)
 7 Christian Endeavour Societies
 2 Junior Christian Endeavour Societies
Kalgoorlie Miner, 6 November 1901.

¹⁶ This was presented at All Hallows Church Boulder in May 1901. The performance was 'enhanced by a complete octette orchestra' and for this purpose a set of band parts were being written by a well known goldfields musician.
Kalgoorlie Miner, 4 May 1901.

¹⁷ The oratorio was part of a Good Friday service in 1903 by the choir of St Matthew's Church Boulder
Kalgoorlie Miner, 11 April 1903.

¹⁸ Queen's Church Choir Boulder sang the cantata in a public performance in May 1903.
Kalgoorlie Miner, 19 May 1903.

¹⁹ Kalgoorlie Miner, 16 June 1902

especially in the larger schools'.²⁰ Large Sunday schools were very common, with concentrated rehearsals for the important calendar event for the scholars, the Sunday School Anniversary, featuring special anthems and hymns. Some idea of the number of children involved in such activities can be gauged when one compares figures over a two month period July to August in 1903. Four hundred sang in the sixth anniversary held in Queen's Church Boulder in July,²¹ three hundred and fifty voices were described as 'well controlled and carefully trained' at the Vivian St Methodist Anniversary in August,²² while six hundred children representing different denominations in Kalgoorlie participated in a massed Sunday School demonstration held on the Kalgoorlie Recreation Grounds, also in August.²³ Concerts which included cantatas or operettas were popular in both day and Sunday schools, the titles of some of the works performed during these years being the *White Garland*, the *Children's Queen*,²⁴ and Ramsey's cantata *Cinderella*²⁵ as well as the operetta *Golden Hair and The Bears* by Astor Broad. In the tradition of an

²⁰ Kalgoorlie Miner, 23 July 1902.

²¹ Kalgoorlie Miner, 28 July 1903.

There were five hundred and twenty four scholars on the roll as against four hundred and eighty seven of the previous year, but the numbers fluctuated because of the shifting nature of the population. The average attendance of girls was 'fairly good' but that of the boys was 'very bad' - the latter fact being attributed to the 'prevalence of Sunday sports in the country'. Tributes of respect were made to the memory of one of the senior scholars who had met his death through a mining accident during the year and one of the founders of the Sunday School, 'who was recently crushed to death at the Great Boulder Perseverance Mine'.

²² Kalgoorlie Miner, 12 August 1903.

The Vivian St Church had been opened in March 1901.

Kalgoorlie Miner, 9 March 1901.

²³ Kalgoorlie Miner, 7 August 1903.

The denominations represented were the Methodists, Presbyterians, Congregationalists, Baptists, Church of England and Salvation Army.

²⁴ These cantatas were performed by the scholars of St Andrews Presbyterian Church in 1901 and 1902 respectively, the latter production so successful that it was repeated. Kalgoorlie Miner, 20 August 1901; 30 September 1902.

²⁵ Brown Hill School prepared this work.

Kalgoorlie Miner, 23 November 1903.

evening's entertainment being preceded by music played by a brass band on the pavement outside the building, 'the uniformed boys of the Boulder Government School's Drum and Fife Band gave a number of selections with credit to themselves and their instructor Mr Hugh McMahon, prior to the performance of *Golden Hair and The Bears*²⁶. In a paragraph in the next issue of the *Kalgoorlie Miner* the paper had to report that 'by some misadventure' the wrong school had been asked to carry out this duty. It should have been the Trafalgar State School Band conducted by their head teacher Mr A E Nadebaum. In an effort to smooth over an embarrassing situation the newspaper paragraph concluded by saying that 'it speaks well for the schools in the region that they can offer two first class bands'.²⁷ Mr Malcolm Uren was also complimented on his band, prior to his transfer to Albany in August 1903,²⁸ and his school may have been one of the groups invited to take part in the Eight Hours Demonstration in May 1903 which preceded the children's contingent in the procession.²⁹ The Boy's club of St John's Church of England was also proud of its band and gave concerts in 1900 and 1901 for funds, 'having been practising regularly' in the intervening twelve months.³⁰ For those interested in singing and the 'terpsichorean arts' lessons were available in dancing, singing and acting from Miss W E Jerger, her twice yearly exhibitions by her pupils aged between three and a half years and seventeen always attracting good audiences.³¹ A general interest in this type of activity was shown elsewhere as well as demonstrated in an

26 Kalgoorlie Miner, 4 June 1903.

27 Kalgoorlie Miner, 5 June 1903.

28 Kalgoorlie Miner, 29 August 1903.

The band had previously been mentioned when it played for the school's Arbor Day in June 1901.

Kalgoorlie Miner, 15 June 1901.

29 Kalgoorlie Miner, 3 July 1901.

30 Kalgoorlie Miner, 5 May 1903.

31 Kalgoorlie Miner, 1 June 1901.

advertisement placed in the *Kalgoorlie Miner* in June 1901 which called for a pianist for the Broad Arrow Children's Opera Club.³²

Funds were still required by the many societies in the community either to pay off debts on buildings or to build more impressive structures, and fairs were a popular means of raising money. There was usually musical entertainment such as concerts, the All Nations Fair in October 1902, for example, aware of the value of children as a drawcard, including a double cantata *Fairy Voices* and *Red Riding Hood* in the list of events, while suggesting that there might be a prize for the best entry from a Sunday School, (They also offered a Public School Competition for the best rendering of a patriotic or national song.)³³ Sporting and music competitions, often billed together on the same programme, were common, with equal rewards for displays of muscle or lung power, as seen in the Trade Union and Industrial Christmas Fair in November 1901 when the same prize money of twenty pounds was given for the Tug-O-War and the Open Choral Competition, fifty pounds being allocated to the wood chopping competition.³⁴ 'No home was complete without a piano' suggested the organisers of the 1901 Easter Fair, where a Collard and Collard piano could be bought for the price of a shilling ticket, raffles and guessing games being another favourite means of swelling funds. At a time when the average wage per week was £3.10s,³⁵ considered to be 'good money', these fund raising drives often realised substantial amounts of money, as illustrated at the Kosmos Fair of 1901 which added the sum of £1,123.3.1 to the building fund for the new Roman Catholic

³² *Kalgoorlie Miner*, 22 June 1901.

³³ *Kalgoorlie Miner*, 4 March 1902.

³⁴ *Kalgoorlie Miner*, 30 November 1901.

³⁵ This figure was quoted in a number of sources – for example May Vivienne, *Travels in Western Australia* (London: William Heinemann, 1902), p 235.

Church.³⁶ But after 1902 these large scale community efforts, which were so generously supported by local business firms,³⁷ fell from favour, for the reason perhaps that their need had been fulfilled. (The success of the Friendly Societies Easter Fair in 1902, reported the *Kalgoorlie Miner*, 'outstripped all expectations' and paid off the debt on the Friendly Societies Hall.)³⁸ However there is some truth in the following statement which appeared in the paper in April 1902:

In future promoters of bazaars and such like entertainments will not be permitted by the authorities to allow betting or games of chance. The embargo applied from yesterday and includes even the venial raffle, so it is practically certain that fairs as conducted in the past will henceforth be an unknown quantity in these parts.³⁹

The Art and Industrial Exhibition held at the Mechanics Institute in Boulder in 1903 was perhaps a substitute for this former activity⁴⁰ with vocal, instrumental and elocutionary competitions taking place in the Mechanics' Institute on Thursday 18 September.

A sense of rivalry and competition was encouraged at school, at church and in the wider community. (The Boulder Band of Hope conducted music competitions at Queens Church Boulder in 1899 and 1900⁴¹ while

³⁶ Kalgoorlie Miner, 8 January 1902.

³⁷ Kalgoorlie Miner, 26 October 1901.

The Kosmos Fair began on 6 November 1901 and ran for ten days. The prizes for music were Band Contest £20, Waltz and March; Orchestra £10 (also trophy presented by Addis & Co valued £1) Waltz and March; Mixed Choir £15 (with trophy added, presented by Messrs Caris Bros value £3.3s, to conductor) Own selection; Male Chorus £10 Own Selection; Male Quartette £2.2s. Own Selection; Mixed Quartet £2.2s Own Selection; Duet £2.3s Own Selection; Male Duet £2.3s Own Selection; Trio (Mixed) £3.3s Own Selection; Soprano Solo £1.1s and trophy presented by Mr Troughet Own Selection; Alto Solo £1.1s, and trophy presented by Alexander and Co. Own Selection; Tenor Solo £1.1s, Own Selection; Baritone Solo £1.1s, Own Selection; Bass Solo £1.1s, Own Selection; Comic Solo £1.1s, Trophy of £1.1s, presented by Mr W J Cotter Own Selection.

³⁸ Kalgoorlie Miner, 15 April 1902.

³⁹ Kalgoorlie Miner, 15 April 1902.

⁴⁰ Kalgoorlie Miner, 2 September 1903.

⁴¹ Kalgoorlie Miner, 19 April 1899; 21 January 1900.

Trafalgar Congregational Church held a concert and singing competition in April 1903).⁴² The success of the Musical, Literary and Elocutionary Competition organised by Branch 4 of the Australian Natives' Association in Coolgardie in 1900 encouraged the Boulder branch of the association to arrange a similar competition in 1901. It began as a rather low key effort, the newspaper report for the 4 October noting

that there was only one entry in the Orchestral Competition ...Mr R C Hyde Smith who acted as judge for the vocal music did not have as many competitors in his section as might have been expected,

while Mr H McMahon, judge for the instrumental music 'only had to adjudicate in piano solo under 16' on that day.⁴³ But there was enough interest to hold the competition again the following year when the words of the opening speech by the Mayor J A Hopkins were strangely prophetic:

The competition might be the means of developing some latent talent and if but one great singer, player or public speaker was brought to the fore as a result of these annual displays the society's efforts would not have been in vain.⁴⁴

The pianoforte solos for juveniles under 16 'brought out two very little boys, Masters M Aitken and C Egan', placed first and second respectively,⁴⁵ with Campbell Egan winning the Pianoforte solo under

⁴² Kalgoorlie Miner, 22 April 1903.

⁴³ Kalgoorlie Miner, 4 October 1901.

⁴⁴ Kalgoorlie Miner, 13 November 1902.

There were a large number of nominations for the competition held on the 12, 13, 18 November with a gold medal offered as first prize, the total prize money being £100. The adjudicator, for the vocal music, was Mr T W Browning and the instrumental music, Mrs J A Bisset and Mr P J Webster

Kalgoorlie Miner, 30 October 1902; 8 November 1902.

⁴⁵ Kalgoorlie Miner, 13 November 1902.

12.⁴⁶ As the first superintendent for Music, Speech and Drama in the Western Australian Education Department Mr O C Campbell Egan was to exert a very strong influence on music education in Western Australia in later years. Regret was expressed by the mayor, in his concluding speech for the competition, at the lack of public support to make it a financial success.⁴⁷

A very different competition was prepared for 1903, its patrons including His Excellency the Governor General of Australia, the Prime Minister Sir Edmund Barton, the Premier of Western Australia, Sir John Forrest and Mr J Kerwan, MP.⁴⁸ Held over a period of three days with a prize-winners' concert as a grand finale, it was now the largest in the state.⁴⁹ In his summing up address for that year, the adjudicator, Mr R D'Arcy Irvine⁵⁰ congratulated the ANA for promoting such an event, and went on to say that there were better entries and larger attendances than at the Perth competitions, and though he had advised that the prizes be increased, so that candidates would go through a proper course of instruction before appearing on stage, they were already double the

⁴⁶ Kalgoorlie Miner, 15 November 1902.

In 1904 he took part in the operetta *The White Garland* and *The Trial of Jack Sparrow* put on by the Boulder Public School, while in 1905 he was an 'efficient accompanist' at a Concert in Queen's Church Boulder also playing a piano solo *Tardy Scholar*. He came second in the Under 16 Piano Solo Section of the Eisteddfod this year. By 1915 he was living in Perth and acting as accompanist to the Metropolitan Liedertafel conducted by Mr A J Leckie Mus Bac.

Kalgoorlie Miner, 3 November 1904; 23 November 1905; 20 October 1905.

The Australian Musical News, Jan 1, 1915.

⁴⁷ Kalgoorlie Miner, 19 November 1902.

⁴⁸ Kalgoorlie Miner, 27 August 1903.

⁴⁹ The ANA competitions were held in Kalgoorlie on 5,6,7,18 October, in Coolgardie on 2,3,4,5,9 November.

Kalgoorlie Miner, 7 July 1903.

⁵⁰ For a few months in 1900 Mr D'Arcy Irvine had travelled to Kalgoorlie from Perth every fortnight to teach pupils in pianoforte, organ and singing. He was the organist at St Georges Cathedral Perth until 1908 when Mr A J Leckie took over the position.

Kalgoorlie Miner, 10 September 1900.

Kalgoorlie Miner, 27 March 1908.

amount offered in Perth. (The total prize money for the Kalgoorlie competition was £320, for Coolgardie £200).⁵¹ The adjudicator was 'much impressed with the amount of amateur talent on the fields. Kalgoorlie and Coolgardie were much ahead of Perth in this respect', but he strongly urged that the two competitions be merged, with the rail concessions extended so that competitors from other parts of the state could participate.⁵² Reiterating sentiments which had already been expressed by others, he concluded by saying that 'such occasions had a distinct educational benefit for the mere hearing of other competitors perform tended to induce a spirit of observation'. Individual competitors were promised a report with suggestions for improving their performance.⁵³ There was great interest in the choral section that year and 'the hall was packed to quite an uncomfortable extent' to hear the finalists. When the results were announced with Boulder Choral Society placed first, Queens Church Boulder, second, Kalgoorlie Philharmonic, third, 'the decision' said the Kalgoorlie Miner, 'proved a most popular one and Mr J Griffiths, the winning conductor, received a most hearty reception, his more ardent supporters carrying him shoulder high from the hall'.⁵⁴

While the negative aspects of these competitions included the harbouring of petty jealousies and divisions between people (there were Letters to the Editor each year airing real or imagined grievances), they had a positive effect for the growth of music in Kalgoorlie/Boulder in 1903

⁵¹ Kalgoorlie Miner, 7 July 1903.

⁵² The Minister for Railways had arranged considerable reductions in fares for contestants and audience with season and single tickets being available; there were also special arrangements with the Kalgoorlie to Boulder Tramway Company. Kalgoorlie Miner, 27 August 1903; 8 October 1903.

⁵³ Kalgoorlie Miner, 9 October 1903.

⁵⁴ Kalgoorlie Miner, 10 October 1903.

when fortuitously the stimulus was provided for those interested in choir singing to come together to practise with a sense of purpose towards a goal, at the same time that musicians with the necessary leadership qualities were available in the community. During 1901-1902 there had been a paucity of organised choral activity outside the church structures, the Hannans Choral Society, for example, fading away to a double quartette party which contributed items to a concert in 1903,⁵⁵ but the following societies, as the next chapter will demonstrate, enjoyed a much longer life.

The Boulder Liedertafel originated during 1903 'when a band of Welsh miners fresh from their native Cambria emigrated to the fields and met to enjoy singing their national songs together'.⁵⁶ By August the thirty-three members, all of whom had 'more or less musical training',⁵⁷ had settled down to practise for the forthcoming ANA competition' under their conductor Mr J S Williams, Mr J M Palmer acting as their pianist.⁵⁸

It is likely that the Boulder Choral Society, a mixed choir, grew out of the 10GT Philharmonic Society, formed to sing Cornish carols on Christmas Eve 1902,⁵⁹ Mr W H Williams acting as conductor. Mr J I Griffiths took over the choir in March 1903, preparing a concert in April consisting of glees, choruses, solos, duets and quartettes,⁶⁰ but after this date the name of the Society disappeared from newspaper reports. By the time of the ANA competition the Boulder Choral Society choir had

⁵⁵ Kalgoorlie Miner, 21 May 1903.

⁵⁶ Kalgoorlie Miner, 3 October 1907.

⁵⁷ Kalgoorlie Miner, 10 September 1903.

⁵⁸ Kalgoorlie Miner, 27 August 1903.

⁵⁹ Kalgoorlie Miner, 23 December 1902.

⁶⁰ Kalgoorlie Miner, 21 April 1903.

Their pianist was H Truscott, a very famous name in later years for football players.

a numerical strength of forty, their prize money from the competition amounting to forty five pounds.⁶¹

Mr Griffiths also conducted the Mines Philharmonic Society, another male voice choir which first met in January 1903 at the Main Reef Hotel. Its twofold aims were 'to encourage and cultivate vocal music and benefit deserving charitable movements', ⁶² and during the year it sang choruses and glees at three smoke socials attended by their president, the Mayor of Boulder, Mr W T Rabbish, and vice president Dr Irwin,⁶³ also singing at fund raising concerts for the Boulder Brass Band and a concert on Christmas night held in conjunction with the Boulder Choral Society and the ANA Band.

Speaking at a meeting convened in Kalgoorlie in August 1903 to form a society 'to take part in the forthcoming ANA Competition', Cr John Marshall⁶⁴ struck a sympathetic chord with his audience when he said:

situated as they were, deprived of many of the enjoyments naturally available in other towns and districts, it was highly desirable that every means should be taken to avail themselves of the highest form of enjoyment they could get and that was, he maintained, music.⁶⁵

⁶¹ Kalgoorlie Miner, 13 October 1903.

⁶² Kalgoorlie Miner, 26 May 1903, p4.

⁶³ Kalgoorlie Miner, 26 May 1903, p4; 28 July 1903, p6; 17 October 1903.

⁶⁴ There was general mourning in 1907 when it was announced that the popular councillor had passed away aged forty nine. A native of Scotland, he had been among the early prospectors at Southern Cross and Coolgardie, where he became secretary of the Gold Diggers' Committee. He then went to Kalgoorlie where he was elected to the Kalgoorlie Council. His book, Battling for Gold, recounting the early days of the Eastern Goldfields, has been used as a source of reference for this thesis.

Kalgoorlie Miner, 23 September 1908.

⁶⁵ Kalgoorlie Miner, 5 August 1903.

The committee formed from the forty five people present included the names of musicians well known in Kalgoorlie at this time. They were Messrs R Ruse, Browning, Dr Erson, Mrs Bennett Wilkinson and Mr J D Moody. The secretary (pro.tem) was Mr C W Chilcott.

He went on to say 'that a similar organisation to the one proposed had been started some time ago but he understood that it had been a poor one.' (This may have been the Kalgoorlie Philharmonic Society mentioned in Chapter Three, which kept a low profile during its short existence.) It was indicative of the slowly declining fortunes of townships surrounding Kalgoorlie, with their dwindling populations, that careful thought was given to a title for the organisation, 'the Goldfields Philharmonic and Choral Society' being adopted, for as Cr C W Chilcott pointed out, singers from Kanowna and Coolgardie would in all probability want to be members. MR T G McShane LRAM, RAM, RCM described as a 'gold medallist' on the violin⁶⁶ had recently arrived in Kalgoorlie and it was hoped that his leadership would enable the society to continue its activities after the competition. Concern was also expressed that the 'musical jealousies which existed between Kalgoorlie and Boulder should be abolished', and indeed the musical talent of the two communities did work together when over seventy musicians representing the new society, the Boulder City Orchestra, Queen's Choir and the Boulder Choral Society⁶⁷ performed the cantata *St Cecilia* by Van Bree at Her Majesty's Theatre in December 1903 before a moderate audience.⁶⁸ It was billed as 'something new for Kalgoorlie, viz. a concert with full orchestral accompaniment, the work being probably new to Western Australia but performed many times before in the other states'.⁶⁹

Kalgoorlie during these years had also struggled to maintain an orchestra, but despite the persistent efforts of local enthusiasts such as Cr Rosenberg it enjoyed only a spasmodic existence, the constant

⁶⁶ Kalgoorlie Miner, 12 March 1904.

⁶⁷ Kalgoorlie Miner, 21 December 1903.

⁶⁸ Kalgoorlie Miner, 23 December 1903.

⁶⁹ Kalgoorlie Miner, 14 December 1903.

problem, as always, finding a suitable leader.⁷⁰ By contrast the Boulder orchestra was thriving at the end of 1903, having just completed a most successful promenade season which began in October at the Boulder Recreation Reserve. A bassoon solo by Mr D Groaney at the concert on 10 October was credited as being the first given on the goldfields.⁷¹ The cool weather at first kept the audience small but as the nights became warmer large crowds enjoyed the open air music played from a 'temporary platform roofed in and decorated with fairy lights and other aids to picturesque effect',⁷² 'moonlight adding poetry to the occasion'.⁷³ The driving force behind the orchestra was violinist Mr Ernest Salter who acted as leader,⁷⁴ and cornet player, Mr Ernest Hunter, who carried out the duties of conductor. They formed a smaller combination within the larger body called the Salters and Hunter Orchestra which was very active in the community from 1901 onwards, its services also sought by visiting companies such as J F Sheridan, J C Williamson and Nance O'Neil.⁷⁵ Cellist George Mutton, whose name first appeared in Boulder musical circles as a member of the Band of Hope Society concerts in

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- ⁷⁰ Mr A Bessler conducted a twenty four member orchestra from October 1901 until February 1902; the orchestra was revived for a short period when Mr A C Rule and then Mr Trengard in June 1903 'wielded the baton.'
Kalgoorlie Miner, 5 June 1903
Kalgoorlie Miner, 13 March 1903.
 Cr Rosenberg was an enthusiastic supporter of musical activities in Kalgoorlie at this time. He was a financial and estate agent authorised to act in place of the Jewish Rabbi for the Jewish community in Kalgoorlie at the time and in 1908 he stood as a candidate for the Legislative Assembly in Parliament.
Kalgoorlie Miner, 11 July 1905; 1 February 1906; 6 August 1908.
- ⁷¹ Kalgoorlie Miner, 10 October 1903.
- ⁷² Kalgoorlie Miner, 12 October 1903.
- ⁷³ Kalgoorlie Miner, 26 October 1903.
- ⁷⁴ Mr Salter had convened a meeting to form a Boulder City Orchestra in January 1901, and it contained members from the older Boulder Orchestra.
Kalgoorlie Miner, 30 January 1903.
- ⁷⁵ Kalgoorlie Miner, 20 August 1901.

February 1899,⁷⁶ was another enthusiastic member of the orchestra, as was the pianist, Miss M Mannion.

Musical Activities in Coolgardie 1901-1903

For people living in Coolgardie memories of the music so enjoyed at the 1899 Exhibition were kept alive in concerts given by the Coolgardie Amateur Orchestra when 'moderate audiences' listened to selections such as the *Overture to Masaniello* by Auber, Gilbert and Sullivan melodies or excerpts from *Lohengrin*, interspersed with violin solos from their conductor, Mr P J Webster.⁷⁷ And while the heady days of yesteryear may have gone when 'the singing of the *Destruction of Gaza* by the Liedertafel raised the audience to a 'high pitch of enthusiasm and added another leaf to the already luxuriant crown of laurels',⁷⁸ the male voice choir of fifty members, under their conductor Mr D J Davies continued to present regular programmes (their fifteenth was in September 1903) with Mrs R J Bennett, their pianist, contributing solos such as Liszt's *Rhapsodie Hongroise No 14*.⁷⁹ But now the 'front of the house only was filled, the lower priced seats remaining empty'.⁸⁰ Support too for the Grand Annual Amateur Competition in Music, Poetry, Oratory, Elocution, Essays, Tales and Technical Work was maintained, two hundred competitors, for example, many from Kalgoorlie and Boulder, being entrants in 1901. There was evidence that the old spirit and fire was

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- ⁷⁶ Kalgoorlie Miner, 4 February 1899.
Mr W H Mutton (late member of the Adelaide Grand Orchestra) advertised as a teacher of the violin, also conducting a class for violin students in May 1900.
Kalgoorlie Miner, 16 May 1900.
- ⁷⁷ Kalgoorlie Miner, 3 July 1901.
- ⁷⁸ Mattingly, Dentist on a Camel, p 19.
- ⁷⁹ Kalgoorlie Miner, 17 September 1903.
- ⁸⁰ Kalgoorlie Miner, 9 August 1901.

still alive when in a report of a Wesley Church concert in August 1902, 'the lately resuscitated Coolgardie Owl Club', an offshoot of the Liedertafel, sang *The Little Church*, a part-song by Becker.⁸¹ (The Owl Club of sixteen voices had won the part singing section of the 1899 Coolgardie Exhibition Eisteddfod, receiving a £10.10s.0 cash prize donated by Mr A E Morgans, the Welsh music lover already mentioned in Chapter Three as the financial backer for Mr Stoddart to open a branch of Nicholsons in Western Australia.) Indeed 'Coolgardieites' showed that in matters musical they could still be leaders, for their successful season of Gilbert and Sullivan's *HMS Pinafore* in 1902, involving a cast of sixty-seven and a sixteen-piece orchestra, was a first for the goldfields⁸² prompting two correspondents to write Letters to the Editor of the *Kalgoorlie Miner* suggesting that such a society would be welcome in Kalgoorlie, there being 'a number of people living in the town who had had experience in this form of recreation in the eastern states'.⁸³ (This proposal was not acted upon until 1903.) An Item of News in the newspaper of November 1902 credited 'the recent appearance here of an amateur entertainment society from Coolgardie' as being the stimulus for the formation of the Kalgoorlie Comedy Co. but it had only a short life.⁸⁴ The Coolgardie Amateur Opera Company went on to produce the *Pirates of Penzance* and *Mikado* in 1903.

The Brass Band Movement in Boulder and Kalgoorlie

⁸¹ *Kalgoorlie Miner*, 1 August 1902.

Coolgardie Pioneer, 15 July 1899.

⁸² *Kalgoorlie Miner*, 23 October 1902; 25 October 1902; 29 October 1902.

⁸³ *Kalgoorlie Miner*, 18 November 1902.

⁸⁴ *Kalgoorlie Miner*, 18 November 1902.

Bandmaster Hugh McMahon's fame and that of his band soon began to spread, for in July 1901 they were invited to join the celebrations for the royal visit of the Duke and Duchess of Cornwall and Kent in Perth. Crowds collected and followed the band when it played in the streets⁸⁵ while the **West Australian** declared that 'musicians give the band a very high place of honour, saying they have not heard its equal in the state'.⁸⁶ Hugh McMahon had always had his sights set on the 'mecca' for brass band competition in Australia, the South Street Competition, and to this end he formed a fresh band in January 1902,⁸⁷ announcing in August that year that he was taking the band to Ballarat, then on to Maryborough and Bathurst. Such an undertaking was very expensive, 'the passage fare alone was' four hundred pounds' said Mr McMahon 'and they looked to the goldfields public to assist them in earning a name for the district amongst the musical enthusiasts of the other states'.⁸⁸ The community did not disappoint them and organisations as diverse as the Friendly Societies, the Fire Brigades, Queen's Church choir, local artists and all the bandsmen in the district worked together to raise the necessary funds to send the bands away. Boulder City won many prizes that year at Ballarat with Mr Hugh McMahon taking out the honours for the soprano cornet solo, but in the overall Championship for Full Band Contest, regarded as the true measure of a band's worth, they were placed second. Lieutenant James Ord Hume, the eminent English, Scottish bandmaster, composer and critic was the adjudicator at Ballarat that year and when, on a subsequent visit to New Zealand he was asked to

⁸⁵ Kalgoorlie Miner, 8 December 1902.

⁸⁶ Kalgoorlie Miner, 23 July 1901.

⁸⁷ Kalgoorlie Miner, 4 January 1902.

⁸⁸ Kalgoorlie Miner, 18 August 1902.

Two euphonium players had been recruited during the year, one of whom, Mr J Best, had won the solo instrument of the 1901 South Street Competition.

Kalgoorlie Miner, 10 February 1902.

name the best band that he had heard since leaving England he unhesitatingly answered 'Wanganui. However,' he said, 'I would place Boulder City on the same level as Wanganui, and although they only took second prize in the competition, as all round bands I place them above Newcastle and Wellington's Garrison'.⁸⁹

The fortunes of the Kalgoorlie Band during this time had been mixed, pioneer member Mr M G McClelland admitting at a welcome social for their new conductor Mr Webber, from Victoria, in April 1902 that the band 'had kept together with great difficulties'.⁹⁰ However by July 1902 the 'more than ordinarily good music' provided by the Kalgoorlie and Australian Workers' Association Band in Hannan Street every Saturday evening was the subject of much favourable comment.⁹¹ This latter brass combination had been formed in August 1900 under Mr N Andrews and in November of that year an advertisement for the 'Position of Bandmaster to the AWA Band, with applicants to state the salary required' appeared in the *Kalgoorlie Miner*.⁹² Good progress was made under the baton of Mr R Thomas⁹³ with enough money raised to pay for uniforms,⁹⁴ instruments to the value of £162.19.6 and £585 in Benefits⁹⁵ for 'widows and orphans'.⁹⁶ Fired by the success of the Boulder Band, the band was keen to achieve a 'higher state of

⁸⁹ *Kalgoorlie Miner*, 17 March 1903.

⁹⁰ *Kalgoorlie Miner*, 12 April 1902.

Their previous conductor had been Mr D H Hannah, a cornet player for Professor Van der Meiden.

⁹¹ *Kalgoorlie Miner*, 1 July 1902.

⁹² *Kalgoorlie Miner*, 13 November 1900.

⁹³ This may have been the Mr R Thomas who played the *Triple Rattle Snake* at an open air concert in front of Powell's Boulder Hotel in 1898.

Kalgoorlie Miner, 29 July 1901.

⁹⁴ *Kalgoorlie Miner*, 21 November 1901.

⁹⁵ *Kalgoorlie Miner*, 21 March 1903.

⁹⁶ *Kalgoorlie Miner*, 31 December 1902.

efficiency'⁹⁷ and at the suggestion of Mr R Thomas 'the importation of the strongest rival Mr McMahon had in Australia', was arranged. This was Mr W M Partington who enjoyed a fine reputation as a conductor and euphonium soloist in the eastern colonies, having won that event six times at Ballarat.⁹⁸ He and Mr Jas Partington, two of the brothers from Tasmania hired by the band, arrived in March 1903 and 'big crowds stayed in Boulder attracted by the excellent music discoursed by the two local bands'. Boulder City played in Burt Street and the AWA in Piesse Street and as soon as one band finished a selection a large proportion of the crowd hurried round to hear the other and make comparisons.⁹⁹

Despite the protests of the Boulder Mayor that 'the expense of sending two bands away was rather a big tax on the community' both bands set their sights on Ballarat in 1903, William Partington arguing that competition was a keen incentive to effort and that his bandsmen would gain experience not available in Western Australia.¹⁰⁰ Boulder residents once again rallied to raise the thousand pounds for fares, the Boulder Philharmonic Society for example deciding to 'forgo the acceptance money of six guineas to which the body was entitled as a result of participating in several concerts with the Boulder Band' donating the money to the band fund instead.¹⁰¹ Their efforts were rewarded when Boulder City and the AWA Band tied for second place in the

⁹⁷ Kalgoorlie Miner, 17 March 1903.

⁹⁸ He was engaged at a salary of five pounds a week.
Kalgoorlie Miner, 21 March 1903.

⁹⁹ Kalgoorlie Miner, 22 March 1903

¹⁰⁰ These remarks were made in a speech of welcome to two new players of the AWA Band Eric Daly and John Phelonng 'who had achieved distinctions in past competitions in the eastern states'.

Kalgoorlie Miner, 17 August 1903.

¹⁰¹ Kalgoorlie Miner, 3 October 1903.

championship,¹⁰² a quite remarkable feat as seventeen members of Partington's band had never before played in a public contest.¹⁰³ Hugh Mc Mahon's solo cornet playing created a sensation that year, the adjudicator, Mr Bentley, declaring that the prize 'had been won by an emperor in a veritable battle of giants'.¹⁰⁴

With the bands away for over six weeks Boulder's main streets now seemed very dull on a Saturday evening, and to remedy the situation several citizens began a subscription for brass players who had not gone with the band to provide suitable entertainment.¹⁰⁵ The Boulder orchestra successfully filled the void on a Sunday evening, its Promenade Concerts taking the place of the usual Brass Band concerts on the Boulder Recreation Reserve. In March 1903 the Kalgoorlie Council had allocated two hundred pounds for a rotunda to be built in Victoria Park, and by October the Kalgoorlie Brass Band had the use of this facility for their concerts, the audience doubtless keen to hear the sound of the first instalment of new instruments 'which had been on view in the windows of Messrs Brennan Bros' establishment'.¹⁰⁶ Mr Anthony Grieve, a cornettist of repute, with impressive credentials as a conductor and judge from Scotland and the eastern states was now the bandmaster, chosen from over twenty applicants for the position, which had been advertised throughout the eastern states and New Zealand.¹⁰⁷ Boulder

¹⁰² Kalgoorlie Miner, 18 November 1903.

¹⁰³ Kalgoorlie Miner, 20 November 1903.

¹⁰⁴ Again Boulder City Band 'carried off most of the prizes in the bulk of the individual items', euphonium player George Harrap being particularly successful with a 'total score of two firsts, a second prize and member of the winning quartette'.
Kalgoorlie Miner, 10 November 1903.

¹⁰⁵ Kalgoorlie Miner, 13 October 1903.

¹⁰⁶ Kalgoorlie Miner, 3 November 1903.

¹⁰⁷ Kalgoorlie Miner, 6 June 1903; 22 June 1903.

municipal Council members inspected the band rotunda which had just been finished in the Boulder Recreation Reserve, in December 1903.¹⁰⁸

Visiting Musical Artists and Companies: 1901–1903

Goldfields residents were always enthusiastic patrons of entertainments given by visiting groups, a fact which was soon acknowledged by the larger theatrical companies in the eastern states. Between 1901 and 1903 the smaller, vaudeville type troupes almost disappeared, to be replaced by more sophisticated performances of a much better standard (although the problems of distance still precluded Western Australia, especially Kalgoorlie, from access to larger scale theatrical enterprises, opera being a specific example). In June 1901 the *Kalgoorlie Miner* made the comment:

that Kalgoorlie is becoming one of the recognised theatrical show towns of Australia is evidenced by the continual stream of companies which are visiting the town.¹⁰⁹

The entertainment provided can be classified under the following headings:

- 1 The continuation of traditional fare by such well known artists as Maggie Moore, Harry Cogill, the Broughs, Nellie Stewart, Alfred Dampier and Harry Rickards Vaudeville Companies.
- 2 The comic operas and musical comedies of J C Williamson and other companies. Late Victorian/Edwardian musical comedy has been described in terms of a recipe:

¹⁰⁸ *Kalgoorlie Miner*, 5 December 1903.

¹⁰⁹ *Kalgoorlie Miner*, 4 June 1901.

Take £20,000, add lavish decor, sumptuous costumes, a clutch of beautiful girls and hummable tunes and brew for five hundred performances. The result is a frothy meringue, sweet but unsubstantial.¹¹⁰

This form of amusement, which was 'self consciously modern, dealing with up to date manners and presented in contemporary dress'¹¹¹ matched the mood of the mostly young, relatively affluent Kalgoorlie society, and performances were given to full houses¹¹²

- 3 Young Australian artists attempting to forge a professional career for themselves on the concert stage. These were Miss Hansen Khanoi, a violinist (with her associate artist Emilie Stevens, a Victorian contralto) in October 1901,¹¹³ Ernest Toy L R A M also a violinist, in 1903 and the young singer Amy Castles, 1902. (It was significant that all these artists came originally from Bendigo in Victoria). Both Florence Hansen Knarhoi and Ernest Toy had connections with Kalgoorlie. (Miss Hansen Knarhoi's sister was married to a Boulder doctor.) She returned to Kalgoorlie in 1906 to marry Mr Godfrey Ellis of Coolgardie, taking an active role in the musical life of the Goldfields.¹¹⁴ Ernest Toy who had studied in Queensland with Charles Manby and Berlin under Professor Hallaender, had a cousin living in Kalgoorlie (The cousin's son, Mr Henry Dower, also became a violinist, playing with the Melbourne Symphony Orchestra in 1924-25.)¹¹⁵ By 1913 Mr

¹¹⁰ Ronald Pearsall, Edwardian Popular Music (London: David & Charles, 1975), p 17.

¹¹¹ Pearsall, Edwardian Popular Music, p 18

¹¹² Long term residents would have recognised many of the songs that Wallace Brownlow sang when he was in Kalgoorlie.

¹¹³ The second concert was cancelled as the noise of the rain falling on the iron roof made the venue totally unsuitable for a vocal concert.
Kalgoorlie Miner, 9 October 1903.

¹¹⁴ Kalgoorlie Miner, 6 April 1906.

¹¹⁵ Informal interview between Mrs Norma King and the present writer.

Toy was a member of staff at Marshall Hall's Conservatorium.¹¹⁶ The *Kalgoorlie Miner* had charted the career of Amy Castles after a public fund had been launched to enable her to go to London to study, following her success at the South Street competition in 1898, and Kalgoorlie residents had read of her 'successful debut' at the Melbourne Town Hall, her 'brilliant triumph' in London and the 'astonishing news' of her return visit to Australia as a result of an offer of £5,000 by J C Williamson.¹¹⁷ Frequent reference to her successful concerts in Sydney, Melbourne and the planned welcome at Fremantle¹¹⁸ ensured that 'all parts of the theatre were filled' for her visit to Kalgoorlie.

4 Internationally renowned artists.

The first recital of the French-Italian singer Mlle Antonia Dolores in September 1901 was a landmark in the music history of Kalgoorlie, for it was the first time that an evening of purely 'classical music' was given by a single artist. Said the *Kalgoorlie Miner*:

the song recital is a new form of entertainment in the west and at first it was doubted whether Mlle Dolores, assisted by a pianist, could, without tiring herself or her audience, successfully accomplish this difficult feat.¹¹⁹

The paper attributed the crowded houses which she attracted, to the fact that she 'appealed to her audience on her merits as a singer, a musician... and an artist of dramatic and literary taste'.¹²⁰

¹¹⁶ Radic, Some Historical Aspects of Music Associations in Melbourne, 1888-1915, p 323.

¹¹⁷ *Kalgoorlie Miner*, 10 May 1899; 22 November 1901; 14 January 1902.

¹¹⁸ *Kalgoorlie Miner*, 15 April 1902; 8 April 1902; 13 April 1902.

¹¹⁹ *Kalgoorlie Miner*, 21 September 1901.

¹²⁰ *Kalgoorlie Miner*, 6 September 1901.

Following a tradition established in the eastern states and continued in Perth, thirty members of the Kalgoorlie Choral Society serenaded the visitor at the Palace Hotel. Mlle Dolores responded by singing *The Echo Song* by Eckert which 'peculiarly lends itself to open air vocalism'. A crowd of spectators numbering about two thousand were 'spell bound, and as the last cadence died away they expressed their appreciation of the pleasure they had felt by a burst of genuine applause'.¹²¹ The choir was invited to meet Mlle Dolores, Mr Tait, Mlle Dolores' manager, and Mr Stoddart, the representative for Nicholsons, who had arranged the tour. A new Bechstein piano was sent to Kalgoorlie for the recitals.

With the ready availability of the knowledge of music history in the late twentieth century, it is interesting to read the reports of Mlle Dolores' concerts and the reactions of music critics of the day, to repertoire which they were hearing for the first time. The word 'weird' is used on more than one occasion and in this context probably means 'strange' that is, 'unusual', rather than 'mysterious or unearthly'.¹²² For example to the first concert:

As an opening Mlle Dolores chose the somewhat weird air *Ye Gods of Endless Night* from *Alceste*, one of Christopher Gluck's most famous operas.¹²³

In her second recital the critic commented;

Mlle Dolores who appears to be somewhat enamoured of the works of Grieg, the Norwegian maestro, sang one of his most weird compositions with great feeling. The item *Solveig's Song*..contains many minor chords which might appear harsh to the uninitiated, but to

¹²¹ Kalgoorlie Miner, 13 September 1901.
Kalgoorlie Miner, 7 September 1901.

¹²² Oxford English Dictionary.

¹²³ Kalgoorlie Miner, 12 September 1901.

those with a slight knowledge of harmony the composition must indeed be considered most artistic.¹²⁴

Kalgoorlie audiences were flattered that the great singer opened her farewell recital with the recitative and aria *Oh my immortal harp* from *Sappho* by Gounod for 'although it has for some years been in Mlle Dolores' repertoire', said the **Kalgoorlie Miner**, 'the number had never been previously sung in Australia. She sang the weird aria most passionately and infused great pathos and intense fire in the concluding movement.'¹²⁵

Subsequent visits by the internationally renowned singer in 1902 and 1903 were equally well received, it being acknowledged that they were a 'mixture of instruction and enjoyment.'¹²⁶ The concerts in 1903 contained music with much more popular appeal and it would seem that the well known diva had bowed to the preferred tastes of the public, which was, according to the music critics of the day, familiar music not providing any intellectual challenge. This had been a recurring theme since the days of the Ovide Musin Concert Party visit to Coolgardie in 1896 when the pianist, Mr Edouard Scharf was advised to 'vary his repertoire with a few pieces less full of technicalities'. (He had played a concert study by Saint Saens) and climb down from 'his pinnacles of

¹²⁴ Kalgoorlie Miner, 14 September 1901.
Local artist Miss Lucy Jacentisch sang this song at a recital in 1906.
Kalgoorlie Miner, 24 April 1906.

¹²⁵ Kalgoorlie Miner, 17 September 1901.

¹²⁶ This observation was part of a long paragraph from a Perth correspondent who found Mlle Dolores' "triumph in that city encouraging in the highest degree". The writer went on to say 'There are times when those who really love good music, and who are desirous that others should be taught to love it, are tempted to despair. They see hundreds and thousands flocking to hear music hall songs - ungrammatical, unmetrical and unmeaning - shouted out of tune and time, while serious efforts receive only the most meagre support.
Kalgoorlie Miner, 6 September 1901.

fugues and fantasies to the lower though wider world of his audience or at least the vast majority of it'.¹²⁷

Similar criticisms were made of the programmes presented by the Italian Grand Opera company under the auspices of J C Williamson in February 1902. It was regretted that only one aria by Rossini was sung at the initial concert; more well known melodies from Italian and French opera could have been included. But there was often a contradiction in the supposed views of the audience as articulated by the music critics and the reaction of the public. Audiences responded very positively to the beauty of the Italian singers' performances, proof of their success being shown when Her Majesty's Theatre was 'very nearly filled' for the final concert in the season, despite the sultry weather and temperatures of 'fully one hundred degrees'. The tone of the reports by the last concert were quite self congratulatory:

The excellent attendances should at once prove to Mr J C Williamson and other prominent entrepreneurs that any first class company of either vocalists or thespians may at all times be certain of crowded houses from the Kalgoorlie folk, who appreciate good musical or dramatic work quite as keenly as those resident in any of the large cities in the eastern states. ¹²⁸

There were great expectations of the forthcoming visit of the famous English tenor, Mr Edward Lloyd and his English Concert Party in March 1903, and Kalgoorlie audiences were not disappointed, his rendition of oratorio excerpts and ballads being very well received. Compliments were also paid to the accompanist and solo pianist for the tour:

¹²⁷ Coolgardie Miner, 24 July 1896.
Herr Eduard Scharf had won the Moscheles Prize at Leipzig Conservatorium and later became a teacher at Marshall Hall's Conservatorium.
Radic, Some Historical Aspects of Musical Associations in Melbourne, 1888-1915, p 276.

¹²⁸ Kalgoorlie Miner, 28 February 1902.

It is ever a pleasure to hear Herr Scherek's playing and more than one pianoforte student makes a point of attending all concerts in which he has participated here for the specific purpose of gaining instruction and insight.¹²⁹

There were laudatory remarks in similar vein for the performances given by the 'Westminster Abbey Glee and Concert Party' when they visited Kalgoorlie and Boulder in June 1903.¹³⁰

Concerts by touring artists, however, were not always anticipated with such pleasure. Kalgoorlie residents were furious when their public idol, the great diva Madame Melba cancelled her proposed visit to the goldfields in January 1903, deciding instead to give a further recital in Perth, with special trains arranged to allow country patrons to attend.¹³¹ Her associate artist Louis Aarens was sent to Kalgoorlie in her place and there was a 'miserable attendance' for his concert in January 1903 with Mr Aarens refusing to appear on stage due to 'chagrin'. It was only with persistent persuasion from his accompanist Mr D'Arcy Irvine that he finally consented to sing, beginning in a very 'lackadaisical' fashion before warming to his audience and ending the evening in a much happier frame of mind.¹³² (See Appendix Three, Pages xix to xxxiv for concert programmes by visiting artists.)

The Kalgoorlie Miner, Musical Examinations and Local Teachers

O'Farrell in his book, Letters from Irish Australia 1825-1929, states that 'emigration from nineteenth century Ireland was one of the greatest

¹²⁹ Kalgoorlie Miner, 31 March 1903.

¹³⁰ Kalgoorlie Miner, 16 June 1903

¹³¹ Kalgoorlie Miner, 13 January 1903.

¹³² Kalgoorlie Miner, 15 January 1903.

population movements the world has ever seen',¹³³ Editor in Chief of the **Kalgoorlie Miner**, John, later Sir John Kirwan, represented all the best qualities of his country of origin in his long association with the paper.¹³⁴ In his first editorial he set out his objectives as being 'to produce a journal which would be an entirely independent organ and devoted to advancing the interests of the goldfields',¹³⁵ and over the ensuing years the paper remained true to these aims. It was always well aware of the influence that it wielded in the community, and strove to both reflect and mould public opinion.¹³⁶ With true goldfields' spirit Mr S E Hocking, part owner of the paper, purchased the very best printing equipment, stereotyping plant and linotypes available at the time. As they were 'far in advance' of machinery currently in use in Western Australia, staff were hired in London, with their fares paid to Kalgoorlie, to maintain the plant in good running order. Despite the high costs of such an investment the circulation of the paper was so vigorous that it was free of debt by the turn of the century. Kirwan was proud that:

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- ¹³³ Patrick O'Farrell, Letters from Irish Australia 1825-1929 (Sydney: New South Wales University Press, 1984), p 6.
This statement was made with the following qualifications - its size relative to its population, the period of time of the emigration and the wide dispersment of its people to many corners of the globe.
- ¹³⁴ Sir John Kirwan (1869-1949) worked as a journalist in the eastern colonies prior to his arrival in Kalgoorlie in 1895. With Mr Walter Willcock and the Hocking brothers he was a part owner of the 'Kalgoorlie Miner' and the 'Western Argus', and remained as Editor-In-Chief until 1926. Like so many early goldfields newspaper editors he was also a politician, being elected as the member for Kalgoorlie in the first Federal Parliament. He entered the Legislative Council in the Western Australian Government in 1908, became its President and over a period of years represented the State at a number of important conferences. Always a strong advocate for a university within Western Australia he was a member of its first Senate.
Sir John Kirwan My Life's Adventure (London: Eyre & Spottswode, 1936).
- ¹³⁵ Kalgoorlie Miner, 14 September 1895.
- ¹³⁶ O'Farrell believed that generally speaking, the Irish immigrants at this time 'maintained among themselves a certain style' or 'approved moral tone'. While 'not particularly religious they had a keen sense of how people ought to think and act, according to standards 'which one could describe as being 'Christian and humane'. O'Farrell, Letters from Irish Australia 1825-1929, p 8.

Readers of the **Kalgoorlie Miner** were supplied with the same cablegram service from London as the great dailies of the Eastern colonies and it was published on the same day that reports appeared in Sydney and Melbourne. In addition it maintained an Australian telegraphic service with news from the various centres of the continent besides reporting local happenings.¹³⁷

Items of news concerned with music, apart from a short time in 1905 when there was a regular feature called 'Dramatic and Musical Notes', were sporadic, and in the early days of the **Kalgoorlie Miner** almost exclusively trivia or gossip associated with the great famous 'stars' overseas, such as Mme Adelina Patti, and the supposed glamour of their lives. (There was always great interest in pecuniary details.) The name of Dame Nellie Melba featured almost daily from 1900 onwards and there were snippets of information, again quite inconsequential if indeed they were true, on the pianist Paderewski prior to his arrival in Australia on tour. The careers of other international artists who had visited Australia, Mme Emma Albani being one example, were mentioned occasionally and Kalgoorlie residents were kept abreast with many of the important musical events in the eastern states, when the large theatrical companies began to include the goldfields in their touring circuits. (The details were often sketchy and infrequent however.) Given the musical tastes of the day it is not surprising that the deaths of Johann Strauss (1899), Stainer (1902) and Antoinette Sterling (1904) were reported, the last named English ballad singer being of particular interest as she had made the songs *The Lost Chord*, *The Better Land* and *Love's Old Sweet Song* so well known. (They were still great favourites with goldfields audiences.) There was a long article on Joachim, in 1904, the popularity of the violin as an instrument being reflected in a discussion of the virtuosity of Paganini, while Caruso was proclaimed to

¹³⁷ Kirwan, 'Early Days', reprinted in Cameron and Jaggard, Western Australian Readings, p 174.

be the 'Greatest Living Tenor' in 1906. (Another article like so many others in the local press, reprinted from other sources, posed the question 'Are Tenors Dying Out?') Well known composers of the day Verdi, Mascagni, Cowen, Sousa, Sullivan and Stanford, not forgetting the evergreen favourite Vincent Wallace, were mentioned from time to time, the name of Edward Elgar, both the man and his music, appearing quite frequently from 1903 onwards. (There was a lengthy discussion on the merits of *The Dream of Gerontius* in August of that year, and it is interesting to speculate whether this first reference to Elgar was an indication that his fame was spreading, or were the readers of the **Kalgoorlie Miner** who were band enthusiasts aware that the set piece for the great brass band championship at Belle Vue in Manchester that year was *Caractacus* and were therefore keen to know more of the composer?) While several paragraphs on Dvorak, including an obituary at the time of his death in 1904 can perhaps be explained by the fact that his nephew W A Dvorak 'was an active member of Perth's musical community in the 1890s'. One can only speculate as to why Max Reger or Dalcroze's Oratorio *Poeme Alpestre* should have been given press coverage at this time. A community interest in performance, especially singing, was reflected in informative articles on absolute pitch, 'Patti and her Singing Method', 'A Day with Marchesi', 'Memory and Musicians' and 'Peculiarities of Musicians' (a reference to artistic temperament), with very pertinent points made in a discussion on 'The Popularity of the Piano' which concluded:

If Stuttgart could produce a piano warranted never to play out of tune and to respond to school girl thumping by nothing but melodious sounds it might, perhaps, smile at competition from whatever it came.¹³⁸

¹³⁸ Kalgoorlie Miner, 2 April 1903.

The relative merits of the organ and the piano were weighed in 'Household Music' and there was no doubt as to the preference of the writer when he declared:

The piano is useful for accompanying songs or solo instruments, but the iniquitous jarring, discord producer by which it is generally represented makes it the most pronounced domestic curse of the present age...Unless we build on a secure foundation we can never hope to develop into a musical nation. The present domestic basis of hammering out mawkish love songs or epidemic cake-walks will never lead our Philistines beyond the tragedy of early Victorian culture.¹³⁹

There were brief reports of the 'successful concerts' given by a steady stream of young musicians aspiring to a professional career, and articles on a recurring theme, written at various times, warned of the fierce competition for recognition and likely disappointment for all but a very few who went abroad in search of fame and fortune. However, the careers of those who had met with success, such as Amy Sherwin, Ada Crossley, Percy Grainger and Amy Castles were followed with great pride and interest. This constant attention was very positive for in the tradition of Melba, their names became 'household words' and their worth was appreciated when they performed for their countrymen in well attended concerts.

Kalgoorlie readers were kept informed of important milestones in the history of music of Australia such as the establishment of the Elder Conservatorium in South Australia, although once again it was news of the more sensational nature which was given coverage, such as the supposed scandalous behaviour of the Ormond professor, Marshall Hall, in Melbourne in 1898 or the resignation of Professor Ives in Adelaide in 1901, with the occasional paragraph only on the work of music educators

¹³⁹ Kalgoorlie Miner, 13 December 1906.

such as Signor Hazon and his work with the Sydney Philharmonic Society or 'Mr A Bindley and his conservatorium in Bendigo'.¹⁴⁰

Given the number of pianos in the goldfields, the emphasis placed on education in Victorian times and the keen interest taken in all types of competition it is not surprising that goldfields residents saw value and virtue in examinations in music, noting with approval the extension of the British examinations systems such as Trinity College of Music to the Australian colonies (*Coolgardie Pioneer* readers were informed that Professor Charles Vincent was to be their examiner in 1897,¹⁴¹ while the *Kalgoorlie Miner* published the list of successful candidates for that year in Adelaide and Bendigo.¹⁴²) According to Arundel Orchard, Trinity College offered practical examinations in music in Australia in 1895, examinations in the theory of music only being available before this time, with candidates being required to send their papers overseas each year for marking.¹⁴³ Within this context it is interesting to read the 'Ladies Chatter' column of the *Coolgardie Pioneer* for January 1898 which condemned theory examinations as a waste of time, urging young ladies to be instrumentalists instead, as practical studies were required for entrance to European conservatoires such as Leipzig or the Royal Academy of Music.¹⁴⁴

Professor Ives, newly appointed to the Elder Conservatorium, was given six months' leave in 1896 to travel to England to seek approval for the

¹⁴⁰ *Kalgoorlie Miner*, 13 February 1907.

¹⁴¹ *Coolgardie Pioneer*, 13 March 1897.

¹⁴² *Kalgoorlie Miner*, 23 October

There were eighteen names for Adelaide and three for Bendigo.

¹⁴³ Orchard, *Music in Australia*, p 183.

Theory examinations were first held in 1882.

¹⁴⁴ *Coolgardie Pioneer*, 8 January 1898

Associated Board examinations to be administered in Australia under the auspices of the University of South Australia.¹⁴⁵ His visit was successful and an examination centre was established in Broken Hill in 1897,¹⁴⁶ followed by a similar centre in Perth in 1898.¹⁴⁷ Professor Ives came to Perth as examiner in 1900,¹⁴⁸ returning again in 1901 to listen to two hundred and twenty six candidates in Perth and thirteen on the goldfields who performed under new regulations established in the previous year.¹⁴⁹ Mr P S Waddington passed six students at the Coolgardie Convent of Mercy in 1902.¹⁵⁰

Trinity College conducted examinations throughout Australia and by 1901 a local centre with its own committee was opened in Kalgoorlie,¹⁵¹ the same year that Miss Hilda Berthold from Broad Arrow, but studying in Perth, won a national prize to the value of three pounds¹⁵² for the theory of music. By 1903 the number of entries made it necessary for two examiners to be sent from England to Australia, Mr Charles Edwards covering centres in Tasmania and New Zealand, while Mr William Creser moved around Australia,¹⁵³ arriving at Kalgoorlie to listen to fifteen candidates.¹⁵⁴ Mrs Edith Bennett Wilkinson, a member of the local committee and always aware of the value of publicity, let it be known that her pupils had passed with honours that year.

¹⁴⁵ Coolgardie Pioneer, 31 December 1896.

¹⁴⁶ Kalgoorlie Miner, 22 April 1897.

¹⁴⁷ Kalgoorlie Miner, 23 March 1898.

¹⁴⁸ Kalgoorlie Miner, 29 May 1900.

¹⁴⁹ Kalgoorlie Miner, 10 August 1901.

¹⁵⁰ Kalgoorlie Miner, 24 September 1902.

¹⁵¹ Kalgoorlie Miner, 3 April 1901.

¹⁵² Kalgoorlie Miner, 25 October 1901.

¹⁵³ Kalgoorlie Miner, 27 February 1903.

¹⁵⁴ Kalgoorlie Miner, 4 July 1903.

One of the growing number of private teachers in Kalgoorlie at this time, Mrs Bennett Wilkinson, formerly of Broken Hill, advertised in the Kalgoorlie Miner in September 1900 that she was available for tuition in piano, theory, solo and class singing. She also prepared candidates for examination purposes and accepted concert and church engagements, for which details of fees were available on application from Shotter R Row & Co. or several ministers of religion in the town.¹⁵⁵ Between 1901 and 1908 she was a driving force in local musical matters, whether it be participating in a church concert, Benefit for a worthy cause, such as the farewell concert for singer Miss Norrie Salmon to enable her to study overseas,¹⁵⁶ accompanist at music eisteddfods or enthusiastic supporter for the establishment of the Kalgoorlie Dramatic and Opera Company. At the twice yearly concerts which she arranged with her pupils, the best talent available in Kalgoorlie and Coolgardie was enlisted as supporting artists, her guests including 'a holder of a Conservatorium scholarship' from South Australia Mr Clarence A Degenhardt, 'whose fine bass voice and genial manners had secured for him many friends there',¹⁵⁷ in August 1901, Miss Kate Hardimann, a visiting Victorian singer who sang 'the solo lead' in *La Carita* by Rossini and *Scenes That Are Brightest* to great applause in November 1901,¹⁵⁸ Miss Hansen Knarhoi in 1902, visiting her sister in Kalgoorlie, or the violinist Mr T G McShane in 1903. Mrs Bennett Wilkinson often contributed piano solos such as Beethoven's *Moonlight Sonata* or 'a pretty mazurka by Benjamin Godard'¹⁵⁹ at her recitals, her pupils forming a small choir to sing part songs by Mendelssohn. By October 1903, Mr D'Arcy Irvine at the Boulder

¹⁵⁵ Kalgoorlie Miner, 29 September 1900.

¹⁵⁶ Kalgoorlie Miner, 2 April 1903.

¹⁵⁷ Kalgoorlie Miner, 3 August 1901.

¹⁵⁸ Kalgoorlie Miner, 22 November 1901.

¹⁵⁹ Kalgoorlie Miner, 30 May 1901; 22 August 1901.

Eisteddfod awarded one of her students, Miss Bella Steele, first place in the under 16 solo for boys or girls, for which there was 'stiff competition', declaring that she had 'a fine voice' and had 'sung beautifully', the selection *Asthore* which 'suited her voice admirably'.¹⁶⁰

Another singing teacher with a high public profile was Mrs Johnson James who 'came westwards' from South Australia in April 1900.¹⁶¹ She had received compliments on her voice from the great English tenor, Santley, and visiting composer-conductor, Mr F H Cowen, and had an impressive list of credentials, listing as her teachers Herr Heuzenroeder, Signor Zilhani (both resident in South Australia) and Mme Lucy Chambers of Melbourne. She had also sung as an 'artiste' under Mons. Neilhan, Mr C Sharp, Mr C J Stevens and Professor Ives, also all Adelaide musicians. With her daughter Miss Blanche James set up the Kings College of Music.¹⁶² (Another daughter, Miss Flo Tennyson James was a singer who was soon to marry Mr C J Moody and continue singing publicly under that name.) Like Mrs Bennett Wilkinson, she arranged pupils' concerts in which she also performed. (See Appendix Two, Page x and Page xi for details of local teachers' concerts.)

In an age when teachers gave a full background of their training to assure intending pupils of their 'bona fide' status it is interesting to note that Miss L Chapman (1899) held a Diploma from the Musical Society in Victoria, Miss Dagleish (1901) was a pupil of Herr Benno Schereck of Melbourne, Edyth Wynn Roberts was a leading soloist at St Paul's Bendigo and pupil of Prof J H Bryant while Clara Dingle (1902) was a pupil of J J

¹⁶⁰ Kalgoorlie Miner, 12 October 1903.

¹⁶¹ Kalgoorlie Miner, 12 April 1900.

¹⁶² Kalgoorlie Miner, 9 March 1901.

Miss Blanche Johnson James was a pupil of Prof. T N Jones Mus Bac.

Bailey, organist at Christ Church Cathedral Ballarat. What was the background, one wonders, of Miss Emily Wilson (1900) who claimed to be a pupil of the late Mme Clara Schumann, but did not take an active role as a performer in the community. (H Tamblyn [1900], pupil of Herr Max Kauffman, was a relation of Mrs Rita Tamblyn who lived all her life in Boulder, contributing greatly to the musical life of the town.) By December 1903 four piano tuners listed themselves as being available for servicing pianos.¹⁶³ and Messrs Nicholson & Co declared that they had the

'finest collection of music to be found in the Southern Hemisphere': their stocks included songs, pieces, dance music in endless variety, operas, oratorios and masses as well as magazines and the sole agency for Boosey Instruments¹⁶⁴

Conclusion

For Kalgoorlie, Boulder residents at the end of 1903 all the physical amenities for which they had strived for so long were now available. Buildings had been paid for and there was time to relax and enjoy a wide range of music activities both for their own sake and as a means of widening social contacts. (Young men and women often met their future marriage partners in these societies.)

Music making was essentially a community affair involving large sums of money. Music societies were self sufficient and receiving fees for their services (the donation of the Philharmonic Society to the Brass Band fund for services given in fund raising concerts has been noted.) At a later date the Brass Bands gave as their reason for not taking part in the

¹⁶³ Alex Seymour, George T Harris, Mr Cremer and Mr Polkinghorne were listed as piano tuners between 1903 and 1908.

¹⁶⁴ Kalgoorlie Miner, 23 May 1903.

Eight Hours Procession the fact that they were not offered any remuneration.¹⁶⁵ A letter from Prouts Band in Victoria confirming that bandsmen were always paid was used to support their actions.¹⁶⁶ Music Society accounts were open to public scrutiny as evidenced in the heated debate over Miss Leahy's Benefit Concert in 1903 and how the money should be distributed. Letters to the Editor discussed the situation in full.¹⁶⁷ Money was raised to pay for music, instruments and uniforms, donations of music being therefore very acceptable.

Tastes in music were still very mixed, the repertoire for brass bands, for example, ranging from gems of opera melodies to the latest tunes of the day and many compositions often no more than vehicles for empty virtuosic display by well known band masters. Music teachers, such as Mrs Bennett Wilkinson, considered it quite normal to include brass band items and banjo selections on the programmes for her pupils' recitals. Overall the music performed was very light, inconsequential and empty, the church and liedertafel groups being very conservative and restrictive in their repertoire. At a time when music was still regarded as a sport with a keen sense of competition to find a winner, visits from professional touring companies were vitally important to raise the consciousness of the general public to a wider range of music and its beauties. Such music, when well performed, made a lasting impression on local audiences, even if at the time it seemed that only superficial details were absorbed.

¹⁶⁵ The usual rates of pay were
 17/6 per man per march
 25/6 per man per march and then playing at the grounds
 27/6 included an extra half hour for playing in front of the Car Barn
Kalgoorlie Miner, 2 May 1907.

¹⁶⁶ Kalgoorlie Miner, 19 June 1907.

¹⁶⁷ Kalgoorlie Miner, 7 October 1903.

Chapter Five

1904-1908 The Halcyon Years in Kalgoorlie and Boulder

Kalgoorlie, Boulder a thriving metropolis for the Coolgardie goldfields

By 1904 fine public buildings constructed of brick and stone lined the main streets of Kalgoorlie and Boulder, well stocked emporiums could furnish any commodity on demand and an efficient, busy public transport system afforded easy access to any point in the community. 'The comfortable well dressed appearance of the crowd at the Kalgoorlie Cup meetings and the beautiful display of dresses by the ladies,' remarked the **Kalgoorlie Miner** in September 1905, 'were proof of the good measure of local prosperity.'¹ A ready supply of water had transformed the image of the town from being that of a stark, dirty dustbowl to one with cool oases of shady trees, manicured lawns and carefully ordered flower beds. The beautiful grounds both at the racecourse and Victoria Park, its rotunda a favourite meeting place for Sunday concerts, drew plaudits from the Editorial to the **Kalgoorlie Miner** in April 1907 as they 'would do credit to any district in Australia.'² (Agricola in compiling the Gardening Notes for the paper in June 1905 'had not the slightest hesitation in recommending people to plant roses provided that they will go to the trouble to thoroughly trench the soil beforehand')³ Such was the pride in visual order and neatness that a request by the Boulder City Band to use the Railway Reserve in November 1907 was

¹ Kalgoorlie Miner, 2 September 1905.

² Kalgoorlie Miner, 23 April 1907.

³ Kalgoorlie Miner, 10 June 1905.

refused on the grounds that 'flowers were stolen and great damage was done.' by the public when the band played there on former occasions.⁴

A number of orchestral and choral societies in addition to the popular brass band movement were now thriving. Indeed if one was to believe a Letter to the Editor, written in February 1905, the community was 'oversatiated with music, with three brass bands, lately four, two orchestral societies and the Lord knows how many concerts a month'. The corespondent complained of 'having to endure' on either side of his house the sound of a cornet and violin 'into the early hours of the morning', and a concertina had just started up across the road. 'There was too much noise and he hoped that the public would come to the same manner of thinking as himself.'⁵

Choirs in Boulder: The Eisteddfod

Congregational singing with anthems by choirs continued to be an integral part of services of worship for all denominations, which by 1907 had been widened to cater for the needs of the Lutherans and Scandinavians, the Welsh, keen to keep the language of their birth alive in their new homeland, in addition to those of the Hebrew faith. St Mary's Catholic Church 'had an excellent choir', reported the **Kalgoorlie Miner** in October 1906,⁶ which assisted at both morning and evening services of worship on Sunday, while the choirboys of St John's Anglican Church trained by Mr J Edis, himself a former Westminster Abbey choirboy, had two practices during the week in preparation for their

⁴ Kalgoorlie Miner, 17 November 1907.

⁵ Kalgoorlie Miner, 18 February 1905.

⁶ Kalgoorlie Miner, 21 October 1906.

commitments twice on Sunday, an honorarium of one penny for each attendance paid monthly for their services.⁷ 'Splendid choral music' by around 'one hundred well trained singers who rendered hymns and anthems with orchestral accompaniment under their conductor Mr J S Williams',⁸ marked the opening of a new church at Queens Boulder in March 1904, and the influence which this choir and the other leading Methodist church choir in Boulder, Vivian Street 'were exerting on the local musical world was most strikingly apparent', said the **Kalgoorlie Miner** when they vied for first prize honours at the Boulder City and Industrial Exhibition held in October 1904. The adjudicator for that year, Mr Arthur King, recently musical director with Pollard's Opera Company, considered that both choirs were 'well balanced combinations' which would do credit to any town in the Commonwealth, and he did not think that he had ever had the pleasure before of listening to such a splendid attack as demonstrated in the winning choir, Vivien Steet, the general effect of their singing of the *Gloria* from Mozart's *Twelfth Mass*, 'leaving little to be desired'.⁹

There were accolades in similar vein for the choirs of Boulder when Professor Richard Slater, A Mus TCL, Concert Director for the North of England, adjudicated at the eisteddfod in 1905. He extended his visit so that he could give coaching sessions in choral work, the Boulder Liedertafel, Boulder Mines Philharmonic Society, Vivian Street Church Choir and the Boulder Choral Society availing themselves of the opportunity to sing at a master class which he conducted.¹⁰ At a later

⁷ Arthur L Bennett, The Glittering Years: Kalgoorlie and Boulder 1907-1928 (Perth: St George Books, 1981), p 1.

⁸ Kalgoorlie Miner, 10 March 1904.

⁹ Kalgoorlie Miner, 28 October 1904.

¹⁰ The mayor of Boulder gave a vote of thanks to Mr Slater at the conclusion of his lecture. Kalgoorlie Miner, 1 November 1905; 2 November 1905.

smoke social arranged by the Philharmonic and Liedertafel Societies he declared 'the amount of talent in the district to be simply astonishing'. He was pleased to see the spirit of goodwill which existed between the two societies and urged them to extend their musical horizons by undertaking more ambitious projects such as oratorio or opera, in which the two groups could be combined; to this end he promised to give them any assistance possible.¹¹

Ties between churches, choral singing and the community were strengthened when the Goldfields Cambrian Society, formed in 1905, agreed to take over the organisation of the Eisteddfod in 1906, this being illustrated when the Rev Dawson Edwards was asked to officially open the proceedings in both 1906¹² and 1907, Rev Father Brennan also officiating at one of the sessions in 1906. There were eight entries in the section for choir in a competition which now attracted over eight hundred contestants, with subscriptions from the local public in excess of two hundred pounds. The whole programme was commemorated in a souvenir booklet designed to 'serve as a memento of what is expected to prove the South Street Competition of Western Australia'.¹³ Mr Albert Wade had been the adjudicator of the 1905 Grand National Eisteddfod of Australia, as the South Street Ballarat competition was now called, and in April 1906 he was invited to perform the same duties at the Boulder Eisteddfod. After listening to the set piece for mixed choir, *Their Sound is Gone Out* as sung by the Queen's Church Choir and the Boulder Choral Society, 'he was unable to express the amazement he felt at finding two

¹¹ Kalgoorlie Miner, 2 November 1905.

¹² Kalgoorlie Miner, 5 April 1906
The competition was held in the Mechanics' Institute Boulder on 12, 13, 16 and 17 April, His Excellency the Governor of Western Australia SWFGD Bedford KCMG being the patron.

¹³ Kalgoorlie Miner, 6 April 1906.

such magnificent combinations in Boulder. 'Either of them', he said 'would compare favourably with any choir he had heard at Ballarat'.¹⁴ He also confessed to being surprised at the quality of the male voice parties prepared by Mr J S Williams and Mr J Jones, for 'he had never heard the *Martyrs of the Arena* rendered in better style and it was a great treat for him'.¹⁵ The fame of the men's singing began to spread, for the 1907 adjudicator Mr A G Finster, well known in Victoria as a teacher and judge of competitions told the Eisteddfod audience that the people of his home town, Bendigo, knew of the Boulder Liedertafel and he was disappointed at not hearing a male chorus during the competition.¹⁶

The Boulder Liedertafel with its strong component of Welsh miners had begun to 'blossom'¹⁷ under their popular conductor, Mr J S Williams, giving their first public concert in 1904. Membership rose steadily from thirty-three in 1903 to over seventy performers in 1908, another hundred associate members enjoying the music and conviviality of the smoke concerts and bi-annual concerts.¹⁸ On such occasions the main attraction on the programme was the choruses by popular composers such as Sullivan in *The Beleagured* or *The Long Day Closes*, Parry in *The Monks' War March* and *The Sailor's Chorus, On the Ramparts*(Saintis), the *Last Day of Pompeii*(Jean Ritz), *The Crusaders*(Prothero), *Joy Waltz* (Elnasser), *Glory and Love to the Men of Old* and *Martyrs of the Arena* (De Rille), as well as part songs, quartettes and solos by members and local artists. Their patron, the Governor of Western Australia, Lord Bedford and Lady Bedford attended a public performance in August 1906

¹⁴ Kalgoorlie Miner, 14 April 1906.

¹⁵ Kalgoorlie Miner, 14 April 1906.

¹⁶ Kalgoorlie Miner, 6 April 1907.

¹⁷ Kalgoorlie Miner, 3 October 1907.

¹⁸ Kalgoorlie Miner, 6 February 1908.

following which, the Mayor of Boulder, Mr J L Johnston, also the vice president of the society, was able to report that the viceregal party 'had never for one moment anticipated such a pleasant evening as they had spent on Wednesday'¹⁹ Other Perth visitors, themselves members of choral societies 'were deeply impressed with the musical talent and culture of Boulder'.²⁰ Mr D G Evans was now the conductor of the choir, having had many years of experience in choir work in Gympie, Queensland, and it was a source of some pride to members, that like his predecessor, he was a miner by occupation.²¹

Members of both the Liedertafel and Queen's Church Choir were shocked when their first conductor Mr J S Williams passed away very suddenly in June 1906, the long, detailed account of the funeral written for the *Kalgoorlie Miner* painting a clear picture both of the high esteem in which Mr Williams was held and the important role music played in the public life of the community. 'Practically all work at the Kalgurli Mine was suspended from noon until six pm'²² and crowds gathered in the streets as the long procession headed by the Kalgoorlie and Boulder City Bands was followed by the masonic lodges, Cambrian Society, members of the various musical societies of the district and nearly all the men from the 'Kalgurli', marching in fours behind the underground managers. As many as possible crowded into Queen's Church which 'this true friend and gifted man had made the centre of the musical life of the fields,'²³ and the Cambrian Society, the combined Liedertafel and Philharmonic Societies as well as the Queen's Church Choir sang at the graveside.

¹⁹ *Kalgoorlie Miner*, 20 August 1906.

²⁰ *Kalgoorlie Miner*, 20 August 1906.

²¹ *Kalgoorlie Miner*, 13 August 1906.

²² *Kalgoorlie Miner*, 28 June 1906.

²³ *Kalgoorlie Miner*, 28 June 1906.

The Boulder Mines Philharmonic Society had given their first public performance, billed as a 'Grand Minstrel and Classical Concert', in September 1904. So favourable was its reception, that the same style of presentation consisting of choruses by the choir, duets and solos by individual members, interspersed with humorous patter by interlocutor and 'corner men', reminiscent of the 'old time' variety or vaudeville shows, was repeated at their next concert in June 1905. By now the Society, described as 'one of the most efficient musical organisations of the district'²⁴ was reputed to be the largest male voice choir in the state, with over fifty members'²⁵ and their public profile after three concerts given in 1906 became much more prominent. Mr Slater had selected choruses for the Society on his return to London²⁶ and their repertoire included *Crossing the Plains* (Price), *The Image of the Rose* (Reichardt), *The Village Blacksmith* and *On the March* (Becker) *On the Banks of Allan Water* (Oakley) *The Dawn of Day Appeareth* (F Hahring) *Laughing* (Franz Abt) *The Mellow Melon* (Richardson) and selections popular with the Liedertafels. (The Society had joined with the Coolgardie Liedertafel in September 1904 to sing part songs known by both groups.)²⁷ A later presentation of *A Jolly Little Man* was complimented by the press for 'the precision of attack and evenness which would have done credit to the Melbourne Liedertafel with whom it was a favourite number.'²⁸ One of their most popular works was the *Pilgrim's Chorus* by Dr Joseph Parry, said to be performed for the first time in the Commonwealth by the Philharmonic Society²⁹ with the same

²⁴ Kalgoorlie Miner, 8 June 1905.

²⁵ Kalgoorlie Miner, 8 April 1905.

²⁶ Kalgoorlie Miner, 23 April 1906.

²⁷ Kalgoorlie Miner, 21 September 1904.

²⁸ Kalgoorlie Miner, 4 September 1907.

²⁹ Kalgoorlie Miner, 9 November 1906.

claim made for the *Cambrian Song of Freedom* advertised as the 'male voice competition piece at the Chicago Exhibition.'³⁰ Mr J I Griffiths resigned as conductor in December 1906, although he continued to conduct the Boulder Choral Society.

A paragraph in the *Kalgoorlie Miner* in January 1906 reminded readers of the 'very successful career which the Boulder Choral Society had enjoyed during the three years that had elapsed since its inception, the choir having competed five times in open competition, and proved successful no less than three times, winning prizes to the value of one hundred and five pounds'.³¹ While stressing that the society was in no way connected with any church and was 'therefore open to any person possessing the necessary qualifications',³² its public appearances outside the annual eisteddfod were at church-related functions or collaborative efforts with other musical groups, such as the combined Boulder City Band and Boulder Choral Society Concert held on New Year's Day 1906. In the early months of 1906 it rehearsed a new work described as a 'tuneful operatic cantata',³³ *The Song of the Bell*, arranged for chorus and orchestra, with words by Schiller and music by T Hill Pattison,³⁴ and its flourishing circumstances were evident when one hundred and seventy ladies and gentlemen attended a choir social in September.³⁵

The successor to Mr Griffiths as conductor for the Boulder Mines Philharmonic Society was Mr D J Jones, often referred to as 'the father

³⁰ Kalgoorlie Miner, 4 September 1907.

³¹ Kalgoorlie Miner, 25 January 1906.

³² Kalgoorlie Miner, 25 January 1906.

³³ Kalgoorlie Miner, 31 January 1905.

³⁴ Kalgoorlie Miner, 21 April 1906.

³⁵ Kalgoorlie Miner, 1 September 1906.

of liedertafels on the fields³⁶ because of his very successful association both with the Coolgardie Liedertafel and the 1899 Coolgardie Exhibition. (He was the sub-conductor for the massed choir.) At a smoke social held in December 1906 to formally welcome their new leader, who had recently moved to Laverton from Coolgardie,³⁷ the complimentary remarks made in speeches left no doubt as to his popularity, one old friend referring to 'the personality in his baton which caused those under it to infuse their best energy into their work', while Mr Davies in reply made it equally clear his delight in working with a choir which contained so many familiar faces from the Coolgardie Liedertafel.³⁸ Throughout 1907 and 1908 the Society continued to grow both in membership, over 'a hundred strong' in April 1908,³⁹ and audience numbers. Every seat of the Mechanics' Institute, for example, was booked well in advance for a concert in July 1907, attended by Sir Frederick and Lady Bedford, with two hundred extra chairs placed in an enclosure outside also 'taken up'.⁴⁰ The choir took a pride in singing new repertoire and engaging the best talent available, both on the goldfields and from Perth, as associate artists. One such visitor in May 1907 was the promising Perth tenor, Mr James Hay, who returned in June to give a recital supported by the Philharmonic Choir, before leaving for Melbourne where he took the tenor role in the *Golden Legend* by Sir Arthur Sullivan at a Melbourne Philharmonic Society concert held in October 1907.⁴¹ He later became a

³⁶ Kalgoorlie Miner, 19 December 1906.

³⁷ Kalgoorlie Miner, 5 March 1906.

The pianist for the Coolgardie Liedertafel, Mr Bawden left for Perth at the same time. A Mr D J Davies was musical director for a concert in Coolgardie in 1895. This may have been the same person.

Coolgardie Miner, 14 June 1895.

³⁸ Kalgoorlie Miner, 19 December 1906.

³⁹ Kalgoorlie Miner, 4 April 1908.

⁴⁰ Kalgoorlie Miner, 4 September 1907.

⁴¹ W A Carne, A Century of Harmony (Melbourne: Royal Philharmonic Society, 1954), p 140.

member of Madame Crossley's London Concert Party and sang the tenor line in the Melba Quartet.⁴² Mr Harry Fletcher was another soloist who had taken a prominent role in local musical activities on the goldfields from its early days. He had first commanded attention in Coolgardie in 1896, his singing then considered to be 'very ahead of any tenor' who had come to the town,⁴³ and in the years that followed his name regularly appeared on concert programmes in both Coolgardie and Kalgoorlie/Boulder. In speeches given at a valedictory evening, organised by the Boulder Liedertafel and Mines Philharmonic in March 1907 prior to their loyal member's departure on a holiday to England,⁴⁴ Mr Shaw, now the conductor for the Queen's Church Choir recalled hearing his 'lovely voice' at an eisteddfod which he was asked to adjudicate in Sydney many years ago, while Mr Davies acknowledged his contribution both to the Coolgardie Liedertafel and the Boulder choirs. In his speech of reply the guest-of-honour promised to 'look out the best music that he could find for the choir while he was away'.⁴⁵ (See Appendix Two Pages xi, xii, xiv, xv, Appendix Four, Page iv)

The Kalgoorlie Operatic Society

⁴² Summers, Music and Musicians: Personal Reminiscences, 1865-1910, p 37.

⁴³ Coolgardie Miner, 20 July 1896.

⁴⁴ Kalgoorlie Miner, 2 March 1907.

⁴⁵ Queen's Church Choir had had difficulty in finding a replacement for a conductor, following the death of Mr J S Williams and an invitation had been extended to Mr Shaw, of the Boulder Public School who had held 'prominent positions in the old country and Victoria, collecting many valuable trophies. He had recently been the adjudicator at the Band contest in Albany. There were still problems, however, at 'Queens' and in November 1908, Mr O D Marshall 'a musical professor who had recently come to Boulder with a reputation as a highly capable conductor earned at Clunes Victoria' was appointed conductor of both Queen's Methodist Church and All Hallows' Boulder which of late had been greatly disorganised owing to the difficulty of getting a conductor with the requisite qualifications and diplomacy'.
Kalgoorlie Miner, 9 August 1906.
Kalgoorlie Miner, 2 March 1907.
Kalgoorlie Miner, 30 November 1908.

Thirty ladies and gentlemen were present at a meeting called to organise a Kalgoorlie choir to compete in the forthcoming eisteddfod of 1903, but when it was found that the services of Mr T G McShane, the recently arrived violinist, were available, the Kalgoorlie Dramatic and Operatic Society was formed with Mr McShane as musical director, Mr C N Degenhardt, treasurer, Mrs Bennett Wilkinson, accompanist and Mr H Jeffries, stage manager.⁴⁶ Gilbert and Sullivan's *Trial by Jury* preceded by a comedietta *A Rough Diamond* was presented in November 1903,⁴⁷ followed by another Gilbert and Sullivan favourite *The Sorcerer* for a two night session in May 1904. This production featured the 'melodious, trained tenor voice' of Mr Leo Brice, who enjoyed an 'enviable fame in the musical circles of Adelaide' and was seen as a great asset to the musical life of Kalgoorlie,⁴⁸ as well as the strong baritone voice of Mr Hugh Rogers who had taken the same role in a Fremantle production with great success.⁴⁹ The second evening in this season was a Benefit performance for the families of the five men killed in the Great Boulder Mine disaster.⁵⁰ Mr Arthur King, recent adjudicator for the 1904 Boulder Eisteddfod, accepted the position of musical director for the *Yeomen of the Guard*, Mr McShane having resigned, and the three night season from 13-15 September 1904 was judged by the music critic of the Kalgoorlie Miner to be 'first class overall, if one used the criteria of similar performances by other amateur companies'. The standard of orchestral playing, choreography by Mrs D S Rolls. and the performance of the leading lady, Mrs R Salter, were singled out for special mention as being of a superior standard to many visiting professional groups.⁵¹

⁴⁶ Kalgoorlie Miner, 8 August 1903.

⁴⁷ Kalgoorlie Miner, 10 November 1903.

⁴⁸ Kalgoorlie Miner, 26 May 1904.

⁴⁹ Kalgoorlie Miner, 26 May 1904.

⁵⁰ Kalgoorlie Miner, 26 May 1904.

⁵¹ Kalgoorlie Miner, 14 September 1904.

Membership of the Society was nearly double that of the cast for the *Sorcerer*⁵² but 'much of the amateur stiffness had given place to ease of movement and more realistic acting, due to the experience and coaching of the stage manager, Mr Hugh Wilson'.⁵³ It was doubtless because of Mr King's former association with the Pollard Opera Company that Mr Tom Pollard agreed to conduct several rehearsals of the *Mikado* prior to its successful season in March 1905.⁵⁴

There were no further public performances for almost a year when a virtually new, revitalised society of ninety five members began rehearsals for Planquette's *Les Cloches de Corneville* in March 1906.⁵⁵ Because of the size of the cast, the former mayor of Kalgoorlie, Mr Norbert Keenan, now the Attorney General of Western Australia, was asked to use his influence to secure permission for the local government school to be used for rehearsals.⁵⁶ The three night season from 12-14 June 1906 was so encouraging both from an artistic and financial point of view that an extra performance was scheduled to boost the funds of the Kalgoorlie Benevolent Society.⁵⁷ Mr McShane had conducted throughout this season, but he again resigned because of his impending departure to the eastern states, and Mr King assumed responsibility for the music once more. Plans were drawn up to stage Franz von Suppe's *Boccaccio* for four nights 10-14 December, featuring an orchestra of over twenty members, backdrops for the scenery painted by Mr John Campbell, (he had had twenty five years' experience at Drury Lane,

⁵² Kalgoorlie Miner, 24 August 1904.

⁵³ Kalgoorlie Miner, 24 August 1904.

⁵⁴ Kalgoorlie Miner, 4 February 1905.

⁵⁵ Kalgoorlie Miner, 15 March 1906.

⁵⁶ Kalgoorlie Miner, 11 April 1906.

⁵⁷ Kalgoorlie Miner, 29 June 1906.

London, the Bijou and Princess Theatres Melbourne)⁵⁸ and the services of Mr Cremer as stage manager.⁵⁹ But despite such favourable attributes this production was not as successful as previous ones, the first act being described as 'weak' on the opening night, especially in the chorus, 'which detracted from the merits of the piece as a whole'.⁶⁰ Individual members of the cast however received commendation as did the orchestra, and still full of enthusiasm, the Society began rehearsals for *The Gondoliers*. Costumes were hired from 'the most prominent theatrical costumier' in Melbourne, Madame Dunning,⁶¹ and the four night season 18-21 June 1907 attracted such record attendances that an extra performance was given on 22 June. Mr Mitchell, a recent acquisition to the Society described as 'having a fine baritone voice' ⁶² took the leading role in a revival of *Les Cloches de Corneville* for three nights 8-10 October 1907, with a chorus of fifty and very satisfactory audiences. A dispute over the status of the Society caused Mr King to resign as musical director, for while he argued that as a musician earning a living in this capacity he was entitled to expect payment for his services, other members held the opinion that as they were an amateur society nobody should receive any money.⁶³ Mr J Edis began rehearsals for *Paul Jones*⁶⁴ until a new musical director, Mr Hamilton Gibson formerly associated with J C Williamson and conductor at the Cue Opera Society, arrived,⁶⁵ this gentleman having been selected from 'over a dozen

⁵⁸ Kalgoorlie Miner, 24 November 1906.

⁵⁹ Kalgoorlie Miner, 10 October 1906.

⁶⁰ Kalgoorlie Miner, 11 December 1906; 19 June 1907.

⁶¹ Kalgoorlie Miner, 25 May 1907.

⁶² Kalgoorlie Miner 1 October 1907.
He was a recent arrival from Sydney.
Kalgoorlie Miner, 19 May 1907.

⁶³ Kalgoorlie Miner, 25 October 1907.

⁶⁴ Kalgoorlie Miner, 2 December 1907.

⁶⁵ Kalgoorlie Miner, 29 October 1907.

applicants'.⁶⁶ However the *Kalgoorlie Miner* reported that the society suffered 'many vicissitudes' during 1908, but a production of *The Mikado* in November was successful with a cast which could 'bear very favourable comparison with some professionals who had portrayed these parts in this part of the world'⁶⁷ (Attention was drawn to the incongruity of a Mikado 'whose brogue one could almost cut with a knife').⁶⁸ (See Appendix Four, Page iii for list of cast for *Gondoliers* 1907)

Orchestral Societies in Boulder and Kalgoorlie 1904-1905

The Boulder City Orchestra continued to take an active role in the musical life of the community at the beginning of 1904, fulfilling engagements at concerts for the Cyclone Distress Fund,⁶⁹ a welcome to Mr Grieve, the new conductor of the Kalgoorlie Brass Band,⁷⁰ and a Fresh Air League Variety Entertainment.⁷¹ Evidence of a widening spectrum of activity was given in June 1904 when the orchestra presented a concert in their own right under their new conductor, Mr Arthur King, this busy musician taking the opportunity to present three of his own compositions to the public, *Ella* played by the orchestra and described as 'a spirited waltz',⁷² *Too Late We Met* sung by Mrs Kyran Brennan with full orchestral accompaniment⁷³ and *Were I a Butterfly* thought to be 'a very

⁶⁶ *Kalgoorlie Miner*, 25 October 1907.

⁶⁷ *Kalgoorlie Miner*, 12 November 1908.

⁶⁸ *Kalgoorlie Miner*, 20 November 1908.

⁶⁹ *Kalgoorlie Miner*, 2 January 1904.

⁷⁰ *Kalgoorlie Miner*, 20 February 1904.

⁷¹ *Kalgoorlie Miner*, 30 April 1904.

⁷² *Kalgoorlie Miner*, 7 June 1904.

⁷³ *Kalgoorlie Miner*, 7 June 1904.

The 'beautiful voice' of Mrs Kyran Brennan (nee Teresa Maher) was to be heard for many years in Kalgoorlie and Boulder always bringing pleasure to the local residents.

taking, catchy piece, also with orchestral accompaniment which Miss Ginbey sang in 'a very pleasing manner'⁷⁴. An improvement in the standard of playing was noted by the *Kalgoorlie Miner* in July⁷⁵ with the combination of twenty players called 'the premier organization in the state',⁷⁶ after a further vocal and instrumental concert in September.⁷⁷ While the attendance on this evening was not a large one, they were soon given the opportunity of reaching a much wider audience when the AWA Band asked them to take their place at the Sunday evening concerts at the Car Barn, while the band went to Ballarat to compete at South Street.⁷⁸ The experiment of regular indoor concerts was so successful that the orchestra, now comprising over thirty members gave a series of concerts with supporting artists in May 1905 in the Boulder Mechanics' Institute⁷⁹ and then in Her Majesty's Theatre.⁸⁰ Weber's *Overture to Oberon*, the test piece, the *Kalgoorlie Miner* pointed out, for the orchestral section of the Ballarat competition, was one work in the orchestra's repertoire, another being Schubert's *Unfinished Symphony*,⁸¹ surely a very abridged version, given the number of instrumentalists and the overall standard of music performed, usually short, very light weight selections often identical to that of the brass bands. When it was Boulder City's turn to compete at Ballarat in October 1905 there was no hesitation in asking the orchestra to be their substitute at the Boulder Recreation Reserve 'for', said the *Kalgoorlie Miner*, 'orchestral music had taken a firm hold in the estimation of the goldfields' public'.⁸² The

⁷⁴ *Kalgoorlie Miner*, 7 June 1904.

⁷⁵ *Kalgoorlie Miner*, 19 July 1904.

⁷⁶ *Kalgoorlie Miner*, 2 September 1904.

⁷⁷ *Kalgoorlie Miner*, 1 September 1904.

⁷⁸ *Kalgoorlie Miner*, 6 October 1904; 29 October 1904,.

⁷⁹ *Kalgoorlie Miner*, 1 May 1905.

⁸⁰ *Kalgoorlie Miner*, 1 July 1905.

⁸¹ *Kalgoorlie Miner*, 1 May 1905.

⁸² *Kalgoorlie Miner*, 28 October 1905.

net profits from the series of five concerts were used to purchase instruments.⁸³

Hannan's Orchestral Society by comparison to the Boulder City Orchestra had a very low profile during 1904, its resources more than likely to have been in demand for the successful opera productions during the year. In October 1904 a notice appeared in the *Kalgoorlie Miner* stating that the orchestra had decided to go into active practice again,⁸⁴ a later item of news informing readers that the society was reconstituted with Mr Rosenberg named as President and Mr T G McShane as conductor.⁸⁵ Special permission was obtained from the Colonial Secretary to hold a concert on Christmas night at which Hannan's Orchestra provided the accompaniments for items by the Boulder Choral and Philharmonic Societies.⁸⁶ From November 1904 to May 1905 the orchestra performed almost every week in the rotunda at Victoria Park, (the twelfth concert was given on 9 March 1905)⁸⁷ and while the playing of the bass trombonist was criticized in late November, overall the concerts were described an 'unqualified success' with large audiences appreciating selections such as the *Caliph de Bagdad* by Boileau, the overture to *Semiramide* by Rossini, *The Blue Danube Waltz* by Strauss or 'new selections just received from Victoria' in April 1905.⁸⁸ However, although the momentum of public performances was maintained for a

⁸³ *Kalgoorlie Miner*, 13 November 1905.

⁸⁴ *Kalgoorlie Miner*, 5 October 1904; 12 October 1904.

⁸⁵ *Kalgoorlie Miner*, 18 October 1904.

⁸⁶ *Kalgoorlie Miner*, 22 December 1904.

⁸⁷ *Kalgoorlie Miner*, 9 March 1905.

Some non-appearances were unavoidable as members were on holiday in late December 1904 (*Kalgoorlie Miner*, 29 December 1904), the orchestra was involved in the production of the *Mikado* and Benevolent Society Concert in April 1905. (*Kalgoorlie Miner*, 3 April 1905)

⁸⁸ *Kalgoorlie Miner*, 5 April 1905.

while,⁸⁹ by the second half of 1905 and into 1906 it had stopped, the diminished interest in the society being noticeable at a charity concert in June 1906 when 'a number of members were absent from Mr McShane's orchestra'.⁹⁰

Combined Orchestral Activities 1904–1906: The Apollo Orchestra and Salter's Lyric Orchestra

When a combined Boulder City and Hannan's Orchestra opened the programme at the second evening of the Fifth Annual Coolgardie ANA Eisteddfod in November 1904, playing selections from *Maritana* by Wallace, it was described as a 'musical feast not heard in the town before'.⁹¹ (The Boulder City Orchestra also performed one of the adjudicator, Signor Lardelli's compositions *Air de Ballet*)⁹² In September 1905 there was a further opportunity for the orchestras to combine when 'a brilliant concert' under the auspices of the Kalgoorlie Benevolent Society was arranged as part of the social events to entertain important guests for the 'Race Round'. Attended by the Governor General of Australia, Lord Northcote and Lady Northcote, the latter advised conductor Arthur King, through Captain Greville ADC 'her intention of presenting to the combination a gift of orchestral music as a

⁸⁹ Twenty eight instrumentalists took part in a concert on Easter Sunday (Kalgoorlie Miner, 19 April 1905.) the orchestra played at the May Fair (Kalgoorlie Miner, 1 May 1905), a flower show (Kalgoorlie Miner, 29 April 1905) and a complimentary benefit to their conductor Mr T O McShane (Kalgoorlie Miner, 5 April 1908).

⁹⁰ Kalgoorlie Miner, 8 June 1906.

⁹¹ Kalgoorlie Miner, 9 November 1904.

⁹² Signor O Lardelli FRCO was described by Dr Summers as a 'gifted composer' who resided in Perth 'for about four years' before returning to NSW to enjoy 'a lucrative practice in Sydney'.
J Summers, Music and Musicians: Personal Reminiscences 1865–1910, p 37.
Signor Lardelli inserted a notice in the Kalgoorlie Miner advising readers that he had a vacancy for an articled pupil for whom he could offer a comfortable home and a thorough musical education in singing, piano, organ and theory.
Kalgoorlie Miner, 8 November 1904.

sign of her appreciation for the evening's entertainment, and such a generous gesture', thought the **Kalgoorlie Miner**, 'should encourage the orchestra to continue the good work that has already been done in advancing the standard of musical culture in the goldfields'.⁹³

A joint Kalgoorlie-Boulder orchestra under the baton of Mr T G McShane put in an entry in the orchestral section of the Boulder Cambrian Society Eisteddfod in April 1906, subsequently taking out first prize honours, and at a later social function presentations were made to Mr Hunter, the former conductor of the Boulder Orchestra, by Mr Arthur King and to Mr George Mutton, 'the well known' cello player and energetic secretary of the combined orchestra'.⁹⁴ One Sunday morning in October 1906 representatives from the old Boulder and Hannan's Orchestras met in Mr King's studio to discuss their future, and it was agreed that it would be desirable to form the Apollo Orchestra with Mr Arthur King as conductor,⁹⁵ the name having already been used by such a group at a complimentary concert for the Kalgoorlie Brass Band as part of their fund raising drive to compete at Ballarat,⁹⁶ and at a performance of *Dandy Dick* by the Kalgoorlie Amateur Comedy Company.⁹⁷

In the New Year of 1907, quite unwittingly, the new orchestra was caught up in a fiery fracas with the Kalgoorlie Council over the relative merits of the Kalgoorlie Brass Band and the recently formed Model Band having access to the rotunda at Victoria Park on a Sunday evening, the issue causing a great public outcry expressed in a barrage of Letters to

⁹³ Kalgoorlie Miner, 15 September 1905.

⁹⁴ Kalgoorlie Miner, 30 May 1906.

⁹⁵ Kalgoorlie Miner, 23 October 1906.

⁹⁶ Kalgoorlie Miner, 21 September 1906.

⁹⁷ Kalgoorlie Miner, 12 October 1906.

the Editor column of the *Kalgoorlie Miner*. (There were over twenty putting forward different points of view.) Loyalties were strongly divided among the councillors, but after much deliberation and the calming of frayed tempers it was resolved to allow the Apollo Orchestra the use of the park facilities for the first Sunday in every month, the balance of the weeks being allocated to the Kalgoorlie Brass Band.⁹⁸ Throughout 1907 and into 1908 the Orchestra was kept busy preparing for a Vocal and Instrumental Concert in May featuring Mr Lewis Mitchell, and the 'promising young contralto Miss Beryl Hinde', heard for the first time by Kalgoorlie audiences,⁹⁹ taking part in fund raising activities to send the promising young singer Miss Bella Steele away to further her musical studies,¹⁰⁰ the Hospital Sunday Concert¹⁰¹ and Miss Mannion's Complimentary Concert.¹⁰²

The prominence of the Boulder Orchestra had declined towards the end of 1905 to be replaced by Mr Ernst Salter's Lyric Orchestra, the name first appearing in November 1905 in association with the Sunday School celebrations for the Kalgoorlie Congregational Church.¹⁰³ In March 1906 Mr Salter arranged his own parts for the orchestral accompaniment to Stainer's *Crucifixion* 'as an original score was not available in Australia'¹⁰⁴ and in April he entered the orchestra in the Cambrian Eisteddfod where it came second to Mr McShane's Kalgoorlie Orchestra. In order to purchase fresh music,¹⁰⁵ the new orchestra gave their first

⁹⁸ *Kalgoorlie Miner*, 26 February 1907.

⁹⁹ *Kalgoorlie Miner*, 20 May 1907.

¹⁰⁰ *Kalgoorlie Miner*, 23 May 1907.

¹⁰¹ *Kalgoorlie Miner*, 31 August 1907.

¹⁰² *Kalgoorlie Miner*, 27 September 1907.

¹⁰³ *Kalgoorlie Miner*, 20 October 1905.

¹⁰⁴ *Kalgoorlie Miner*, 27 March 1906.

¹⁰⁵ *Kalgoorlie Miner*, 4 December 1906.

of four subscription concerts for the year in the Boulder Mechanics' Institute in May,¹⁰⁶ it being noted at a half yearly meeting in June that membership had grown to a strength of thirty five players¹⁰⁷ and that financial reports showed a substantial credit balance. (Their repertoire at this time included the popular *Caliph of Bagdad*, the overture to *Der Freischutz* by Weber and Auber's *Fra Diavola*.) Sunday evening concerts continued in 1907 with participation also in fund raising benefits and Mr Salter was thanked at a meeting of August 1907 'for bringing the players to a good standard of efficiency'.¹⁰⁸

In 1907 the Druids Lodge, numerically the strongest in the state, with over eight hundred members, called on Brother Salter (Ernst Salter) to form an orchestra of fifteen instrumentalists for the Druids Ball,¹⁰⁹ after which the small group stayed together, rehearsing at Mr Salter's studio¹¹⁰ and continuing their activities into 1908. (See Appendix Two, Pages xiii, xv)

Brass Bands in Kalgoorlie and Boulder

For many goldfields residents the event of the week to be anticipated with great pleasure was the Sunday evening concert given by the brass bands. (A suggestion in May 1906 to alter the time was unsuccessful as the bandsmen couldn't 'start any later because of shift work' while Sunday afternoons clashed with football schedules)¹¹¹ At best the music could be enjoyed 'in the cool of the evening after a hot trying

¹⁰⁶ Kalgoorlie Miner, 5 May 1906.

¹⁰⁷ Kalgoorlie Miner, 2 June 1906.

¹⁰⁸ Kalgoorlie Miner, 20 August 1907.

¹⁰⁹ Kalgoorlie Miner, 14 August 1907.

¹¹⁰ Kalgoorlie Miner, 23 September 1907.

¹¹¹ Kalgoorlie Miner, 7 May 1904; 20 February 1904.

summer's day',¹¹² and over three thousand patrons listened to the music of the Kalgoorlie Brass Band at the rotunda in Victoria Park in February 1904 with 'the money expended by the Council in beautifying the grounds, providing electricity and accommodation for the band throughly appreciated by ratepayers' said the *Kalgoorlie Miner*.¹¹³ But even in quite inclement conditions there was still good support as the Boulder City Band found when it applied for and was given the use of the Boulder Recreation Reserve on a permanent basis in June 1904:

Despite the extremely chilly weather which has prevailed lately the patronage bestowed on these concerts has been great and the takings most gratifying, showing what an attractive form of amusement brass band music is.¹¹⁴

Even when it rained loyal patrons had to be turned away, one such time being in June 1904 when the Boulder City Band had to postpone its usual concert due to 'the sloppy' conditions on the ground.¹¹⁵ The AWA Band solved the problem of the 'cold out of doors' by transferring its Sunday concerts to the 'commodious barn' of the Kalgoorlie Electric Tramways 'brilliantly lit for the occasion', where band lovers could listen to vocal and instrumental selections from the relative comfort of the rows of stationary tramcars which were also lit.¹¹⁶ (At a later date the cars were put in a square to provide seating outside the Car Barn, Mr Stanley, the tramway manager, promising to build a platform to 'show the band to full advantage')¹¹⁷ A new band, Hannan's Federal band, had been formed in July, as the result of the interest of Kalgoorlie business men and 'lovers of good music', albeit with the strong encouragement of well

¹¹² *Kalgoorlie Miner*, 8 November 1904.

¹¹³ *Kalgoorlie Miner*, 29 February 1904.

¹¹⁴ *Kalgoorlie Miner*, 17 June 1904.

¹¹⁵ *Kalgoorlie Miner*, 17 June 1904.

¹¹⁶ *Kalgoorlie Miner*, 25 June 1904.

¹¹⁷ *Kalgoorlie Miner*, 21 January 1905; 28 January 1905.

known chemist and publican Mr John Boileau,¹¹⁸ and by October its Sunday evening concerts with conductor Mr Anthony Grieve were attracting over a thousand each week to the Carrington Grounds.¹¹⁹ Sometimes, however, such exposed venues were less than attractive because of the worsening problem of dust,¹²⁰ as visiting artist Mrs Sims Reeves found when she was forced to stop singing:

halfway through her first number, owing to the boisterous winds. The AWA Band played on, but not in the best of humour for their task, as their instruments were filled to all intents and purposes with big quantities of dust.¹²¹

In December 1904 the large crowd around the rotunda of the Boulder Recreation Reserve 'quickly raised the fine dust which stayed in the air as there was no wind, to the great annoyance of all'.¹²²

Such tribulations however were soon forgotten as Boulder and Kalgoorlie townspeople reacted with a united voice of outrage to a suggestion by the Colonial Secretary that such entertainments should be banned as money was collected on the Sabbath. Newspaper articles pointed out that for 'the large number of people living in Kalgoorlie and Boulder who still dwelt under canvas' there was 'little opportunity for recreation', as they were deprived of many of the leisure time pursuits available to city dwellers. Boulder councillors spoke in indignant protest at a public meeting called to discuss the proposal,¹²³ while the Kalgoorlie Council sent a strongly worded telegram to the Colonial Secretary requesting

¹¹⁸ Kalgoorlie Miner, 16 July 1904.

¹¹⁹ Kalgoorlie Miner, 17 October 1904.

¹²⁰ The boilers of the many mines depended on wood for fuel and the vegetation was completely denuded in ever widening circles around the settlements leaving the ground totally exposed to the elements.

¹²¹ Kalgoorlie Miner, 26 November 1904.

¹²² Kalgoorlie Miner, 23 December 1904.

¹²³ Kalgoorlie Miner, 8 November 1904.

that the Kalgoorlie Band be exempt from any such regulation.¹²⁴ After considerable discussion by the Legislative Assembly in Parliament, where goldfields members spoke in support of the views of their constituents, the band concerts were allowed to continue.¹²⁵

For bandsmen in Boulder, during 1904 the lure of success at the South Street competitions was as strong as ever, but the AWA Band only decided to travel east again to compete in just two events, the coveted championship and the septet. They were successful on both counts, being particularly jubilant to be declared the winning band in Australia in the face of stiff opposition from twelve of the best combinations in the country.¹²⁶ Tribute was paid to the hard work and perseverance of the men in the face of 'obstacles and difficulties in their path', at a mayoral reception organised for the band on its return to Kalgoorlie, Mr Partington in his speech of reply drawing attention to a 'distressing state of affairs' in that members of the band, some of whom were married and had worked for a number of years on the mines, 'had gone back to one mine to resume their work, but they had not been taken on again'. He went on to remind those present that 'employers in the past had been very understanding on this matter and he hoped that the goldfields' sense of 'fair play' would view their situation with sympathy.¹²⁷ (It had been estimated in 1903 that between £3,000 and £4,000 were lost in wages while the men were away for up to seven

¹²⁴ Kalgoorlie Miner, 8 November 1904.

¹²⁵ Kalgoorlie Miner, 9 November 1904.

¹²⁶ Kalgoorlie Miner, 31 October 1904.

Their prize money was two hundred pounds and they played before an audience of over twenty thousand. At the reception it was mentioned in proposing the toast to the Mayor, Mr Norbert Keenan, that this gentleman 'while loyal to his own organisation' [the Kalgoorlie Brass Band] 'was a very liberal minded man always ready to help others' and that he had given a donation to the AWA Band fund before the men went away.

¹²⁷ Kalgoorlie Miner, 26 November 1904,.

weeks on leave without pay.)¹²⁸ Offered two hundred pounds to play during the four day racing carnival in Perth over the New Year, the band agreed to the assignment¹²⁹ and it was probably during this visit that Mr W Partington accepted the position of conductor of the Perth Federal band, also agreeing to act as instructor to the Perth Police Band.¹³⁰ His brother, James, made arrangements to join the police force and play in the band as well, while Mr Charles Ohlsen, recently of the Collingswood Band, was also enticed away from the Goldfields combination to become the conductor of the Perth Tramways Band.¹³¹ There had been friction between band members and the AWA organisation over the cost of maintaining the group at such a high level of efficiency, with the AWA resolving to reconstitute the band on more moderate lines. Although Mr Harold Partington was appointed bandmaster, in January 1905, its death knell had been sounded for its name was not mentioned again from this time onwards.¹³² (See Appendix Five, Page iii)

Mr Harry McMahon had assumed the responsibility for the Kalgoorlie Band in July 1904,¹³³ his contract being extended in November¹³⁴ in recognition of the pleasing progress he had effected. Brass band popularity reached an all time high this year as very large crowds listened to the Sunday evening concerts at Victoria Park, many having to

-
- ¹²⁸ Kalgoorlie Miner, 20 November 1903.
This band tour had been a financial success as the men had given concerts in Ballarat, Melbourne, Adelaide, Perth, Fremantle and Albany to defray expenses.
Kalgoorlie Miner, 14 November 1904.
- ¹²⁹ Kalgoorlie Miner, 7 December 1904.
- ¹³⁰ Kalgoorlie Miner, 21 January 1905.
- ¹³¹ Kalgoorlie Miner, 16 January 1905.
- ¹³² Kalgoorlie Miner, 26 January 1905.
- ¹³³ Kalgoorlie Miner, 2 July 1904.
- ¹³⁴ Kalgoorlie Miner, 17 November 1904.

stand despite the provision of extra seating,¹³⁵ while 'enormous' audiences 'applauded loud and long' each item presented at the Boulder Reserve.¹³⁶ It was now Boulder City's turn to acquit itself with honour at the Grand National Eisteddfod of Australia, the new title for South Street, more befitting a competition which was now only second to the famous Bellevue in England,¹³⁷ attracting over one thousand interstate entries and offering prize money to the total of £1,400.¹³⁸ They won all the major awards that year and on their return a vociferous welcome awaited the victors, who proceeded in a jubilant procession with members of the Kalgoorlie Band from the station, to be met by a large crowd and reception committee in Boulder under a large tower made of greenery and bunting spelling out the words 'Welcome Home'. While the bandsmen were entertained at a civic reception in their honour, thousands of local visitors and many visitors gathered in the streets to admire the Sutton Shield, the Boosey Cup, the Sutton Cup¹³⁹ and framed championship certificate, all proudly on view in the window of Mr G R Brown's shop, as they waited for the band to play as usual in the streets at night. By the time the usual ring of bandsmen was formed, with loud cheers and applause as their bandmaster took up his accustomed place in the centre, the streets were so tightly packed that 'the size of the crowd' wrote one reporter 'was quite unprecedented in the history of Kalgoorlie and Boulder'. Two fires broke out simultaneously at equal

¹³⁵ Kalgoorlie Miner, 17 April 1905.

An arrangement was made with the Kalgoorlie Council whereby the Kalgoorlie Band occupied Victoria Park in the summer months, moving to the Car Barn for the winter.

¹³⁶ Kalgoorlie Miner, 17 April 1905.

¹³⁷ Kalgoorlie Miner, 4 November 1905.

¹³⁸ Kalgoorlie Miner, 27 September 1905.

¹³⁹ The Sutton Shield held for one year was awarded for the highest aggregate in the two selections played by the band and the quick step competition. The Boosey Cup, also held for one year was for the 'own choice' selection while the Sutton Cup was presented annually to the band which scored the highest aggregate in the selections and the quickstep competition.

Kalgoorlie Miner, 30 October 1905.

distance from the players to add to the dramatic effect of the scene. 'As if inspired the band played magnificently and cheers and applause followed every item. 'Saturday November 25, 1905', said the *Kalgoorlie Miner*, 'will surely be remembered as a red letter day in the annals of Boulder City'.¹⁴⁰ (See Appendix Four, Page 11 for members of the band.)

In October 1905 Mr John Boileau had again been instrumental in starting another band for Kalgoorlie, the Kalgoorlie Model Band, its purpose being to replace the late AWA Band which had performed in Hannan Street on a Saturday evening.¹⁴¹ Approaches were made to Mr A Wade, the recent adjudicator at Ballarat, to be the bandmaster, but after due consideration he declined the offer¹⁴² (although as we have seen he did travel to Boulder in 1906 to adjudicate at the Cambrian Society's Eisteddfod). The services of Mr George Godkin were obtained instead, this gentleman having excellent credentials from Broken Hill and New Zealand, and this band continued to give pleasure to lovers of band music, although it never assumed the high public profile of earlier Kalgoorlie or Boulder Bands. Another conductor, Mr John McCarthy, 'late of the Karangahaki Band, New Zealand was appointed in August 1907,¹⁴³ to be replaced by Mr John Cowan from Newcastle on Tyne in November 1908.¹⁴⁴ (The Federal Band had broken up when their leader decided to transfer to the Murchison in February 1906.)¹⁴⁵

¹⁴⁰ *Kalgoorlie Miner*, 28 November 1905.

¹⁴¹ *Kalgoorlie Miner*, 20 October 1905.

¹⁴² *Kalgoorlie Miner*, 1 November 1905.

Mr Wade became the conductor of the Ballarat City Band, offering stiff opposition to the Kalgoorlie Band at South Street in 1906. He also agreed to be adjudicator at a choral, instrumental and band competition in Albany, Western Australia in February 1907. *Kalgoorlie Miner*, 31 August 1906.

¹⁴³ *Kalgoorlie Miner*, 27 August 1907.

¹⁴⁴ *Kalgoorlie Miner*, 3 November 1908.

¹⁴⁵ *Kalgoorlie Miner*, 9 February 1906.

Although the oldest band in the district, the Kalgoorlie Band had suffered changing fortunes over the years, and when they decided to 'travel east' in 1906, they entered the 'B' grade level of competition. To their consternation they discovered upon arriving at Ballarat that the Band Association deemed them to be 'A' grade level, and they were thereafter placed in that division for the championship event. These results were disappointing, and although the brass band movement continued to flourish in Kalgoorlie and Boulder, this was the last year that a band travelled the many miles to compete interstate. Geelong's St Augustine's Orphanage Band repeated in 1906 the feat of Boulder City Band in 1905, winning the prize money and the trophies which they kept as they had the highest aggregate of marks for any band over a three year period.¹⁴⁶ Their win was a popular one both for the boys of the band and their conductor, the young, unassuming Percy Jones,¹⁴⁷ (Mr Albert Wade had declared in 1905 'that there was not a boys' band in the world that could come up to them',¹⁴⁸ a sentiment echoed by Percy Grainger in 1908 when the boys performed for him at the Geelong Railway Station.)¹⁴⁹

It had been suggested that the success of the Geelong Band was the motivation for Mr Hugh McMahon to begin the Boulder Juvenile Band, the first of its kind in Western Australia.¹⁵⁰ This was in 1904¹⁵¹ and although the boys did give concerts it was not until 1906 that they performed on a regular basis in public 'for' said the *Kalgoorlie Miner*,

¹⁴⁶ The newspapers of the day were quick to emphasise that the trophies could not stay permanently in Boulder as the band had not competed in 1904.

¹⁴⁷ He had taken out the first prize in the solo cornet championship in 1905. *Kalgoorlie Miner*, 26 October 1905.

¹⁴⁸ *Kalgoorlie Miner*, 9 November 1905.

¹⁴⁹ Letter to Rose Grainger, 11 November 1908. Dreyfus, *The Farthest North of Humanness. Letters of Percy Grainger 1901-14*, pp 283-4.

¹⁵⁰ *Kalgoorlie Miner*, 1 March 1905.

¹⁵¹ *Kalgoorlie Miner*, 17 November 1904.

'since the return of the senior band from Ballarat Mr Hugh McMahon has been able to devote more time to the juniors'.¹⁵² (See Appendix Four, Page i for names of members of the band) At the Sunday evening concert by the Boulder City Band in March 1906:

The beautiful soprano solo *I Dreamt I Dwelt in Marble Halls* from *The Bohemian Girl* was on this occasion taken up by Master Teddy McMahon and the diminutive youthful performer perched on a box was at once the cynosure of all eyes. His effect was a splendid one and surprised his hearers that so small a lad should produce so telling a tone. He certainly gave evidence of a wonderful talent.¹⁵³

Another solo by the conductor's nephew was an item at a Juvenile Band concert in December 1906 and on this same occasion Mr Hugh McMahon played a cornet duet 'with one of his most promising pupils, Master Willie Cleghorn'.¹⁵⁴ From September 1906 the tradespeople of Boulder offered the boys employment on a Saturday evening opposite the Town Hall site,¹⁵⁵ and they received further support from the Boulder City Fire Brigade after their amalgamation with them in August 1907, the name of this body becoming the title for the band.¹⁵⁶

The Boulder City Brass Band meanwhile continued to give concerts every Saturday at the Recreation Reserve, an innovation introduced in December 1906 whereby musical selections were illustrated by lantern slides being very much appreciated by the audience, 'who drew as near as possible to the screen to see the new effects'.¹⁵⁷ An experiment of concerts on a Wednesday evening in the Railway Reserve in the summer

¹⁵² Kalgoorlie Miner, 15 February 1906.

¹⁵³ Kalgoorlie Miner, 6 March 1906.

¹⁵⁴ Kalgoorlie Miner, 21 December 1906.

¹⁵⁵ Kalgoorlie Miner, 21 September 1906.

¹⁵⁶ Kalgoorlie Miner, 28 August 1907.

¹⁵⁷ Kalgoorlie Miner, 26 December 1906.

months¹⁵⁸ was considered to be a success by the hoteliers who acted as sponsors, but as we have seen the band was refused Council permission to reintroduce the series the next November. A careful record had always been kept of the Recreation Reserve Sunday concerts and at the conclusion of programme number one hundred and eighty four in June 1907¹⁵⁹ the band decided to 'take a break' during the winter months because of the cold nights at this time of the year'.¹⁶⁰ The same problem of outdoor concerts in winter was solved in 1908 when the band provided the music for moving pictures in the recently opened Boulder Town Hall, this new idea obviously pleasing patrons who 'taxed the seating to the limit'¹⁶¹ in August, also providing a 'packed audience'¹⁶² in September. The Kalgoorlie Band had met with similar success for its concerts in conjunction with the Bioscope in July¹⁶³ as had Salter's Lyric Orchestra, who played with Whipp's Pathoscope also in the Boulder Town Hall in June.¹⁶⁴ (See Appendix Five, Page iii for further information on the McMahon family)

Visiting Companies and Musical Artists 1904-1908

Travelling companies, mainly from the eastern states ensured that Kalgoorlie and Boulder residents still enjoyed an almost unbroken stream of entertainment in melodrama, comedy, tragedy, an increasing number of Australian plays, farce, vaudeville, pantomime, musical comedy and the

¹⁵⁸ The concerts were between January and March 1907.
Kalgoorlie Miner, 18 March 1907.

¹⁵⁹ Kalgoorlie Miner, 1 June 1907.

¹⁶⁰ Kalgoorlie Miner, 8 June 1907.

¹⁶¹ Kalgoorlie Miner, 18 August 1908.

¹⁶² Kalgoorlie Miner, 14 September 1908.

¹⁶³ Kalgoorlie Miner, 11 July 1908; 16 July 1908; 25 July 1908.

¹⁶⁴ Kalgoorlie Miner, 29 June 1908.

very occasional music recital. The fact that so many companies made return visits would seem to indicate that such extended tours were financially viable with good profits to be made. The Hawtrey Comedy Company at the end of their four year Australian tour in 1904 once again delighted Kalgoorlie audiences with *A Message from Mars*, said to be a 'play for the frivolous'¹⁶⁵ while Maggie Moore still touched a sympathetic chord with her homely songs in *Struck Oil* as she travelled through the Northern Goldfields after leaving Kalgoorlie. Kate Howard in 1905 had empty seats at the front of the theatre 'but the rows at the back were filled'¹⁶⁶ for her wide selection of plays, the same year that the Brouchs, now known as the Brough Flemming Company, returned to the goldfields following their long sojourn overseas. Mrs Brough came back in 1906 in an effort to keep the group together following the death of her husband in April of that year. The name of Bendigo entrepreneur William Anderson was frequently to the fore during this period, sometimes in tandem with the well known John F Sheridan, and the introduction of the ever popular 'Dryblower' Murphy's coon song *The Little Monkey Bear* into the second act of *Widow O'Brien* was voted a 'decided hit' in February 1907.¹⁶⁷ Not so successful that year, however, was the pantomime *Cinderella* because of the size of the cast (one hundred and sixty members), 'the sixty ladies on stage for one number 'having difficulty getting on and off the stage'.¹⁶⁸ Those who had been on the goldfields for some time would doubtless have remembered the Negro spirituals and plantation songs of the Fisk Jubilee Singers, who made a return visit, continuing the tradition established by their founder,

¹⁶⁵ Entertaining Australia, edited by Katharine Brisbane (Sydney: Currency Press, 1990), p 132.

¹⁶⁶ Kalgoorlie Miner, 19 January 1905.

¹⁶⁷ Kalgoorlie Miner, 6 February 1907.

¹⁶⁸ Kalgoorlie Miner, 29 January 1907.

Orpheus McAdoo, who introduced the music of Black Americans to Australia.¹⁶⁹ Pollard's adult and children's opera companies were regular visitors, their well worn musical comedies always attracting good houses. Newcomers to the fields in 1904 were Mr George Stephenson and his American Comedy Company, who came back the following year to perform *The Skirt Dancer*, which Mr Stephenson had played for the first time in Sydney earlier that year. *Broken Melody* described as 'improbable and weakly dramatic',¹⁷⁰ had caught the imagination of audiences in over four thousand performances because of the actor manager, Mr Auguste Van Biene's beautiful 'cello playing on stage and Coolgardie and Kalgoorlie patrons in 1905 thoroughly enjoyed the rendition of *Home Sweet Home* as part of his concert during the drama. (Mr Van Biene was arrested in Fremantle later that month for absconding from a debtor's warrant.)¹⁷¹ By 1907 the names of Maynell and Gunn had been added to the list of theatrical entrepreneurs treading the boards of Kalgoorlie's theatres, Mr Tom Cannam who had been given a benefit so long ago in the early days of Coolgardie being a member of the company.

While other familiar names such as Ada Delroy, James Bell or the Hellers might appear from time to time in the Amusement Columns of the Kalgoorlie Miner as variety artists, Harry Rickards had the monopoly for this type of entertainment. Following the season of his Star Vaudeville Company in August 1904 he was able to report that 'the takings exceeded those of any previous one played in Western Australia',¹⁷² this pleasing

¹⁶⁹ McAdoo was credited with having brought Ragtime to Australian audiences. Entertaining Australia, p 112.

¹⁷⁰ Entertaining Australia, p 144.

¹⁷¹ Kalgoorlie Miner, 14 August 1905.

¹⁷² Kalgoorlie Miner, 6 August 1904.

situation more than likely his reason for taking a lease with Mr Davies 'for a term of years'¹⁷³ on the new brick Cremorne Gardens in December 1906, the open air theatre presenting its first performance under the 'happiest of auguries' in January 1907:

Before the time for raising the curtain arrived a large crowd assembled in Hannan Street opposite the entrance, and many failed to gain admittance. Inside was seen the largest crowd which was yet assembled at any local indoor entertainment.¹⁷⁴

There was a reminder in the following March that a career on the stage was still not an easy one when, following the rescue of three Italians trapped underground in a mine at Bonnievale (not far from Coolgardie), an event which attracted world wide interest, a Testament Concert was arranged at the Cremorne Theatre in honour of the hero of the rescue operation. In a scene reminiscent of the early days of the goldfields the mayor was forced to publicly remonstrate with members of a very vocal 'gallery' who hurled insults at the artists as a sign of their frustration and disappointment when the guest of honour failed to arrive, leaving the theatre in a noisy manner before the entertainment had concluded.¹⁷⁵ A very different scene, however, was presented in the next October when patrons responded warmly to the 'parlour entertainment of undeniably high class, entirely shorn of any suspicion of the broad farce and variety stuff to which goldfields audiences have long been treated'.¹⁷⁶ The talented Brearley Family of Musicians were members of that 'Star Entertainers Company' and after their commitment with Rickards had been fulfilled they decided to stay in Kalgoorlie, contributing generously

¹⁷³ Kalgoorlie Miner, 12 December 1906.

¹⁷⁴ Kalgoorlie Miner, 22 January 1907.

Rickards now owned theatres in Sydney, Melbourne and Adelaide and had contracts for regular seasons in Perth, Kalgoorlie, Brisbane and New Zealand. McGuire, The Australian Theatre, p 155.

¹⁷⁵ Kalgoorlie Miner, 8 April 1907.

¹⁷⁶ Kalgoorlie Miner, 3 October 1907.

to the musical life of the community. (Mr Sharpe Brearley had been for many years at 'one of the leading churches in Victoria' as well as principal flautist to the Geelong Musical and Operatic Societies and Miss Louise Brearley was a pupil of Alberta Zelman (junior) at the Marshall Hall Conservatorium, playing in the orchestra there. She had also taught at Western District Ladies' High School.¹⁷⁷ They opened a teaching Studio in which Mr Sharpe Brearley taught piano, organ, flute, piccolo and cornet. Louise Brearley gave instruction in violin while Ruby Brearley taught singing and voice production.¹⁷⁸ They came to the rescue of the Rev W Corley Butler, the minister in charge of the Central Methodist Church who at this time 'had a grievance to be made known' in that the church at 7.30 pm was well filled for the evening service 'but the organist and members of the choir had not yet appeared.'¹⁷⁹ In December 1907 a much happier scene prevailed when Miss Louise Brearley and Miss Addie Campbell assisted at the church service with a choir of 'over a hundred voices'.¹⁸⁰ Mr Sharpe Brearley took over the Bellevue Gardens in Boulder, making arrangements with Messrs J & N Tait for 'a supply of the latest and best animated pictures' accompanied by his 'talented orchestra'.¹⁸¹) Miss Charge, violiniste in Professor Marshall Hall's orchestra in Melbourne and presently visiting her sister at Trafalgar, a suburb of Kalgoorlie, was another musician who performed at the Cremorne, as part of the Sunday evening concerts arranged each week after church. The *Kalgoorlie Miner* reported that Miss Charge had 'just received a telegram offering her several engagements in Melbourne 'and that she was 'leaving the next week to fulfil them', the Item of News

¹⁷⁷ *Kalgoorlie Miner*, 4 November 1907.

¹⁷⁸ *Kalgoorlie Miner*, 17 November 1907.

¹⁷⁹ *Kalgoorlie Miner*, 22 October 1907.

¹⁸⁰ *Kalgoorlie Miner*, 25 December 1907.

¹⁸¹ *Kalgoorlie Miner*, 17 November 1908.

paragraph also proffering the information that along with Mr Bocklemann, the violinist, in the Addie Campbell Company at present in Kalgoorlie, she was a student of Herr Dietrich at Professor Hall's Conservatorium.¹⁸²

The giant of the entertainment industry, J C Williamson, served the goldfields well, sending three or sometimes four companies to the west each year. In common with the rest of Australia, Kalgoorlie residents were able to enjoy the plays of the Knight Jeffries combination or thrill to the talent of young American actress Minnie Tittell Brune who wrote to the *Kalgoorlie Miner* on her second visit in 1906 'In appreciation of the flowers and kind invitations she received and offering apologies that she was unable to accept them all or receive all who visited her'.¹⁸³ By 1905:

the firm's companies travelled 123,395 kms - equivalent to nearly ten times around the world. Its permanent staff numbered about 650 persons, including 187 artists, 85 musicians and 52 mechanists and stage hands.¹⁸⁴

As a large part of the resources went into light opera and musical comedy, Irvin believes that 'In one sense J C Williamson could be said to have created a taste for the frothy and ephemeral' but it could also be argued that he did no more than 'fuel an existing hunger' which helped him to build up a monopoly.¹⁸⁵ While Kalgoorlie audiences were dazzled by the lavishness of the Williamson productions and thrilled to renew acquaintances with old friends, such as Howard Vernon and Henry Bracy, in addition to meeting rising stars, such as Dolly Castles, the 'Letters to

¹⁸² *Kalgoorlie Miner*, 9 March 1907.

¹⁸³ *Kalgoorlie Miner*, 21 July 1906.

¹⁸⁴ *Entertaining Australia*, p 146.

¹⁸⁵ Eric Irvin, *Dictionary of the Australian Theatre 1788-1914* (Sydney: Hale & Ironmonger, 1985), p 32.

the Editor' column was forthright in its criticisms. Wrote one resident in 1905:

...the coming of the company was looked forward to with great anticipation with its promise of the *Orchid* and *The Country Girl*.¹⁸⁶ Well sir, we booked our seats regardless of cost, and on our nights surrendered our bodies to be packed in distressful closeness in order to witness the much advertised operas. Then, as the show developed, we found that not only were our bodies made uncomfortable, but also our minds. The 'opera' was a pantomime and worse still, as coarse in its libretto and lyrics as a low-down and nasty variety show...But we must have better treatment than this or Williamson's name will not continue to stand for good comic opera. We must hold him responsible for what he allows on his stage.¹⁸⁷

In the same year however Nicholsons in Kalgoorlie was rushed for seats for the forthcoming season of the 'Sullivan Opera Company' a smaller group which had been formed as a more manageable touring company, and loyalty to the comic operas of Gilbert and Sullivan was evident the next year when the new production of *Veronique* with a score by Messager, thought by eastern states critics to be a refreshing change from the almost undiluted formulas of Monckton and Caryl, was dismissed in Kalgoorlie as 'failing to bear favourable comparison with Gilbert and Sullivan's operas'.¹⁸⁸

By 1907 audiences in the eastern states were being treated to a veritable Pandora's Box of riches in terms of musical riches:

Lovers of music in Sydney cannot complain of lack of enterprise on the part of concert managers this season, at any rate', remarked the Sydney Mail in June 1907. 'Here we have, practically at the same time, Madame Carreno, whose fame as a pianist extends throughout the world; Miss Marie Hall, the foremost woman violinist of the day; and

¹⁸⁶ These musical comedies had first been seen in the eastern states in 1904 and 1903 respectively.

¹⁸⁷ Kalgoorlie Miner 29 July 1905.

'Ben Hur' wrote in the Musical and Dramatic Notes for the Kalgoorlie Miner in October 1905:

I am inclined to think there will shortly be a big slump in musical comedy, or the sort of stuff that is labelled nowadays. It is being palpably overdone, and it seems to me that managers will do well to 'stand from under' before the inevitable happens.

Kalgoorlie Miner, 7 October 1905.

¹⁸⁸ Kalgoorlie Miner, 25 October 1906.

Madame Albani, the celebrated singer, with her company of distinguished artists; as well as a grand opera company. The other day we had Scotland's leading baritone [Andrew Black] and Herr Premyslav, the superb violonist; and very shortly we are to have amongst us the world famed contralto, Madame Clara Butt'.¹⁸⁹

Such ready availability of fine musical talent 'in the east' was in stark contrast to the scarcity of visits by touring professional musicians at this time to the Western Australian goldfields, as demonstrated in the comments made during a short season in February 1907 by a young pupil of Mr Allan Bindley, of Bendigo, Miss Addie Campbell who was on her way to England to further her studies:

Since the visit of Mr Watkin Mill's Concert Company to Kalgoorlie about two years ago, there has not been heard here a vocal and instrumental programme of the unqualified merit of that produced at Her Majesty's Theatre last night.¹⁹⁰

Coolgardie and Kalgoorlie music lovers were most impressed by the 'song cycles so much in vogue in London and America'¹⁹¹ as presented by the English bass and his concert quintette, and Liza Lehmann's *Oma Khayyam* cycle. *In a Persian Garden* and *The Daisy Chain* together with *Flora's Holiday* by Lane Wilson set a new fashion in repertoire for local artists. Miss Addie Campbell stayed in Western Australia and was a future participant in concerts in Kalgoorlie, while her accompanist Mr Charles Huddle lived in Boulder for many years enjoying a fine reputation as a teacher, before transferring to Perth where he became very active in the WA Music Teachers' Association, serving as President between the years 1928 to 1932. The only other 'professional musicians' to come to the goldfields on tour between 1905 and 1907 were Mr Edward Branscombe's Glee and Concert Party, who made a return visit to Kalgoorlie in August 1905, performing to only a 'fair audience' on their opening night as it

¹⁸⁹ Entertaining Australia, p 151.

¹⁹⁰ Kalgoorlie Miner 19 February 1907.

¹⁹¹ Kalgoorlie Miner 4 May 1905.

clashed with the Kalgoorlie Races.¹⁹² Victorian born contralto, Ada Crossley, had received a rapturous welcome in January 1904, the adulation given to such singers at the time being so overwhelming that the performance of her associate artist, Percy Grainger,¹⁹³ was almost completely overlooked. Such an imbalance of accolades was rectified, however, when the pair returned in December 1908 under the auspices of J C Williamson, the now widely acclaimed pianist-composer, having learnt from previous experience, to make sure that a request for a good quality instrument was written into his contract.¹⁹⁴ The Boulder Liedertafel was given permission to serenade Miss Crossley, who listened from the balcony of the Boulder Town Hall and then accepted 'a beautiful bouquet' hauled up from below on a string by the Town Clerk before giving a loud 'coo-ee' 'which evoked rounds of applause' as she stepped inside the theatre.¹⁹⁵ Because of demand an extra performance was arranged in the large new hippodrome, built to cater for the latest craze of skating, and after singing there Miss Crossley declared its acoustics to be 'perfect'.¹⁹⁶ Another visiting artist who also gave an extra programme in the Hippodrome in September 1908 was the violinist, Jan Kubelik, in addition to two recitals in the Cremorne Theatre. Said the *Kalgoorlie Miner*:

¹⁹² *Kalgoorlie Miner*, 21 August 1905.

¹⁹³ In a Letter written to his mother from the Palace Hotel in Kalgoorlie, 16 January 1904, Percy Grainger mentioned that 'Zeb. Lane has flourished round me with much friendliness of a coarsely besotten sort'. (This was Zebina Lane who figured so prominently in the early mining history of Coolgardie and Boulder.) Mrs Lane was still living in London, having spent some time there supervising the education of her two sons. Both she and Alec (one of the children) sang in the first performance of Grainger's choruses at the Queens House Manuscript Music Society on 28 May 1903. Before returning to Australia in late July, early August 1904, she gave an At Home for Ada Crossley in London. By 1907 she was back in Kalgoorlie 'entertaining a number of friends' who included Mrs Godfrey Ellis and Mrs Bissett 'at her residence'. *The Farthest North of Humanness*, page 11 and page 34. *Kalgoorlie Miner*, 18 June 1904; 30 August 1907.

¹⁹⁴ *The Farthest North of Humanness*, p 247.

¹⁹⁵ *Kalgoorlie Miner*, 5 December 1898.

¹⁹⁶ *Kalgoorlie Miner*, 8 December 1908.

The largest and most enthusiastic crowd which had up to date filed in to a concert hall was a demonstration of the musical taste of the goldfields public, for it embraced every section of the community. The worker was as prominent in the auditorium as the professional man despite the high charge of admission, and that he was just as capable of appreciating the high class concert everyone who has followed the fortunes of the local bands will readily admit. Numbers from outside Kalgoorlie included a Coolgardie contingent.

Not a sound or move could be heard amongst the mighty crowd as Mendelssohn's *Concerto in E Minor* was played. As the gifted performer raised his bow from his instrument and with a lightning sweep across his head brought it to his side the audience could be heard to give a convulsive gasp and then their pent up enthusiasm found a vent in wild applause.¹⁹⁷

If such an evening was the highlight for the music loving public of the goldfields in the years 1904 to 1908, for many a close rival would have been the visit of the famous Basses o' th' Band, an occasion particularly memorable for Boulder residents because of the association of the Boulder City Band and Mr J Ord Hume, the adjudicator at the 1902 Ballarat competition, and the recent visit of Mr Albert Wade, one of the subconductors of the English band. (Mr J Scadden MLA at the request of Mr P Collier MLA tried unsuccessfully to have an extra performance scheduled for the Boulder townsfolk.)¹⁹⁸ A total of over 16,000 people, exclusive of children, complimentary ticket holders and members of the Recreation Association heard the band play in the six concerts scheduled over a period of three days,¹⁹⁹ the general traffic manager of the railways making special train arrangements for all stations between Southern Cross, Leonora and Kanowna to allow residents of these townships to come to Kalgoorlie.²⁰⁰

However, while touring companies still continued to attract good audiences it was clear by this time that their visits were increasingly in

¹⁹⁷ Kalgoorlie Miner, 2 September 1908.

¹⁹⁸ Kalgoorlie Miner, 13 November 1907.

¹⁹⁹ Kalgoorlie Miner, 21 November 1907.

²⁰⁰ Kalgoorlie Miner, 8 November 1907.

competition with the latest fashion in entertainment, the moving pictures. Since the cinematograph had been introduced to Coolgardie residents in December 1896, shortly after the opening of the Mechanics' Institute there had been a steady increase of interest in this form of amusement, so that by 1908 the Morris Summer Gardens, (and the adjoining Hippodrome), the Cremorne Gardens, the Mechanics' Institutes, not forgetting the new Town Halls were all used for the screening of motion pictures. The fact that church groups, such as the Salvation Army, had been pioneers in this field with early films, such as *The Story of the Cross* gave the stamp of approval for this type of entertainment and lantern slides, mostly pictures illustrating songs, which were performed simultaneously to be part of many church entertainments. As many as thirteen or fourteen different groups came to the fields in any year quite apart from vaudeville companies such as Rickards, for whom the Biograph was usually a standard bill of fare. A Leonora resident in December 1908 warned that:

they had been asked to patronise far too many shows, especially of those of the picture variety, during the past few months with empty houses as a result, and the inability to meet their liabilities have brought more than one undertaking to an abrupt termination.²⁰¹

Some visiting groups brought musicians with them (West's Pictures, for example, were complimented on the standard of playing of their orchestra) and Florence Hillier, a former resident, returned in September 1907 accompanying the American Chromoscope Company. Billed as a pupil of Rivers Allpress in Sydney she settled in the town and became a music teacher.

²⁰¹ Kalgoorlie Miner 25 December 1908.

Vaudeville stars Harry Delavale, one of a family of three trick cyclists described as 'sensational' in their act at the Cremorne Theatre, Perth, and Mr and Mrs Archibald Newbury, brother to the famous Philip Newbury, each had packed houses for their 'Illustrated Pops', using a large pool of local and imported talent to provide the necessary accompaniment of singing the songs. (See Appendix Three, Pages xxxiv to xlix for details of programmes by visiting artists)

Musical Examinations and the Local Music Teachers

For an increasing number of children in the years 1904 to 1908 the examinations of the Associated Board were important calendar events each year. In an article reprinted in the *Kalgoorlie Miner* in March 1907 an English examiner who had several times travelled across Canada to Honolulu, Fiji, Australia and New Zealand as part of his duties commented that 'the number of entries and standard of performance at places like Kalgoorlie and Coolgardie prove the earnestness and devotion of the miners' and traders' families to music'. Throughout Australia, although the bulk of the candidates were pianists, there was evidence of the vocal talent so amply demonstrated in the number of 'fine voices coming to England from Australia'. He also commented on the standard of teaching which was 'quite as high as in the old country' and could be attributed to the fact that 'there were fewer distractions in the colonies, where life concentrated more on the family'. Taken overall he thought that the examinations were 'helpful', providing a 'needful stimulus and emulation' and the article concluded with a reminder of the scholarships offered at the Royal Academy and Royal College of Music.²⁰²

²⁰² Kalgoorlie Miner, 15 March 1907.

During 1906 the ten year agreement between the University of Adelaide and the Associated Board came to an end, and Kalgoorlie residents were advised of a new contract between the Universities of Melbourne and Adelaide to conduct jointly examinations in music throughout Australia. A local centre under this new scheme was established in Kalgoorlie during 1907, with over one hundred candidates to examine in the first year.

By 1904 Trinity College was sending two examiners to Australia each year, and Western Australia was separated from the other states in 1906 to be part of an examination circuit which included India and Ceylon. Between 1904 and 1906 Miss C A Dingle, Mrs Polkinghorne, Mr J A Halls, Mrs R A Bennett, Mr James Palmer, Mr E R Salter and the St John of God Convent School were listed in the *Kalgoorlie Miner* as teachers who had achieved success with their pupils. (See Appendix Four, Page vii)

Having decided to remain in Kalgoorlie at the conclusion of Pollard's Opera Company tour in 1904 Mr Arthur King joined with Mr T G McShane to open the Goldfields College of Music. A paragraph in the *Kalgoorlie Miner* for 18 May 1905 said that:

The Goldfields College of Music has been modelled on the plan of similar institutions elsewhere, notably the old Adelaide College of Music, founded by Dr Reimann, which, after many years of successful work, was handed over to the University of Adelaide of which it now forms a part. Mr Arthur King, the Director of the Goldfields College, also founded the Charters Towers College of Music in conjunction with Mr Ernest Toy, the well known violinist, eight years ago, and it is being carried on most successfully by the present proprietor²⁰³

²⁰³ Kalgoorlie Miner, 18 May 1905.

Miss May Beattie, a Scholarship and Diploma holder of the Royal Conservatoire at Leipzig',²⁰⁴ who had returned to Australia after five years in Germany, was also invited to teach at the College, arriving in Kalgoorlie in April 1905, just in time to play at Mr King's First Grand Evening Concert. She performed Mendelssohn's *Concerto in G minor*, a *Berceuse* by Chopin and *Caprice Espagnol* (Moszkowski) that evening on a horizontal Ronisch grand piano especially imported for the event. The Boulder Orchestra played the *Overture to Oberon* by Weber followed by Schubert's *Unfinished Symphony*, while pupils contributed *Rondo Capriccio in E Minor* (Mendelssohn) and *Carnival* by Schumann (Most likely to be excerpts only). Mr King had composed *Caprice Brillante* for piano with orchestral accompaniment and this was used as a test piece for three senior students who competed for a gold medal.²⁰⁵ For a very short time a new standard in instrumental and vocal tuition was established with three well qualified musicians able to provide instruction in 'Pianoforte Playing (method of the Conservatorium Leipzig), Voice Production and Singing, Violin, Viola and 'Cello, Flute, Clarinet, Brass Instruments and Rudiments of Theory of Music'.²⁰⁶ Certificates of pupils who were successful in their examinations were proudly displayed in Nicholson's store.²⁰⁷ Miss Gertrude Saunders joined the teaching staff in 1906, having passed the Advanced Grade in Piano for the Associated Board the previous year but by the middle of 1908 her name was no longer given as a member of staff, the most likely reason being that she had married Mr Arthur Thompson in All Saints Church where she was the organist.²⁰⁸ Miss Beattie continued to make a deep

²⁰⁴ Kalgoorlie Miner, 20 April 1905.

²⁰⁵ Kalgoorlie Miner, 20 April 1905.

²⁰⁶ Kalgoorlie Miner, 17 May 1905.

²⁰⁷ Kalgoorlie Miner, 27 January 1906.

²⁰⁸ Kalgoorlie Miner, 12 May 1908.

impression on her listeners at concerts as she played from memory repertoire such as Schumann's *Humoreske* ('performed' said the *Kalgoorlie Miner* 'for the first time in Australia'), *Ballade in G minor* (Chopin) *Theme and Variations in B flat* (Schubert) *Contigue d'Amour* (Liszt), *Ballad in A flat* (Reinecke), *Witches' Dance* (MacDowell), *Capriccio in B minor op. 22* (Mendelssohn), *Scherzo in B flat minor* (Liszt), *Liebestraum* (Liszt), Concert Study *Waldesrauschen* (Liszt), the *Moonlight Sonata* (Beethoven)²⁰⁹ and joined Mr George Mutton ('cello) and Dr Miskin (violin) for chamber music works. But as so often happened on the goldfields during these years, such a pleasing situation where a group of well qualified teachers could work together to make a real impact on the community did not last long, for in 1906 Mr T G McShane moved to New South Wales²¹⁰ and Miss Beattie's name disappeared from concert programmes and the Goldfields College of Music after September 1907 when she married Mr W Degenhardt. Mr King died very suddenly in July 1908 aged forty eight years of age and was given a masonic funeral. (His real name, it was revealed, was Theodore Hechler and he was originally from Germany. He had toured extensively with musical companies since arriving in Australia many years ago, his latest place of residence before coming to Kalgoorlie being Charters Towers, Queensland where his pupils had gained both silver and gold medals in 1899 for

²⁰⁹ Kalgoorlie Miner, 30 August 1905; 15 September 1905; 28 March 1906; 2 April 1906; 24 April 1906; 15 October 1906; 9 August 1907.

²¹⁰ An Item of News in the Kalgoorlie Miner in March 1907 informed readers that he was the conductor for the local amateur orchestra and Liedertafel in Tamworth NSW. While in Kalgoorlie Mr McShane had to take action for the recovery of £3.15s against Mr Charles Spencer and his Theatrescope for services given when playing in the orchestra for the moving pictures in 1905.

Kalgoorlie Miner, 24 August 1906.

Miss Beatrice Carr, 'whose father was well known in mining circles as a member of the recent commission on ventilation and sanitation and President of the Boulder branch of the Miners' Union, was one of Mr McShane's best pupils. She passed the Intermediate Examination for Trinity College and the Advanced Practical and Higher Division Theory for the Associated Board Examinations while learning from him.

Kalgoorlie Miner, 3 January 1907; 23 November 1905.

pianoforte examinations conducted by the Associated Board of the Royal Academy and the Royal College of Music.)²¹¹ Three young teachers Misses Nielson, Klintberg and Jones were left to carry on the teaching in the Goldfields College of Music. Miss Olivette Jones was 'a new assistant' at a concert given by the College in May 1908 when she gave an 'intelligent reading' of the *Moonlight Sonata* by Beethoven.²¹² She had 'been in the news' the previous year having successfully passed her ALCM diploma for the London College of Music, with Mrs J H Hewitson, her sister, named as her teacher.²¹³ Kalgoorlie residents had watched Miss Hilda Klintberg grow up, for as a child she had sung in the Sunday School of St Andrew's Church.²¹⁴ Her progress at the Elder Conservatorium where she studied singing with Miss Gull Hack ARCM was followed with interest. After being awarded an Elder Conservatorium Scholarship in 1905 she returned to Kalgoorlie with two of her friends who sang at a Complimentary Concert for her in January 1906.²¹⁵ One of these friends, Gladys Edwards from Fremantle, later went to England gaining her ARCM at the Royal College of Music in 1908.²¹⁶ Miss Klintberg 'came home' at the beginning of 1908 to begin teaching singing.

Mrs Bennett Wilkinson was still very active in the musical life of Kalgoorlie between 1904 and 1908. Miss Lorna Roberts, a pianist from the Melbourne University Conservatorium was a guest artist at her ninth musical programme in 1905 while Mr C A Degenhardt (baritone) selected

²¹¹ Kalgoorlie Miner, 2 May 1904; 16 July 1908.

²¹² Kalgoorlie Miner, 19 May 1908.

²¹³ Kalgoorlie Miner, 28 December 1906.

²¹⁴ Kalgoorlie Miner, 27 January 1906.

Her name was also mentioned on early programmes, eg, a Promenade Concert at the Railway Institute in 1902.

Kalgoorlie Miner, 23 January 1906.

²¹⁵ Kalgoorlie Miner, 11 January 1906.

²¹⁶ Kalgoorlie Miner, 1 August 1908.

the recitative *‘I rage! I melt! I burn!’*, and air *Oh ruddier than the Cherry* (Handel) for part of his contribution to a recital in May 1906.²¹⁷ Mrs Bennett Wilkinson continued to take part in the programmes with a piano solo perhaps, such as the 1st Movement of Beethoven's *Sonata No 8 Op. 13* or a piano reduction of a Beethoven symphony in a duet with a pupil. By January 1906 she was busy promoting her most talented students, Miss E Tippet, Miss Maggie Butler and Miss Bella Steele who took part in concerts organised in Perth and Fremantle with metropolitan musicians.²¹⁸ (Mr R D'Arcy Irvine invited Miss Belle Steele to be one of the soloists in his performance of *Messiah* at Perth on Christmas Night 1907.)²¹⁹ Throughout 1907 and 1908 she worked tirelessly in fund raising concerts both in Kalgoorlie and throughout the goldfields region to enable her most talented pupil, Miss Bella Steele, to study overseas, arranging for her protege to sing for Watkin Mills and Clara Butt during the latter's visit to Perth. Miss Bella Steele received 'a very kind message' from Mr & Mrs Kennerly Rumford through Rev W T McClemens previous to their departure for Europe, predicting a future for the vocalist.²²⁰ She gave a farewell concert in August 1908 before leaving the goldfields to study for two years in Italy.²²¹

It was perhaps coincidental, although one suspects that there were still remnants of a sense of competition in the fact that Coolgardie also had a young singer to promote at the same time. Funds were raised to send Miss Lulu Benstead to study with Signor Steffani in Sydney and 'as Miss

²¹⁷ Mr C A Degenhardt, manager of S C Ward & Co., Members of the Stock Exchange in Adelaide and Melbourne had married Miss Bessie Cole, who came to Kalgoorlie from South Australia, in 1904, the two singers taking an active role in the Kalgoorlie Operatic Society. They left to return to Adelaide in December 1906.

²¹⁸ Kalgoorlie Miner, 18 January 1906.

²¹⁹ Kalgoorlie Miner, 24 December 1907.

²²⁰ Kalgoorlie Miner, 19 May 1908.

²²¹ Kalgoorlie Miner, 14 August 1908.

Benstead comes of a singing stock, as all old Coolgardie hands knew in the early days'.²²² She was most likely to have been the daughter of Mr Benstead, butcher and mailman at 'the old camp' and Mrs Benstead whose voice Clare Saunders described in such glowing terms in Chapter One of this thesis and this connection with the very beginning of Coolgardie was sure to have been used to advantage. She sang at Nicholsons Perth store in May 1908, the support of Mr Stoddart no doubt having been enlisted to make this possible,²²³ and Sir John Forrest gave £2.2s to her fund.²²⁴ Clara Butt also granted the young sixteen year old an interview and after listening to her sing *The Flower Song* from *Faust* and *At My Window* she pronounced a verdict that she had a 'beautiful, natural voice with great possibilities as an operatic soprano'. She suggested that the young vocalist study in Berlin later sending her a telegram naming Mme Etelka Gerster as the person with whom she should study abroad. Mrs Rumford also strongly advised that she should stop singing in public and undergo a 'vigorous and rigid training'.²²⁵ Both girls, reports Norma King in her book *Daughters of Midas*, went on to achieve success in their singing careers.²²⁶

Mr Ernest Salter also continued to work hard, his pupils forming an orchestra in 1905 to play such works as Williams *Alpha*, the *Overture to Henry VIII* by Howard and the descriptive fantasia *Smithy in the Woods* by Volti. By 1907 he could announce that his pupils had won over sixty medals and certificates at competitions and examinations, informing the

²²² Kalgoorlie Miner 5 November 1907.

²²³ Western Argus, 25 May 1908

At this concert Miss Benstead sang *At My Lattice* (Henry Parkes), *Ave Maria* (Mascheroni) and *Caro Mio Ben* (Giordani).

²²⁴ Kalgoorlie Miner, 11 February 1908.

²²⁵ Kalgoorlie Miner, 4 December 1907.

²²⁶ King, Daughters of Midas, p 142.

public that he taught by the Sevcik Method of violin instruction²²⁷ (Miss Marie Hall the 'celebrated English violonist' and pupil of the great Czechoslovakian teacher was about to tour Australia, as was Kubelik who had also studied with the famous master at the Prague Conservatory.)²²⁸ At least two of Mr Salter's more talented pupils, Miss Olive Campbell and Master Brinsley Small, grew up to achieve prominence in the local musical scene.²²⁹

Mrs Johnson James' rendition of *Let the Bright Seraphim* by Handel with cornet obbligato by Hugh McMahon was widely acclaimed at a concert on Christmas Night in 1905 and the well attended shilling popular concerts which she arranged during the year added to the coffers of the Kalgoorlie Benevolent Society. By 1907 she was able to record the successes of two of her pupils, Miss Ethel Ginbey, a soloist in local operatic productions and Alice Francis, a contralto, both of whom achieved success in the 1907 Eisteddfod competition. Her daughter Blanche was given a Benefit in September 1904 prior to leaving for Adelaide to take a solo role in a performance of *Messiah* and in 1908 she left Kalgoorlie to further her singing studies in England.

By 1908 there were a number of private music teachers in Kalgoorlie and Boulder. Among those with a high public profile were Mrs Dawson

²²⁷ Kalgoorlie Miner, 20 April 1907.

Sevcik was sometimes spelt as Severik in local papers.

²²⁸ Kalgoorlie Miner, 29 January 1907; 22 August 1908.

²²⁹ Miss Olive Campbell was to later teach George Deason in Boulder. The young violinist won an Ormond Scholarship to Melbourne University and later worked in London where he was the leader of the London Palladium Orchestra, being highly commended for taking over the conductorship of the orchestra at twenty four hours notice for a special Royal Command Variety Entertainment Performance before King George V and Queen Mary in May 1933. Mr Deason returned to Western Australia in the late nineteen fifties to play with the West Australian Symphony Orchestra featuring as a soloist while the orchestra was on tour.
Informal interview with the present writer and Mr George Deason.

Edwards, 'well known to music lovers in Wales and in the eastern states under her maiden name of Miss Hattie Davies', often a soloist at church services,²³⁰ Mrs R A Bennett (Certified Royal Academy of London), accompanist for the Coolgardie Liedertafel, who moved to Kalgoorlie in 1907, taking over the pupils of Miss May Beattie on her retirement and Miss L Hansen.²³¹ This latter teacher 'wished to thank Messrs Beale & Co. for the loan of a piano for her pupils' concert in June 1908'.²³² Mr Fred E Murphy, teacher of the piano, cornet and cello was from Musgrove's Orchestra in Melbourne and offered instruction by the 'latest conservatorium methods'.²³³ Mr Charles Huddle was now the pianist for the Boulder Liedertafel as well as local secretary for the London College of Music. He advertised as being a teacher of the Germer Method²³⁴ as did Miss Meta Pickering LAB, ALCM whose prospectus was available on application at Galconda Street Kanowna. The effects of training available at a tertiary level in music in the other states was now noticeable, for Miss Monkhouse, Mr W Steele Gordon and Miss Adela Harris were all graduates from the Elder Conservatorium,²³⁵ the last mentioned teacher soon gaining a very fine reputation indeed for the quality of her teaching. In an interesting chain of events she taught Sister Francis Harvey, the teacher in Coolgardie of Frances Moran, Exhibitioner and State Gold Medallist for Trinity College London and later winner of the All Australian ABC concerto competition in 1946 (later to become the ABC Vocal and Concerto Competition and now known as the Young

²³⁰ Kalgoorlie Miner, 10 February 1906.

²³¹ Kalgoorlie Miner, 2 April 1898; 23 April 1907.

²³² Kalgoorlie Miner, 27 October 1908.

²³³ Kalgoorlie Miner, 2 January 1904.

²³⁴ Kalgoorlie Miner 23 May 1907; 10 August 1908.

Mr Huddle married Miss Molly Donald in November 1908.

²³⁵ Kalgoorlie Miner, 5 January 1904; 6 May 1900; 24 August 1907.

Performers' Award)²³⁶. As we have seen, Hilda Klintberg returned home to Kalgoorlie at the conclusion of her studies in Adelaide as did Ida Groves when she completed her course at the Melbourne University. The circle is complete when Ethel Thomas advertised for pupils in 1907 listing as her mentor Mr J A Halls, himself a teacher in Boulder.²³⁷ (See Appendix Two, Pages xiv to xvi)

Conclusion

A very prosperous Kalgoorlie and Boulder were riding on the crest of a wave in 1908 with a population still in excess of 33,000.²³⁸ (Not all this wealth had been acquired by legitimate means. Gold stealing from the mines had always been a problem and Detective Peter Denis Kavanagh 'a pianist and violinist of no mean order' who had first been stationed in the police force at Coolgardie in 1896, later being transferred to Kalgoorlie was largely responsible for the disclosures before a Royal Commission into the illicit trade late in 1906.)²³⁹ More and more

²³⁶ Informal discussions between the present writer, Sr. Lowry and Carmel Hynes.

²³⁷ Kalgoorlie Miner, 23 July 1904.
Miss Hilda Potts was given an afternoon tea in August 1908 in Kalgoorlie having spent the previous two years studying at the Royal Academy of Music in London.

²³⁸ Population returns (including temporary residents)

	<u>1908</u>	<u>1909</u>
Kalgoorlie	5,785	4,924
Boulder	6,030	5,906
Hannans	9,063	8,787
Ivanhoe	4,987	4,558
<u>Brown Hill</u>	<u>5,211</u>	<u>5,067</u>
<u>Total</u>	<u>33,076</u>	<u>29,242</u>

Kalgoorlie Miner 26 September 1908.

²³⁹ Reid, Those Were the Days, p 151.
Detective Sergeant Kavanagh had been born in Arklow County, Wicklow, forty eight miles from Dublin and joined the West Australian Police Force when twenty one. He died in Kalgoorlie in March 1908, aged thirty six, leaving a widow and one child, Lily, who later gained her LAL, LTCL ATCL and became a highly respected speech teacher, elocutionist and violinist in Perth for many years.
Kalgoorlie Miner, 27 March 1908.

residents of nearby towns, which were slowly dying as the deposits of gold were worked out and mines closed, shifted to Kalgoorlie or moved elsewhere. In Coolgardie in August 1904 the Liedertafel, local ANA Branch, the Volunteers and Opera Club members all combined to farewell Mr and Mrs R J Halliday, stalwart supporters of every musical activity in the town,²⁴⁰ and 'there were many gaps in the one time crowded ranks' of the Coolgardie Liedertafel when it gave its nineteenth concert in June 1905 to a 'numerically weak audience'.²⁴¹ Mr J Eastmon was 'unfortunately one of the few left of the old musical brigade, of which the people of Coolgardie have pleasant memories' said the **Kalgoorlie Miner** in June 1906 when the well known vocalist sang *The Blacksmith* (Slater) at a local concert.²⁴²

For many years there had been agitation in Kalgoorlie for an appropriate venue to do justice to the sophistication of the performances of many touring companies and those of local groups. Mr Patrick Whelan JP, a well known hotel proprietor and lover of the arts, had been unsuccessful in 1901 while in England in interesting London businessmen to become involved in a Kalgoorlie theatre project²⁴³ and a 1902 prospectus for the Kalgoorlie Opera House and Hotel Company, 'with 1600 shares to be sold at one pound each', naming J H Cummins esq. as one of the provisional directors, fared little better.²⁴⁴ There were Letters to the Editor on the topic of a Town Hall in 1903 and 1904.²⁴⁵

²⁴⁰ Kalgoorlie Miner, 4 August 1904.

²⁴¹ Kalgoorlie Miner, 8 June 1905.

²⁴² Kalgoorlie Miner, 16 June 1906.

²⁴³ Kalgoorlie Miner, 30 January 1901.

²⁴⁴ Kalgoorlie Miner, 15 May 1902.

²⁴⁵ Kalgoorlie Miner, 20 October 1903; 31 August 1904.

Mr Phillip Collier MLA laid the foundation stone of the Boulder Town Hall Buildings on 13 November and as the construction neared completion the *Western Argus* complimented the 'Boulder citizens who had risen to the occasion and erected their municipal buildings in a manner commensurate with the importance and fame of the richest known goldfield'.²⁴⁶ In a week long series of entertainments to mark the opening in June 1908 all of the local groups, viz the Boulder Band, Boulder Mines Philharmonic Society, Boulder Liedertafel, Kalgoorlie Operatic Society, Salter's Lyric Orchestra, the Apollo Orchestra, the Boulder Catholic Young Men's Society Dramatic Club and Welsh Choir all took part, in addition to a concert of dancing by the pupils of Misses Lewis, Levy, and Mrs D S Rolls, a Grand Ball and an evening by Mr Whipp's Pathoscope. His Excellency the Governor, Admiral Sir Frederick Bedford GCB performed the opening ceremony on the afternoon of 23 June 1908,²⁴⁷ and in the evening:

there were expressions of delight and pleasure at the fine appearance which the hall presented when lit up. The drop scene which the council obtained amply justified the high expectation which they entertained when giving the order to Messrs Goatcher & Son of Perth. The bold and novel design [depicting a scene of 'The Bay of Naples'] was easily the best in the fields up to date.²⁴⁸

The Sacred Concert in which two hundred and forty voices of the Goldfields Combined Choir were heard singing Oratorio excerpts was the musical highlight of the week, with *Worthy is the Lamb* (Handel) judged to be 'without doubt the greatest musical treat to which goldfields

²⁴⁶ *Western Argus*, 2 June 1908.

²⁴⁷ Souvenir Programme of the opening and Series of Entertainments for the Boulder Town Hall.

²⁴⁸ *Kalgoorlie Miner*, 24 June 1908.

Phillip Goatcher (1852–1931) was a painter of scenery for Drury Lane and Covent Garden. J C Williamson on a visit to London in 1890 invited Goatcher to come to Australia and work for 'the firm'. He was associated with many of J C Williamson's opera, comic opera and drama successes before moving to Perth in 1906.

audiences have been treated'. The hall was crowded and the programme had to be repeated.²⁴⁹

There were similar celebrations on a slightly more modest scale for the opening of the Kalgoorlie Town Hall, another quite majestic structure, in September 1908.²⁵⁰ (See Appendix Two, Page xvii) Kalgoorlie-Boulder townspeople now had the hitherto unknown luxury of being able to enjoy the arts in the most up to date and gracious of surroundings. For those who had watched the area grow and change over a period of years these latest additions to the skyline must have seemed the pinnacle in a long list of successes in establishing a civilized life style in isolated, desert country, and a proud symbol of all that had been achieved during this time. But the majority of the population were undoubtedly too busy to think further than how to best use this latest facility. Life was for living and there was much to do in this thoroughly modern community.

²⁴⁹ Kalgoorlie Miner, 29 June 1908.

²⁵⁰ Western Argus, 15 September 1908.

Conclusion

To the residents of Kalgoorlie-Boulder in 1908 with their even, regulated lives of relative comfort in middle class suburbia (save for the extremes in temperatures and ever present dust), the continual excitement, hustle and bustle in the rough and tumble existence of the early days of the goldfields already seemed relegated to another time and place, a part of the folklore remembered in the yarns of the raconteurs and 'old timers' who had been witness to the events. Vaudeville showman, James Wilkinson, who had brought one of the earliest theatrical troupes in appalling conditions to an appreciative audience in Coolgardie in 1894 was still 'working the crowds' in Kalgoorlie in 1908 (he was the Manager of the Kalgoorlie Town Hall in 1911, his name appearing with Amy Johns on a silk programme for a Grand Holiday Attraction of *Struck Oil*) while Joe Chinnery, another veteran entertainer of those old days kept patrons amused in local hotels. Other artists, such as Celia Ghiloni and Neva Carr Glynn, who were just embarking on their careers when they first came to the fields in the middle to late 1890s, returned to Kalgoorlie at the beginning of the new century as part of the large theatrical companies such as J C Williamson. (The musical turn of Sheehan and Monahan which was 'one of the brightest and most enjoyable features' of Rickard's entertainment at the Cremorne in November 1907 was likely to have featured John Sheehan, described as a piccolo player with few equals in this or any other country' in Coolgardie in July 1896.)¹ They probably were aware of the phenomenal success of the clever Albert Whelan, now an established 'star' on the London Music Hall stage, who had served a rigorous apprenticeship as part of Mr W Hansen's Concert Parties from

¹ Kalgoorlie Miner, 21 November 1907;
Coolgardie Miner, 20 July 1896.

1895 to 1897, constantly delighting audiences and winning approval from an ever critical 'gallery' or 'gods' (See Appendix Five, page 1). Goldfields residents had followed the vicissitudes of fortune of Mr Wallace Brownlow, with intense interest after he left Kalgoorlie to rejoin the profession and as late as 1907 a representative from J C Williamson could assure Kalgoorlie patrons that 'the leading baritone secured from D'Oyley Carte English Opera Company is Mr Reginald Kenneth', who both in voice and appearance, was very like their great favourite.² (See Appendix Five, page ii)

For those who moved away the time spent on the fields was remembered with affectionate nostalgia, and Coolgardie held a reunion of pioneers in 1907 to keep in touch with friends made at that time. The generosity of spirit which characterised so many of the deeds of the early pioneers was not forgotten. As we have seen later goldfields residents had no hesitation in calling for assistance from Mr Norbert Keenan, former mayor of Kalgoorlie and now Attorney General for Western Australia, John Kirwan, later Sir John, editor of 'The Kalgoorlie Miner', federal politician and President of the Legislative Assembly, future premiers of Western Australia, Hon John Scaddon and Hon Philip Collier, knowing that their requests would be sympathetically dealt with. (Another Premier of Western Australia for a short period in 1901, Alfred Edward Morgans, never forgot his links with Coolgardie.)

While the large overseas consortiums who owned the mines, the life blood of the towns, had no inclination to further the interests of its people, at the local level there was a strong sense of community, with those in positions of influence, often using their power to further the

² Kalgoorlie Miner, 17 October 1907.

cause of music. It was said that to be a left handed shoveller, footballer or band instrumentalist was an advantage in getting a job on the mines;³ The interest of Captain Rowe, Captain Johns, manager of the Brown Hill Mine, and patron of the Kalgoorlie Brass Band and the association of another mine manager, Mr Frank Moss, with the Boulder Liedertafel has already been noted. Long time Boulder resident, former publican Mr Frank Mannion, town councillor and then mayor of Boulder, was an ever enthusiastic supporter of the Boulder Orchestral Society, while another hotel owner and local chemist Mr John Boileau was a tireless worker for the Kalgoorlie brass band movement. Councillor Rosenberg, later mayor, stubbornly refused to acknowledge defeat in establishing an orchestra in Kalgoorlie, while Mayor Cummins also supported music, his wife acting as a treasurer for the Bella Steele Fund, thereby giving the project an 'official' stamp of approval and added prestige.

The most famous musician to gain her early training in Kalgoorlie was Eileen Joyce, the years of her career being outside the time span of this thesis. However there were other names of this period such as O Campbell Egan, who made a significant contribution to music education in Western Australia as the first Superintendent for Music, Speech and Drama in Western Australia. His textbook Music in Schools, with its strong emphasis on singing, (based on his own rich background as a child at Queen's Church, Boulder) was widely used for many years.

Throughout the sixteen year period of this study the views and opinions of the goldfields population were essentially Anglo-Celtic in outlook and the contributions to music of those from England, Wales, Ireland, Scotland and Cornwall have at various times been acknowledged in this

³ Casey, G and Mayman T, The Mile That Mides Touched , p 81.

thesis. Avid supporters of the White Australia Policy, the diggers were united in not wanting 'Asiatic Aliens'⁴ on the fields and foreigners of Mediterranean background were viewed with suspicion and mistrust (The later Italian riots of 1919 and 1934 are a black page in the history of Kalgoorlie.) However, a 1910 photograph of the Yugoslav Orchestra Hrvatski Tamburesi, Boulder City, featuring eighteen smartly dressed males holding ethnic instruments, suggests that by 1908 there was a growing number of central and southern European migrants working on the mines and the wood lines. Their proud allegiance might be to a new king and country, but their emotional ties to their homeland were kept alive through their music. The once proud Afghans who so eagerly invited Coolgardie residents to share their feast of the great Bairam in 1896 were soon forgotten as they retreated further and further inland, the services of their camels made redundant in the wake of an ever expanding railway system. The indigenous aborigines, however, were still an irritant which sometimes could not be ignored. While in December 1897 the antics of 'the black fellows who marched down the main street of Kalgoorlie to music provided by their own band of tin whistles, blown with great lustiness',⁵ were viewed with tolerant amusement by the onlookers, well heeled patrons probably felt affronted when asked to watch a corroboree arranged by Canon Collick as part of a concert in 1906.⁶

The tastes of Victorian Age music lovers were very eclectic for as Ronald Pearsall points out in his book Victorian Popular Music, the butcher boy whistled the latest operatic airs while doing his rounds on

⁴ Coolgardie Pioneer, 26 December 1906.

⁵ Clark, A History of Australia, 1888-1915, p 160.

⁶ Kalgoorlie Miner, 26 Jan 1906.

his bicycle, and it was not unusual for the elegant young 'toff' to contribute a suitable sentimental ballad, or perhaps a flute solo, at an afternoon drawing room soiree before leaving for the theatre and a performance of Verdi or Wagner rounding off the evening with a rollicking Music Hall Show. Edwardian taste placed much more emphasis on the froth and emptiness of musical comedy, and there was now more dichotomy of taste among music lovers. Coolgardie-Kalgoorlie audiences (or was it just the music critics of the time and not a true reflection of many of the audience?) often complained of music which was too intellectual and demanding. For a few short years between 1901 and 1903 there were outstanding programmes by a number of visiting artists and strong leadership by local musicians with a good training and sound musical background. 1904 to 1908 saw a noticeable improvement in the quality of local performances. But visiting companies always kept box office profits in view, opting to 'play safe' and tour tried and tested successes rather than gambling on more innovative projects which might fail, and Western Australia missed out on many of the visits of internationally acclaimed musicians, Kalgoorlie being even more disadvantaged when compared with the musical life of Perth, the capital of the state. The wealth or dearth of local group music making was always dependent on the availability of suitable leadership and it was left to a handful of dedicated teachers to carry on the sterling work of training the young through good times and bad. Churches, which had taken such a prominent role in the community music making of the early days of the goldfields by providing the stability for musical activities to flourish, were now a conservative force repeating again and again the familiar anthems and hymns which appealed to the widest congregation. But an important factor perhaps for maintaining the 'status quo' or deterioration of standards into 'high' and 'low brow' was the introduction

of the cinematograph. Goldfields residents embraced with characteristic enthusiasm the notion of moving pictures and music. All entertainment, including church activities, band and orchestral concerts had lantern slides. With the total community fascinated by this new type of amusement of images linked to sound, the music had of necessity to appeal to the lowest common denominator of the audience, as people were paying not to listen to this aspect of the entertainment, but to watch the events on the screen. Very quickly biographes, cinemascope, etc took precedence over all other forms of entertainment to the detriment of amateur music making. The goldfields public was particularly vulnerable to this new craze which was both portable and cost-efficient, as large numbers of paying customers could be gathered together in the many available public halls which were eminently suitable for its requirements, for very little financial outlay. This was the beginning of a completely new era in the history of entertainment for Australia.

The documentation of the musical activities in the isolated townships of the Coolgardie goldfields between the years 1892 and 1908 provides a fascinating insight into the social history of Australia at this time, for music, which was on a similar level to sport pervaded almost all activity where people met to be together. It is salutary to reflect on the enormous amount of amateur music making which took place in a community where people had to create their own leisure time activities. So many men and women loved music and a great number were basically sound, self taught musicians with good powers of discrimination. This thesis is a tribute to the enthusiasm, energy and determination of those early pioneers who strove to maintain the accepted standards of society, no matter how incongruous in relation to their environment, and often

against incredible odds, in a intriguing chapter of Western Australian history.

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Appendix One

Table One

Population Statistics for Western Australia 1892-1910

	<u>Arrivals</u>	<u>Departures</u>	<u>Male</u>	<u>Female</u>	<u>Total</u>
1892	7,440	2,978	36,048	22,521	58,569
1893	8,928	3,716	40,975	23,948	64,923
1894	25,858	9,923	55,055	26,524	81,579
1895	29,523	11,163	69,733	30,782	100,515
1896	55,275	19,324	96,999	39,817	136,816
1897	49,387	26,867	107,655	52,840	160,495
1898	32,709	28,845	107,593	59,285	166,878
1899	20,278	20,287	106,816	63,442	170,258
1900	24,921	19,078	110,088	69,879	179,967
1901	32,762	20,780	117,885	75,716	193,601
1902	37,860	21,001	128,370	83,603	211,973
1903	30,943	20,216	134,140	90,608	224,748
1904	31,517	19,563	141,694	97,714	239,408
1905	28,791	22,934	146,498	103,640	250,138
1906	25,396	25,077	148,061	107,112	255,173
1907	22,326	27,740	146,264	108,276	254,540
1908	24,594	24,339	148,447	111,224	259,671
1909	24,643	23,537	151,325	114,350	265,675
1910	31,403	25,091	157,971	118,861	276,832

These figures are taken from J H R Cameron and E K O Jaggard [editors] Western Australian Readings Second Edition (Perth: Churchlands College 1977), pp 225-226

Table Two

Typhoid Fever Cases and Deaths at Government Hospitals
Coolgardie Kalgoorlie 1894-1900

	<u>Coolgardie</u>		<u>Kalgoorlie</u>	
1894	158	(21)*	6	(2)
1895	399	(29)	61	(11)
1896	672	(55)	245	(33)
1897	585	(51)	360	(58)
1898	388	(31)	444	(48)
1899	168	(16)	225	(18)
1900	84	(5)	229	(19)

* Deaths shown in parenthesis

Government hospitals opened in Coolgardie on 1 November 1896 and Kalgoorlie on 1 February 1896

The figures for 1894 - 1896 have been adjusted by V Whittington based on other sources

Vera Whittington, Gold and Typhoid, (Perth: University of Western Australia, 1988) pp 410-411

Table Three

The Population of the Goldfields of Western Australia 1893-1902

Year	Yilgarn	Dundas	Coolgardie ²	East Coolgardie ³	North East Coolgardie ⁴	North Coolgardie ⁵	Broad Arrow	Mount Margaret
1893	1,045	-	-	-	-	-	-	-
1894	1,000	-	10,000	800	350	-	-	-
1895	1,200	100	13,000	7,000	6,600	3,000	800	-
1896	1,000	1,500	32,000	10,000	-	9,000	-	-
1897	1,500	1,341	-	14,000	7,680	5,566	1,750	300
1898	1,503	1,596	-	25,000	6,620	4,696	-	1,725
1899	1,388	1,400	6,599	24,475	3,254	4,655	-	4,715
1900	1,546	1,465	6,782	25,900	2,914	5,010	2,380	5,251
1901	1,444	1,450	5,962	26,100	2,606	5,040	1,350	4,700
1902	1,807	1,520	7,580	30,000	3,243	6,954	1,500	6,015

1 including Southern Cross

2 including Coolgardie, Siberia, Wealth of Nations, Londonderry

3 including Kalgoorlie, Boulder

4 including Kanowna, Kurnalpi

5 including Menzies

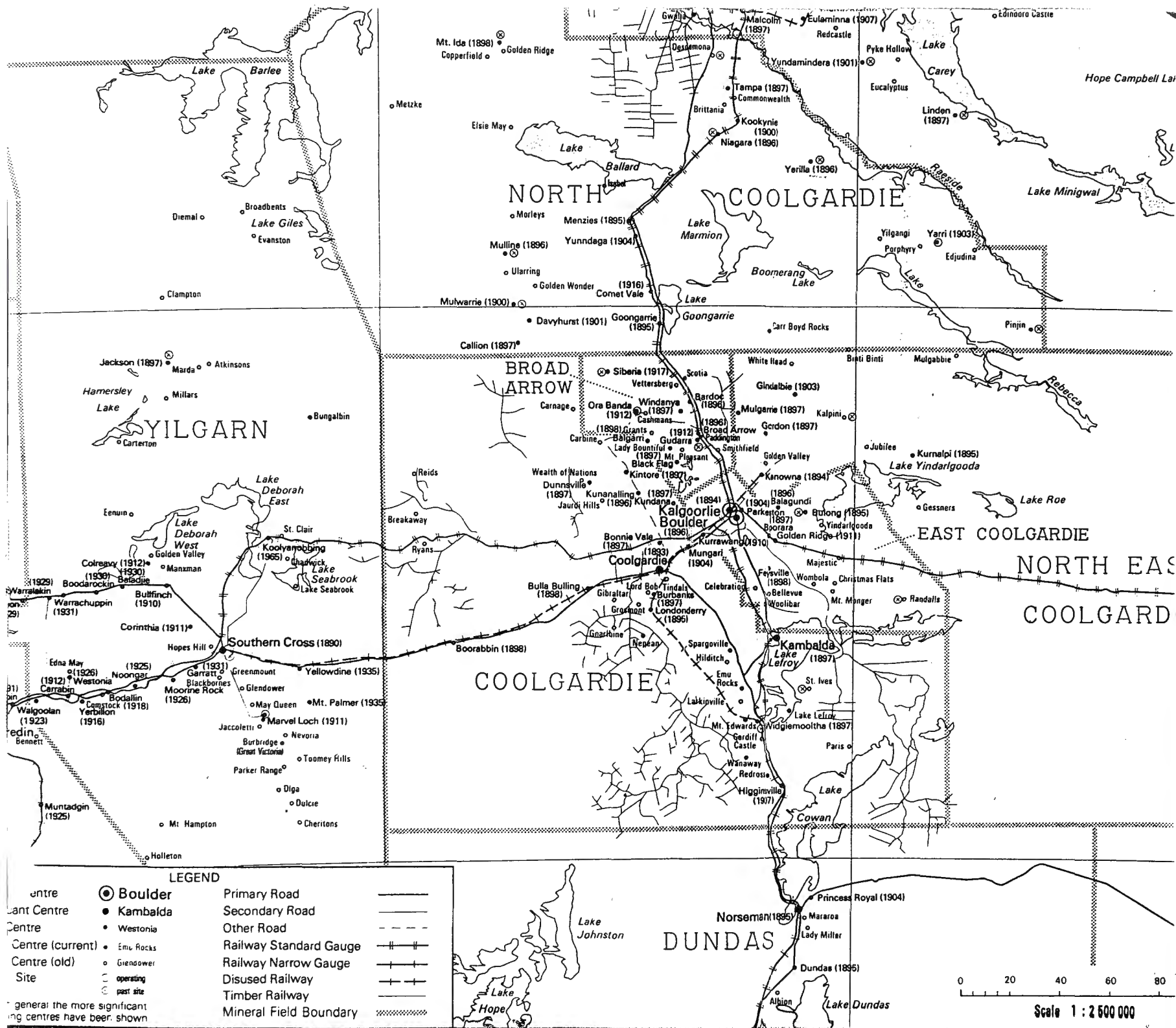
Sources: J H R Cameron and E K G Jaggard [editors] Western Australian Readings Second Edition (Perth: Churchlands College 1977), p 228 (Cameron and Jaggard have taken these figures from Mossenson)

Map One

Map Two

Map of Coolgardie Goldfields

¹ Western Australia: An Atlas of Human Endeavour Second Edition [edited by Neil Jarvis] (Perth: Department of Lands and Surveys in Association with the Education Department of Western Australia, 1986)



Map Three

Map of Coolgardie Goldfields

¹ Western Australia: An Atlas of Human Endeavour Second Edition [edited by Neil Jarvis] (Perth: Department of Lands and Surveys in Association with the Education Department of Western Australia, 1986)

Appendix Two

Local Concerts Coolgardie and Kalgoorlie

1894

Hospital Concerts Coolgardie

Hospital Concert (as reported by Clara Saunders)

Opening Selection bright familiar tunes piano, violin and cornet

Fred Brewer	<i>The Sleeping Camp</i>
'Dryblower' Murphy	<i>The Man Who Broke The Bank at Monte Carlo</i>
Susan Saunders	<i>Love's Old Sweet Song</i>
	<i>The Old Folks At Home</i>
Bill Bennett	<i>Axe Swinging to Music</i>
Charley Cooper	<i>The Boys of the Old Brigade</i> – violin solo
Mrs Selby	<i>I Was Dreaming</i>
	<i>Annie Laurie</i>
Jack Shearn	<i>The Holy City</i> – cornet solo
Two Little Ivory Sisters	<i>Two Little Girls in Blue</i>
'Dryblower' Murphy	<i>Hannagan's Ball</i>
Mrs Selby	<i>After the Ball</i>

Rollicking plantation songs and choruses which everyone joined in.

1895

Mr Cannam gave a concert for the hospital at the Theatre Royal
Mr Sheehan piccolo solo
Mr H O Powell stage manager
Coolgardie Miner 2 February 1895

Sacred Sunday Concert 8.30 pm

Proceeds to aid the Coolgardie Hospital

Patronage Mayor and Councillors of Coolgardie

by request no encores or applause

Duke Stewart Manager

Full rehearsal for 2.30 pm Each performer requested to be present

The programme included:

Mr Fletcher	<i>Ora Pro Nobis</i>
	<i>The Holy City</i>
	<i>Nazareth and If With All Your Hearts</i>

Report Coolgardie Miner 14 May 1895 considered the concert to be very successful
Coolgardie Miner 12 May 1895

Tomorrow another Sunday Concert will be held in the Theatre Royal

Mr Gregory objected to the Hospital Committee being patrons as he felt that the concert could still be well attended without their public support.

Mr Duke Stewart Manager

The popular tenor Mr Fletcher will appear and sing that beautiful Welsh song *Ye Ehedydd* which translated means *The Skylark*

Other artists include Messrs Brewer, Thomas, Johnstone, Watkins, Davis, Miss Jefferson, Messrs Martin and Edgerton, The Model Brass Band

Coolgardie Miner 18 May 1895

At Tomorrow's concert Mr Fletcher will sing *The Death of Nelson*

Coolgardie Miner 25 May 1895

Fourth Sunday Concert

Mr W J Vance occupied the chair

2 Pianoforte overtures Mr Duke Stewart

Mr J Jones	<i>Mona and the Holy City</i>
Mrs M C Lynch	<i>Whisper and I Shall Hear</i> (with violin obligato)
Mr Fletcher	<i>The Last Watch</i>
	<i>Thee Only I Love</i>
Mr F J Brewer	<i>The Skipper's Flag</i>
	<i>The Garonne</i>
Mr Davies	<i>The Mighty Deep</i>
	<i>The Old Brigade</i>
Messrs Davis and Fletcher duet	<i>The Army and Navy</i>
Mr Johnson violin	Airs from <i>Faust</i> and <i>Polish Air</i>

Coolgardie Miner 3 June 1895

Sunday Concert

Mr R B Pell to take the chair

Mr Brewer	<i>The Young Brigade</i>
Mr Jones	<i>The Children's Home</i>
	<i>When Other Lips</i>
Mr Davies	<i>The Message from the King</i>
	<i>A Warrior Bold</i>
Mr Fletcher	<i>Thee Only I Love</i>
	<i>Tell her I Love her so</i>
Mr Duke Stewart	<i>The Arcadian Waltz</i> (original composition)

Coolgardie Miner 10 June 1895

Hospital Sunday Concert

Master Edgerton	<i>Daddy</i>
Mr Jones	<i>The Star of Bethlehem</i>
Mr Johnson	<i>Il Trovatore Travatore</i>
	<i>Polish Air</i>
Mr H Fletcher	<i>The Last Watch</i>
	<i>The Holy City</i>
Mr Brewer	<i>Queen of the Earth</i>
Messrs Fletcher ,	
Jones and Davies	<i>Trio Fair Flora</i>
Miss Jefferson	<i>Ever Thine</i>
Mr Ellis	<i>Nazareth</i>

Coolgardie Pioneer 19 June 1895

Coolgardie Miner 3 July 1895 Proceeds Hospital Sunday £700

Opening Programme

Coolgardie Palace of Variety Artists

Opening Chorus	seventeen members of the company
Interlocutor	Mr J Arnot
Mr H Fletcher	<i>Narine Maurine</i>
Will Jenkins	<i>Miss Blossom's Party</i>
Mr D J Davis	<i>I'm Lonely Since My Mother Died</i>
Mr J Arnot	<i>The Old Turnkey</i>

Mr Alf Martin	<i>Way Down in Maine</i>
Mr J Jones	<i>In Old Madrid</i>
Mr F Brewer	<i>Goodbye Mavourneen</i>
Ivory sisters	<i>The Highland Fling</i>
Finale	The Company <i>The French Conductor</i>

Second half of the programme included:

Messrs Jenkins, Stoddart and Ivory Grand Statue Clog Dance

Alf Martin Comic songs and high kicking

Messrs Jenkins and Stoddart	Song and Dance
Mr Charlie Grant	Bicycle Act
Mr H Fletcher	<i>The Romany Lass</i>
Mr F Brewer	<i>Hats off to the Flag</i>
Mr J Arnot	<i>The Fog Bell</i>
Mr J Jones	<i>Let Me Like A Soldier Fall</i>
Farce	<i>The Coolgardie Hash House</i>
organisers Mr W Hansen and Mr Ivory	

Coolgardie Miner 15 July 1895

Complimentary Benefit Sufferers of the Late Fire – Theatre Royal

Mr Flecher	<i>The Dear Little Shamrock</i>
	<i>The Romany Lass</i>
Miss Moran	<i>Why Must We Say Goodbye?</i>
Miss Dennison	Two Songs
Mr Albert Whelan	irresistably funny in coster songs and parodies, his facial contortions being simply wonderful
Mr Alf Martin	Character Sketches
Mr Sheehan	Piccolo Solo
Master Edgerton	<i>I Do Love You</i>
Rev. Collick's recitations are also to be included among the successes of the evening	

Coolgardie Miner 13 November 1895

1896

First Orchestral Concert – Coolgardie Orchestra

Musical Director	Mr Wm T M Hansen
Conductor	Mr Leon Lambert
Sixteen members of the orchestra which included violins, flutes, bass, piccolo, drum, cornet, 'cello, clarinet and piano	
Orchestral Selections	<i>Overture // Trovatore</i>
	<i>Poet and Peasant</i> (Volti)
	<i>Amorette</i> (Fabian Rose)
	<i>Les Frolics</i> (Beringer)
	<i>Frolic</i> (Folk)
Mr H Fletcher	<i>The Romany Lass</i>
	<i>Death of Nelson</i>
Mr T H C Hill	<i>The King's Minstrel</i>
	<i>Oh! Promise Me</i>
Mr F Cahill	<i>The Fog Bell</i>
	<i>The Miner</i>

Mr J Sheehan	piccolo solo 'played perfectly in time'
Mr Green	Coronet solo <i>True 'Til Death</i>
Mr L Lambert	Selection violin <i>Lucia di Lammermoor</i>
Messrs Hill and Cahill	Duet <i>Life's Dream is o'er, Farewell</i>

Coolgardie Miner 11 April 1896

Recitation Great Battle Duke of Wellington
interspersed with the following songs

Mr E Watkins	<i>Death of Nelson</i>
	<i>Let me Like a Soldier Fall</i>
Mr J S Lean	<i>The Sleeping Camp</i>
	<i>The Old Brigade</i>
Mesdames Rockliffe and Cumming Duet	<i>Mother Can This Glory Be</i>
Mr F J Brewer	<i>The Young Brigade</i>
	<i>Ye Gallants of England</i>
Miss Monck	<i>The Better Land</i>
Mr J Bevan	<i>The Bugler</i>

Coolgardie Miner 19 July 1896

Grand Concert Opening Kalgoorlie Miners' Institute

	Part One	
Overture	<i>The Devil's March</i>	Mr Yemm
Song	<i>The King's Minstrel</i> (Pinsuti)	Mr F Destree
Song	<i>Leonore</i>	Mr W Hedges
Song	<i>Killarney</i>	Mrs Dominish
Songs	<i>For All Eternity</i> (Mascheroni)	Mr W Brownlow
	encore <i>To Anthea</i>	
Comic Song	<i>The Amateur Fire Brigade</i>	Mr H M Butler
Songs	<i>Asthore</i>	Mr Percy Dobbie
	encore <i>Bedouin Love Song</i>	
Song	<i>Alabama Coon</i>	Mrs O'Donnell
Comic Song	<i>Irish Jubilee</i>	Mr Kennedy
	Part Two	
Song	<i>In Old Madrid</i>	Mr Hodges
Songs	<i>Within a Mile o' Edinboro Town</i>	Mrs Dominish
	encore <i>Daddy</i>	
Song	<i>Beneath the Skies</i> from <i>The Gaiety Girl</i>	Mr W Brownlow
	encore <i>The Desert Lover</i>	
Song	<i>For the Sake of the Little Ones at Home</i>	Mr H M Butler
Song	<i>Six o'clock in the Bay</i> (Adams)	Mr P Dobbie
Song	<i>The Baby on the Shore</i>	Mr F Destree
Comic songs	<i>A Night with the Baby</i>	Mr Kennedy
	<i>A Trip to Brighton</i>	
Songs	<i>Tommy Atkins</i>	
	encore <i>Beware When Bright Eyes Glance</i> (Hedgcock)	Mr W Brownlow
Accompanist	Mr RW Stringer	

Mr Hedges late of Ettie Williams Co. replaced Mr W Ruse who was indisposed and could not sing
The Desert (L'Emmanuel)

Kalgoorlie Miner 8 August 1896
Western Argus, 20 August 1896

Complimentary Concert Railway Opening Celebrations

Part One			
Overture	<i>Teufelmarsch</i>		Prof Yemm
Song	<i>Let Me Love Thee</i>	Arditi	Mr T H C Hill
Recit. & Aria	<i>Infelice</i> from <i>Ernani</i>		Mr Douglas Powell
Comic song	<i>The Baby on the Shore</i>	Grossmith	Mr F Destice
Song	<i>Asthore</i>		Mr P Dobbie
Song	<i>The Devout Love</i>	Rockel	Mr W Brownlow
	encore <i>I Arise from Dreams of Thee</i>		
Comic song	<i>I Did Laugh</i>		Mr A Waxman
	encore <i>I Don't Want to Play In Your Yard</i>		
Part Two			
Overture			Mr Kerr
Song	<i>Marguerita</i>		Mr P Dobbie
Songs	<i>Off to Philadelphia</i>		
	encore <i>The Beduin Love Song</i>		Mr D Powell
Song	<i>Thy Sentinel Am I</i>	Watson	Mr W Ruse
Song	<i>I Rise From Dreams of Thee</i>		Mr T H C Hill
Comic Song	<i>Sally in the Ballet</i>		
Accompanists	Messrs R W Stringer, G Shirwan and Yemm		

Western ARGus 17 September 1896

1897

Coolgardie Double Quartette Party 10 June 1897

Grand Vocal and Instrumental Concert

1	Part song	<i>Maiden Listen</i>	Adam	Double Quartette Party
2	Tenor solo	<i>Because of Thee</i>	Lowis	Mr H Fletcher
3	Pianoforte solo	a. <i>Prelude</i>	Chopin	
		b. <i>Valse</i>	Grieg	Dr H A Leschen
4	Part song	<i>The Young Musicians</i>	Kucken	Double Quartette Party
5	Violin solo	<i>Romance et Bolero</i>	Danclo	Double Quartette Party
6	Bass solo	<i>Out on the Deep</i>	Lohr	Mr H B McCormick
7	Mr H Fletcher	<i>Stars of a Summer Night</i>	Cruikshank	Double Quartette Party

Interval of ten minutes

Part II

1	Part song	<i>The Night Watchman's Call</i>	Abt	Double Quartette Party
2	Baritone solo	<i>Across the Fair Blue Hills, Marie</i>	Blumenthal	Mr K C McCormick
3	Pianoforte solo	<i>Les Castagnettes</i>	Ketten	Dr H A Leschen
4	Tenor solo	<i>The Skylark</i>	Dr Parry	Mr H Fletcher
5	Part song	<i>Soldier's Farewell</i>	Kinkel	Double Quartette Party
6	Violin solo	a. <i>Mazurka</i>	Moszkowski	
		b. <i>Serenade</i>	Schubert	Double Quartette Party
7	Bass solo	<i>The Song of Hybrias, the Cretan</i>	Elliott	Mr C Rosenthal
8	Part song	<i>Thuringian Volkslied</i>	Abt	Double Quartette Party

Kalgoorlie Miner 10 June 1897

The members of the quartette were

First tenors Messrs H Fletcher and S G Bennett
Second tenors Messrs W Hansen and D J Davies

First Bases Messrs C A Stevenson and K C McCormick
 Second basses Messrs H B McCormick and C Rosenthal
 Hon conductor Mr S Fiedler

Kalgoorlie Miner 11 June 1897

Concert by Double Quartette Party Tivoli Theatre

<i>Joy Waltz</i> (vocal setting of the Blue Danube)	Elsasser
<i>The Image of the Rose</i>	Reichardt
(tenor solo with muted choir accompaniment)	
<i>Soldier's Farewell</i>	Kinkel
<i>On the March</i>	Beckers
<i>The Ladies Selection</i>	Reichardt
<i>Departure</i>	Franz Abt
<i>Hilarity</i>	Dehn
H M Musgrove violin Dr Leschen accompanist	
<i>Fantasie on Tannhauser</i>	Wagner
<i>Air and Variation</i>	Vieuxtemp
K MC Cormick <i>Come to me</i>	Denza
H Fletcher <i>The Message</i>	Blumenthal
C Rosenthal <i>A Bandit's Life</i>	Harper
<i>Still Is the Night</i>	

Coolgardie Pioneer 7 August 1897

Tivoli Gardens Kalgoorlie

Under the Management of Mr Tom Cannam

Stage Manager Mr Jas Wilkinson

Musical Director Mr R Thompson

Special engagement of Miss Minnie Anderson
 (of the celebrated Anderson Sisters)

Programme
 Part I

The Two Act Comedy 'Checkmate'

Mr James Wilkinson and Full Company

Part II

1 Overture		Mr R Thompson
2 Baritone Song (selected)		Mr T Saunders
3 Specialities	a. <i>The Coon's Wedding</i>	
	b. <i>Waltz, Clog Dance</i>	Miss Minnie Anderson
4 Bass song	<i>The Storm Fiend</i>	Mr Geo Bagshaw
5 Serio song	<i>Paradise Alley</i>	Miss Alice St John
6 Comic Recitation	<i>The Billiard Marker's Yarn</i>	Mr Tom Cannam
7 Medley scraps		Miss Amy Johns
8 Comic Song	<i>Merry Family</i>	Mr Jas Wilkinson
9 Specialities	Madam Duran with lightning change to Skipping Rope Dance	Miss Minnie Anderson

To conclude with Madam Rodda's Great Ventriloquial Entertainment, entitled Happy Folks

Kalgoorlie Miner 8 December 1897

Inaugural Concert Coolgardie Liedertafel 23 November 1898

held in the Tivoli Theatre Coolgardie

Part songs	<i>Rest, Dearest, Rest</i>	Kucken	Liedertafel
	<i>Night Watchman's Chorus</i>	Abt	
	(recit by Mr C Rosenthal)		
	<i>The Young Musicians</i>	Kucken	
	<i>Evening</i>	Abt	
	(solo by Mr A Stevenson)		
	<i>Hilarity</i>	Dehn	
	<i>Joy Waltz</i>	Elsassar	
	<i>The Beleagured</i>	Sullivan	
Pianoforte Duets	<i>March</i>	Schubert	Dr H A Leschen
	<i>Hungarian Dances</i>	Brahms	Mr H C Hill
Flute solo	<i>The Ash Grove</i>		Mr H Perkins
Vocal Solo	<i>I Seek for Thee in Every Flower</i>		Mr H Fletcher
Violin solos	<i>Andante Religioso</i>	Gillet	Mr P Webster
	<i>Legende</i>	Wieniawski	
	<i>Serenade</i>	Pierne (encore)	
Vocal Solo	<i>Dearest Heart</i>	Sullivan	Mr O Hewer
Vocal Solo	<i>The Arabian Lover</i>	Hartwell-Jones	Mr C Rosenthal
Conductor	Mr Fiedler		
Accompaniments	Mr H C Hill and Mr Fiedler		
Secretary	Mr W Robertson		

Coolgardie Pioneer 26 November 1899

1899

Western Australian Exhibition 31 March 1899

Part I

- 1 42nd Psalm *As the Heart Pants* (music by Mendelssohn) Orchestra
- 2 Solo (soprano) Miss Kitty Moran

Part II

- 1 Overture *To the Messiah* (Handel) Orchestra
- 2 Chorus *And the Glory of the Lord* (Handel) Choir and orchestra
- 3 Song *The Message* (Blumenthal) Mr Harry Fletcher
- 4 Air in D (Bach) Orchestra
- 5 Chorus *Hallelujah* (Handel)
- 6 Song *Ave Maria* (Gounod) Miss Kitty Moran
- (violin obligato by Mr J Wright)
- 7 God Save the Queen Choir and orchestra

Pianist (Orchestra) Mr H C Hill

Conductor Mr Otto Linden

First appearance of the Grand Exhibition Choir

Kalgoorlie Miner 30 March 1899Plebiscite Concert The Coolgardie Exhibition

for the close of the orchestral season

<i>Grand March From Tannhauser</i>	Wagner
Overture to <i>Ozsa Lutra</i>	Rossini
Pianoforte selection	Sullivan
<i>Funeral March of a Marionette</i>	Gounod
Waltzes <i>Dreams in the Ocean</i>	
overture to <i>Zampa</i>	Herald
selection from <i>Il Trovatore</i>	Verdi
Overture <i>Merry Wives of Windsor</i>	Nicholai
<i>Largo in G</i>	Handel

Turkish Patrol Michaelis
 Tone Picture *Ebbing Tide* Barnett
 Overture *William Tell* Rossini

The programme was one selected by the audience on the previous Wednesday night by ballot from selections presented at previous orchestral concerts.
 Coolgardie Pioneer 17 June 1899

Complete List of Orchestral Works Performed At the Exhibition

Symphonies	Mozart	<i>Minuet from the 39th Symphony in Eb</i>
	Mendelssohn	<i>Second Movt Highland Dance from the 3rd Symphony (Scotch) in A minor</i>
		<i>Last Movt (Saltarello) from the 4th Symphony (Italian) in A major</i>
Overtures	Auber	<i>Fra Diavolo</i>
		<i>Cheval de Bronze</i>
		<i>Crown of Diamonds</i>
		<i>Black Domino</i>
		<i>Masaniello</i>
	Beethoven	<i>Fidelio</i>
	Flotow	<i>Stradella</i>
	Herald	<i>Zampa</i>
	Mozart	<i>Don Juan</i>
		<i>Figaro</i>
	Nicholai	<i>Merry Wives of Windsor</i>
	Ressiger	<i>Die Felsenmuble</i>
	Rossini	<i>The Barber of Seville</i>
		<i>Gazza Ladra</i>
		<i>Semiramide</i>
		<i>William Tell</i>
Marches	Schubert	<i>Rosamunde</i>
	Thomas	<i>Mignon</i>
	Beethoven	<i>Ruins of Athens</i>
	Gounud	<i>Funeral of a Marionette</i>
	Gungl	<i>The Recruit</i>
	Mendelssohn	<i>Athalie</i>
		<i>Wedding March</i>
	Michaelis	<i>Turkish Patrol</i>
	Mozart	<i>Turkish March</i>
	Rubinstein	<i>Kashmir Wedding</i>
Incidentals	Soderman	<i>Swedish Wedding</i>
	Suppe	<i>Boccaccio</i>
	Wagner	<i>Tannhauser</i>
	Mendelssohn	<i>Notturmo</i>
		<i>Midsummer Night's Dream</i>
	Reinecke	<i>Entr'acte King Manfred</i>
	Schubert	<i>Entr'acte Rosamunde</i>
	Sullivan	<i>Graceful Dance Henry VIII</i>
	Auber	<i>Shawl Dance</i>
		<i>Divertissement</i>
Ballets	Masaniello	<i>Bolero</i>
		<i>Tarantella</i>
		<i>Sylvia</i>
	Delibes	<i>Robert le Diable</i>
	Meyerbeer	<i>Prophete- quadrille, galop</i>
		<i>Ferramars</i>
	Rubinstein	<i>Les Bayaderes No 1 and 2</i>
		<i>(torchlight dance)</i>

Suites	Schubert	<i>Rosamunde</i>
	Thomas	<i>Gavotte Mignon</i>
	Bach	<i>Suite in D</i>
	Brahms	<i>Hungarian Dances</i>
Detached Pieces	Moskowski	<i>From Foreign Parts</i>
	Barnett	<i>Ebbing Tide</i>
		<i>Elf- Land</i>
	Boccherini	<i>Minuet in A</i>
Operatic Selections	Handel	<i>Largo in G for piano and strings</i>
	Raff	<i>Tarantella in D minor</i>
	Taubert	<i>Love Song</i> (strings and oboe solo)
	Donizetti	<i>The Daughter of the Regiment</i>
	Sullivan	<i>Mikado</i>
		<i>Pinafore</i>
	Verdi	<i>Ballo in Maschera</i>
		<i>Ernani</i>
		<i>La Traviata</i>
		<i>Il Trovatore</i>
Waltzes	Wagner	<i>Lohengrin</i>
	Gungl	<i>Adieux</i>
		<i>Soldiers' Songs</i>
		<i>Dreams on the Ocean</i>
	Lumbye	<i>Amelie</i>
	Strauss	<i>Aurora</i>
		<i>New Vienna</i>
		<i>Windsor</i>

Coolgardie Pioneer 17 June 1899

Third Concert The Coolgardie Liedertafel July 1899

1st Part

Liedertafel	<i>Joy Waltz</i>	Elsasser	
Pianoforte Solos	<i>Peer Gynt Suite No 1</i>	Grieg	
	<i>Papillons No 8</i>	Schumann	
	<i>Calm is the Lake</i>		
Part-song	<i>Cavatina</i>	Bohm	Mr PJ Webster
Violin solo	<i>The Owl and the Pussy Cat</i>		
Part song	<i>My Dreams</i>	Tosti	Mr H Fletcher
Song	<i>A Franklyn's Dogge</i>		Mr A C McKenzie
Part song			

2nd Part

Part song	<i>The Image of a Rose</i> (solos Mr H Fletcher)		
Song	<i>The Flight of Ages</i>		F Bevan Mr A J Cosson
Vocal Trio	<i>Care Killed a Cat</i>		Kingsmill Messrs H Fletcher, A T Cresswell, SH Wymond
Part song	<i>The Grave of a Singer</i>		
Violin solo	<i>Romance and Bolero</i>	De Beriot	Mr PJ Webster
Solo	<i>The Matador</i>	E St Quentin	Mr W Griffiths
Part songs	<i>Evening</i>	Abt	
	<i>Hilarity</i>	Dehn	
	(solo Mr A Stevenson)		

Coolgardie Pioneer 8 July 1899

Hannans Choral Society Concert

Part songs		<i>A Wet Sheet and a Flowing Sea</i>	
	Abt	<i>Calm is the Lake</i>	
	de Koven	<i>The Owl and the Pussycat</i>	
	Hennig	<i>The Frogs Cantata</i>	
	Kreutzer	<i>The Chapel</i>	
	Grieg	<i>Landerkennung</i>	
Solo	D'A Barnard	<i>I Trust You Still</i>	Mr A S Lilburne
Duet	Marzial	<i>Trip Trip Trip</i>	Mrs Lilburne and Mr Hyde Smith
Solo	Ivan Caryll	<i>Lazily Lazily</i>	Mrs J R Snowball
		(with humming chorus by the choral society)	
Solos		<i>A Youth That Once Loved A Maiden</i>	Mr Hyde Smith
	Maude White	<i>The Tears That Night and Morning</i>	
Solos	Arditi	<i>Let Me Love Thee</i>	K C McCormick
		<i>Out on the Deep</i>	
Solo		<i>Beauty's Eyes</i>	Mr Bellamy
		(with violin obbligato by Mr Webster)	
Violin solo	Derman	<i>Bolero</i>	
	Wieniawski	<i>Mazurka</i>	
	Patini	<i>Saltarello</i>	
Piano solo	Chopin	<i>Polonaise in C* minor</i>	
Conductor	Mr Hyde Smith		
Accompanist	Mr H C Hall and Mrs Brunnel Kay		

Kalgoorlie Miner 5 May 1900

Grand Popular Concert Miners' Institute Kalgoorlie 13 April 1900

Mrs Johnson James will sing Costa's Aria *I Will Extol Thee* (Eli)
 Brage's Song *The Angels Serenade* and Eckert's *Swiss Echo Song*
 Miss Ada Willetts will play Piano solos Chopin's *Grand Scherzo in Bb minor*; Dohler's *Nocturne* and Godard's *2nd Valse*
 Miss Blanche Havergal James will sing Lane's song *Life's Lullaby* and Behrend's song *Daddy*
 Mr H Fletcher will sing Stephen Adam's songs *Star of Bethlehem* and *The Holy City*
 Mr Leslie Harris will play violin solos De Beriot's *First Concerto*, Wieniawski's *Legend*
 Mr F H Mendoza will sing Mendelssohn's Aria *If With all your Hearts*
 Misses Flo Tennyson and Blanche James will sing duets Blumenthal's *Venetian Boat Song* and Mendelssohn's *Greeting*

Kalgoorlie Miner 12 April 1900

The Hannans Choral Society Third Concert Miners Institute Kalgoorlie

Tuesday 14 August 1900

Part songs by Male chorus of 43 male voices

The Tar's Song (J L Hatton), the *Joy Waltz* (Elsasser),
A Cannibal Idyll (W T Taber), *Rest Dearest Rest* (Kucken)

Male Quartet *The Sabbath Call* (Kreutzer)
The Old Folks at Home transcription (T Blackshaw)

Messrs Hyde Smith, J R Bellamy,
 Hicks and G W Smith

Miss Bessie Cole	<i>Goodbye</i>	(Tosti)
	<i>A Summer Night</i>	(Goring Thomas)
Miss Lillian Pickersgill	<i>If Thou Didst Love Me</i>	(Denza)
	<i>Ask Nothing More</i>	(Theo Marzials)
Mr R Hyde Smith	<i>My Queen</i>	(Blumenthal)

Mr Percy Dobbie	<i>Only Once More</i>	(Moir)
Mr P J Webster violin solo	<i>Andante</i>	(Chome)
Dr P J Miskin 'cello solo	<i>Nocturne</i>	(Bergmuller)
Instrumental Trio violin, 'cello and piano	<i>Overture</i>	(De Marionette)

Kalgoorlie Miner 11 August 1900

Mrs Bennett Wilkinsons 9th Concert

Overture	<i>Italiana in Algeria</i> (Rossini)	Hannan's Orchestra T O McShane
Overture	<i>Tancredi</i> (Rossini)	
Chorus	<i>La Carita</i>	Mrs Bennett Wilkinson's choral class with Mesdames Salter and Leonard as soloists
Trio	<i>The Gypsy Laughing Trio</i> (Buck)	Messrs H Fletcher, C Warne & B Edwards
Solo	<i>Take a Pair of Sparkling Eyes</i> (Sullivan)	Mr O W Thompson
Solo	<i>Unless</i> (Luigi Caracciolo)	Mrs Bennett Wilkinson
Solo	<i>The Landlord's Daughter</i> (Jude)	Mr C A Degenhardt
	<i>Davy Jones' Locker</i> (encore)	
Solo	<i>The Gleaners' Slumber Song</i> (Walthew)	Miss Bella Steele
	<i>Sing Me To Sleep</i>	
Solo	<i>Nirvana</i> (Stephen Adams)	Mr K C McCormick
Piano solo	<i>Scherzo in B flat</i> (Chopin)	Miss L Roberts
Solo	<i>The Little Silver Ring</i> (Chaminade)	Miss Mabel Cook
A patriotic composition	<i>The Admiral's Broom</i>	Mr Jaspar Brett
Song	<i>Sunshine and Rain</i> (Blumenthal)	Mrs W L Toshach
	<i>I Couldn't Could I</i> (encore)	
Double Quartette	<i>In Absence</i> (W Buck)	Boulder Liedertafel Double Quartette Party
Farce	<i>Cox and Box</i>	

Kalgoorlie Miner 19 May 1905

Boulder Philharmonic Society Concert 7 June 1905

Chorus	<i>The Martyrs of the Arena</i>	Laurent de Rille	Society
Solo	<i>The Skipper</i>		Mr J Hocking
Part song	<i>The Beleagured</i>	Sullivan	Society
Solo	<i>When Night Is Darkest</i>		Mrs Griffiths
Baritone Solo	<i>Three for Jack</i>	Squires	Mr H Clegg
Solo and Chorus	<i>Image of the Rose</i>	Reichardt	Mr D Davies & Society
Part Song	<i>The Dawn of Day Appeareth</i>	Mahring	Society
Solo	<i>Come Into The Garden, Maud</i>		Mr T Connolly
Grand chorus	<i>The Crusaders</i>		Society
Contralto Solo	<i>The Gleaners' Slumber Song</i>		Mrs Toshach
Bass Solo	<i>The Landlord's Daughter</i>		Mr C A Degenhardt
Part songs	a. <i>The Owl and the Pussycat</i> b. <i>A Catastrophe</i>		Society
Tenor Solo	<i>By the Fountains</i>		Mr S Woods
Violin solo	<i>Hejre Kati</i>		Mr R S Salter
Grand chorus	<i>The Destruction of Oza</i>		Society
Duet	<i>Nocturne</i>		Rev & Mrs W I Toshach
Conductor	Mr J J Griffiths		

Kalgoorlie Miner 3 June 1905

Boulder City Orchestral Society's First Grand Concert

under direction Mr Arthur King on Sunday 25 June 1905 at 8.15 pm

Overture	<i>Zampa</i>	Herold	Boulder Orchestra
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Song	<i>Death of Nelson</i>	Braham	Mr H Fletcher
'Cello Solo	<i>Angelus</i>	Wallace	Mr Geo. Mutton
Selection	<i>Mikado</i>	Sullivan	Boulder Orchestra
Song	<i>Ave Maria</i>	Mascagni	Mrs R Salter
Selection	<i>Faust</i>	Gounod	Boulder Orchestra
Overture	<i>Bohemian Girl</i>	Balfe	Boulder Orchestra
Song	<i>I Seek for thee in Every Flower</i>	Ganz	Mr H Fletcher
Flute solo	<i>Graceful Dance</i>	Lemmone	Mr S Passmore
Intermezzo	<i>Orion from Lotter</i>	Mascheroni	Boulder Orchestra
March	<i>The Messenger Boy</i>	Furth	Boulder Orchestra

Kalgoorlie Miner 27 June 1905

Vice Regal Concert 15 September 1905 her Majesty's Theatre

Programme				
Part I				
1	Overture	<i>Maritana</i>	Wallace	The Combined Orchestras (conductor Mr Arthur King)
2	Song	<i>The Death of Nelson</i>	Braham	Mr Harry Fletcher (with orchestra)
3	Song	<i>Too Late We Met</i> (with orchestral accompaniment)	Arthur King	Miss Mildred Cunningham Conducted by the composer
4	Piano solo	<i>Capriccio in B minor,</i> <i>op. 22</i> (with orchestral accompaniment)	Mendelssohn	Miss May Beattie
5	Song	<i>The Deathless Army</i> (with orchestral accompaniment)	Trotter	Mr C A Degenhardt
6	Intermezzo	<i>Spanish Comedy</i>	Stix	The Combined Orchestras (conductor Mr Arthur King)

Interval of Ten Minutes

Part II				
7	Overture	<i>Semiramide</i>	Rossini	The Combined Orchestras (conductor Mr T G McShane LAB)
8	Aria	<i>Roberto tu che Adoro</i>	Meyerbeer	Mrs R G Salter
9	Trio	Finale <i>Allegro in D minor</i>	Mendelssohn	Piano Miss May Beattie violin Mr T G McShane 'cello Dr L J Miskin
10	Song	<i>Gleaners' Slumber Song</i>	Lane	Miss Bella Steele
11	Song	<i>Goodnight Beloved</i>	Balfe	Mr G W Thompson
12	Selection	<i>Faust</i>	Gounod	The Combined Orchestras (conductor Mr T G McShane LAB)

Hon. Conductors:	God Save The King Mr T G McShane LRAM and Mr Arthur King
Hon. Accompaniste:	Mrs Bennett-Wilkinson
Hon. Treasurer	Cr Rosenberg
Hon. Secretary	C W Chilcott

Kalgoorlie Miner 15 September 1905

1906

Grand Complimentary Concert 28 February to Mr Jack Ralston, the favourite baritone artist
late of Williamson's Repertoire Opera Company

Overture	<i>Zampa</i>	Herold	The Orchestra
Song	<i>Ailsa Mine</i>	Newton	Mr R J P Rees

Song	<i>Sleeping Tide</i>	Kellie	Miss Dora Grant
Song	<i>The King's Minstrel</i>	Pinsuti	Mr Jack Ralston
Song	<i>She Wandered Down the Mountain Side</i>	Clay	Miss Winnie Woodgate
Intermezzo	<i>Violets</i>	Wright	The Orchestra
Waltz	<i>Ella</i>	Arthur King	The Orchestra
Song	<i>Come Into the Garden, Maud</i>	Balfe	Mr George Thompson
Song	<i>Tangi-A Maori Lament</i>	Alfred Hill	Mr Jack Ralston
Quartette	from <i>Rigoletto</i>	Verdi	Miss Woodgate, Miss Grant, Mr Thompson, Mr J Ralston
Song (comic)	<i>Stop Your Ticklin' Jack</i>		Mr J Molloy
March	<i>The Messenger Boy</i>		The Orchestra
Musical Director	Mr Arthur King		
Leader Orchestra	Mr T G McShane		

Kalgoorlie Miner 27 February 1906

Boulder Mines Philharmonic Society Second Concert 18 June 1906
at the Boulder Mechanics' Institute

Chorus	<i>On the March</i>	Becker	Philharmonic Society
Bass Solo	<i>The Treasures of the Deep</i>	Petrie	Mr Alf Spengler
Violin Solo	<i>Romance</i>	Svensden	Mr T G McShane
Chorus	<i>On the Banks of Allan Water</i>	Oakley	Philharmonic Society
Soprano solo	<i>The Mission of the Rose</i>	Cowan	Miss Phillips
Humorous Trio	<i>Care Killed the Cat</i>		Messrs Bartle, Clegg & Phoenix
Chorus	<i>March of the Regiment</i>	De Rille	Philharmonic Society
Chorus	<i>Crossing the Plain</i>	Price	Philharmonic Society
Baritone solo	<i>In Plymouth Sound</i>	Jude	Mr J Hocking
Clarinet solo	<i>Ma Normandie</i>	Lazarus	Mr J Alward
Part songs	a. <i>The Mellow Melon</i> b. <i>Laughing</i>	Richardson Franz Abt	Philharmonic Society
Contralto solo			Mrs Toshach
Tenor solo	<i>Our Jack</i>	Trottere	Mr J Halls
Quartette	<i>Goodnight Beloved</i>		Miss Phillips, Mrs Toshach, Messrs Phoenix and Clegg
Chorus	<i>The Destruction of Oza</i>	De Rille	Philharmonic Society

Kalgoorlie Miner 16 June 1906

Grand concert Ernst Salter's Pupils Mechanics' Institute Boulder 20 September 1906 assisted by Lyric Orchestra (forty performers) Queen's Champion Choir (one hundred performers) with orchestral accompaniment

Kalgoorlie Miner 20 September 1906

	Programme		
Overture	<i>Der Freyschutz</i>	Weber	Salter's Lyric Orchestra
Violin solo	<i>Impromptu</i>	Danclo	Master Brinsley Small,
Vocal solo	<i>La Serenata</i>		Mrs Johnson James
			(violin obligato Mr Ernst Salter)
Solo	<i>Kuyawiak</i>	Wieniawski	Mr Arthur Wills
Violin ensemble	<i>March de L'Esperance</i>	Papini	Messrs O Campbell, J Deeble, E Powell, B Kidman, K Quealey and R Davis

Violin solo	<i>Andante Religiosa</i>	Thome	Mr J Laybourne Smith (with orchestral accompaniment)
Vocal solo	<i>Roses</i>	Adams	Mr G W Thompson
	<i>The Angelus</i> (encore)		
Violin Duet	<i>Barcarole</i>	Joseph Trouseli	
Part 11			
	<i>Fra Diavolo</i>	Auber	Satler's Lyric Orchestra
Vocal solo	<i>Davy Jones' Locker</i>	Petrie	Mr J P Stevens
	<i>Rolling Over the Foam</i>	Jude (encore)	
Violin solo	<i>Let Us Cherish</i>	Farmer	Miss Ollie Campbell
Anthem	<i>The Heavens are Telling</i>	Haydn	Queen's Church Choir Conductor Mr Shaw
Violin solo	<i>Air Varie</i>	Dancie	Miss Dolly Davis
Violin solo	<i>Cavatina</i>		Miss Jean Deeble
Trio	<i>Op. 107</i>	Lachner	Messrs Laybourne, Smith, A Wills and B Small
Ensemble	<i>Siegesmarch</i>	Handel	Miss D Davis, H Ridgeway, E Thompson, M Butler, Masters B Small, J Curtis, T James and H Williams
Accompanists	Miss Mannion and Mr Palmer		

Kalgoorlie Miner 21 September 1906

1907

Vocal Recital by Mr Jas Hay (Perth)

assisted by Boulder Mines Philharmonic Society, Mr H C Goff (piano), Mr L Barpard (flute)
and leading soloists

Mr Hay sang	<i>Serenade</i>	Schubert
	<i>To Mary</i>	White
	<i>Maiden Mine</i>	Sterndale Bennett
Recit and arias	<i>O Loss of Sight and Total Eclipse</i>	from Samson
	<i>He Was Cut Off But Thou Didst Not Leave</i>	from <i>Messiah</i> Handel
	<i>Woodland Serenade</i>	Mascheroni
Encores	<i>Distant Shores</i>	Sullivan
	<i>Tom Bowling, Come Into the Garden, Maud</i>	
Mines Philharmonic sang		
Part song	<i>Students Evensong</i>	
Vocal waltz	<i>Love Reigneth Over All</i>	
Part song	<i>A Franklyn's Dogge,</i> <i>Night Watchman's Call</i>	
Miss L Tippet	<i>For All Eternity</i>	
Mr A Cosson	<i>The Gallant Salamander</i> <i>Off To Philadelphia</i>	
Mr Walter Ruse	<i>The Toreador</i> from <i>Carmen</i>	
Miss I Andrews (Accompanist)		

There was a good front house but the programme did not contain the lighter items which appeal to a goldfields populace between 'pays' and as a consequence there was poor attendance in the back of the hall

Kalgoorlie Miner 15 June 1907

Complimentary Concert Miss Bella Steele 24 June 1907

Part One			
Overture	<i>Light Cavalry</i>	Suppe	Apollo Orchestra
Overture	from <i>Il Trovatore</i>	Quartette	Kalgoorlie Band
Cornet solo	<i>Last Rose of Summer</i>		Hugh McMahon
Vocal and elocutionary items			Mr Louis Mitchell
Vocal Quartette	from <i>Flora's Holiday</i>		Mrs Murray, Miss Jacks
Solo	<i>The Cows Are in the Corn</i> Nevin		Messrs Rees and Wayland
	<i>Out on the Rocks</i> Sainton Dolby		
	<i>Gleaners' Slumber Song</i> Walthew		
Part song	<i>La Carita</i>		Miss Bella Steele Mrs J G Murray and Miss Olive Stewart
Part Two			
One Act Comedy	<i>Written in Sand</i>		
Pianoforte solo	<i>Sonata No. 8 op. 13 1st Movement</i>		Mrs Bennett Wilkinson

Kalgoorlie Miner 24 June 1907

Grand Vocal And Instrumental Concert Mechanics' Institute

Part One			
Ballad	<i>Coolan Dhu</i>	Leoni	Mrs Johnson James
Ballad	<i>Twilight from Rip Van Winkle</i>	Planquette	Miss Ethel Ginbey
Solo	<i>There Let Me Rest</i>	Greene	Miss Alice Francis
Piano solo	<i>Ballad in A Flat</i>	Reinecke	Mrs W R Degenhardt
Cornet Solo	<i>Last Rose of Summer</i>		Mr Hugh McMahon
Violin solo	<i>Echoes des Alps</i>	Hubay	Mr E Salter
Dances by pupils of Mrs Rolls, Miss Irwin and Miss Lewis			
Overture	<i>Caliph de Bagdad</i>	Boildieu	Salters Lyric Orchestra
Solo	<i>The Bedouin Love Song</i>	Pinsuti	Mr J Hocking
Banjo Duet	<i>Bonnie Scotland</i>	Kennedy	Messrs Moffit and Martyr
Part Two			
March	<i>La Petite Ton Kinoise</i>	Christine	Salters Lyric Orchestra
Air	<i>Where'er You Walk</i>	Handel	Mr Sam Woods
Aria	<i>Ah, fors e lui</i> from <i>La Traviata</i>	Verdi	Mrs Johnson James (with orchestral accompaniment)
Song	<i>Bandolero</i>	Stuart	Mr A J Mellowship
Quartette	<i>Goodnight Beloved</i>	Pinsuti	Misses Ginbey and Francis, Messrs Woods and Hocking

Acc. Miss Andrews

Kalgoorlie Miner 9 August 1907

Tenth Concert Boulder Liedertafel December 1907

The Liedertafel has sixty voices

17 first basses, 20 second basses, 14 first tenors, 20 second tenors

Choruses	<i>The Tar's Song</i>	Hatlan
	<i>The Reapers' Chorus</i>	Jenkins
	<i>Italian Salad</i>	Richard Genée
	<i>The Anvil</i>	Adolphe Adam
Harry Fletcher	<i>I'll sing Thee Songs of Araby</i>	Frederick Clay
	<i>Mona</i> (encore)	
Quartet	<i>Tattlebury Market</i>	
Ernst Salter	<i>Hejre Kati</i>	Hubay
	<i>Andante Romantico</i>	Papinas (encore)

G W Thompson	<i>The Message</i>	Blumenthal
*Fanny Edwards	<i>All My World</i>	Temple
**Alice Francis	<i>He Was Despised</i>	
	<i>Gleaners' Slumber Song</i> (encore)	
Ernst Salter	<i>Salut d'Amour</i>	Elgar
Fanny Edwards	<i>Come to Me</i>	Danza
Mr Fletcher and		
Mr J P Stevens (duet)	<i>Two Sailors</i>	Perry
Mr N E Moran	<i>Tis I</i>	
Accompaniment	Charles A Huddle	
President	Mr F A Moss	
Librarian	Mr W A Okley	
Vice Presidents	Messrs G H Sims, Samuel Evans, J Lyon Johnson (Mayor of Boulder), E E Schroeder, C Hope Nelson, G M Roberts	
Hon. Conductor	Mr D G Evans	
Hon. Pianist	Mr Chas A Huddle	
Asst Hon Pianist	Messrs A E Paton, B James and J Taylor	
Committee	Messrs E W V Gribble, H Fletcher, P F Dorrington, E A Crutchett, E F Turner, C Wearne, E Ross	
Test Committee	Messrs E W V Gribble, R J Knowles, E F Turner	
Asst Librarian	Mr B James	
Hon Sec/Treasurer	Mr H J Edwards	
Asst Secretary	Mr E H Bontham	
Stage Manager	Mr Geo Purser	

Kalgoorlie Miner 6 December 1907

- * Fanny Edwards of Burbanks, pupil of Mrs R A Bennett
- ** Alice Francis fifteen year old contralto from Boulder. A pupil of Mrs Johnson James, her expression was worthy of a professional singer. She exhibited a pure contralto voice of much beauty, with a chest register of rare heaviness. Good quality higher notes were also well developed and much may be expected of her in the future.

Wesley Church Egan Street Concert

Over one hundred voice choir assisted by

Miss Addie Campbell (soprano)	<i>There is a Green Hill Far Away</i>
Miss Louise Brearly (violin)	<i>Concerto in E</i> (Mendelssohn)
Mrs R Brearley (soprano)	<i>Beloved 'Tis Morn</i>
Mrs Edlington (contralto)	<i>He Shall Feed His Flock</i>
Mr J P Mitchell (bass)	<i>Nazareth</i>
Mr Sam Woods (tenor)	<i>Every Valley</i>
Mr D J Davis (tenor)	<i>City of Night</i>
Mr W H Carpenter (baritone)	<i>Star of Bethlehem</i>

Members King's Apollo Orchestra

Kalgoorlie Miner 25 December 1907

1908

Reception Her Majesty's Theatre for Lulu Benstead

She sang a duet *The Elfin Call* with Mr G Stephen, *The Flower Song* from *Faust* by Gounod. *Alla Stella Confidentew* with an obligato by Mrs G W Ellis and *Ave Maria* (Mascagni) Mrs Godfrey Ellis played the violin solos *Caprice de Concert* (Musin) and *Elegie* (Ernst). Mrs R A Bennett played the piano solo *Caprice Hongroise* (Liszt) and Lucy Jaentsch sang *Solveig's Song* (Grieg), *Adagio* (Kaiser) by Messrs Flint, Mutton, McClelland and Walton

Kalgoorlie Miner 21 January 1908

The Ladies Letter of the Western Argus reported that the social event of the week was an At Home in which Miss Brearley (violin), Mr Mutton ('cello) and Mrs W R Degenhardt (piano) played the *Third Movement* of the *Trio in C Minor* by Mendelssohn, Mr Moran sang *Because* (Guy D'Hardelot), Miss Klintberg sang *Down in the Forest* (Landon Ronald), Miss Brearley played *3rd Movement* from Mendelssohn's *Violin Concerto*, Mr Thompson sang *May Morning* (Denza) and Mrs W R Degenhardt played a piano solo *Ballad* (Reinecke)

Western Argus 22 May 1908

Opening Concerts Tuesday and Wednesday 8 and 9 September 1908

Kalgoorlie Town Hall

Under patronage His Excellency the Governor

1	Overture	<i>Poet and Peasant</i>	Apollo Orchestra
2	Part song	<i>Joy Waltz</i>	Liedertafel
	Grand Chorus	<i>The Crusaders</i>	
3	Item	<i>Pupils</i>	Misses Levy and Lewis
4	Soprano solo	<i>She Wandered Down the Mountainside</i>	Miss Lucy Jaentsch
5	Bass solo	<i>I am a Roamer</i> (Mendelssohn)	Mr J P Stevens
6	Contralto solo	<i>Ah! From Thy Vision Wake</i>	Miss Maggie Butler
7	Solo	<i>I Seek for Thee in Every Flower</i>	Mr Harry Fletcher
8	Coronet solo	<i>Sing Me To Sleep</i>	Mr Harry McMahon
			(with band accompaniment)

Part Two

1	Overture	<i>The Bohemian Girl</i>	Apollo Orchestra
2	Grand Chorus	<i>The Crusaders</i>	Liedertafel
3	Soprano Solo	<i>Call Me Back</i>	Miss Lilian Tippet
4	Baritone solo	<i>Till Death</i>	Mr L Mitchell
5	Contralto solo	<i>Norrie</i>	Miss Hilda Klintberg
6	Humorous Quartette	<i>Little Tommy Went a Fishing</i>	Messrs Leabrice, G W Thompson, W Kennedy & J P Stevens
7	Soprano solo	<i>Rose Softly Blooming</i>	Miss Addie Campbell
8	Part songs	<i>Spanish Serenade</i>	
		<i>Soldiers Chorus from Faust</i>	Liedertafel
			(accompanied by orchestra)

Kalgoorlie Miner 5 September 1908

At the opening concert Miss Lucy Jaentsch also sang *Sweet and Holy* (Rubinstein) Mr J P Stevens gave an encore *Simon the Cellarer*, Maggie Butler sang *The Little Silver Ring* and gave an encore *Ben Bolt* Mr L Mitchell sang *The Last Watch* Miss Hilda Klintberg gave as an encore *Air Emerald* while Miss Addie Campbell sang *A Dream of Home* (Il Bacio) Mrs N Neilson was the accompanist

Kalgoorlie Miner 9 September 1908

Kalgoorlie Town Hall Second Concert

Promoted by the Kalgoorlie Brass Band, Apollo Orchestra and the Boulder Liedertafel Programme

Kalgoorlie Brass Band	selections Gounod's <i>Faust</i> including <i>The Soldiers' Chorus</i> March <i>The Jolly Coppersmith</i> with mechanical effects
Brass Quartette	<i>The Return of Spring</i> (Keller)

Addie Campbell	<i>Rose Softly Blooming</i>	(Spohr)
	<i>Had We But Met</i>	(Geeson) encore
L Mitchell	<i>Here's to the Rose</i>	(Krouse)
Mr A J Alward	<i>Alicante</i>	(Le Thiere)
(a clarinet solo)		
Duet	<i>Sainted Mother</i>	(Wallace)
(Misses Jaentsch and Klintberg)		
Harry Fletcher	<i>Bianca</i>	(Mattei)
	<i>Mona</i>	(Adams) encore
Lilian Tippet	<i>Sweet Pretty Maiden</i>	(Gomez)
	<i>Till I Wake</i>	
Hilda Klintberg	<i>Ave Maria</i>	(Gounod)
	<i>Adoration</i>	(Telma)
Apollo Orchestra	<i>Pique Dance</i>	(Suppe)
	conducted by E Hunter	
J P Stevens	<i>The Deathless Army</i>	(Trotiere)
Maggie Butler	<i>When All Was Young</i>	(Gounod)
	<i>Three Bonnets</i>	(encore)
Lucy Jaentsch	<i>Villanelle</i>	(Dell Aqua)
	<i>Dawn</i>	(Somerset)
Dances Pupils Miss Lewis and Levy		
Duet	<i>The Two Step</i>	
(Misses Kitty Currie and Freda Klintberg)		
Alice Elliott	<i>Ain't YOU Got a Black Moon</i>	
Accompanist	Miss M Neilson	

Kalgoorlie Miner 10 September 1908

Appendix Three

Visiting Theatrical Companies to Coolgardie and Kalgoorlie (N B Only companies which presented mainly musical items have been listed.)

1893-4

Coolgardie

Kalgoorlie

St George Variety Troupe

Date: unknown

Coolgardie Pioneer, 11 December 1897

1894

Wilkinson Gaiety Company also advertised
as

Wilkinson Minstrel and Gaiety Burlesque Co.

Date: 14 November 1894 to early December
1894

Principals only of the company in Coolgardie

Programme included pantomime *Aladdin*

Coolgardie Miner 3 October 1894

to 6 December 1894.

Benefit concert tendered to Misses Alice

St John and Stella Tudor.

Coolgardie Miner 1 December 1894.

Two letters to the Editor

1 Letter complaining of uncouth behaviour
of a group of young men who were smoking,
spitting and chewing during the
performance. They interfered with other
patrons' enjoyment as they 'talked in loud
voices' and 'put their hats on upside down',
thereby blocking the view of the stage.
Their conduct was all the more deplorable
as they had the reputation of being sons of
well to do parents.

Kalgoorlie Miner 2 December 1894

2 Letter of complaint from 'one of the
gallery' because a policeman had walked
across the floor to converse with the
superintendent, completely spoiling the
harmony for us poor fellows in the back
seats'.

1895

Gaiety Pantomime Company

Date: 20 June 1895 to 12 July 1895

Programme included Variety Minstrelry
and Burlesque; Pantomimes *Cinderella*,
Sinbad the Sailor; *Struck Oil*.

Coolgardie Miner 14 June 1895 to 12 July 1895

Gaiety Company Plain and Fancy Dress Ball
Coolgardie Miner 25 June 1895

Rational Concert by Gaiety Company
Coolgardie Miner 29 June 1895

Hellers

Date: 28 July 1895 to 31 July 1895

Programme of Comic Singing by Messrs Heller and Abbott, the latter accompanying himself on a banjo.

Coolgardie Miner 29 July 1895 to 31 July 1895.

Orpheus Company

Date: 17 December 1895, 2 performances

Programme: Sketches, songs and comicalities by twelve artists

Coolgardie Miner 14 December to 18 December 1895

1896

Gaiety Pantomime Company

Date: 8 February 1896 for 12 nights

Programme: Minstrelry, Variety and Burlesque Pantomime *Forty Thieves*

Coolgardie Miner 8 February 1896
pantomime 'Cinderella', 'The Forty Thieves';

Gaiety Company

Date: 2 March 1896 for a week

Programme: Change of programme for every evening this week

Irish musical comedy *Muldoon's Picnic*
Struck Oil

Kalgoorlie Miner 20 February 1896 to 4 March 1896

Blind Musicians from Industrial School¹ for the Blind, South Australia

Date: 15 April 1896 to 18 April 1896

Programme: Songs, part songs, instrumental music, duets, trios, quartettes. Repertoire of popular classes, Victorian ballads; Music Hall songs

Coolgardie Miner 10 April 1896 to 20 April 1896.

The general meeting of the Coolgardie Social and Musical Club was postponed to avoid clashing with the performance of the blind musicians

Coolgardie Miner 20 April 1896 and 14 April 1896

¹ Warden and Mrs Finnerty gave patronage with Mayor and Councillors, Rev. Collick and Mr Pilkington. Mr Hansen worked towards their success by reducing the charge for the hire of the theatre and offering accommodation free of charge. Mrs Benstead and others offered refreshment and the gentlemen from Broken Hill bought tickets.

Lecture on Tom Moore the National Poet
of Ireland by Rev Bro. Hughes
Coolgardie Miner 18 April 1896

Taylor Carrington Company

Date: 19 April 1896 for six nights
Programme: Series of dramas which included
East Lynne *Rip Van Winkle* and *Home
Rule* (The latter contained Irish songs, duets
and dances.)
The Taylor Carrington Company was met by a
number of residents who had made the
acquaintance of some of the leading members
in the Eastern Colonies
Coolgardie Miner 18 April to 27 April 1896

Ettie Williams Happy Hours Company

Date: 2 May 1896 to 26 May 1896
Programme: Latest gems minstrelry and
comedy; recent popular songs;
amusing Kangaroo Dance finale
Coolgardie Miner 27 April 1896 to 18 May
1896
Coolgardie Pioneer 13 May 1896 to 20 May
1896

Costume football match and burlesque
race meeting by Ettie Williams Happy Hours
Company – proceeds St John of God
Hospital
Coolgardie Miner 14 May 1896
The Happy Hours Company was glad to
assist the Sisters of St John of God
Hospital in recognition of the reception
they had received.
Coolgardie Miner 19 May 1896

Plain and Fancy Dress Ball organised by
the company
Coolgardie Miner 18 May 1896

Hudson Surprise Company

Date: 30 May 1896 to 6 June in the
Theatre Royal
Programme: First appearance in burlesque;
hitherto known as variety performers
Miss May Hobgood, pianist, delighted the

Lecture on Moore and Irish Melody²
by Rev Bro Hughes
Kalgoorlie Miner 14 April 1896

Ettie Williams Happy Hours Company

Date: May 27, 1896
Programme: Minstrel and Variety
entertainment presented in Quigley's Hall
Kalgoorlie Miner 13 May 1896 to 27 May
1896

Rational Concert by Ettie Williams Happy
Hours Company on 2 June 1896
Coolgardie Miner 1 June 1896
Presentation by Ettie Williams Happy
Hours Company to St John of God
Hospital
Coolgardie Miner 5 June 1896

Mr Warner of the Ettie Williams Happy
Hours Company lying very ill in
Kalgoorlie
Coolgardie Miner 26 May 1896

² The composers John Stevenson (1761–1833) and Henry Bishop (1786–1888) set Thomas Moore's words to music. A number of these songs became very popular and included *The Minstrel Boy*, *The Harp that once Through Tara's Halls* and *Londonderry Air*.

Ronald Pearsall Edwardian Popular Music (London: David and Charles, 1975), p 79.
Moore was also a composer in his own right. His most famous melody was *The Last Rose of Summer* which was borrowed by Flotow for his opera *Martha* (1847) He also wrote *Believe Me If All These Endearing Charms*.
Pearsall, Edwardian Popular Music, p 80.

audience with her 'highly finished' rendering of Rubinstein's *Grand Tarantelle* and paraphrase of Irish Airs, introducing *Killarney* and other gems. Coolgardie Miner 27 May 1896 to 8 June 1896

Ovide Musin Concert Party

Date: 11 July; 18 July; 20 July 1896 in the Theatre Royal

Programmes included

Air and Variations by Prach Mme Musin
Ballads *Within a Mile of Edinboro Town*
Annie Laurie sung by Mme Musin

Rhapsodie Hongroise Liszt

Coolgardie Miner 9 July 1896 to 21 July 1896

Grand Orchestral Concert³

with Ovide Musin Concert Party

Date: 24 July 1896

Programme included

Rigaudon Raff E Scharf

Let Me Love Thee Still T H C Hill

encore *Oh Promise Me*

Fantasie Characteristique M Musin

encore *Blue Bells of Scotland*

The Last Chord Sullivan E Edmonds

The Daisy (a polka for soprano) Mme Musin

selections from *Il Trovatore* by the

orchestra conducted by E Edmonds

Ave Maria Gounod

(with violin obligato) M & Mme Musin

Concert study Saint Saens E Scharf

Variations from the *Oratoria of Moses*

played on one string M Musin

In encore numbers tricks played in

bowing and fingering caused both

astonishment and amusement

The Last Rose of Summer Mme Musin

Coolgardie Miner 24 July 1896

Two Festival Concerts

Date 27 and 28 July 1896

Programme included

overture by orchestra

Waltz from Gounod's *Faust* Liszt E Scharf

Daddy Neva Carr Glyn

Variations on a *Cavatine* Corelli M Musin

Brilliant Bird

Come O Sleep Mme Musin

Spinning Song from the Flying Dutchman

E Scharf

Three Fishers Mme Musin

Ovide Musin Concert Party

Date: 30 July 1896 for three concerts

Programme included

Spanish Caprice Mozkowski Eduard Scharf

Paris Waltz Arditi Annie Louise Musin

Fantasia on Two Scotch Airs Ovide Musin

(*Auld Robin Gray*; *Charlie is my Darling*)

Cavatine Raffe

Minuet Boccherini Ovide Musin

Goodbye, Tosti Annie Louise Musin

Hungarian March E S Kowalski

Mazurka de Concert Musin Ovide Musin

Air and Variations for Soprano and

violin obligato Artot

Annie Louise Musin and Ovide Musin

Air and Variations Prach Mme Musin

Encore *Three Fishers*

Rhapsodie Hongroise Liszt Eduard Scharf

encore - 'a number by Chopin'

A Souvenir de Haydn (Variations on the

Austrian hymn) Leonard Mr Musin

Cavalleria Rusticana Intermezzo Mascagni

(for soprano and violin) M and Mme Musin

encore *Cuban Serenade* Paladilhe

caprice Musin M Musin

Preislied aus Meistersinger Wagner E Scharf

Serenade Pierne E Scharf

Set Variations on *Carnival of Venice*

M Musin

Within a Mile of Edinboro Town

encore *Comin' Thro' the Rye*

Etude Rubinstein Herr Scharf

encore *Mazurka* Godard

Aria du pre aux Ciers Herold Mme Musin

(obligato by M Musin)

Kaloorlie Miner 30 July 1896

Hannan's Herald 28 July and 31 July 1896

³ 'Only show of emptiness was at the rear of the hall, the programme not having enough of the ballyhooley element in it to come quite up to the tastes of the gods.'
Coolgardie Miner 24 July 1894

Coolgardie Miner 25 July 1896 to 28 July 1896

Complimentary Benefit Miss Neva Carr⁴

Glyn of the Ettie Williams Happy

Hours Company

Date: 31.7.96 July 1896

Programme arranged by Mr Wm Hansen

It included

overture Hansen's String Band

Mr Robinson *In Sheltered Vale*

Miss Carr Glyn *Listening*

Mr Kirkwood Lee and Mr Emil Carr

(violin obbligato) *Romanze*

Alla Stella Confidente

Miss Carr Glyn *Island of Dreams*

Mr C Brooks *Yeomans Wedding Song*

Albert Whelan

Mr Garrett Scanlan *Maid of Athens*

Mr Robinson *In Cellar Cool*

Miss Carr Glyn *Hand in Hand*

Comedietta Royalist Dramatic Club

Coolgardie Miner 27 July 1896 to 31 July 1896

Ettie Williams Happy Hours Company

Date: 1 August 1896 to 24 August 1896

Programme: Minstrel

'Twenty performers including favourites from

the eastern colonies. The orchestra deserved

special mention as it was a combination

of the first order'

Coolgardie Miner 29 July 1896 to 25 August 1896

Letters to the Editor

1 From 'Second Seat Back' complaining

that the orchestra was too loud.

The newspaper agreed with this criticism

and also mentioned that it would be

'more kindly' to show a second

letter to the person concerned. It was

not printed.

2 From 'Disgusted' complaining

of 'foul language and filthy utterance' from

people in the front seats. Several respectable

ladies of the town had to leave during

the performance.

Editor's reply said that several letters

of complaint had been received on

the matter

3 From Geo Jones, Manager of Happy Hours

Company thanking public for their letters.

The police had promised their 'utmost

support'.

⁴ Complimentary Benefit under the patronage of Warden and Mrs Finnerty was arranged to give the young singer ('barely seventeen years of age') the chance of going to Vienna or Paris (there are two conflicting reports) to continue her musical studies. Similar benefits were being arranged in Sydney, Melbourne and Adelaide.

Coolgardie Miner 7 August 1896 to 18 August 1896.

Ettie Williams taken ill with fever
Coolgardie Miner 7 August 1896

Benefits given for Anderson Sisters
and Mr George Jones, Manager
Coolgardie Miner 20 August 1896,
25 August 1896

Sunday Evening Grand Jubilee Concert
15 August 1896

Some of the Ettie Williams Company sang
the *Adeste Fideles* in English at the
funeral of local bookmaker and athlete
Paddy Reachock
Coolgardie Pioneer 26 August 1896

Ada Delroy Company⁵
Date: 7 September 1896 for 6 nights
Programme: Variety
Coolgardie Miner 1 September 1896 to
11 September 1896

Ada Delroy Company
Date: 14 September 1896 for 6 nights?
Programme: Variety
Kalgoorlie Miner 10 September 1896
Hannan's Herald 17 and 19 September 1896

Hudson's Surprise Party⁶
Date: 14 September 1896 for 6 nights
Programme: Purveyors of music, mirth
and minstrelry
Coolgardie Miner 8 September 1896 to 19
September 1896

Hudson's Surprise Party
Date: 20 September for 6 nights
Programme: Minstrelry
The eighteen member company 'consisted of
accomplished vocalists, comedians and
dancers'
Western Argus 3 September 1896
Hannan's Herald 19 September 1896 to
21 September 1896
Kalgoorlie Miner 19 September 1896

Hudson Surprise Party made a
return visit for two nights
Coolgardie Miner 26 September 1896 to 29
September 1896

Hosea Easton Georgia Minstrels
Date: 21 September to 26 September
Programme: Minstrels *Uncle Tom's Cabin*
Coolgardie Miner 21 September 1896 to
26 September 1896

Eastons Georgia Minstrels in combination
with the Wilkinson Stevens Dramatic
Company
Date: 29 September 1896 for a half week
season to 3 October 1896
Programme: Drama and Minstrelry
Kalgoorlie Miner 29 September 1896 to
5 October 1896

Easton Wilkinson company grand sacred
and jubilee concert 27 September 1896
Coolgardie Miner 26 September 1896

Return visit by Easton Wilkinson Company

⁵ Coolgardie Miner of 1 September 1896 advised readers that the company had 'just finished a phenomenally successful season in the Eastern colonies. Miss Delroy was making her third tour of the world' (Coolgardie Miner 3 September 1896); Interview with Miss Delroy in Coolgardie Miner 11 September 1896

⁶ Hudson's Surprise Party were direct from Adelaide. They had performed in Perth; after Coolgardie the company was making an extended tour of India, China, Japan and Africa
Coolgardie Miner 8 September 1896.

10 October 1896
Coolgardie Miner 7 October 1896

Robert Kennedy Concert

Date: 24 October 1896 to 26 October 1896

Programme: Concert in the 'Spirit of
Perfidium Scotorum'

Coolgardie Miner 17 October 1896 to
27 October 1896

Robert Kennedy Concert

Date: 23 October 1896? 30 October 1896

Programme: Scottish songs 'as sung by
one who feels them.'

Kalgoorlie Miner 24 October 1896 to 31
October 1896

1897

Speeds Worlds Novelty Company

Date: 20 February 1897

Programme: Jubilee songs, elocution
items, descriptive songs. Local artists
H Fletcher, K G Mc Cormick, F Cahill in
company

Coolgardie Miner 19 February 1897 to
27 February 1897

Mr W H Speeds World's Novelty Company⁷

Date: 4 March 1897 to 8 March 1897

Programme: Great Variety Programme
Kalgoorlie Miner 25 February 1897 to 5
March 1897

Rational Concerts for two Sundays
Kalgoorlie Miner 1 March 1897 and 8
March 1897

Mr W H Speed's World's Novelty
Company appear in the Miner's Hall
Boulder this evening
Kalgoorlie Miner 9 March 1897

King Hedley's Concert Company

Date: 25 February 1897

Programme: Songs and readings

Coolgardie Miner 19 February 1897 to
1 March 1897

King Hedley's Concert Company⁸

Date: 2 March 1897 and 3 March 1897

Programme: Songs and Readings
Artists included Mr T H C Hill who held
recently left Coolgardie and
local tenor Mr Harry Fletcher
Kalgoorlie Miner 1 March 1897 to 4 March
1897

Old English Fayre Company

Date: 2 March 1897

Coolgardie Miner 25 February 1897

Ye Olde Englyshe Fayre Company

Date: 9 March 1897 to 13 March 1897?

Programme: Variety Entertainment

⁷ 'On account of the hospital fire occurring as it did just before the opening hour of the entertainment to have been given by Mr W H Speeds Novelty Company the performance at the Miners' Institute did not take place and the season closed on Sunday night.'

⁸ 'The members of the King Hedley Concert Company were the guests on Tuesday of Mr H C Hallahan, manager of the Lake View Mine. In addition to being hospitably entertained the visitors were given the opportunity of having a thorough look over the mine. A remarkable incident was the singing of Miss Regina Nagel the uncommonly gifted contralto of 'Ben Bolt' at the two hundred foot level to about a couple of hundred miners. The effect as the rich music rolled through the long tunnells was most impressive. Miss Nagel received a genuine ovation from the men.' Miss Nagel was one of three Australian singers (the others were Maggie Stirling and Bertha Bird) to give successful concerts in London in 1902.

Item of news Kalgoorlie Miner 3 March 1897
Kalgoorlie Miner 20 June 1902.

Ye Olde Englyshe Fayre Company reopening
in Coolgardie after visiting Kalgoorlie
Coolgardie Pioneer 15 March 1897

Fitzgerald Circus visiting Coolgardie,
Kalgoorlie, Kanowna and Coolgardie again
Coolgardie Pioneer 23 March 1897

General Mite and D'Arco the Musical Clown
assisted by Warner's Tivoli Company at the
new Tivoli Theatre 27 April 1897
Coolgardie Miner 26 April 1897

Alfred Dampier Company
Date: 26 April 1897
Programme: *Robbery Under Arms*
Coolgardie Miner 20 April 1897

Return visit of Alfred Dampier for three
nights 13 May 1897 to 15 May 1897
Coolgardie Miner 11 May 1897 to 13 May 1897

Lecture by Dr Zillman of the Alfred Dampier
Company
Coolgardie Miner 17 May 1897

The Lucifers subleased the Cremorne Theatre
Coolgardie Miner 5 April 1897
Concert being given by Lucifer's for the
St John of God Hospital
Coolgardie Miner 14 April 1897
Benefit for the Lucifer's
Coolgardie Miner 3 May 1897

Two Hours at Home
Date: 6 May 1897 to 8 May 1897
Programme: Professor Mackey and talented
concert party of eight
Coolgardie Miner 4 May 1897

and the Lumiere Cinematographic
Kalgoorlie Miner 9 March 1897 to 13
March 1897

Ninth Rational Sunday Entertainment by
Ye Olde Englyshe Fayre Company
Kalgoorlie Miner 11 March 1897

Fitzgerald Circus At Kalgoorlie and
Boulder 15 March to 24 March 1897
Herr Van Der Mehden, premier cornet
soloist of the world' conducts the band
Kalgoorlie Miner 15 March 1897 to 23
March 1897

The Fitzgerald Circus returned to Kalgoorlie
for four nights from 29 October 1897 and
then went to Boulder
Kalgoorlie Miner 21 October 1897; 3
November 1897

General Mite, the smallest man in the world
(twelve inches smaller than Barum's Tom
Thumb) Concert every evening assisted by
D'Arco the musical clown who plays the
mandolin, violin, guitar, bagpipe and perfect
duet on the two cornets
Kalgoorlie Miner 3 April 1897, 10 April
1897

The Lucifer's
Date: 22 April 1897
Programme: Vaudeville
Kalgoorlie Miner 20 April 1897 to 23 April
1897

Rational Entertainment by the Lucifer's
Kalgoorlie Miner 23 April 1897

Mr Harry Rickards Tivoli CompanyDate: 17 May 1897 to 21 May 1897Programme: Vaudeville entertainmentArtists included Mr Charles Godfrey
and Mr T H C Hill

Coolgardie Miner 11 May 1897 to 21 May 1897

Grand Opening of Cremorne Gardens under
the direction of the Lucifers and supported
by a full company of variety artists
Coolgardie Miner 7 May 1897Banvards Vaudeville CombinationTwelve weeks highly successful
season in Coolgardie

Kalgoorlie Miner 18 September 1897

Benefit for Mr W B Warner at the Tivoli
Theatre 3 June 1897. All the Tivoli artists
and many of the Banvard Company took partMr Harry Rickards Tivoli CompanyDate: 11 May 1897 to 15 May 1897Programme: VaudevilleKalgoorlie Miner 30 April 1897 to 16 May
1897The Banvards Vaudeville Combination⁹Date: 4 June 1897 to 9 June 1897Programme: VaudevilleKalgoorlie Miner 7 June 1897 to 9 June
1897

Visit to Kanowna 11 and 12 June 1897

Kalgoorlie Miner 7 June 1897

Return visit to Kalgoorlie 15 June for two
nights¹⁰

Kalgoorlie Miner 7 June 1897

Rational Concert 6 June 1897

Kalgoorlie Miner 7 June 1897

Banvard Family are making another
appearance at the Boulder Miners' Hall
Kalgoorlie Miner 1897The Banvard Star CompanyDate: 18 September 1897

Kalgoorlie Miner 18 September 1897

Rational Concert by full company of nineteen
members

Kalgoorlie Miner 18 September 1897

Lawton and Leslie Speciality CompanyDate: 7 August 1897Programme: Variety at the Tivoli Gardens

Kalgoorlie Miner 7 August 1897

Members of Messrs Leslie and Lawton's
Company took part on Sunday in the musical
portion of the service at St Mary's Catholic
Church

Kalgoorlie Miner 9 August 1897

Lawton and Leslie Company continues

Kalgoorlie Miner 21 August 1897

⁹ Half the proceeds of the second evening were donated to the local fire brigade

¹⁰ Half the takings of these two evenings were donated to the Government and St John of God
Hospital respectively

W B Warner and Dan Cusack's Tivoli Company

Date: Saturday and Sunday (September 1897)

Programme: Vaudeville company from Coolgardie

Kalgoorlie Miner 18 September 1897

Rawei and Hine Taimoa

Date: 2 October 1897 for seven nights

Programme: Descriptions of the habits, customs and characteristics of the Maoris; singing of war incantations, native ballads and Maori sacred songs

Kalgoorlie Miner 4 October 1897 to 8 October 1897

Mr and Mrs Rawes took the service at Wesley church on 7 October 1897

Kalgoorlie Miner 8 October 1897

Rational Concert given by the Maoris 7 October 1897

Kalgoorlie Miner 8 October 1897

Mr Charles Harper's Tivoli Company

Date: 11 October 1897 for six nights

Programme: Vaudeville from Perth Cremorne Theatre. Operetta *Penelope* used as a curtain raiser to short operas by Williamson and Musgrove's Royal Company

Kalgoorlie Miner 11 October 1897

Rational Concert given by Harpers' Tivoli Company

Kalgoorlie Miner 14 October 1897

Mr Charles Harper Star Vaudeville Company for four nights beginning December 1

Programme included the Biographe

Kalgoorlie Miner 27 November 1897

Royal Cremorne Dramatic Company¹¹

Date: 25 October 1897 for four nights

Programme: Series dramas - company from Coolgardie

Kalgoorlie Miner 23 October 1897

Miss Ada Delroy's Company

Date: 10 November 1897 for four nights

Programme: Variety including the Lumiere Cinematograph of the Queen's Jubilee Procession

¹¹ The company was also known as Messrs Wilkinson and Belfields Dramatic Company
Kalgoorlie Miner 25 October 1897

Kalgoorlie Miner 11 November 1897

Visiting Entertainers at Kalgoorlie

1898

a The Tivoli Gardens

The Flying Jordans

Date: Season opens 17 January 1898

Kalgoorlie Miner 8 January 1898

Banvard Lawton Star Company

Date: A fortnight season beginning late January, ending 4 February 1898

Kalgoorlie Miner 2 February 1898 to 5 February 1898

Benefit Performances for Banvard Company

Kalgoorlie Miner 5 February 1898

Music Hall Police Case. Edward Henry Banvard proceeded against by Miss Minnie Anderson for loss of wages. Case dismissed

Kalgoorlie Miner 7 February 1898

Messrs Jones and Lawrence of Ye Olde Englyshe Fayre Company

Date: 5 February 1898 for six nights

Programme includes Miss Ettie Williams

Kalgoorlie Miner 5 February 1898

'By the thoughtfulness of Mr Jones of Ye Olde Englyshe Fayre Company the members of the Government Hospital staff enjoyed a pleasant evening at the Tivoli Garden on Friday evening.'

Kalgoorlie Miner 12 February 1898

Further month's lease secured by Perth's Olde Englyshe Fayre Company. The artists from Perth to be transferred to Kalgoorlie.

Kalgoorlie Miner 14 February 1898

Elite Vaudeville Company opened their season on 14 March 1898

Mr James Wilkinson new Manager of the Tivoli Gardens

Kalgoorlie Miner 11-15 March 1898

Elite Vaudeville Burlesque Company in Boulder

Kalgoorlie Miner 26 March 1898

b Kalgoorlie Miners' Institute

Banvard Company returning to Kalgoorlie

Kalgoorlie Miner 1 April 1898

Banvard Complimentary Benefit 15 April 1898. The Tivoli Gardens were closed to avoid clashing with this entertainment.

Kalgoorlie Miner 16 April 1898

Crowded house for the Banvards who gave their final week night entertainment before proceeding to Coolgardie.

Kalgoorlie Miner 18 April 1898

Banvard Company at Boulder

Kalgoorlie Miner 11 April 1898

Rational Concert by the Banvards

Kalgoorlie Miner 11 April 1898

The Waldrons direct from the Harry Rickards Company and the Tivoli Theatre (Sydney), the Opera House (Melbourne) and the Cremorne Gardens (Perth)
Monday and Tuesday 25 and 26 April 1898

Kalgoorlie Miner 23 April 1898

Harry Rickards' Sydney Tivoli Company

17 May 1898 to 23 May 1898; 30 May 1898 at Mechanics' Institute Boulder
Standing room only before the concert began (22 May 1898); The company returned by popular request on 28 May 1898. Sunday Rational concert well attended

Kalgoorlie Miner 16 May 1898 to 28 May 1898

Payne Family of Bellringers and Musicians

30 May 1898 for six night season and Rational Concert Sunday 5 June 1898

Kalgoorlie Miner 28 May 1898

Maggie Moore Roberts Company of twenty artists¹²

Six night season commencing on 10 June 1898. A great many people couldn't get admission to *Struck Oil*, *Miss Quinn's Twins* (a musical Irish comedy), *Farty Nine*, *Hans the Boatman* and *The Prodigal Father*

Kalgoorlie Miner 4 June 1898 to 16 June 1898

Maggie Moore Season at Boulder

Kalgoorlie Miner 30 June 1898

Williamson and Musgrove's Royal Comic Opera Company

June 20 1898 and June 21 1898 Ma-Mie Rosette

Wednesday 22 June 1898 *The Mikado*

June 23 and June 24 1898 Cellier and Stephenson's *Dorothy*

Opera orchestra under direction of M Leon Caron

Production under supervision Mr Henry Bracy

¹² The Maggie Moore Roberts Company visited Coolgardie where the music was supplied by Mr George Gardner's orchestra.
Coolgardie Miner 2 July 1898

Company of sixteen principal artists and chorus of twelve ladies and gentlemen, personnel of company amounting to forty people

Kalgoorlie Miner 15 June 1898 to 22 June 1898

Civic reception for Opera Company Wallace Brownlow sang *Queen of the Earth* 'and remembered with pleasure his time with the company.'

Kalgoorlie Miner 21 June 1898

Royal Comic Opera five night season in Coolgardie commencing 25 June 1898

Kalgoorlie Miner 27 June 1898

Madame Amy Sherwin's Concert Company

25 June 1898 to 27 June 1898

Company consisted of Amy Sherwin and supporting artists

Mr Henry Stockwell (tenor) Mr Arthur Deane (baritone) Mr Herbert Stoneham (flautist) and Mr S Szczepanowski (pianist)

Programme 1

<i>Sonata</i> (Flute and Piano)	Florian Pascal	Herbert Stoneham
<i>Boheme</i>	Rubinstein	Mr S Szczspznowski
<i>Waltz</i>	Chopin	Mr S Szczspznowski
<i>Schierling</i>	Terschak	Herbert Stoneham
<i>Rondo a la Tarantelle</i>	DeJong	Herbert Stoneham
<i>Once</i>	Hervey	Arthur Deane
<i>The Yeoman's Wedding Song</i>	Paniatowski	Arthur Deane
Duet <i>The moon hath raised her lamp</i>	Balfe	Arthur Deane
		Mr H Stockwell
<i>A song of Thanksgiving</i>	F Allitsen	Arthur Deane
<i>Long ago in Alcala</i>	Messenger	Arthur Deane
encore <i>The Donovans</i>	Needham	Arthur Deane
<i>The Sailor's Grave</i>	Sullivan	Henry Stockwell
encore <i>The Wedding Morn</i>	Clutsam	Henry Stockwell
<i>Holy City</i>	Stephen Adam	Henry Stockwell
Duet <i>O Maritana</i>		Henry Stockwell with Amy Sherwin
		Amy Sherwin
Scena <i>O Divine Redeemer</i>	Gounod	
encore <i>Annie Laurie</i>		
<i>Little Bird So Sweetly Singing</i>	C B Allen	(flute Obligato)
<i>Begone Dull Care</i>		
<i>The Swallows</i>	F H Cowen	
encore <i>No, Sir</i>		
<i>O Maritana</i>	Wallace	duet with Mr Stockwell
encore <i>Home Sweet Home</i>		

Kalgoorlie Miner 27 June 1898

Programme 2

<i>Lo Hear the Gentle Lark</i>	Bishop	Amy Sherwin
encore <i>Within a Mile o' Edinboro' Town</i>		
<i>O Riant Nature</i> from	Gounod	Amy Sherwin
<i>Philemon et Bancis</i>		
<i>Ben Bolt</i>		
<i>I Dreamt that I Dwelt</i>	Balfe	Amy Sherwin

duet sung by Santazza and Turiddu		with Henry Stockwell
<i>Cavalleria Rusticana</i>		
<i>The Death of Nelson</i>	Braham	Henry Stockwell
<i>Her Name</i>	Blumenthal	Henry Stockwell
<i>The King's Minstrel</i>	Pinsuti	Arthur Deane
<i>Maiden Mine</i>		Arthur Deane
<i>When the Swallows Homeward Fly</i>		Arthur Deane
<i>Let Us Forget</i>	Mr V White	Arthur Deane
<i>To Anthea</i>		Arthur Deane
<i>Off to Philadelphia</i>	B Haynes	Arthur Deane
<i>Where Be Goin To?</i>		Arthur Deane
Duet <i>Excelsior</i>	Balfe	H Stockwell and Arthur Deane
Items by pianist and flautist not named		

Garrick Comedy Company with full string orchestra and musical selections by Mr W Hansen
(from Coolgardie) – 2 July 1898

Kalgoorlie Miner 1 and 2 July 1898

Mr Harry Rickards' Sydney Tivoli Company 18 August 1898 for six nights
Rational Concert Sunday; Three day visit to Kanowna; one night at Boulder

Kalgoorlie Miner 13 August 1898 to 29 August 1898

Mr O M McAdoo's Original Jubilee Singers (fourteen artists)
Mechanics' Institute Boulder City 26–28 September 1898
Miners' Institute Kalgoorlie Thursday 29 September for a short season

Kalgoorlie Miner 20 September 1898 to 4 October 1898

Gourlay Musical Comedy Co 11 October 1898 for six nights presenting *My Sweetheart*,
Revels by C Hoyt and *That Awful Girl*
Sunday evening Rational Concert

Kalgoorlie Miner 4 October 1896 to 11 October 1898

Vivienne Shakespearean Company with gems from Shakespeare and Bulwer Lytton; songs from
the period. 13 November 1898

Kalgoorlie Miner 31 October 1898 to 14 November 1898

Vivienne Shakespearean Company going to Boulder

Kalgoorlie Miner 12 November 1898

Continental Vaudeville Company 8 December 1898 to 15 December 1898
Performance at Boulder 11 December 1898
Programme of 14 December under patronage of the Kalgoorlie Bicycle Club

Kalgoorlie Miner 7 December 1898 to 16 December 1898

1899

Warner's Tivoli Company from Coolgardie 29 May – 3 June 1899. One performance at
Boulder and two nights at Kanowna

Kalgoorlie Miner 29 May 1899 – 31 May 1899

Warner Davies Comedy Company returned to Boulder in December 1899

Kalgoorlie Miner 6 December 1899

Mr Willie Freears Frivolities Boulder Mechanics' Institute; Kalgoorlie 2-4 September 1899

Kalgoorlie Miner 30 June 1899; 31 August 1899

Mr Harry Cogill's Musical Comedy Company 28 June 1899 for six nights; Boulder Mechanics' Institute 7-8 July 1899. Programme *In Town* – music by F Osmond Carr

Kalgoorlie Miner 24 June 1899 – 8 July 1899

Return visit of Cogill's Musical Comedy Company 17 July 1899 for five nights
Programme *Skipped by the Light of the Moon*, Maori Hall Menzies 18 July 1899; Boulder 21 July 1899; Rational Concert 23 July 1899

Kalgoorlie Miner 15 July 1899

Mr Orpheus R McAdoo's Georgia Minstrels 9 October 1899 for five night season

Kalgoorlie Miner 10 October 1899

Messrs Hoyt and McKee's New York Comedy Company (under direction Messrs Williamson & Musgrove) 27-29 October 1899 Mechanics' Institute Boulder; 30 October 1899 for six night season Kalgoorlie Miners' Institute
Musical Comedies *Trip to Chinatown* and *A Stranger in New York*

Kalgoorlie Miner 5 October 1899 to 23 October 1899

Kate Howard Opera Company 14 December 1899 to 18 December 1899
Oirolle Oirolle, *Cloches de Cornveille*, *Maritana*, *French Major* and *Bohemian Girl* (Balfe)

Kalgoorlie Miner 13 December 1899 to 15 December 1899

Other visitors during the year included

- 1 Mr George Darrell actor, author and company Coolgardie July 27 1899 for six nights

Kalgoorlie Miner 26 July 1899

Trilby performed in Kalgoorlie 12 August 1899

Kalgoorlie Miner 12 August 1899

- 2 Dante the Great Magician

Kalgoorlie Miner 22 July 1899

- 3 Mr McMahon's Drama Company – *The Octaroon* by Boucicault

Kalgoorlie Miner 12 December 1899

- 4 Flying Jordons Circus Boxing Night

Kalgoorlie Miner 18 December 1899

1900

John Coleman Frolics Company – vaudeville entertainment at Boulder and Kalgoorlie

Kalgoorlie Miner 27 December 1899 to 2 January 1900

Monster Benefit Entertainment to enable stranded members of the late John Coleman's Frolics Co. to return to Melbourne (held in Miners' Institute Kalgoorlie)

Kalgoorlie Miner 6 January 1900

Messrs Jones' and Lawrence's Pantomime Company performing *Red Riding Hood* 19 January 1900 for season of performances

Kalgoorlie Miner 18 January 1900 to 22 January 1900

Kate Howard's Opera Company 15 February 1900; 27 February 1900 at Boulder Comedies *Dr Bill* and *Kelly's Gang* presented; Last appearance Kate Howard 6 March 1900

Kalgoorlie Miner 14 February 1900 to 27 February 1900

At the patriotic concert next Thursday 29 February 1900 in the Mechanic's Institute Boulder Miss Kate Howard and Mr Arthur Hunter (of Kate Howard's Opera Co.) have kindly offered their services

Kalgoorlie Miner 27 February 1900

Pollards Lilliputian Opera Company

Just returned from South Africa and en route for Java. Company of fifty performers gave a season in Perth before travelling to the goldfields

Her Majesty's Theatre 19–23 July 1900

Two musical comedies *The Lady Slavery*, *The Belle of New York* with a grand orchestra and chorus

Kalgoorlie Miner 13 July 1900 to 23 July 1900

Newbury Spada English Concert Company

'From the Royal Italian Opera Royal Albert Hall and all the principal choral concerts of Great Britain; after a season of twenty two months in the Melbourne and Sydney Town Halls when an enormous aggregate at two hundred thousand were entertained.'

Mr Newbury and Madama Spada well known; Mr Rodda Perry with alto voice of a wonderful range

Miners' Institute Kalgoorlie 20–25 July 1900

Programme 1

Part I

Pianoforte Solo	<i>Rigoletto</i>	Verdi – Liszt	Miss Lillas Appleby
Ballad	<i>Come Back To Me</i>	Hayward	Mr Rodda Perry
Patriotic Song	<i>The Death Of Nelson</i>	Braham	Mr Philip Newbury
Aria	<i>Angels Ever Bright and Fair</i>	Handel	Madame Emily Spada
Song	<i>King of the Deep</i>	Jude	Mr Albert Broad
Quartette	<i>Sweet and Low</i>	Barnby	Newbury–Spada
(unaccompanied)			Company
Ballad	<i>Cradle Land</i>	Gehde	Mr Rodda King
Duet	<i>A Night in Venice</i>	Arditi	Madame Spada and
			Mr Philip Newbury

Part II

Pianoforte Solo	<i>Blair Athol</i>	De Sivrai	Miss Lillas Appleby
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Quartette	<i>Goodnight Beloved</i>	Pinsuli	Newbury Spada Company
Ballad	<i>When We Are Parted</i>	Blumenthal	Mr Rodda King
Cavatina	<i>Come Into the Garden, Maud</i>	Balfe	Mr Philip Newbury
Canzonetta	<i>Mia Piccirella (Salvatore Rosa)</i>	Gomez	Madame Emily Spada
Australian Song	<i>The Bushmen's Corps</i>	Gillott	Mr Archibalds Scott
Grand Finale	<i>Miserere Scene II Trovatore</i>	Verdi	
	<i>Leonora</i>		Madame Emily Spada
	<i>Manrico</i>		Mr Philip Newbury

Programme 2 included

<i>Hush my Little One</i>		Madame Emily Spada
<i>Twas Within a Mile of Edinboro Town</i>		
<i>The Holy City</i>		Mr Philip Newbury
<i>Yes Let me like a Soldier Fall</i>		
<i>Out on the Deep</i>	Jude	Albert Broad
<i>Deep in the Mine</i>	Jude	
<i>Genevieve</i>		Rodda Perry
<i>She Wore a Wreath of Roses</i>		
<i>Home Boys Home</i>		Mr Archibald Scott
Pianoforte Selection		Lillias Appleby
<i>God is a Spirit</i>	Quartette	Newbury Spada company
<i>Miserere Scene II Trovatore</i>	Verdi	<i>Leonora</i> Madame Emily Spada; <i>Manrico</i> Mr Philip Newbury

Kalgoorlie Miner 23 July 1900

Programme 3

The Swallows, Killarney, Robin Adair sung by Madame Spada
Tom Bowling, My Pretty Jane, The Holy City, The Bay of Biscay Mr Philip Newbury
Rhapsodie Hongroise (no. 2) by Liszt - Lillias Appleby
 Duets, trios and quartet

Kalgoorlie Miner 25 July 1900

'The many Bendigo friends and well wishers of Mr Rodda Perry were requested to meet at Brennan's Commercial Hotel to discuss and arrange a reception for him on his return from Menzies.'

Kalgoorlie Miner 28 July 1900

Newbury Spada Company at Boulder for two nights

Kalgoorlie Miner 3 August 1900

Brough Comedy Company commencing 15 October 1900 for thirteen nights Her Majesty's Theatre, Kalgoorlie

Kalgoorlie Miner 29 September 1900

Clark Holroyd Entertainments 11 August to 21 August visiting Kalgoorlie, Coolgardie and Boulder

The Brilliant Orator and Humorist Rev Charles Clark presenting *George and Merrie England or British Valeur Old and New, A Christmas Carol* supported by Gifted Anglo-Maoris Contralto Mrs Howie (Te Rangi Pai) and charming young soprano Miss Hettie Holroyd

Kalgoorlie Miner 10 August 1900 to 21 August 1900

Songs sung by Mrs Howie included

<i>The Beating of My Own Heart</i>	Macfarren
<i>Douglas Gordon</i>	Lawrence Kellie
<i>O Divine Redeemer</i>	Gounod
<i>The Banks of Allan Water</i>	
<i>A Moon Melody</i>	
<i>Ma Curly Headed Babby</i>	
<i>The Valley By The Sea</i>	Adams
<i>O Promise Me</i>	De Koven
<i>Home Sweet Home</i>	
<i>Nusheen</i>	Alicia Needham
<i>There is a Green Hill Far Away</i>	Blumenthal
<i>The Lost Chord</i>	Sullivan
<i>Out on the Rocks</i>	Sainton Dolby
<i>The Lime Trees By The River</i>	Macfarren

Miss Holroyd sang

<i>Poor Wandering One</i>	Sullivan
<i>The Swallows</i>	Cowen
<i>With Verdure Glad</i>	Haydn
<i>The Song That Reached My Heart</i>	
<i>Goodbye</i>	Tosti
<i>Killarney</i>	
<i>The Swallows</i>	
<i>Ava Maria</i>	Schubert
<i>I Know My Redeemer Liveth</i>	Handel
<i>When We Meet</i>	Hope Temple
<i>Dreams</i>	Strelezki

Duets by Mrs Howie and Miss Holroyd

<i>Nocturne</i>	Denza
<i>Quis est horso</i>	Rossini
<i>The Flight of the Clouds</i>	Carrociolo
<i>Nearest and Dearest</i>	
<i>The Flight of the Swallows</i>	Kucken
<i>Come Ever Smiling Liberty</i>	Handel
<i>Nocturne</i>	Dickens
<i>A Venetian Song</i>	Tosti

Miss Hetty Holroyd who was engaged by Mr R S Smythe for the Rev Charles Clarke's farewell tour last year is a passenger for Genoa by the German mail steamer 'Karlsruhe'. Miss Holroyd who is accompanied by Mr Steffani (her teacher) and Mrs Steffani will spend some time in Milan and other Italian cities before proceeding to London. ¹³

Kalgoorlie Miner 1 November 1901

Other visitors during the year included:

- 1 WH Speeds Variety and Comedy Company at the Summer Gardens

¹³ Hetty Holroyd returned in 1911 after success in Europe as Esta D'Argo (She had appeared in the Chappell Ballad Concerts in 1905) Entertaining Australia, p 165.
Kalgoorlie Miner, 8 February 1905.

Kalgoorlie Miner 21 January 1900; 27 February 1900; 27 March 1900; 26 April 1900

- 2 Cosgrove and Hunter's Dramatic Company at the Summer Gardens 13 March 1900, Miners' Institute Kalgoorlie then lessees of Her Majesty's Theatre
Kalgoorlie Miner 13 March 1900, 23 April 1900, 13 August 1900, 22 August 1900
Complimentary Concert given for Mr and Mrs Arthur Hunter when Mr Hunter left Kalgoorlie to join the Royal Philharmonic Company

Kalgoorlie Miner 24 September 1900

- 3 Ye Old Englishe Fayre at Mechanics' Institute Boulder 7-10 April 1900; Tivoli Gardens from 16 April 1900

Kalgoorlie Miner 7 April 1900

- 4 Little Nina Speciality Company

Kalgoorlie Miner 25 July 1900

- 5 Mr Wilson Forbe's Popular Dramatic Company for six nights commencing 13 August at Boulder, then Miners' Institute Kalgoorlie 22 August, Boulder 27 to 28 August 1900 in *London By Night*

Kalgoorlie Miner 11 August 1900, 8 September 1900

- 6 Raphael's Royal Philharmonic and Opera Company at Her Majesty's Theatre

Kalgoorlie Miner 10 September 1900 to 27 September 1900

- 7 Hellers Mahatma Company at Her Majesty's 27 October 1900
Kalgoorlie Miner 24 October 1900

- 8 Cosgrove Comedy Company at the Mechanics' Institute Boulder

Kalgoorlie Miner 24 November 1900¹⁴

- 9 William Anderson and the original Widow O'Brien

Kalgoorlie Miner 6 December 1900

- 10 Mrs Harrie Marshall's Dramatic Company at the Mechanics' Institute Boulder and Her Majesty's Theatre Kalgoorlie

Kalgoorlie Miner 8 to 13 December 1900

1901

Patey's Lilliputian Opera Company

Her Majesty's Theatre 18 January 1901 to 26 January 1901

Full and efficient orchestra; operatic chorus of forty voices

Robinson Crusoe esq (pantomime), *HMS Pinafore*, *The Bells of Normandy*

¹⁴ John Cosgrove (late of the Bland Holt Company) gave *Fun On the Bristol* in Sydney in 1902

McQuire, The Australian Theatre, p 157.

Kalgoorlie Miner 18 January 1901 to 26 January 1901

Mr Harry Cogill's New Musical Comedy Company

Her Majesty's March 11 and following nine nights, followed by a short season at Boulder; with opera chorus, singers and dancers *A Gaiety Girl*, *In Town*, *A Trip to China Town*, *A Stranger in New York*, *Outwitted*, *The Bell Boy* (at Boulder)

(*Gaiety Girl* was presented at Menzies Town Hall 9 March 1901)

Kalgoorlie Miner 26 February 1901 to 27 March 1901

The Kalgoorlie Miner reported that it had been a long time since Her Majesty's Theatre had been so packed.

Kalgoorlie Miner 12 March 1901

There were 'very good audiences' on 16 March 1901 and 'packed houses' on 18 March 1901

Kalgoorlie Miner 16 March 1901, 18 March 1901

The *Bell Boy* was not well received as the plot was poor

Kalgoorlie Miner 27 March 1901

Irish comedian John F Sheridan and Company of Artists

Her Majesty's 6 April 1901, Mechanics' Institute Boulder 26 April 1901 to 2 May 1901

When the Lamps are Lighted; *A Trip to Chicago*, *The New Barmaid*; *Fun on the Bristol*; *Little Christopher Columbus*; *The Shaughraun*; *The New East Lynne*

Kalgoorlie Miner 6 April 1901 to 20 April 1901

Grand Matinee given at the Easter Fair by Mr John Sheridan

Kalgoorlie Miner 13 April 1901

Thanks given to Messrs Downey and Bywater lessees Her Majesty's Theatre for record attendances

Kalgoorlie Miner 17 April 1901

Sheridan Company leaving Kanowna to go to Boulder

Kalgoorlie Miner 25 April 1901

John Sheridan reopened at Her Majesty's Theatre Kalgoorlie on 1 May 1901

Kalgoorlie Miner 29 April 1901

Sheridan Company going to Coolgardie

Kalgoorlie Miner 3 May 1901

Mr George Rignold season of drama

The Company gave their first appearance in Western Australia at the Theatre Royal, Perth at Easter, planning afterwards to visit Kalgoorlie and other parts of the goldfields

Her Majesty's Theatre Kalgoorlie beginning May 1901 with

Called Back, *My Partner* and *Otello*

Kalgoorlie Miner 26 February 1901 to 20 May 1901

Janet Waldorf at Her Majesty's Kalgoorlie and later at Boulder

Farcical comedies including the American play *Turned Up*, *The Three Hats*, *Camille*, *Pygmalion and Galatea*, *Ingamar*

Kalgoorlie Miner 4 June 1901 to 14 June 1901

Charles Arnold London Comedy Company

The company came from Cape Town to Australia, opening at the Princess Theatre, Melbourne giving fifty two performances to overflowing houses. Season in Kalgoorlie and Boulder in July 1901 with the musical drama *Captain Fritz*, *Hans the Boatman*, *What Happened to Jane?*

Kalgoorlie Miner 25 June 1901 to 11 July 1901

Nance O'Neil American Tragedienne who had visited Sydney, Queensland, South Australia and New Zealand before appearing at the Theatre Royal in Perth. Nine nights goldfields tour beginning on 2 August 1901; appeared at Boulder 13 August 1901
Plays presented were *Magda*, *Elizabeth Queen of England*, *School for Scandal*, *Fedora*, *Camille*, *Sir Wolfington*, *La Tosca*

Kalgoorlie Miner 27 July 1901 to 13 August 1901

J C Williamson Comic Opera Company

Ten night season in Kalgoorlie beginning 21 August followed by a four night season in Boulder commencing on 2 September 1901

Comic operas with chorus and complete operatic orchestra were *Floradora*, *The Belle of New York*, *The French Maid*, *The Geisha*, *HMS Pinafore*

Kalgoorlie Miner 21 August 1901 to 6 September 1901

Mlle Antonia Delores (Mlle Trebelli)

Four recitals on 11 September 1901, 13 September 1901, 14 September 1901 (by extra demand) and 16 September 1901 in Her Majesty's Theatre

Kalgoorlie Miner 14 September to 17 September 1901

Mlle Antonia Dolores Recitals

Recital One included

Ye Gods of Endless Night (Gluck), *Le Violette* (Scarlatti), *Per la Gloria* (Buononcini), *The Birth of Love* from *La Reine De Saba* (Gounod), *Les Oiselets* (Massenet), *Comment Disaient ils?* (Liszt) encore *Away Away* (Alex Lee), recitative and polacca from *Mignon* (Ambroise Thomas), Scotch Ballad, *Love Song* (Dvorak), *Springtime* (Grieg), *Oh to Remember*, (Kjerulf), *Ave Maria* from *Cavalleria Rusticana* (Mascagni), *Spring* (Tosti), *Laughing Song* (Auber)

Mr R Clarence Newell, accompanist and soloist played

Rhapsodie Hongroise No 11 (Liszt), two compositions by Chopin, an arrangement of the *Kermesse* from *Faust* (Gounod), *Etude Mignon* (Schutt)

Recital Two included

Jewel Song from *Faust* (Gounod), *Deception* (Tschaikowsky), *Toujours a toi*, *My Mother bids me bind my Hair* (Haydn), *ballad* by Dr Sterndale Bennett, *Solveig's Song* (Grieg), recitative and air from *Jeanette's Wedding* (Victor Masse), *Penso* (Tosti), *Dormi pur* (Scuderi) *Last Rose of Summer* (Moore) *The Bonnie Wee Rose*, Scotch ballad *I'm Ower Young*.

Mr Newell played

Ballade op. 47 (Chopin), *Impromptu and Romance* (Salmon), *Etude in D Flat* (Gottschalk), *Love Song* (Nevin)

Recital Three included

Recitative and aria *Ah fors et lui* from Verdi's *Traviata*, *La Romanesca*, *M'a Presa* (Paradies) *Zingarella* (Paisiello), *The Winds in the Trees*, (Goring Thomas) *Echo Song* (Eckert) *Alleluia* (Massenet) *Oh Bid Your Faithful* (Linley) *Cherry Ripe*, *Mermaid Song* (Haydn) *Valse Song* from *Romeo and Juliette* (Gounod) *Ave Maria* (Gounod) as an encore, *Within a Mile of Edinboro Town*, *Home Sweet Home*,

Mr Clarence Newell played

Gondoliers (Moszkowski) *Liebestraume* (Liszt) *The Shadow Dance* and *March* (McDowell)

Kalgoorlie Miner 16 September 1901

Miss Delores Farewell Recital

Recitative and Aria *Oh my immortal Harp* from Sappho (Gounod)
Ma rendi pur (Bellini) *Isolina* (Massini) *The Chanson Arabe* (B Godard)
Serenade (Blumenthal) *Bonnie Wee Rose* (Lawson) encore
 melody by Rode with variations, by Moreau, *Lover and His Lass*,
Take oh Take those lips away (Wilson) *Nymphs and Shepherds* (Purcell)
Ye Banks and Braes, *Tarantelle* (Bizet) *Love Was Once a Little Boy* (encore)
Meeting of the Waters (Moore) *Laughing Song* Auber

Mr Newell played

Chopin's *Sonata op. 35, Intermezzo* (Schutt) *Etude in C Major* (Rubinstein)

Kalgoorlie Miner 17 September 1901

Mr Harry P Cogill's Bright Lights Company

Yaudeville season beginning in Kalgoorlie 23 September 1901, Tivoli Theatre Coolgardie 30 September to 2 October 1901. Broad Arrow 3 October 1901, Town Hall Menzies, 4 October for three nights, Kookynie Mechanics' Institute 7-8 October 1901, Boulder 11 October 1901
 Kalgoorlie Miner 17 September 1901 to 12 October 1901

Miss Florence Hansen Knarhoi Concerts

9-13 October 1901 in Her Majesty's Kalgoorlie and Mechanics' Institute Boulder
 Kalgoorlie Miner 24 September 1901 to 14 October 1901

Hansen Knarhoi Concerts featuring Miss Florence Hansen-Knarhoi (violin) who played

Legende (Wieniawski) *Serenade* (Pierne) *Cavatina* (Ruff)
Mazurka de Concert (Musin)

The second concert included

Caprice de Concert (Musin), *Elegie* (Ernst) *Cavatina* (Raff)
Mazurka (Wienawski) *Reverie* (Vieuxtemps)

Miss Emilie Stevens sang

Caller Herrin', Goodbye (Tosti)

Mrs Kerford Sang

Vainkas Song (Whiskaw) *Ave Maria* (Mascagni) with obligato by Miss Hansen Knorhoi

Mr J E Andrew baritone sang

The Monarch of the Storm, *Doreen*

Accompanist Miss Daisie Hansen-Knarhoi

Kalgoorlie Miner 12 October 1901

Maggie Moore Dramatic and Comedy Company

Her Majesty's Kalgoorlie 16 October 1901 for nine nights, Boulder, Menzies, Kookynie and Kanowna in *Killarney*, *Struck Oil* and *The Eureka Camp*

Kalgoorlie Miner 14 October to 2 November 1901

The Dampier Dramatic Company

Her Majesty's Kalgoorlie for nine nights beginning 9 November 1901, 20 November 1901
 Miners' Institute Kanowna, 21 November 1901

Mechanics' Institute Boulder in *Robbery Under Arms*, *The Green Lanes of England*, *For the Term of His Natural Life*

Kalgoorlie Miner 6 November 1901 to 22 November 1901

Charlie Taylor and Ella Carrington

'Reappearance after a phenomenal tour or five years through India, China and Japan, 26 December Her Majesty's Kalgoorlie, 11 January 1902 Kanowna, 12 January 1902 Kalgoorlie, 14-15 January 1902 Menzies Kookynie to follow in *Home Rule, Trilby*

Kalgoorlie Miner 21 December 1901 to 6 February 1902

Other Visitors during the year included:

- 1 Cannam Comedy Company Mechanics' Institute Boulder 16 December 1900 having just completed a round trip via Cue, Lawlers, Leonora, Laverton, Morgans, etc with *Mrs Hillary Regrets, Betsy Baker*; At Her Majesty's Theatre with *Weak Woman, Written In Sand, Milky White, Uncles and Aunts* 29 December to 19 February 1901, 8 March 1901 Her Majesty's Theatre Kalgoorlie *The Lancashire Lass*

Kalgoorlie Miner 14 December 1900 to 23 March 1901

- 2 Professor Duncan at the Summer Gardens, the only violin vocalist in Australia

Kalgoorlie Miner 16 February 1901

- 3 Messrs J S Lean and Harold Destree's Sunday Grand Concerts at the Miners Institute Kalgoorlie
Third Sunday Concert 24 March 1901 Mr Lean will sing two new songs *The Two Rivals* and *Soldiers of our Empire*

Kalgoorlie Miner 24 February 1901 to 30 March 1901

- 4 Jones and Lawrence Vaudeville Company opening at the Miners' Institute Kalgoorlie on 2 May 1901

Kalgoorlie Miner 30 April 1901 to 10 May 1901

- 5 Miss Annie May Abbot by special arrangement with Harry Rickards 15-17 June 1901 at Miners' Institute Kalgoorlie
Kalgoorlie Miner 15 June 1901

- 6 Genuine Bristol Biograph at Her Majesty's Theatre Kalgoorlie in a series of animated pictures
Kalgoorlie Miner 15 June 1901 to 25 June 1901

1902

Woods Williamson Dramatic Company at Her Majesty's Kalgoorlie Season In Kalgoorlie 10-23 February 1902 followed by a four night season at Boulder then Goldfields Tour 27 February 1902 to 8 March 1902 visiting Kanowna, Menzies and Kookynie
Presenting *The Gates of Bondage, Boy Jim, Hands Actress the Sea, Barrabbas, Streets of London, A Woman's Sin*

Kalgoorlie Miner 8 February 1902 to 24 February 1902

Mr J C Williamson's Grand Opera Concert Party

Four night season in Kalgoorlie due to the enterprise of Messrs Allan and Co the well known music firm, from 24 February to 1902 to 28 February 1902

Kalgoorlie Miner 14 February 1902 to 28 February 1902

At Her Majesty's Theatre The Greatest Series of Concerts Ever Given in Kalgoorlie
commencing 24 February 1902

A New Programme Each Evening

- | | | |
|--|--------------------------------------|--|
| 1 Violin solo | a. <i>Sierra Morena</i> (Monasterio) | |
| | b. <i>Mazurka</i> (Wieniawski) | Signor Garibaldo |
| 2 <i>Prologue</i> from <i>Pagliacci</i> | | Signor Bozzoli |
| 3 <i>Cavatina</i> from <i>Il Barbiere</i> (Rossini) | | Signorina Vaccari |
| 4 <i>The Great Mad Scene</i> from <i>Lucia</i> | | Madame de Vere Sapio |
| 5 <i>O Mio Fernando</i> (Donizetti) | | Signorina Marcomini |
| 6 Aria <i>Celeste Aida</i> (Verdi) | | Commendatore Larizza |
| 7 <i>Spirito Gentil</i> | | Signor Carlo Dani |
| 8 The <i>Trio</i> from <i>Ernani</i> | | by Commendatore Larizza,
Signorina de Beadetto and Signor
Baldo Travaglini |
| 9 The <i>Great Quartette</i> from <i>Rigoletto</i> (Verdi) | | Madame Sapio, Signorina
Marcomini and Signor Dani |
| 10 <i>Ritorno Vincitor</i> (Aida) | | Signor De Benedetto |
| 11 Bass Song | <i>Simon Boccanegra</i> (Verdi) | Signor Travaglini |
| 12 Soprano Song | <i>Lovely Spring</i> | Madame Sapio |
| 13 Flute solo | <i>The Wind in the Trees</i> | Signor Amadeo |
| 14 The Prayer from <i>Otello</i> (Verdi) | | Signora Dalia Bassich |
| 15 Song <i>Ave Maria</i> (Gounod) with violin obligato | | by Signor Caribaldo, Signor Dani |

Concluding with the Greatest Masterpieces in Concerted Music

- | | |
|---|--|
| 14 The Sextet from <i>Lucia de Lammermoor</i> | by Signorina Vaccari, Marchi,
Signors Larizza, Connoneri,
Bozzoli and Travaglini |
|---|--|

Kalgoorlie Miner 22 February 1902

Mr J C Williamsons Grand Opera Concert Company 24 February 1902

Programme for Tonight

De Vere Sapio (soprano) will sing

- 1 *Great Mad Scene* from *Lucia*
- 2 *Spring* by Signor Sapio
- 3 *Kathleen Mavourneen* Irish song
- 4 In the *Quartet* from *Rigoletto*

De Benedetto (soprano) will sing

- 1 *Return of the Victor* from *Aida*
- In the *Trio* From *Ernani*

Vaccari (Soprano) will sing

- 1 *The Great Cavatina* from *Il Barbiere*
- 2 In the *Finale* from *Lucia*

Marcomini (Mezzo) will sing

- 1 *O Mio Fernando* (Donizetti)
- 2 In the *Quartet* from *Rigoletto*

Larizza (Tenor) will sing

- 1 *Celeste Aida* (Verdi)
- 2 In the *Trio* from *Ernani*
- 3 In the *Finale* from *Lucia*

Dani (Tenor) will sing

- 1 *Spirito Gentil* (Donizetti)
- 2 Gounod's *Great Ave Maria* with Violin obligato
- 3 In the *Quartet* from *Rigoletto*

Bozzoli (Baritone) will sing

- 1 The Famous *Prologue* from *Pagliacci*
- 2 In the *Quartet* from *Rigoletto*
- 3 In the *Finale* from *Lucia*

Travaglini (Basso) will sing

- 1 *Simon Boccanegra* (Verdi)
- 2 In the *Trio* from *Ernani*
- 3 In the *Quartet* from *Lucia*

Garibaldo (solo violin) will play

- 1 *Sierra Morena* (Monasterio)
- 2 Obligato to Gounod's *Ave Maria*

Amadeo (solo flute) will play

- 1 *The Wind in the Trees*
- 2 Obligato to the *Mad Scene*

Musical Director Herr Benno Schereck

Kalgoorlie Miner 24 February 1902

Programme for 25 February 1902

De Vere Sapio will sing

- 1 *Lights of the Soul* (Donizetti)
- 2 In the Duet from *Traviata*
- 3 *My Mother Bids me Bind My Hair*
- 4 Gounod's *Serenade*

Vaccaro will sing

- 1 *Saper Voreste* from *Un Ballo*
- 2 In the *Great Finale* from *Un Ballo*

Marcomini will sing

- 1 *Nobil Signor* (Meyerbeer)
- 2 In the *Finale* from *Un Ballo*

Larizza will sing

- 1 *Aria* from the *Force of Destiny*
- 2 In Duet *Home to Our Mountains*
- 3 In the *Fisherman's Chorus* from *Ballo*

Dani will sing

- 1 *All Hail, Thou Dwelling, Pure and Holy* (Faust)
- 2 In Duet from *Traviata*
- 3 *A Passing Tear* (Donizetti)

Travaglini (Basso) will sing

- 1 *Infelice* (Verdi)
- 2 In *Fisherman's Chorus* from *Un Ballo*

Lombardi (Basso) will sing

- 1 *L'Ebreco*
- 2 In the *Fisherman's Chorus* from *Un Ballo*

Garibaldo (solo violin)

- 1 *Spanish Dance* (Sarasate)

Amadeo (solo flute) will play

- 1 Fantasie *The Swallows'* Teshak

Musical Director Herr Benno Schereck

Kalgoorlie Miner 25 February 1902

Programme for 26 February 1902

- 1 *Valentine's Song* from *Faust*
- 2 *Knowest Thou the Land (Mignon)* Thomas
- 3 *Hungarian Danse* (Hauser) violin solo
- 4 *Cara Nome* the great aria from *Rigoletto*
- 5 The famous baritone song from *Dinorah*

- 6 The tenor song from *Un Ballo in Maschera*
- 7 *Heavenly Skies* from *Aida*
- 8 The duet from *Don Giovanni* Mozart
- 9 The great *Miserere* Scene from *Il Trovatore*
- 10 Madame Elmlad's popular ballad *God Be With You*
- 11 Song *Ideale* (Paolo Tosti)
- 12 *Ernani Involami* The great soprano song
- 13 Flute solo *The Birds in the Woods*
- 14 The great bass song from *Don Carlos*
- 15 The famous duet from *La Traviata*

Kalgoorlie Miner 26 February 1902

Final Concert

- 1 Violin solos *Cradle Song* (Dunkler) *Polish Dance* (Wieniawski)
- 2 *Romanza* from *Ernani*
- 3 Aria from *Perle due Brazil*
- 4 *N'Appis* from *Martha*
- 5 *To Talk of Dying* (Tosti)
- 6 The Great Duet from *Il Trovatore*
- 7 *Oh! Star of Eve* from *Tannhauser*
- 8 *The Garden Scene* from *Faust*
- 9 Song from *Il Trovatore*
- 10 *Qui Sdegno* from *Magic Flute*
- 11 *Angels Ever Bright and Fair* (Handel)
- 12 *Ballatella* from *Rigoletto*
- 13 *Golden Stars* (Tosti)
- 14 *Gypsy Danse* Flute solo
- 15 *Grand Finale* from *Faust*

Kalgoorlie Miner 27 February 1902

Josephine Stanton American Comic Opera and Musical Burlesque Company at Boulder and Kalgoorlie from 20 March 1902 to 2 April 1902 then to Menzies (three nights) Kookynie, Kalgoorlie and Boulder

Girolfe Girolfe, the Fencing Master, The Bohemian Girl, Wang, Said Pasha

Kalgoorlie Miner 7 March 1902 to 16 April 1902

Hawtrey Comedy Company

Season at Kalgoorlie beginning 28 April 1902; from 18 May 1902 five night season at Boulder. Programmes included *Tom Dick and Harry* and *A Message From Mars*

Kalgoorlie Miner 21 April 1902 to 15 May 1902

Taylor Carrington Season

Six night season at Bijou Theatre Boulder beginning 19 May 1902

Kalgoorlie Miner 15 May 1902 to 17 May 1902

J.C. Williamson Musical Comedy Company presents *San Toy, A Runaway Girl, Floradora, Belle of New York* from 26 May 1902 to 7 June 1902 at Her Majesty's Theatre

Kalgoorlie Miner 21 May 1902 to 6 June 1902

Concert by Amy Castles 23 June 1902. An extra concert was given on 25 June 1902 in Her Majesty's Theatre Kalgoorlie

Kalgoorlie Miner 14 June 1902 to 26 June 1902

Programme One included

Miss Castles singing

Ophelia's *Mad Scene* from *Hamlet* (Ambroise Thomas), encore *If no one ever marries me* (Liza Lehmann); *Nymphs et sylvains* (Bemberg) encore *Irish Folk song* (Foote)

Duet *Parigi O Cara* from *La Traviata*

Miss Nora McKay (violin) in

Souvenir de Haydn (Leonard) and *Zigeunerweisen*, Gipsy melodies, (Sarasate); encores berceuse *Weigenlied* Hauser) and *Mazurka* (Musin); Duet with Herr Benno Schereck *Introduction and Gavotte* (Reis)

Signor Dani (tenor) in

Salve Dimora (Faust) encore Ballatella *Questo e quelor* from *Rigolette*; romanza from Donizetti's *L'Elisir*, *Una Furtiva Lagrima* encore *La Donna e Mobile*

Miss Maud Dalrymple (contralto)

The Gleaners' Slumber Song (Walthew) encore *Ben Bolt*, *Ask me no More* (Tosti) *Violette* (Wright)

Mr R Needham (baritone)

Yeoman's Wedding Song (Poniatowski) and *Best Of All* (Moir) encore *Banks of Loch Lomond*

Herr Benno Schereck (piano)

Le Rossignol (Liszt)

accompaniments by Herr Benno Schereck

Programme Two

Miss Amy Castles in

recit. and aria *Ah fors e lui* from *La Traviata* encore *The Last Rose of Summer*, *Waltz Song* from *Romeo and Juliet* encore *Killarney*

Duet with Signor Dani from *Rigoletto*

Signor Dani in

aria *Cielo e Mar* from *La Gioconda* (Ponchielli) encore *Questo e quello* from *Rigoletto*, *Spirito Gentil* from *La Favorita*, *La Donna e Mobile*

Miss Nora McKay with Herr Schereck in

Finale from Rubinstein's *Sonata in G*, *Polonaise* (Wieniawski) *Lullaby* (Hauser) *Mazurka di Bravura* variations on the Swanee River

Miss Maud Dalrymple

Douglas Gordon, encore *Lullaby Husheer*, *God be with you* encore *Ben Bolt*

Mr R Needham

Oh Promise me, *A Beduin Love Story*, *Mary of Argyle* (encore)

Kalgoorlie Miner 26 June 1902

Harry Rickards' Vaudeville Company in a season beginning 18 July 1902

Kalgoorlie Miner 12 July 1902 to 25 July 1902

George Willoughby and the London Comedy Company at Kalgoorlie, Boulder and Coolgardie during the month of August 1902 presenting *The Wrong Mr Wright*, *On and Off*

Kalgoorlie Miner 28 July 1902 to 16 August 1902

Mlle Antonio Dolores assisted by Mr Clarence Newell at Her Majesty's Theatre Kalgoorlie
Four recitals in Kalgoorlie on 1 September 1902, 3 September 1902, 5 September 1902 and
6 September 1902; in Coolgardie on 8 September 1902

Kalgoorlie Miner 26 August 1902 to 8 September 1902

Mlle Antonia Dolores
Programme One

Tre Giorni (Pergolesi), *M'a presa* (Paradies); *La Cloche* (St Saens), *Air de l'Infante*
(Massenet); *And God said* and *With verdure clad* from *Creation* (Haydn); *Valse Ombre Legere*
from *Dinorah* (Meyerbeer) encore *I've been roaming* (C E Horn), *Sorta e la notte* from
Ernani (Verdi) and *Ernani Involani*; Quartette gipsy songs by Anton Dvorak encore *Home*
Sweet Home, *Chanson de Musette* (Thome) encore *Love was once a little boy*.

Mr Clarence Newell played
Scherzo from *Sonata op. 35* (Chopin), *Kammenoi Ostrow* (Rubenstein) *Octave Study* by
Kullak; Two dances *The Witches Dance* and *The Shadow Dance* (McDowell) encore *Waltz in D*
flat (Chopin)

Kalgoorlie Miner 2 September 1902

Programme Two

Take O take those lips away (J Wilson), *O listen to the voice of love* (J Hook); *polacca Je suis*
Titania from *Mignon* (Ambroise Thomas) encore *The Swallows* (Cowen); *Clara's Song*
(Rubinstein) *Pourquoi* (Tschaikowsky) *Solveig's Song* (Grieg); recitative and aria *You qui*
me fuyez and *O Deesse* from *Helle* by Duvernoy encore *On the Ling-ho* (Kjerulf) *Ma Rendi*
Pur (Bellini) *Isolina* (Masini) *Dormi pur* (Scuderi) encore *The last rose of summer*, *l'Ete*
(Chaminade), *The mermaid's song* (Haydn) encore *Coming thro' the rye*.

Mr Clarence Newell played
Ballade op. 47 no 3 (Chopin) *Liebestraum No 3* (Liszt) *La fileuse* (Pachulski) *Canzonetta*
(Schutt) encore *Etude 'on the black notes'* by Chopin

Kalgoorlie Miner 4 September 1902

Programme Three

Mlle Dolores sang
Soliloquy from *Queen of Sheba* (Gounod); *O Willo, Willo, Willo*; *The Knotting Song*, *Nymphs*
and Shepherds (Purcell) encore *Good Morning* (Grieg), *Crudele* and *Ah non mi dir* from *Don*
Giovanni (Mozart) *Se Floriado* (Scarlatti) *La Zingarella* (Paisiello) encore *Where the Bee*
Sucks (Arne) *Chanson Arabe* (B Godard) *Tokens* (Blumenthal) *Oh tell me nightingale* (Liza
Lehmann) and *Tarantelle* (Bizet) encore *Spring* (Tosti) *Away Away* (A Lee) encore *Laughing*
Song (Aubert)

Mr Clarence Newell played
Scotch Poem and *Hexentanz* (MacDowell), *Der Linden-baum* (Schubert-Liszt) encore
Boatman's Song of his own composition, *Etude Mignon* (Schutt) *Si oiseau j'etais* (Hensck)
encore *Scherzo* (Arensky)

Kalgoorlie Miner 6 September 1902

Programme Four

Mlle Dolores sang

I Know That My Redeemer Liveth (Handel), *Bid Me Discourse* (Bishop), *Oh Mistress Mine* (Byrd) *Come Unto These Yellow Sands* (Purcell), *It was a Lover and His Lass* (Morley); *The Nightingale's Trill* (Ganz) *May Dews* (Sterndale Bennett), *Oh to Remember* (Kjerulf), *Thy Voice is on the Rolling Air* (Blumenthal), *My Mother Bids Me Bind My Hair* (Haydn) *Within a Mile of Edinboro' Town* (Hook), *The Echo Song* (Eckett) encores *Home Sweet Home* (to her own pianoforte accompaniment), *Love has Eyes* (Bishop) *Laughing Song* (Aubert)

Mr Clarence Newell played

Rhapsodie Hongroise No. 11 (Liszt) *Berceuse* Chopin, *Etude in C Major (Staccato)* (Rubinstein) St Saen's arrangement of *Faust* (Gounod) encore *Shadow Dance* (McDowell)

Kalgoorlie Miner 8 September 1902

Antonia Dolores

Programme for Final Concert

Recit. *O Let Eternal Honours* (Judas Maccabæus)

Air From *Mighty Kings* (Judas Maccabæus)

Piano solo a. *Etude op. 10 no. 5*

b. *Etude op. 10 no. 12*

Se Florinda

Per la Gloria

La Zingarella

Sombre Forest

Chanson Arabe

Shadow Song (Dinorah)

Piano Soli a. *Basso Ostinato Op. 5 (5-4 time)*

b. *Barcarolle, Op. 1, No. 3*

Should He Upbraid

Maydew

O Fair and Sweet and Holy

Tarantelle

Piano solo *Concert Study (Tremolo)*

The Mermaid's Song

Pianist and accompanist Mr Clarence Newell

Handel

Handel

Chopin

Chopin

Scarlatti

Buononcini

Paisiello

Rossini

Godard

Meyerbeer

Grudsky

Grudsky

Bishop

Bennett

Rubinstein

Bizet

Gottschalk

Haydn

Brough Company for seven nights commencing 10 October 1902. In consequence of the company leaving for India the Brough visit is confined to Kalgoorlie

Kalgoorlie Miner 22 September to 17 October 1902

Other visitors during the year included

1 Phonoscope and Kinetoscope at Boulder
Kalgoorlie Miner 20 August 1902

2 The Steele Payne Bellringers from 19 September 1902 to October 1902 visiting
Kalgoorlie Boulder and Kanowna

Kalgoorlie Miner 13 September 1902 to 4 October 1902

3 Blondin the Wire Worker
Kalgoorlie Miner 16 September 1902 to 22 September 1902

4 Bioscope and Limelight Entertainers at the Salvation Army
Kalgoorlie Miner 20 October 1902

- 5 Rawley's Waxworks and London Variety Company
Kalgoorlie Miner 31 October to 15 November 1902
- 6 D'Arc Marionettes from 15 November 1902 for five nights. They had appeared before King Edward and Queen Alexandra at Sandringham
- Kalgoorlie Miner 17 November too 22 November 1902

1903

Mr Harry Rickards Tivoli Vaudeville Company at Coolgardie 26 to 27 January 1903
Kalgoorlie and Boulder 28 January 1903 to 25 February 1903

Kalgoorlie Miner 8 January 1903 to 23 February 1903

Louis Arens ¹⁵ celebrated operatic tenor singing at the Miners' Institute on 19 January 1903 as Madame Melba is not coming to Kalgoorlie

Kalgoorlie Miner 8 January 1903 to 17 January 1903

M Aren's Song Recital

The cavatina *Salve Dimora* from *Faust*; *Spring Song* from *Die Walkyrie* (Wagner), three charming children's songs by Taubert; *The Two Grenadiers* (Schumann) *Die Loreley* (Liszt) three Russian national songs (accompanied by the singer himself on the bayan, an antique Russian instrument and the *Farewell of Lohengrin* (Wagner)

Mr D'Arcy Irvine played

The Prelude in C sharp minor (Rachmaninoff) and the *Prelude in A flat No. 17* (Chopin)

Mr Edward Lloyd giving one concert 30 March 1903 at Her Majesty's Kalgoorlie Theatre
Kalgoorlie Miner 27 February 1903 to 31 March 1903

Mr Edward Lloyd's Recital

The programme included

Recit and aria *Lend Me Your Aid* from *La Reine de Saba* (Gounod), *I'll sing Thee Songs of Araby*, *The Holy City* (encore) and *Tom Bowling* (encore) *Then You'll Remember Me*, *Let Me Like a Soldier Fall*, *The Maid of the Mill*

Mr Peterkin (bass) sang

Honour and Arms (Handel), *Ho, Jolly Jenkin; Thou'st Passing Hence* (Sullivan), *Off to Philadelphia*, *The Minstrel Boy* (encore)

Mr Peterkin and Miss Foxcroft (duet)

It was a Lover and His Lass (Walthew)

Miss Emily Foxcroft (contralto) sang

Mon Cœur ouvre from *Samson and Delilah* (St Saens), *Daddy* (encore); *A Rose* (Noel Johnson); *The Spring Has Come* (Maude Valerie White), *Sunshine and Rain* (encore)

Miss Jean Newman (soprano)

Waltz song from *Romeo and Juliet*, *I Wonder* (encore); *Stolen Wings*, *When the Birds go North Again* (Willeby)

¹⁵ Louis Aren's surname was also spelt as Aarens.

Mr Benno Schereck played
Chaconne(Handel), *Melody*(Rubinstein), *Polish Dance*(Wieniawski)

Kalgoorlie Miner 31 March 1903

Maggie Moore Dramatic and Comedy Company at Her Majesty's Theatre Kalgoorlie 19 March 1903 for six nights, then at Boulder until 30 March 1903 followed by Kookynie with *The Widow From Japan*, *Struck Oil*

Kalgoorlie Miner 10 March 1903 to 30 March 1903

Rickards Tivoli Company
8 and 9 June 1903 at Boulder followed by a five night season at Kalgoorlie

Kalgoorlie Miner 1 June 1903 to 12 June 1903

Mr Edward Branscombe's Westminster Abbey Glee and Concert Party
15- 16 June 1903 at Boulder, 18-20 June 1903 at Kalgoorlie
After its Australian tour the company gives eighty concerts in America, the company specialises in material nearly forgotten

Kalgoorlie Miner 16 June 1903

J C Williamson Royal Comic Opera Company for an eleven night season in Kalgoorlie only from 13 July 1903 in Her Majesty's, performing *Paul Jones*, *My Lady Molly*, *Mikado*, *Dorothy*, *Ma Mie Rosette* and *Patience*

Kalgoorlie Miner 30 May 1903 to 25 July 1903

A Grand Concert of Sacred and Classical Music by the Principals, Chorus and Orchestra of the Royal Comic Opera Company on Sunday 19 July 1903

1	Overture	Orchestra	
2	Male chorus	<i>Comrade-in-Arms</i>	Gentlemen of the Chorus
3	Song	<i>The Hour of Prayer</i> (Caron)	Mr Stannis Leslie
4	Song	<i>Lovely Spring</i> (Caron)	Miss Jean Nelson
5	Song	<i>Thou'rt Passing Hence</i> (Sullivan)	Mr Harold Thorley
6	Song	<i>For All Eternity</i> (Mascheroni)	Miss Celia Ghiloni
7	Song	<i>The Last Chord</i> (Sullivan)	Mr Reginald Roberts
8	Song	<i>The Pilgrim's Prayer</i> (Piccolomini)	Miss Florence Young
9	Recitation		Mr R Holden
10	Full Chorus	<i>Hail to Poetry</i> (Sullivan)	Principals and Ladies and Gentlemen of the Chorus

Interval

11	Grand Fantasia	Orchestra	
12	Song	<i>A Story of Thanksgiving</i> (Allitsen)	Mr R Needham
13	Recitation		Miss Belle Grass
14	Song	<i>The Lord is My Life</i> (Allitsen)	Mr Reginald Roberts
15	Song	<i>The Children's Home</i> (Cowen)	Miss Floerence Young
16	Song		Mr P Bathurst
17	Male Quartette	<i>The Village Blacksmith</i> (Weiss)	Messrs Fitzgerald, England, Stafford, Balfour
18	Song	<i>Beloved, it is Morn</i> (Aylward)	Mr Harold Thorley

19 Finale Full chorus *Goodnight* (Lacome) Ladies and Gentlemen of the Chorus

Conductor Mr Leon Caron
Accompanist Mr W Rice

Kalgoorlie Miner 17 July 1903

Mr Frank Thornton supported by a selected company of London comedians for eight nights only beginning 10 August 1903 at Her Majesty's Theatre

Programmes include *Facing the Music*, *The Clown*, *Charley's Aunt*, *Sweet Lavender*, *The Private Secretary*, *A Little Ray of Sunshine*

Packed houses for the season

Kalgoorlie Miner 18 August 1903

Ernest Toy LRAM giving concerts on 7 and 9 September 1903; 23 September 1903

Kalgoorlie Miner 27 August 1903 to 28 September 1903

Ernest Toy LRAM First Concert 7 September 1903 Miners' Institute

Violin solo	<i>Allegro from E Minor Concerto</i> (Mendelssohn)	Ernest Toy LRAM
Song	<i>The Dream of Home</i> (Arditi)	Mrs W G Symons
Song	<i>Star of Bethlehem</i> (Adams)	Mr Harry Fletcher
Violin Solo	<i>Grand Fantasia on Faust</i> (by Gounod-Sarasate)	Ernest Toy LRAM
Song	<i>The Scottish Blue Bells</i> (G Barker)	Mrs W G Symons
Pianoforte solo (Selected)		Signor Lardelli
Violin Solo	<i>Irish Rhapsodie</i> (Hauser)	Ernest Toy LRAM
Accompaniste	Miss Lilian Toy	

Kalgoorlie Miner 5 September 1903

Encores for this concert were *Home Sweet Home* variations (Mr Toy), Pianoforte duet with his sister Miss Lilian Toy *Maypole Dance* (Smith) Papini's *Saltarella*, *Serenade* (Pierne) (encore)

Mrs W G Symons was new to the goldfields

Grand Vocal and Instrumental Concert by Ernest Toy LRAM and Leading Artists 23 September 1903 in Her Majesty's Theatre

1	Piano solo	<i>2nd Mazurka</i>	Miss Lilian Toy
2	Song	<i>When We Meet</i>	Miss Norrie Salmon
3	Violin	<i>Fantasia Faust</i>	Ernest Toy LRAM
4	Song	<i>Intermezzo</i>	Mrs B Rudyard,
	Violin obligato		Ernest Toy
5	Song	<i>The Mighty Deep</i>	Mr C A Degenhardt
6	Song	<i>Two's Company</i>	Miss Helene Fry
7	Violin solos	a. <i>Cavatina</i>	
		b. <i>Witches' Dance</i>	Ernest Toy LRAM

Part Two

1	Piano Duette	<i>Qui Vive</i>	Miss Lilian Toy and Ernest Toy
2	Song	<i>See How It Sparkles</i>	Mrs B Rudyard
3	Violin Solo	<i>Souvenir de Moscow</i>	Ernest Toy LRAM
4	Song	<i>The Carnival</i>	Miss Helene Fry
5	Song	<i>Star of Bethlehem</i>	Mr Harry Fletcher
6	Song	<i>Goodbye</i>	Miss Norrie Salmon

7 Violin Solo *Irish Airs*
At the piano Miss Lilian Toy

Ernest Toy LRAM

Kalgoorlie Miner 23 September 1903

Rickards' Vaudeville Company at Her Majesty's Theatre Kalgoorlie presenting a seven night season commencing 10 September 1903 followed by a two night season in Boulder. The company include Miss Gracie Emmett who performs in a one act comedy *Nrs Murphy's Second Husband* with a full Perth orchestra

Kalgoorlie Miner 5 September 1903 to 17 September 1903

Mr Musgrove's English Comedy Company featuring Nellie Stewart at a season at Her Majesty's Theatre and Miners' Institute Kalgoorlie commencing 29 September 1903 *Sweet Nell of Drury Lane, The Country Music, A Pantomime Rehearsal*

Kalgoorlie Miner 21 September 1903 to 10 October 1903

J C Williamson Dramatic Company at Her Majesty's Theatre Kalgoorlie from 19 October 1903 until 31 October 1903

Presenting *Sherlock Holmes, If I Were King, Secret Service, the Christian* and *Hold Back the Enemy*

Moderate attendance for *Held By the Enemy*

Kalgoorlie Miner 2 November 1903

Mr Harry Rickards' New Vaudeville Company for three nights from 16 November 1903 at Kalgoorlie then at Boulder

Rickards opening in Kalgoorlie before the eastern states because of the early arrival of some stars from England

Kalgoorlie Miner 17 November 1903

Anderson Dramatic Company at Her Majesty's Theatre Kalgoorlie for six nights beginning 16 November 1903 - including *The Face at the Window*

Kalgoorlie Miner 11 November 1903 to 23 November 1903

J C Williamson's New English Comedy Company beginning their season in 25 November 1903 with *Are you a Mason?*

Kalgoorlie Miner 18 November 1903 to 25 November 1903

Other visitors during this year included:

- 1 Australia's Own Entertainers for six nights at Her Majesty's Kalgoorlie Miner 31 January 1903
- 2 American Wonderscope
Kalgoorlie Miner 20 March 1903
- 3 Ada Delroy Company on their fifth tour around the world
Kalgoorlie Miner 6 May 1903
- 4 Blind Musical Students Concert Party from Royal Ormand Institute for the Blind
Kalgoorlie Miner 7 April 1903 to 21 October 1903

- 5 American Marvelscope Mechanics' Institute Kalgoorlie
Kalgoorlie Miner 13 November 1903
- 6 Anglo European Panorama Miners' Institute Kalgoorlie
Kalgoorlie Miner 28 December 1903
- 7 Panorama and Living Pictures Company
Kalgoorlie Miner 30 December 1903

1904

Ada Crossley 16 January 1904 and 18 January 1904 Her Majesty's Theatre
Kalgoorlie Miner 8 January 1904 to 19 January 1904

Ada Crossley 16 January 1904

Miss Crossley sings *Caro Mio Ben* (Giordani) *Von Ewiger Liebe* (Brahms); *The Silver Ring* (Chaminade); *Philis et Corydon* (arr. by Wilbey); *Oh That We Two Were Maying* (Nevin) *The Four Leaved Clover* (Willeby) *Love the Pedlar* (German)

Mr W A Peterkin sings

Arm, Arm, Ye Brave (Handel); *Sands o' Dee* (Clay)

Mr Percy Grainger plays

Toccata and Fugue (Bach-Tausig); *Paraphrase Eugene Onegin* (Tschaikowsky-Pabst) and with Mr Jacques Jacobs due for Piano and Violin *Sonata in C Minor* (Grieg)

Mr Jacques Jacobs plays

Andante and Rondo Capriccioso (Saint Saens); *Polonaise in A* (Wieniawski)

Musical Director Herr Edward Scharf

Kalgoorlie Miner 16 January 1904

In the report of the concert given on 18 January 1904

Miss Crossley sang

Recit. and air *My Heart Is Weary* (Nadeshda) (Goring Thomas); *Allan Water* and a quaint Scottish lullaby; *Out of the Rocks, Ma Curly-Headed Baby, Oh, That We Two Were Maying, Mighty Like a Rose* and *The Birds Go North Again, We'd Better Bide a Wee, Sunshine and Rain* (encores) *Home Sweet Home* and *God Be With You*

Mr WA Peterkin sang

Why Do the Nations (Messiah) and *Yeoman's Morning Song* (encores) *Green Isle of Erin* (Roedel) *Father O'Flynn*

Mr Percy Grainger played

Military March (Schubert-Tausig); *In Oller Dale* (Grieg) and *Rondo Capriccioso* (Beethoven) Duet with Mr Jacobs (Grieg) and *Rondo Capriccioso* (Beethoven); Duet with Mr Jacobs movement from *Sonata in G* (Rubinstein)

Mr Jacques Jacobs (violin)

movement from *Concerto in G minor* by Bruch (encores *Nocturne* and interesting airs by Sarasate)

Musical Director Herr Edouard Scharf

Kalgoorlie Miner 19 January 1904

Harry Rickards' Company Four night season beginning 14 March 1904 then following performances at Broad Arrow, Menzies, Kookynie

Kalgoorlie Miner 3 March 18904 to 7 March 1904

Pollards' Comic Opera Company¹⁶ at Her Majesty's Theatre beginning 2 April 1904. Sixty adult artists *The Gay Parisienne, The Messenger Boy, The Casino Girl, The Geisha, The Belle of New York*

Kalgoorlie Miner 15 March 1904 to 11 April 1904

Maggie Moore 5 May 1904 for six nights then Menzies and Kookynie *The Widow From Japan, Judy O'Trot The Daughter of the Regiment, The Chinese Question, The Days of '49, Struck Oil*

Kalgoorlie Miner 9 May 1904

John F Sheridan Company from 30 May 1904 to 11 June 1904 at Kalgoorlie and Boulder *Dooley's Little Joke, Naughty Nancy, Fun on the Bristol, The Lady Slavery, A Game of Nap, Widow O'Brien, Mrs Murphy's Trip to Chicago*

Kalgoorlie Miner 23 May 1904 to 11 June 1904

Mr George Stephenson's American Comedy Company
Brown's In Town, Other People's Money, The Rivals(extracts)

Kalgoorlie Miner 16 June 1904 to 12 July 1904

Hawtrey's English Comedy Company for eleven nights from 25 July 1904 *The Two Mr Weatherby's, A Message From Mars, The Lady of Ostend, The Other Man's Business*

Kalgoorlie Miner 18 July 1904 to 3 August 1904

Mr Harry Rickards Star Vaudeville Company 5 August 1904 to 9 August 1904 Kalgoorlie and Boulder

Kalgoorlie Miner 3 August 1904 to 6 August 1904

Charles Holloway Company plays in conjunction with J C Williamson 24 August 1904 to 31 August 1904 *Two Little Vagabonds, The Shadows of a Great City, For the Sake of a Woman, The Assassin* at Kalgoorlie and Boulder

Kalgoorlie Miner 20 August 1904 to 29 August 1904

J C Williamson Knight Jeffries Company opens in Kalgoorlie Sunday 18 September 1904 (by kind permission of the Colonial Secretary) for eight night season performing *The Sign of the Cross, A Royal Divorce, Monsieur Beaucaire, The Eternal City*

Kalgoorlie Miner 27 October 1904 to 9 December 1904

Miss Kate Howarde and her famous dramatic organisation from 26 December 1904 to 19 January 1905 in Her Majesty's Theatre Kalgoorlie and at Boulder *For the Term of His Natural Life, When the Tide Rises, Sins of a City, The Brand of Cain, A Broker's Crime, My Sweetheart, The Kelly Gang*

¹⁶ After visiting Brisbane in 1882 with his company Henry J Pollard decided to stay there. He became a well-known teacher of singing, piano and clarinet.
A Carr Boyd, Music in Australia 1788- 1888, p 101.

Kalgoorlie Miner 20 December 1904 to 19 January 1905

Other visitors during the year included:

- 1 The Biorama
Kalgoorlie Miner 4 March 1904
- 2 The Mistoscope and its Latest Pictures
Kalgoorlie Miner 27 February 1904 to 5 March 1904
- 3 Wirths Brothers Circus in the Carrington Grounds
Kalgoorlie Miner 2 July 1904
- 4 J C Williamson's Bio Tableau with first class orchestra accompanying it
Kalgoorlie Miner 13 August 1904 to 27 August 1904
- 5 Blind Students return to Boulder Institute to 16 September 1904
Kalgoorlie Miner 13 August 1904 to 13 September 1904

1905

Pollard's Opera Company at Her Majesty's Theatre Kalgoorlie from 23 January 1905 to 6 February 1905 in *The Toreador*, *The French Maid*, *Rip Van Winkle*, *The Gay Parisienne*, *In Town*, *Floradora*

Kalgoorlie Miner 17 January 1905 to 6 February 1905

Miss Titell Brune under the auspices of J C Williamson, comedy drama *Thomas Racewood*, *Romeo and Juliette* (Shakespeare) and *Camille* (Alexander Dumas)

Kalgoorlie Miner 20 march 1905 to 29 march 1905

Mr Watkin Mills Great English Concert Quintette at Coolgardie Town Hall 11 to 13 May 1905,
Her Majesty's Theatre Kalgoorlie 11 to 12 May 1905

Kalgoorlie Miner 19 April 1905 to 15 May 1905

Watkin Mills Concert Party

Mons. Edward Parlovitz	<i>Valse Caprice</i>	Rubinstein
	<i>Liebestraume</i>	Liszt
Miss Gertrude Lonsdale	<i>Melissande in the Wood</i>	Goetz
	<i>Vanity Fair</i>	Lemon
	<i>Daddy</i> (encore)	
	<i>My Ain' Folk</i>	Lemon
	<i>Gleaners' Slumber Song</i>	
	<i>Happy Song</i>	
Mr Harold Wilde	Recit and Air <i>Lend Me Your Aid</i>	Gounod
	<i>Babylon</i>	Stephen Adams
	<i>Ailsa Mine</i>	
Miss Edith Kirkwood	<i>Jewel Song</i> from <i>Faust</i>	Gounod
	<i>If no one ever marries me</i> (encore)	
	<i>Life's Garden</i>	
	<i>The Sweet of the Year</i>	
	<i>Fairy's Lullaby</i>	Alicia Needham
	<i>Butterflies</i>	

Mr Watkin Mills
Love's Echo
The Ninepenny Fiddle
O ruddier than the cherry, I rage I burn I melt (Handel)
 (encore) *I know of two bright eyes*
The Wanderer Schubert
 (encore) *The auld plaid shawl*
Ho jolly Jenkin (Friar's Song from *Ivanhoe*) Sullivan

Quartette, two duets and trio

Kalgoorlie Miner 15 May 1905

Brough Flemming Comedy Company for a six night season in *The Walls of Jericho* (Alfred Sutra) *Little Mary* (J M Barrie) and *The Passport* from 20 May to 26 May 1905

Kalgoorlie Miner 13 May 1905

Fisk Jubilee Singers Tour 29 May 1905 Menzies, 30–31 May 1905 Kookynie, 12–19 June 1905 at Kalgoorlie in Her Majesty's Theatre

Kalgoorlie Miner 23 May 1905 to 19 June 1905

Fisk Jubilee Singers

Opening Chorus	<i>Steal Away to Jesus</i>
	<i>The Lord's Prayer</i> (chanted)
	<i>Some of These Mornings</i>
Mr Harvey Newton (bass)	<i>Davy Jones' Locker</i>
Jubilee Chorus	<i>He Moves</i>
	<i>Stand the Storm</i>
Miss Beatrice Mercer (contralto)	<i>The Gift</i>
	<i>Slumber Sea</i> (encore)
Jubilee Chorus	<i>Mary and Martha</i>
Miss Belle F Gibbons (lady baritone)	<i>Best of All</i>
	<i>The Wall</i> (encore)
Jubilee Chorus	<i>I'm a Rolling</i>
	<i>Way Over Jordan</i>
Mr R H Collins	<i>Kentucky Babe</i>
Glee	<i>The Jingle Bells</i>
Chorus	<i>Call John</i>
Jubilee Chorus	<i>Hear dem Bells</i>
Mr Clarence Tisdale (tenor)	<i>Just for Tonight</i>
	<i>Just Because You Are an Old Sweetheart</i> (encore)
	<i>Sally Horner</i>
Jubilee Chorus	<i>Did Not Old Pharoah Get Lost</i>
Quartette	<i>In Silent Night</i>
	<i>Run Mary Run</i>
	<i>Three Crows</i>
Jubilee Chorus	<i>Who Built the Ark?</i>
Mr R H Collins	(coon song) <i>Come Down from That Big Fig Tree</i>
	<i>The Two Little Piccaninies</i>
	<i>Good Morning Carrie</i>
Jubilee Chorus	<i>Roll, Jordan Roll</i>

Kalgoorlie Miner 12 June 1905

Anderson Pantomime Company at Her Majesty's in *Sinbad the Sailor*
 Kalgoorlie Miner 8 June 1905

J C Williamson's Royal Comic Opera Company for a ten night season in the *Orchid, A Country Girl, Paul Jones* and *Floradora*. The last performance is on 26 July 1905.

Kalgoorlie Miner, 8 July 1905 to 26 July 1905.

Mr Auguste Van Biene and his London Dramatic Company at Her Majesty's Theatre Kalgoorlie next Monday for three nights in *The Broken Melody*

Kalgoorlie Miner, 24 July 1905 to 26 September 1905.

Mr Edward Branscombe Westminster Glee Club opened at Her Majesty's Theatre Kalgoorlie on 19 August 1905 for a four night season followed by a visit to Coolgardie for one night. A Sunday concert was given in Kalgoorlie with the permission of the Colonial Secretary.

Kalgoorlie Miner, 21 August 1905 to 23 August 1905.

Miss Maud Jeffries and Mr Julius Knight with J C Williamson's supporting company for ten nights only from 28 August 1905 in the *Silver King, A Royal Divorce, Monsieur Beaucaire, The Lady of Lyons and Pygmalion* and *Galatea*.

Kalgoorlie Miner, 21 August 1905.

Mr George Stephenson's Musical Comedy Company at Her Majesty's Theatre Kalgoorlie for twelve nights from 25 September 1905. The company of seventy people will present *The Rose of the Riviera, 'The Skirt Dancer* (Trottere), *A Chinese Honeymoon, Bill Adams, The Dandy Doctor*.

Kalgoorlie Miner, 12 September 1905 to 28 September 1905.

J C Williamson's Sullivan Opera Company for a brief season of ten nights presenting *The Goldoliers, Yeomen of the Guard, Pirates of Penzance, Iolanthe, Mikado, HMS Pinafore*.

Kalgoorlie Miner, 6 October 1905 to 13 October 1905.

John Sheridan Company of fifty artists including a ballet of ten dancers in a nine night season beginning 27 October 1905 *The Earl and the Girl, Miss Dooley's Joke, The Lady Slavery, Fun on the Bristol*.

Kalgoorlie Miner, 20 October 1905 to 6 November 1905.

Rickards Entertainers at Her Majesty's Theatre Kalgoorlie for six nights beginning 14 December 1905.

Kalgoorlie Miner, 11 December 1905 to 15 December 1905.

Other visitors during the year included:

- 1 Leans Vaudeville Company at Her Majesty's Theatre Kalgoorlie for four nights from 21 February 1905.

Kalgoorlie Miner, 15 February 1905 to 22 February 1905.

- 2 Zenophone entertainment at the Mechanics' Institute, Boulder Kalgoorlie Miner, 4 March 1905.

- 3 Biographe at the Caledonian Hall, followed by two nights in Boulder and two nights in Kanowna.
Miss Ettie Reid of Melbourne justified the reputation that had preceded her arrival upon the goldfields as being the possessor of a fine soprano voice.

Kalgoorlie Miner, 6 April 1905.
- 4 Paul's Biograph and Musical Company Good Friday 21 April 1905 Her Majesty's Theatre, Kalgoorlie and Mechanics' Hall, Boulder

Kalgoorlie Miner, 7 April 1905 to 31 May 1905.
- 5 Professor Carwards Variety Entertainers 28 and 29 June 1905 at Her Majesty's Theatre.
Kalgoorlie Miner 23 June 1905.
- 6 Professor Bernard Biograph Her Majesty's Theatre Kalgoorlie.
Kalgoorlie Miner, 5 July 1905.
- 7 Carnival Vaudeville Company Her Majesty's Theatre, Kalgoorlie 25 and 26 August 1905.
Kalgoorlie Miner, 21 August 1905.
- 8 Bostock and Wombwells Menagerie
Kalgoorlie Miner 28 October 1905.
- 9 Grand American Theatrescope Company 8 November 1905 to 18 November 1905 at Her Majesty's Theatre, Kalgoorlie.

Kalgoorlie Miner, 6 November 1905.
- 10 Great Thurston Season of seven nights – magician
Kalgoorlie Miner, 16 November 1905.
- 11 Worlds Bio Tableau Entertainers Her Majesty's Theatre, Kalgoorlie next Friday.
Kalgoorlie Miner, 29 December 1905.

1906

Brough Flemming Comedy Company from 11 August 1906 to 18 August 1906 in *Dr Wake's Patient*, *The Walls of Jericho* (Alfred Suho) and *The Village Priest* (Sydney Grundy)

Kalgoorlie Miner 11 August 1906 to 18 August 1906.

Willoughby and Ward Company Her Majesty's Theatre, Kalgoorlie for seven nights in *The Talk of the Town*, *The Vagabond* and *The Man from Mexico*, featuring Grace Palotta ending on 19 September 1906

Kalgoorlie Miner, 12 September 1906 to 19 September 1906.

J C Williamson's Comic Opera Company for an eight night season at Her Majesty's Theatre, Kalgoorlie in *Veronique* (Andre Messenger), *Utopia Ltd*, *The Little Michus* (Messenger) *Princess Ida*

Kalgoorlie Miner, 15 October 1906 to 31 October 1906.

Other visitors during the year included:

- 1 The Hyland Circus in Kalgoorlie and Boulder – evening performances and matinees.
Kalgoorlie Miner, 6 January 1906 to 23 January 1906.
- 2 Professor Newman's Grand Palace of Moving Wonders beginning 27 January 1906.
Kalgoorlie Miner, 25 January 1906.
- 3 Variety Company including Ado Delroy and Mr James Bell for four nights.
Kalgoorlie Miner, 29 January 1906.
- 4 Cinematograph entertainment for twelve nights at Her Majesty's Theatre Kalgoorlie
closed last Saturday night.
Kalgoorlie Miner 27 March 1906.
- 5 C Sudholz Bio-tableau and Entertainers Kalgoorlie and Coolgardie 19 to 20 April
1906
Kalgoorlie Miner 10 April 1906 to 17 April 1906.
- 6 Hellers mystifiers, Illusionists, Laugh Makers
Kalgoorlie Miner, 21 April 1906.
- 7 Strand Theatre finished at Her Majesty's Theatre last Saturday; at Coolgardie tonight.
Kalgoorlie Miner, 21 May 1906.
- 8 Spencers American Theatrescope last night at Her Majesty's Theatre
Kalgoorlie Miner, 1 June 1906.
- 9 West's Pictures – Animated Pictorial Entertainment beginning 16 June 1906
Kalgoorlie Miner 9 June 1906 to 22 June 1906.
- 10 O'Toole and Thorpe Minstrel Variety Company
Kalgoorlie Miner 12 July 1906
- 11 Durant Entertainers at the Theatre Royal in a minstrel and variety programme
including musical comedy *AJP for a Day*, *Irish Justice*
Kalgoorlie Miner 24 July 1906.
- 12 Denley Dury Concert Company Theatre Royal Boulder Sunday and Wednesday concerts
with illustrated items
Kalgoorlie Miner 4 August 1906 to 18 August 1906.
- 13 FW Milner Her Majesty's Theatre Animated Pictures and illustrated songs
Kalgoorlie Miner 6 August 1906 to 15 August 1906.
- 14 Austral Biorama Company by the Salvation Army in Kalgoorlie for three nights – full
houses
Kalgoorlie Miner 11 August 1906 to 27 August 1906.
- 15 Brancho Georges Rough Riders
Kalgoorlie Miner 22 September 1906
- 16 Olympic the Passing Show Her Majesty's Theatre with new pictures and songs and at
Theatre Royal Boulder ; Coolgardie 26 November 1906.
Kalgoorlie Miner 14 November 1906 to 19 November 1906.

- 17 Elliott Brothers Variety Entertainers with Chas Orr who has just completed a successful season in Melbourne
Kalgoorlie Miner 28 November 1906 to 6 December 1906.
- 18 Bartlett's Biograph and blind entertainers Her Majesty's Theatre Kalgoorlie and Mechanics' Hall Boulder ; Morris Summer Gardens
Kalgoorlie Miner 25 December 1906 to 30 December 1906.

1907

Messrs Meynell and Gunn's Dramatic Company for seven nights with *The Fatal Wedding, The Midnight Wedding*

Kalgoorlie Miner 19 January 1907 to 25 January 1907.

Sheridan Anderson Company Her Majesty's Theatre Kalgoorlie with over one hundred and sixty members in the cast in *Cinderella, Fun on the Bristol, Widow O'Brien* from 28 January 1907 to 6 February 1907.

Harry Rickards All Star Vaudeville Company at the Cremorne Gardens 21 January 1907 to 20 April 1907.

Grand Vocal and Instrumental Concert tomorrow 8.30 after church featuring Miss Bensted and the Model Band

Mr Jack Willis at the conclusion of his engagement with Rickard's Company was given a farewell at the Crown Hotel. He was farewelled at the station by the Goldfields Pipers Band.

Kalgoorlie Miner 26 February 1907.

Addie Campbell Concert Party for three nights Her Majesty's Theatre Kalgoorlie 18 February 1907 to 21 February 1907.

Kalgoorlie Miner 13 February 1907 to 21 February 1907.

The Addie Campbell Concert Company Season of Three Nights
Her Majesty's Theatre Kalgoorlie

Miss Campbell will sing

Waltz Song from Romeo and Juliet;

Hope Temple's *When We Meet*;

Duet with Miss Rogers *Nocturne* Denza

Miss Elva Rogers contralto from Victoria will sing

Called Back, Squires;

Gleaner's Slumber Song, Walther

Mr William Hampton who gained all the first prizes for the baritone solos at the recent Bendigo and Ballarat competitions will sing

Infelice;

The Bandolero

Mr Thomas Paul Bockelmann, violinist will play

Musin's *Concert Caprice*,

Vieuxtemps *Reverie*

Mr Charles Huddle will play solos and accompany artists

Kalgoorlie Miner 18 February 1907

Second Concert

Mr Huddle played
Mazurka de Concert (Long)
Ballade in A flat (Chopin)
Miss Elva Rogers sang
Softly Awakes My Heart (Saint Saens)
Mighty Like a Rose
Sweet Alice
Ben Bolt
Tatters
Mr Thomas Paul Bocklemann played
Hejre Kati (Hubay)
Ave Maria (Bach)
Burlesques on an American Air (Vieuxtemps)
Serenade (Badine)
Miss Addie Campbell sang
Di Fors e lui (Verdi)
Mother, Mother (encore)
Daffodils a' Blowing (Edward German)
Come Back to Erin (encore)
Mr William Hampton sang
The Desert (Emanuel)
The Little Irish Girl
Infelice (Verdi)
The Hundred Pipers (encore)
Miss Rogers and Miss Campbell sang a duet
Nearest Dearest (Caracciola)
Miss Campbell and Mr Hampton sang
O Fairy Wand in Vincent Wallace's *Maritana*

Kaloorlie Miner 20 February 1907

Third Concert

Mr Charles Huddle	<i>Ballad in A Flat</i> <i>Hungarian Danse</i>	Chopin De chaneet
Miss Elva Rogers	<i>Called Back</i> <i>Sweetest Flower</i> <i>Sunshine and Rain</i> encore <i>Tatters</i>	Squire Batten Blumenthal
Mr T P Brockelmann	<i>Legende</i> <i>First Mazurka</i> <i>Serenade Badine</i> <i>Sielanka</i> <i>Air on a G String</i>	Wieniawski Musin Gabriel-Marie Wieniawski Bach
Miss Addie Campbell	<i>Ah Di Fors e Lui</i> encore <i>Comin' Thro' the Rye</i> <i>She Wore a Wreath of Roses</i> <i>The Irish Folk Song</i>	Verdi J P Knight Arthur Foote
Mr William Hampton	<i>The Raft</i> <i>The Little Irish Girl</i> <i>The Deathless Army</i> <i>The Friar of Orders Grey</i>	Pinsuti Trotere
Ladies Duet	<i>Nocturne</i>	Denza
Accompanists	Mr Charles Huddle, Miss Florence Newsome and Mr Thomas Paul Bockelmann	

Kaloorlie Miner 21 February 1907

Sidney Howard English Drama Company for six nights at Her Majesty's Theatre presenting *Home Sweet Home, A Modern Judas, The Ticket of Leave Man*

Kalgoorlie Miner 22 April 1907.

Mr J C Williamson presenting Mr Charles Waldron and Miss Ola Humphrey in *The Squaw Man, The Virginian and The Christian* at Her Majesty's Theatre from 15 May 1907 to 20 May 1907.

Kalgoorlie Miner 15 May 1907.

Mr William Anderson eight night season at Her Majesty's Theatre Kalgoorlie and Boulder for two nights in a *A Sailor's Sweetheart, Thunderbolt* and two Australian dramas *The Career of the Kalgoorlie Kelly Gang* and *The Face at the Window*

Kalgoorlie Miner 5 June 1907 to 17 June 1907.

Harry Rickards' Star Entertainers at Her Majesty's Theatre Kalgoorlie 2 October 1907 for three nights.

Kalgoorlie Miner 2 October 1907

Cremorne Gardens

The large audience at the Cremorne Gardens last night was not so great as that of the opening night when Mr Harry Rickards's New Vaudeville Company appeared. The programme, with the exception that the moving pictures were deleted, was the same as the previous evening. Although the artists brightened up a good deal the fact was nonetheless clear in a number of items that a better programme would be appreciated by the public

Kalgoorlie Miner 14 November 1907

Mr J C Williamson's New Musical Comedy Company at Her Majesty's Theatre Kalgoorlie with one of the biggest productions ever seen in town containing a company of eighty and full operative chorus for seven nights concluding on 24 October 1907. *Lady Macbeth, The Girl from Kalgoorlie Kay's* and *Three Little Maids*

Kalgoorlie Miner 17 October 1907 to 25 October 1907.

Besses o' th' Band 16 November 1907 to 18 November 1907.

Kalgoorlie Miner 8 November 1907 to 21 November 1907.

Besses o' th' Band Visit

The combined bands of the goldfields have arranged a single social in honour of the visitors in the Caledonian Hall. Bandsmen only are to be invited as everyone would not fit into the hall. They will be met by the bands and marched to the Council Chambers for a civic reception. On Saturday morning there is a visit to the mines and on Sunday they will be played to the station by the combined bands

Kalgoorlie Miner 8 November 1907

There was an immense crowd at the Kalgoorlie Recreation Reserve on Saturday afternoon for the Besses o' th' Band concert. Hundreds saw them off at the station. The Boulder City Band played Auld Lang Syne

Kalgoorlie Miner 19 November 1907

Other visitors during the year included:

- 1 Crystal Palace Biograph Entertainers at Theatre Royal Boulder
Kalgoorlie Miner 27 January 1907 to 3 February 1907.

- 2 Bartlett's Entertainers at Her Majesty's Theatre Kalgoorlie
Kalgoorlie Miner 30 March 1907

- 3 Luben's Cineograph at Mechanics Institute Boulder
Kalgoorlie Miner 15 March 1907 to 14 July 1907.

Pictorial Concerts Illustrated by Lubens latest 1906 Cineograph at Engine Drivers'
Hall Boulder
Kalgoorlie Miner 18 May 1907 to 23 July 1907.

- 4 The Corricks and Leonards Beautiful Pictures Her Majesty's Theatre Kalgoorlie from
4 April 1907 to 20 April 1907.
Kalgoorlie Miner 4 April 1907 to 31 May 1907.

The Corricks and Leonard's Beautiful Pictures
Miss Alice Corrick sings excerpts from opera
Miss Ruby Corrick is a champion lady cornet soloist
Corrick's grand orchestra of ten star musicians
Corrick's party of expert bellringers and glee singers
Corrick's quartette of National dancers
Miss Amy Corrick flautist
Mr Leonard Corrick clarinettist
Eight members in family supplemented by Mr Chris Young, trombonist.
The company has toured New Zealand, Tasmania and the eastern states with Leonard's
Wonderful Pictures

Kalgoorlie Miner 4 April 1907

Crowded house again for the Corrick family
Miss Alice Corrick sang *Ah fors e lui* from *La Traviata* (Verdi) *Home Sweet Home*
(encore) As the music of this song fell from her lips there was absolute silence in the
house and at the conclusion of the item the spell was broken by ringing cheers
Mr Leonard Carrick played *Carnival di Venice* as a clarinet solo

Kalgoorlie Miner 17 April 1907

- 5 America Biograph Company
Kalgoorlie Miner 9 April 1907 to 17 April 1907.

- 6 Sudholz New Moving Pictures
Kalgoorlie Miner 6 May 1907

- 7 Katsudo Biograph Company
Kalgoorlie Miner 28 May 1907 to 31 May 1907.

- 8 Story of the Kalgoorlie Kelly Gang Messrs J and N Tait's Bioscope at the Mechanics'
Institute Boulder
Kalgoorlie Miner 29 May to 13 June 1907.

- 9 Lumiers' Biograph including Diver Hughes at Mechanics' Institute Boulder
Kalgoorlie Miner 14 July 1907 to 23 July 1907.

- 10 Leonard Davis and Urban's Picture Entertainment

Kalgoorlie Miner 16 July 1907 to 34 July 1907.

- 11 Olympic the Passing Show at Her Majesty's Theatre Kalgoorlie
Kalgoorlie Miner 23 July 1907 to 30 July 1907
- 12 Edison's Biograph and Moving Pictures Grand Pictorial Concerts in the Mechanics' Institute Boulder and Her Majesty's Theatre Kalgoorlie under the direction of William Anderson
Kalgoorlie Miner 3 August 1907 to 28 September 1907.
- 13 Cosmos Entertainers in Perth with local artist Miss L Tippet
Kalgoorlie Miner 13 August 1907 to 2 September 1907.
- 14 Clifford's Bondascope and Biographe Entertainment at Her Majesty's Theatre
Kalgoorlie Miner 5 September 1907
- 15 Pathe's Big Picture Show at Cremorne Gardens and Mechanics' Institute Boulder
Kalgoorlie Miner 24 September 1907 to 5 November 1907.
- 16 American Chromoscope Company with items by Florence Hillier and Harry Fletcher
Kalgoorlie Miner 11 October 1907 to 13 October 1907.
- 17 Famous West Pictures with Brescian's Orchestra and singers
Kalgoorlie Miner 25 October 1907 to 8 November 1907.

Brescians sandwiched between two sections of the picture show. They opened with orchestral selections from Wallace's *Maritana* Programme included *Let Me Like a Soldier Fall*, *The Deathless Army* (Trotiere), *It Was A Dream* (Sullivan) and *Come Into the Garden Maud*

Kalgoorlie Miner 30 October 1907

- 18 Miss Jessie MacLachlan Scottish prima donna (singer of Scottish, English and Irish ballads) assisted by gifted 'cellist John McLinden and brilliant pianist Robert Buchanan. Farewell tour throughout Australasia under arrangement with the Boulder Advancement Association, with patronage from the Boulder Caledonian Society. The Liedertafel and Mines Philharmonic Societies, Lyric Orchestra, Boulder City Council and Cambrian Society Miss MacLachlan is on her second visit to Australia

Kalgoorlie Miner 16 December 1907

1908

Marie Narelle Concert Company at Boulder for two concerts

Kalgoorlie Miner 24 February 1908 to 27 February 1908

Messrs Meynell and Gunn's Comic Opera and Musical Comedy Company last night 10 March 1908 in the *Fatal Wedding*

Kalgoorlie Miner 10 March 1908.

William Anderson in the Australian play *The Squatters Daughter* and *The Village Blacksmith*
23 May 1908 to 4 June 1908

Kalgoorlie Miner 10 May 1908 to 30 May 1908

Frank Thornton Comedy Company concludes season Her Majesty's Theatre Kalgoorlie with farcical comedy *Facing the Music*

Kalgoorlie Miner 10 May 1908

Miss Tittell Brune in J M Barrie's *Peter Pan* for four night season commencing 20 July 1908 at Her Majesty's Theatre Kalgoorlie

Kalgoorlie Miner 14 July 1908

Jan Kubelik in three recitals 1 September 1908 in the Cremorne Theatre, and 3 September 1908 in Morris' Hippodrome

Kalgoorlie Miner 22 August 1908 to 4 September 1908

H R Roberts Comedy Company in *The Prince Chap, Message from Mars, The Case of the Rebellious Susan* at the Town Hall Boulder

Kalgoorlie Miner 23 September 1908 to 30 September 1908.

Julius Knight Company in the *Scarlet Pimpernel, The Prisoner of Zenda, Brigardier Gerard, The Lady of Lyon* and *A Royal Divorce* for nine nights.

Kalgoorlie Miner 30 September 1908 to 27 October 1908

Pollards Juvenile Opera Company at Her Majesty's Theatre opening on 19 November 1908 with the *Isle of Bang Bang, Bluebell in Fairyland, The Gay Hussar, His Highness the Boy*, Season concluded on 5 December 1908, including performances at Boulder .

Kalgoorlie Miner 12 November 1908 to 5 December 1908.

Mme Lloyd late of Montague and Turner's Opera in the town hall next Friday

Kalgoorlie Miner 14 November 1908 to 21 November 1908

Ada Crossley 2 December 1908 at Kalgoorlie, 3 December 1908 at Coolgardie , 4 December 1908 at Boulder under direction of J C Williamson

Kalgoorlie Miner 20 November 1908 to 11 December 1908

First Concert Ada Crossley

Miss Crossley sang	<i>Caro Mio Ben</i>	(Giordoni)
	<i>Nearer My God To Thee</i>	(Carey)
Mr John Harrison (tenor) aria	<i>Oh! Vision Entrancing</i>	(Goring Thomas)
	from <i>Esmeralda</i>	
	<i>O Flower of all the World</i>	(Finden)
Mr John Harrison & Mr Hamilton Earle	<i>Love and War</i>	
Mr Hamilton Earle Recit & Aria	<i>Hear Ye the Winds</i>	(Handel)
	<i>Verborgenheit</i>	(Wolf)
	<i>Glorious Devon</i>	(German)
Percy Grainger	<i>To the Springtime</i>	(Grieg)
	<i>Norwegian Bridal Procession</i>	(Grieg)
	<i>Polonaise in A flat</i>	(Chopin)
Mr Leon Sametini	<i>Aria</i>	(Bach)
	<i>Minuet</i>	(Mozart)
	<i>Polonaise Brilliante in A Major</i>	(Wieniawski)

Accompanist Mr Harold Whittle

Miss Crossley's encores were *Kathleen Mavourneen*, *Nearer My God to Thee*, *On the Banks of Allan Water*

Mr John Harrison's encores were *Mary of Argyle*, *Take a Pair of Sparkling Eyes*, *My Pretty Jane*

Duet encore was *The Moon Hath Raised Her Lamp Above*

Kalgoorlie Miner 3 December 1908

Ada Crossley Concert Town Hall Boulder

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|----|---|---|----------------------|
| | | Part First | |
| 1 | Violin solo | a. <i>Nocturne</i> | (Chopin/Sarasate) |
| | | b. <i>Gavotte</i> | (Bach) |
| | M Leon Sametini | | |
| 2 | Prologue | I <i>Pagliacci</i> | (Leoncavallo) |
| | Mr Hamilton Earle | | |
| 3 | Pianoforte solo | a. <i>Scherzo</i> from <i>Piano Sonata op 5</i> | |
| | | b. <i>Waltz op 39 no 15</i> | |
| | | c. <i>Hungarian Dance no 8</i> | (Brahms) |
| | Mr Percy Grainger | | |
| 4 | Recit and Air | <i>Ombra Mai Fu</i> | (Handel) |
| | Mme Ada Crossley | obligato violin and piano | |
| 5 | Cavatina | <i>Adelaide</i> | (Beethoven) |
| | Mr John Harrison | | |
| | | Interval | |
| | | Part Second | |
| 6 | Songs | a. <i>When Thou Art Weeping</i> | (Mulcaster) |
| | | b. <i>A Song of Surrey</i> | (H Lohr) |
| | Mr Hamilton Earle | | |
| 7 | Piano solo | <i>Hungarian Rhapsody no 12</i> | (Liszt) |
| | Mr Percy Grainger | | |
| 8 | Songs | <i>To Mary</i> | (Maud Valerie White) |
| | | <i>Love's Mastery</i> | (Liddle) |
| | Mr John Harrison | | |
| 9 | Song | <i>Through Love to Light</i> | (Cuthbert Wynne) |
| | Mme Ada Crossley | | |
| 10 | Violin solo | <i>Fantasia on Faust</i> | (Wieniawski) |
| | M Leon Samatini | | |
| 11 | Vocal Duet | <i>The Moon Hath Raised Her Lamp Above</i> | (Benedict) |
| | Messrs Hamilton Earle and John Harrison | | |

Accompanist Mr Harold White

Kalgoorlie Miner 4 December 1908

Miss Crossley's encores were *Oh That We Two Were Maying* and *Won't You Buy?, May God Be With You Till We Meet Again*, *On the Banks of Allan Water*

Kalgoorlie Miner 5 December 1908

Ada Crossley's Farewell concert

- | | | | |
|---|-----------------------------|----------------------------|---------------|
| 1 | <i>Prologue</i> | <i>Pagliacci</i> | (Leoncavallo) |
| | Mr Hamilton Earle | | |
| 2 | First Movement | <i>Concerto in D minor</i> | (Wieniawski) |
| | Mr Leon Sametini | | |
| 3 | Recit and Aria (by request) | <i>Ombra mai fu</i> | (Handel) |

4	Violin and piano Pianoforte solo	Miss Ada Crossley <i>Prelude in Ab no 17</i> <i>Octave Study in B minor op 25 no 10</i> (Chopin)	
5	Mr Percy Grainger Recit and Air Mr John Harrison	<i>The Death of Nelson</i>	
6	Violin solo Mr Leon Sametini	Interval <i>Introduction and Rondo Capriccioso</i> (Saint Saens)	
7	Songs	<i>When the Stars</i> <i>Glorious Dawn</i>	(Paul Rubens) (E German)
8	Mr Hamilton Earle Pianoforte solo	<i>Polonaise in Ab</i>	(Chopin)
9	Mr Percy Grainger Song	<i>Roses</i>	(Stephen Adams)
10	Mr John Harrison Song	<i>Nearer My God to Thee</i>	(Lewis Carey)
11	Madame Ada Crossley <i>Grand Scene</i> from <i>First Act Faust</i> Mr Hamilton Earle and Mr John Harrison		(Gounod)

Kalgoorlie Miner 5 December 1908

Miss Crossley's encores were *Caller Herrin* and *Gleaners' Slumber Song* (Walthew), the *Banks of Allan Water* and *Mighty Like a Rose*.

Mr Hamilton Earle's encore was *To Anthea* (Hatton), *When the Stars were Young* (Rubens) *Lighterman* (W H Squire), *In Cellar Cool*

Mr John Harrison's encores were *Off in the Stilly Night* and *Drinking Song*

Mr Leon Sametini was highly successful in *Gavotte* (Bach) and *Lucia Fantasia* (Luben), *Salut d'Amour* (Elgar)

Percy Grainger was a great favourite with the audience in *Prelude in Ab* (Chopin) and an *Irish Dance Macguire's Kick* (Stanford/Grainger) and *Hungarian Rhapsody no 12* (Liszt)

Kalgoorlie Miner 7 December 1908

Other visitors during this year included:

- 1 Mr J and N Tait's Motion Pictures at the Mechanics' Institute Boulder
Kalgoorlie Miner 10 May 1908
- 2 London Bio Tableau Pictures at Her Majesty's Theatre Kalgoorlie
Kalgoorlie Miner 22 May 1908 to 30 May 1908
- 3 Leonard Davis' Urban Big Picture Show
Kalgoorlie Miner 1 June 1908 to 21 June 1908
- 4 Rickard's Vaudeville Season for eight weeks at the Cremorne Theatre, commencing 9
June 1908
Kalgoorlie Miner 27 May 1908 to 11 July 1908
- 5 West's Pictures at Her Majesty's Theatre Kalgoorlie and the Cremorne Theatre
Kalgoorlie Miner 22 June 1908 to 8 December 1908
- 6 Whipp's Pathoscope at Bellevue Gardens Boulder and Boulder Town Hall
Kalgoorlie Miner 29 June 1908 to 30 July 1908
- 7 American Fleet Biograph at Her Majesty's Theatre Kalgoorlie, Boulder Town Hall

Kalgoorlie Miner 4 September 1908 to 15 September 1908

- 8 Anderson Vaudeville Company and Chromoscope at Boulder Town Hall
Kalgoorlie Miner 15 August 1908
- 9 British Biograph
Kalgoorlie Miner 26 September 1908 to 30 September 1908
- 10 Arcadian Bioscope Company at the Theatre Royal, Kalgoorlie and Boulder Town Halls
Kalgoorlie Miner 10 October 1908 to 2 November 1908
- 11 Lefebvres Paris Biograph Company at Her Majesty's Theatre Kalgoorlie the Theatre
Royal and Coolgardie Tivoli
Kalgoorlie Miner 12 October 1908 to 14 November 1908
- 12 Burns Squires Pictures on tour at Bellevue Gardens
Kalgoorlie Miner 3 November 1908
- 13 Passmore's Bioscope Pictures at Boulder Town Hall and Glide Away Skating Rink
Kalgoorlie Miner 14 November 1908 to 23 December 1908
- 14 Skuthorpe's Buckjumpers
Kalgoorlie Miner 4 December 1908 to 25 December 1908
- 15 Lincoln Entertainers Her Majesty's Theatre
Kalgoorlie Miner 23 December 1908 to 25 December 1908.

Appendix Four

Members of the McMahon's Juvenile Band 1904

Soprano	E McMahon
Cornets	W Chandler, H Trenberth, C Campbell
Second Cornets	F Flower, A Stewart, C Ridley
Third Cornets	W Cleghorn, S Dunstan, J Jackman, P Munyard, W Best
Solo Horns	H Treeby, F Unsworth
Tenor Horn	A Crawley, E Godenzi
Second Horns	W Tegerdine, J Turnbull
Baritones	R Chandler, A Evans
Second Baritone	L Godenzi
Trombones	G Reid, T Nankervis
Solo Euphonium	F Mettam
Second Euphonium	W Diskin
E Flat Bases	J Boddiner, B Mettam, C V Campbell
Bass Drum	L Mann
Conductor	Hugh McMahon

Kalgoorlie Miner, 19 November 1904.

Personnel Boulder City Band Competing at Ballarat 1905

H McMahon	B flat solo cornet
W McMahon	B flat solo cornet
J Shephard	E flat soprano cornet
A McMahon	repiano cornet
A W Johns	second flugel horn
J Nelson	third flugel horn
* J Andrews	second cornet
P Glass	third cornet
* A Harvey	second cornet
J Nelson	third cornet
* B Nicholas	third cornet
G Sutton	solo horn
C Johnson	first horn
D Loutit	second horn
A Nankervis	third horn
** Y Butler	fourth horn
** A Reece	second baritone
* R Preece	second baritone
T Meagher	first baritone
G Harrop	solo euphonium
R Albury	second euphonium
** F Robinson	bass trombone
J McMahon	first trombone
C Trenberth	second trombone
P Tatti	E flat bass
H Thompson	E flat bass
J Harris	E flat bass
** E McMahon	B flat bass
C Waldie	BB bass
* W Ditchburn	drummer
Hugh McMahon	Conductor and Bandmaster
James Harris	Secretary

Kalgoorlie Miner 10 October 1905; 11 October 1905.

* In the two different list of names printed in the Kalgoorlie Miner these names only occur once.

**The spelling for these names was also given as F Butler , W Reece, H Robinson, G McMahon

Cast of The Gondoliers Her Majesty's Theatre 18-21 June 1907 (Kalgoorlie Operatic Society)

The Music conductor Mr Arthur King will have an efficient orchestra of twenty performers. Denza's beautifully expressive song *Call Me Back* will be interpolated. Miss Lillian Tippet will sing this song in the role of Casilda

<i>Duke of Plaza Toro</i>	Mr L Brice
<i>Luiz</i>	Mr N E Moran
<i>Don Alhambra</i>	Mr I C Campbell
<i>Marco Palmieri</i>	Mr G Thompson
<i>Giuseppe Palmieri</i>	Mr G Wall
<i>Antonio</i>	Mr W Ruse
<i>Francisco</i>	Mr G Woodgate
<i>Georgio</i>	Mr A W Ross
<i>Annibale</i>	Mr H Edwards
<i>Carlo</i>	Mr J Stevens
<i>Guido</i>	Mr R Ruse
<i>Duchess of Plaza Toro</i>	Mrs Hind
<i>Casilda</i>	Miss L Tippet
<i>Gianella</i>	Mrs J D Moody
<i>Tessa</i>	Miss B Hill
<i>Fiametta</i>	Miss M Saunders
<i>Vittoria</i>	Miss B Hinde
<i>Giulia</i>	Miss Holland
<i>Vanetta</i>	Miss L Jaentsch
<i>Inez</i>	Mrs G Stevens

Chorus

Kalgoorlie Miner 18 June 1907

Boulder Mines Philharmonic Annual General Meeting 1908

Forty nine new members. Subscription fee is half a guinea

Patron	Mr R Hamilton
President	Mr G M Roberts
Conductor	Mr D J Davies
Assistant Conductor	Mr W Phoenix
Pianist	Miss Ina Andrews
Assistant Pianists	Mrs A W MacDonald, Mr S Woods, Mr D Davies
Secretary	A J Rogers
Correspondence Secretary	Mr S Martin
Treasurer	Mr LH Tregonning
Stage Manager	Mr D Baxter
Librarian	Mr E S Rogers
Auditors	Messrs S T Bartle, O Negus
Managing Committee	Messrs M Carey, P Dwyer, T M Coyle, H G Bissett, J Hocking S T Bartle, W L Roberts, S Whitford, F Bray

Kalgoorlie Miner 30 January 1908

Programme of Social and Musical Reunion of the Coolgardie Liedertafel 1888-1906

Palace Hotel Perth 4 May 1929

Tenors Shepherd, G W ; Hall, N; Truman, H H; Hall, J; Paynter, H H; Halliday, R J;
Welsh, A F; Glasson, T A; Lemmone, G W; Hansen, W T M; Bennett, S G;
Turner, E F; Griffiths, G; Hales, F; Armstrong, W P; Thomas, C; Newman, J.

Basses Brookman, W; Eastman, E; Eastman, A; Eastman, J S; Annear, J H; Andrew, A E;
Andrew, W; Robertson, W; Stevenson, A; Crisp, A E; Cosson, A J; Manniken, G H;
Williams, R W A.

Part One

Chorus	Liedertafel	<i>Glory and Love to the Men of Old</i>	Gounod
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Song	Mr Geo Shepherd	<i>The Veteran</i>	Adams
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Song	Mr Frank Hales	<i>Bianca</i>	Mattei
------	----------------	---------------	--------

Chorus	Liedertafel	<i>The Sailors</i>	Parry
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Song	Mr A E Andrew	<i>Down in the Deep</i>	Petrie
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Duet	Messrs R J Halliday and F W Brookman	<i>The Old Brigade</i>	Barrie
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Part song	Liedertafel	<i>Rest Dearest Rest</i>	Kucken
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Song	Mr Newman Hall	<i>The Polka and The Choir Boy</i>	Harris
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Part song	Liedertafel	<i>The Martyrs of the Arena</i>	De Rille
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Interval

Reminiscences by 'Dryblower' Murphy

Part Two

Part Song	Liedertafel	<i>A Jolly Little Man</i>	Seide
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Song	Mr Sam Bennett	<i>The Last Watch</i>	Pinsuti
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Song	Mr Geo Manniken	<i>Captain Mac.</i>	Sanderson
------	-----------------	---------------------	-----------

Part song	Liedertafel	<i>Drink to Me Only</i>	Arne
-----------	-------------	-------------------------	------

Song	Mr A J Cossan	<i>The Longshoreman</i>	Chesham
------	---------------	-------------------------	---------

Duet	Messrs Geo Shepherd and A Andrew	<i>Watchman, What of the Night</i>	Sargent
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Part song	Liedertafel	<i>The Soldiers Farewell</i>	Kinkel
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Song	Mr A E Crisp	<i>Volga Boatman</i>	Koeneman
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Chorus	Liedertafel	<i>The Anvil Chorus // Trovatore</i>	Verdi
		God Save the King	
Hon Conductor		Mr D J Davies	
Hon Pianist		Mr Trevor Holt	
Sec.		Mr Geo Williams	
Goldfields Museum Kalgoorlie			

Music Examinations of Trinity College 11 - 13 August 1908

Examiner Dr William Creser Mus D Oxam
Seventy four candidates, sixty three passes, thirteen honours
Teachers Miss Ina Andrews
 Mrs R A Bennett RAM
 Mr T Parry Brown
 Church of England Girls' High School
 Mrs Hewitson
 Mr Charles Huddle
 Miss B Monkhouse
 Miss B Murphy (Kanowna)
 Miss Peat
 Sisters St Joseph's Convent Boulder
 Sister Convent Coolgardie
 Sister St John of God Kalgoorlie
 Miss Ethel Thomas
 Mr Ernst Salter

Kalgoorlie Miner 19 August 1908

Appendix Five

Albert Whelan (Waxman)

An entry in 'Lieber Melburniensis' centenary edition lists Albert Waxman as Vaudeville, Radio and TV Artist, London (Professional name 'Albert Whelan'). The ninth of eleven children he was born in 1875 in East Melbourne to Aaron Waxman,¹ a successful Melbourne banker of Polish origin² and his wife Eliza. After attending the Senior School at Melbourne Grammar in 1888 he may have studied accountancy, but left Victoria in August 1895 to come to Coolgardie, having already adopted the stage name of Whelan. In November 1895 he was given a Benefit by the Coolgardie townspeople,³ taking part on a concert for the victims of a fire just before he left when he was 'irresistibly funny in coster songs and parodies, his facial contortions being simply wonderful'.⁴ On his return to the goldfields he was in constant demand as a performer, a great improvement being noted in his acts during the year. In December 1896 he decided to leave Coolgardie to pursue a career on the professional stage⁵ it being reported in the **Coolgardie Miner** the next March that 'Whelan of the Bracy Company has never appeared professionally before except in Westralia, but promises to become an excellent mimic'.⁶ The Musical and Dramatic Notes of the Coolgardie Pioneer in June 1897 advised readers that 'a good photo of 'I did laugh' Whelan appears in the latest Melbourne Punch to hand'.⁷ By November 1901 the 'talented young Australian comedian and mimic' had arrived in London after completing an Australian engagement with J C Williamson (this could have been in the *Belle of New York*) and Mr Harry Rickards⁸ (He had taken part in the 1901 pantomime season of *Puss in Boots* in the Tivoli Theatre in Sydney)⁹ By 1905 he had engagements in England extending over the next four years, the **Kalgoorlie Miner** noting at this time that 'he had much ability and a banking account to back it up - a very useful adjunct'.¹⁰ In 1911 a programme at the Palace Theatre in London listed Albert Whelan, the Australian entertainer as Act Eight, with Act Twelve the 'Special engagement and first Appearance in England of Anna Pavlova and Michael Mordkin'.¹¹

On stage he dressed in elegant formal attire and began and ended his performance by whistling *Der Lustige Bruder*. This is generally held to have been the first use of a theme tune. According to an entry in Entertaining Australia, Whelan 'spent most of his career in the Northern Hemisphere, but recordings of his stage repertoire, which ranged from whistling and 'coon' songs to monologues ensured him popularity in Australia'¹² (J C Williamson

¹ Information supplied to the present writer by Mr Frank Dawson.

² Entertaining Australia, edited by Katherine Brisbane, p 120.

³ Coolgardie Miner, 9 November 1895.

⁴ Coolgardie Miner, 12 November 1895.

⁵ Coolgardie Miner, 15 December 1896.

⁶ Coolgardie Miner, 23 March 1897.

⁷ Coolgardie Miner, 12 June 1897.

⁸ Kalgoorlie Miner, 21 November 1901.

⁹ Entertaining Australia, edited by Katherine Brisbane, p 132.

¹⁰ Kalgoorlie Miner, 14 October 1905.

¹¹ Pearsall, Edwardian Music, p 54.

¹² Entertaining Australia, edited by Katherine Brisbane, p 120.

brought him back to Australia in 1924 as an international star.)¹³ In 1955 he was still living in London and it is likely that he was there when he died in 1961.¹⁴

Wallace Brownlow

The famous light opera baritone had come from England to score a brilliant success in the leading role of *Ma Mie Rosette* in Melbourne.¹⁵ Struck by gold fever he left the stage to go prospecting in Gippsland in Victoria¹⁶ and then moved to the Western Australian goldfields where his mine 'a few miles from Kalgoorlie attracted a lot of attention in 1896'.¹⁷ He struck it rich' in a different sense when he purchased the Exchange Hotel for ten thousand pounds in November of that year.¹⁸ (A water tower which he had built, nicknamed Brownlow's Folly helped save the hotel and the whole street after the inevitable fire broke out)¹⁹. When the Palace Hotel was completed Wallace Brownlow became the lessee and managed the premises from December 1897 to February 1899²⁰ at which time the licence was transferred to Mr S F Cook.²¹ While in Kalgoorlie Mr Brownlow was most generous in lending his vocal support to numerous Benefits, local concerts and church services; at his first appearance at the Cremorne Gardens in Coolgardie in December 1896 his tone was thought to be 'altogether excellent', his enunciation was clear and the pronounced tremolo in his voice, of considerable range, was 'not too intrusive'.²²

After Wallace Brownlow joined 'the Firm' in 1899²³ he returned to Kalgoorlie as a member of the 'Hoyts and McKee Company'²⁴ and the subsequent 'ups and downs' of his career were noted in the local goldfields papers. For example, he sued for damages when he fell down a lift opening at the Sandringham Coffee Palace in London, and 'old admirers were quite grieved to see how he had lost his confident ease and impressiveness'.²⁵ He had a narrow escape from drowning at Cronulla Beach in New South Wales in 1903,²⁶ but was very successful at the Tivoli Theatre in San Francisco in 1904, 'where his beautiful singing and manly presence' (there were often complimentary remarks about his very good looks) 'were prominent in a notable cast'.²⁷ Nellie Stewart records that some time later 'he died very miserably in Melbourne'.²⁸

¹³ Entertaining Australia, edited by Katherine Brisbane, p 192.

¹⁴ Information supplied to the present writer by Mr Frank Dawson.

¹⁵ Coolgardie Miner, 10 December 1896

¹⁶ Coolgardie Pioneer, 13 March 1897

¹⁷ Reid, Those Were The Days

¹⁸ Reid, Those Were The Days, p 218

¹⁹ Coolgardie Pioneer, 28 August 1897

²⁰ Coolgardie Pioneer, 18 December 1897

²¹ Reid, Those Were The Days

²² Coolgardie Pioneer, 26 December 1896.

²³ Kalgoorlie Miner, 17 February 1899.

²⁴ Kalgoorlie Miner, 25 October 1899.

²⁵ Kalgoorlie Miner, 15 February 1902.

²⁶ Kalgoorlie Miner, 6 May 1903

²⁷ Kalgoorlie Miner, 20 June 1904 and 12 March 1897.

²⁸ Nellie Stewart, My Life's Story (John Sands, 1923) p 110.

The McMahon Family

Hugh McMahon was a musician with many talents for, in addition to his skills as conductor and cornettist, he enjoyed playing the piano advertising from time to time as a piano teacher and piano tuner. He also wrote his own music. His march *Araluen*, for example, written for the Boulder Brass Band in March 1907 which 'seemed to meet with much appreciation' was described as being 'both full and brilliant'. The music critic of the day went on to comment that it was 'certainly splendidly adapted to the personnel of his band'²⁹ a characteristic which was often mentioned in his many arrangements, from operas and popular tunes of the day. In May 1907 Hugh McMahon was presented with the Sutton Cup so nobly won by the Boulder Band at the South Street Competition³⁰ and in 1911 he left Boulder to become the conductor of the Perth City Band.³¹ Many years later another Ballarat cornet champion, the Hon. Sir Charles Court, a future Premier of Western Australia was able to say:

that he counted it a privilege to have known Hugh McMahon personally and well. He was by this time past his prime but was still a player of outstanding brilliance. He had an amazing capacity to attract the loyalty of bandsmen and was a fine musician in a number of ways.³²

Mr Harry McMahon continued to lead the Kalgoorlie Band for many years, leaving the goldfields for a time, but returning again to resume his duties as bandmaster until his death in 1934, when Mr T McMahon, son of the late Jack McMahon became the conductor. Young Ted McMahon was bandmaster for the 16th Battalion in the First World War taking part in the landing at Gallipoli while another member of the family,³³ Verdi, went to the eastern states to be a bandmaster in Echuca and Castlemaine.

William Partington

Mr W M Partington enjoyed a fine reputation as a conductor and euphonium soloist winning that event six times at Ballarat. He began his career in Brighton, Tasmania and won his first competition at the Launceston Exhibition where he attracted the attention of Mr Arthur Day, the representative at the British Court, and also a brass band enthusiast, who offered him a position on the staff at the Chicago Exhibition. William Partington took this chance to travel overseas and while in America he heard great players such as the cornet virtuoso, Paris Chambers, perform. Later he worked in London, Belgium and Paris, availing himself of every opportunity to hear the best in band, orchestral music and opera available, including a performance of *Othello* conducted by the composer. On his return to Australia in 1895 he enjoyed great success with the Queenstown Band, his personality both as a conductor and performer 'inspiring confidence in all those around him'.³⁴

Mr Partington was the conductor of the Perth City Band for four years, after which time he moved to Victoria where the Ballarat City Band enjoyed great success under his leadership.

²⁹ Kalgoorlie Miner, 19 March 1907.

³⁰ Kalgoorlie Miner, 2 May 1907.

³¹ Goldfields Bands: Early History, Eastern Goldfields Historical Society, Battye Library PR 12003/4.

³² Printed notes sent to the present writer by Sir Charles Court.

³³ Goldfields Bands: Early History, Eastern Goldfields Historical Society, Battye Library PR 12003/4.

³⁴ Madden, Dudley, A History of Hobart's Brass Bands and Most Impressive Musicians.

There were similar triumphs for the Rozelle Band in Sydney when he became their bandmaster and conductor.

Appendix Six

Photocopies for Programmes Listed in Appendices Two and Three

1895

Fourth Sunday Concert Coolgardie Miner 3 June 1895

Sunday Concert.

The fourth concert took place last night at the Theatre Royal before a large and appreciative audience. Mr. W. J. Vance occupied the chair and introduced the several performers. Two pianoforte overtures were contributed by Mr. Duke Stewart, and played with effect. Mr. J. Jones made his first appearance in W.A. in the well-known songs "Mona" and the "Holy City," and received an ovation, and as an encore sang "My Pretty Jane." Mr. Marshall was very successful with two recitations "The Stowaway" and "How." The latter was extremely interesting. Another new singer, Mrs. M. R. Lynch, sang with pleasing effect "I was dreaming," and "Whisper, and I shall hear" (violin obligato). Mr. Fletcher was as popular as ever in "The Last Watch" and "Thee only I love." We consider the first song to be his masterpiece so far. Mr. F. J. Brewer sang "The Skipper's Flag," and "The Garonne," and sang them in his own pleasing style. Mr. Davis contributed two songs, "The Mighty Deep" and "The Old Brigade," and Messrs. Davis and Fletcher sang that fine duet, "The Army and Navy," in a manner which called forth great enthusiasm. Last but not least, Mr. Johnson played on the violin "Faust" and a "Polish Air," two items which we consider almost the two gems of the evening, the playing of which shows the high training and study devoted to the king of instruments (the violin) by this performer. "God Save the Queen" concluded a most enjoyable evening.

Sunday Concert Coolgardie Miner 10 June 1895

Monday, June 10, 1895.

There was another large attendance at the Sunday Concert last night, and they seem to become more and more popular each time. The programme was carried through with the exception of Mrs. Lynch, who was apologetic for on account of a severe cold. Mrs. North, at the last moment, consented to fill the vacancy, and sang with pleasing effect. Mr. Jones was very successful with "The Children's Home" and "When other lips." Mr. Brewer repeated "The Young Brigade" in good style, and Mr. Davies sang with good voice "The Message from the King" and "A Warrior Bold." Mr. Fletcher was equally in good voice and rendered "Thee only I love" and "Tell her I love her so," which greatly pleased the audience. Mr. Duke Stewart played two pianoforte overtures, the first being an original composition entitled "The Arcadia Waltz." Mr. Marshall gave two recitations in his best style, "The Outlaw" and "An Alpine Visitor," the latter item fairly bringing down the house. Next Sunday's concert is to be in aid of the Coolgardie Hospital, and all the performers have kindly promised their services. Some accompanied part singing will take place, and a very "big bill" is promised.

Wednesday, June 19, 1895

Hospital Sunday Concert.

The Hospital concert was held in the Theatre Royal last Sunday evening, before a very large and enthusiastic audience. His Worship the Mayor (President of the Hospital), occupied the chair. The concert opened with an overture. Master Edgerton then sang that pretty little song, "Daddy." Mr. Jones followed with that magnificent song, "The Star of Bethlehem," which was beautifully rendered. Mr. Johnston played in his usual masterly manner on the violin, "Il Trovatore," and a Polish air. Mr. H. Fletcher was very successful in "The Last Watch." Mr. Brewer sang "Queen of the Earth" with pleasing effect. Two recitations from Mr. Marshall, "The Women of Mumbles Head," and "Human Nature," were well rendered, and the first part ended with the trio "Fair Flora," by Messrs. Fletcher, Jones, and Davies. "The Holy City" was sung splendidly by Mr. Fletcher, and "Ever Thine" by Miss Jefferson. Mr. Ellis, the secretary of the Hospital, sang "Nazareth" very well, and with a little more practice, should be heard of again. Some complimentary remarks were made by the Mayor in reference to Mr. Duke Stewart's energy in organising this (the second concert) in aid of the local Hospital, and Mr. Duke Stewart replied suitably, and alluded to the kind assistance he had received from the performers, who had all come gratuitously forward to assist in the noble work.

Opening Programme
Coolgardie Palace of Variety Artists
Coolgardie Miner 15 July 1895

Coolgardie Palace of Variety Artists.

On Saturday evening last, at the Theatre Royal, the above company made their first appearance, and must feel proud at having such a splendid house. On the rising of the curtain a very pretty picture was presented to the audience, the whole of the company (17 in number) standing, and the word having been given by the interlocutor, Mr. J. Arnot, the business of the evening commenced. The opening chorus was very nicely rendered, and "Norine Maurne," by Mr. H. Fletcher, was one of the best items of the evening. Will Jenkins, in "Miss Blossom's Party," was a great success, and he had to respond to an encore. Mr. D. J. Davis next sang "I'm Lonely Since my Mother Died" very well indeed, after which Mr. J. Arnot sang "The Old Turnkey" in such a manner as to bring forth rounds of applause, and had to respond with the second verse. The next number on the

programme was one which took the audience by storm, viz., the Jubilee song, "Way Down in Maine," by Alf. Martin, who fairly brought down the house, his comicallities being very funny indeed. Mr. J. Jones followed with "In Old Madrid," which he sang very well. Mr. F. Brewer next gave "Good bye, Mavourneen" splendidly, he being in very good form. The Highland Fling, by the little Ivories, was a great success, they having to respond to an encore. The first part was brought to a close by the finale, entitled "The French Conductor," and was very well performed by the company. The second part was also gone through in a first class manner, the most notable items being the Grand Statue Olog Dance, by Messrs. Jenkins, Stobbs, and Ivory, which was very neatly done; also the comic songs and high kicking by Alf. Martin, who seems to be able to kick twice the height of himself. One of the company stood on a chair placed on a table, and Mr. Martin kicked the hat off his head with the greatest of ease. The song and dance, entitled "Dancing on the Sea Shore," was also very well done by Messrs. Jenkins and Stobbs; and the bicycle act by Charlie Grant was very funny indeed. During the second part songs were rendered in first-class style by Mr. H. Fletcher, who received a well merited encore for his splendid singing of the "Romany Lass." Mr. F. Brewer, who sang "Hats off to the Flag," Mr. J. Arnot the "Fog Bell," and Mr. J. Jones "Let me Like a Soldier Fall," sang up to their usual form, and were much appreciated. The farce, entitled "The Coolgardie Hash House," brought a very successful entertainment to a close. We have to congratulate Messrs. Ivory and Hansen on this their first effort.

The Theatre Royal was comfortably filled by an appreciative audience last evening to witness the complimentary benefit concert tendered to the sufferers by the late fire. Mr. Fletcher sang "The dear little Shamrock" and "The Romany Lass" with his usual culture and finish. Miss Moran's contribution "Why must we say good-bye?" was accorded well-merited applause, and Miss Dennison's two songs were also well-received. Mr. Albert Wicken was irresistibly drawn to his foster songs and parodies, his vocal contributions being simply wonderful. The evening's A. F. Martin brought the house with his character songs, he having to respond to three cheers. Mr. Sheridan's piccolo solo, Master Bilgerton's song "I do love you," and the Rev. Collick's recitation are also to be included among successes of the evening.

1896

First Orchestral Concert Coolgardie Orchestra Coolgardie Miner 11 April 1896

Coolgardie Orchestral Concert.

The first concert by the Coolgardie Orchestra was given last evening in the Theatre Royal and met with a hearty reception. Indeed, it was a surprise to the audience to note that we had such capable talent in our midst as the concert most undoubtedly proved. In a word, it was a musical treat and the performance would have done credit to an orchestral society of Continental celebrity. It must have been pleasing to the music-loving portion of the audience to note in the concert that it added another luxury to the hitherto limited capabilities of the town, and those who did not attend, though not aware of the treat they have missed, will no doubt welcome the future entertainments by the orchestra. Unstinted praise is due to the promoters Messrs. Wm. Hansen and Leon Lambert for placing before a Coolgardie audience such a performance of real merit, and the latter gentleman, under whose baton the orchestra worked, has every reason to feel gratified at the result of his labors. The orchestra was composed of 16 members, the instruments being violins, futes, bass, piccolo, drum, cornet, cello, clarioneta, and piano; and Messrs. H. Fletcher, T. H. C. Hill, and A. F. Cahill assisted by vocal selections. The orchestra showed no fear in the selection of numbers, and the programme as published was departed from only in two instances, yet the audience rather gained than lost in the substitution. The orchestral items were Voltaire's "Poet and Peasant," which formed a pleasing opening number, and at the outset gave evidence of the capabilities of the musicians. "Les Frolics" (Beranger), though composed of many repetitions, has likewise many difficult portions, and these were mastered. The overture from "Il Trovatore" was the opening number of the second part, and the well-known airs were much enjoyed. Fabian Rose's "Amorette," and Falk's "Frolic," were none the less enjoyable. Mr. Hill sang "The King's Minstrel" and "Oh, Promise Me," Mr. Fletcher sang "The Romany Lass" and "The Death of Nelson," Mr. Cahill "The Fog Bell" and "The Miner," and Messrs. Hill and Cahill sang "Life's Dream is O'er Farewell." Each of the solos were well rendered and heartily received. Mons. Leon A. Lambert showed considerable skill in his violin solo, being a selection from "Lucia de Lammermoor," while a piccolo solo by Mr. J. Shochan was a masterly performance, the piece being pretty and played in perfect time. Mr. Green expressively rendered "True till Death" as a cornet solo; the success of these instrumental items being contributed to by the assistance of the orchestra. Mr. Hansen very ably accompanied the soloists. The future performances by this orchestra should be looked forward to with pleasure.

The adjourned meeting of the Coolgardie Employers' Association will take place at Sommers' Hotel to-night at 8 o'clock. A full attendance is hoped for, as the business is of an important nature. Another smoke social is in contemplation, as is also a ball.

The military lecture by the Rev. J. A. Burns, at the Theatre Royal last evening passed off very successfully. Mr. J. Shaw, J.P., occupying the chair. The theatre was well-filled, and during the course of the lecture, and of the songs by which it was interspersed, the interest of the audience never flagged for a moment. In portraying the principal events in the life of the Duke of Wellington, Mr. Burns showed not only that he had his subject well in hand, but also that he possessed the elocutionary power and dramatic force necessary for placing the more striking incidents vividly before the minds of his hearers. The sketches of the early life of the Duke, his campaigns in India, and the Peninsular War, in which Wellington drove the French marshals out of Spain, were eagerly listened to, but the culmination of interest was reached when the ever-ardent story of Waterloo was related by the reverend lecturer. Mr. Burns is evidently a great believer in the "Iron Duke," and has but a small opinion of his great opponent, who disappeared after the fight was over, leaving his soldiers to keep an eye to their own interests. The following songs were given, and highly appreciated by the audience:—"The Sleeping Camp," by Mr. J. S. Lean; duet, "Mother, Can This Glory Be?" by Messrs. Bockliffe and Cumming; "The Young Brigade," Mr. F. J. Brewer; "The Better Land," Miss Monck; "Death of Nelson," Mr. E. Watkins; "The Bugler," Mr. J. Bevan; "The Old Brigade," Mr. J. S. Lean; "Ye Gallants of England," Mr. F. J. Brewer; "Let me Like a Soldier Fall," Mr. E. Watkins. A hearty vote of thanks was accorded to the lecturer, and a similar compliment was paid to the chairman and the ladies and gentlemen who contributed the musical numbers.

Kalgoorlie Miners' Institute Grand Opening Concert Western Argus 20 August 1896

Kalgoorlie Miners' Institute.

On Wednesday evening, Kalgoorlie's new hall, the Mechanics' Institute, was fittingly opened with a grand concert. In the organisation of this Messrs. J. B. Benjamin and W. P. Lyall, as manager and treasurer respectively, were the chief workers, and the success that the concert proved must have been very gratifying to those gentlemen. The interior of the hall was handsomely and tastefully decorated with flags and standards, the effect being very striking. There was a filled house. Mr. Yemm, the accompanist, opened the concert by playing as an overture the "Devil's March." Mr. F. Destree essayed "The King's Minstrel," and was applauded therefor. Mr. W. Ruse had been billed to sing, but could not fulfil the engagement on account of indisposition. Mr. W. Hodges, late of the Ettie Williams Co., appeared as substitute, and used his tenor voice to advantage in "Leonore," and responded with a partial repetition to the encore call. The ever favorite "Killarney" was the selection of Mrs. Dominish, and she too was encored. Mr. Wallace Brownlow, of course, the chief attraction of the evening, sang first Mascheroni's "For All Eternity." He gave a further display of his rare quality in the encore number, "To Anthea," in which he is heard with particular pleasure. Mr. H. M. Butler has quite established a reputation as a funny man, and his comic song, "The Amateur Brigade," gained for him the approving merriment of the audience. Mr. Percy Dobbie was warmly encored for his rendering of "Ashore," and gave in compliance the "Bedouin Love Song." Mrs. O'Donnell pleased her hearers to the extent of being recalled when she sang the quaint "Alabama Coon." This item quite charmed the hearers. Mr. Kennedy, a first-class stage comedian, finished up the first half of the programme with some very funny patter, and the astounding "Irish Jubilee," which he rendered in capital style. Division the second of the entertainment had as its beginning "In old Madrid," agreeably sung by Mr. Hodges, after which Mrs. Dominish gave "Within a Mile o' Edinboro' Toon." The lady earned a recall, singing the familiar "Daddy" as an encore contribution. Mr. Wallace Brownlow was naturally asked to be heard again upon his singing of "Beneath the Skies" from "The Gaiety Girl," and the audience were further delighted when he sang his great success, "The Devout Lover." Mr. Butler sang "For the sake of the little ones at home," and had to come back to add a verse. "Six o'clock in the Bay" (Adams) was Mr. Dobbie's second item on the programme, and was very well sung. Something very entertaining was heard from Mr. Destree about "The Baby on the shore," and he was obliged to sing again. Mr. Kennedy amused greatly with his funny numbers "A Night with a Baby" and "A Trip to Brighton." Nothing could have been more acceptable as the concluding number than Mr. Brownlow's "Tommy Atkins," which was given with the operative artist's fine enunciation and appropriate power, and was more than acceptable. Hedgcock's "Beware When Bright Eyes Glance" was the vocalist's obliging encore response. Mr. R. W. Stringer was accompanist, and for several of the songs and deserves laudatory mention for his judicious and sympathetic playing.

COMPLIMENTARY CONCERT.

One of the functions in connection with the railway opening celebration sure to be remembered with very great pleasure by the visitors to Kalgoorlie is the concert given by the Kalgoorlie Amateur Athletic and Gymnastic Club in honor of His Excellency the Governor and other visitors on Thursday evening at the Club Hall. The attendance was very large, and included the most prominent of the visitors to the town this week. The hall was appropriately and handsomely decorated for the occasion, the manager of the Club (Mr J. B. Benjamin) having attained particular success in this respect. His Excellency the Governor attended with Lady Smith, Miss Gerard Smith, and Captain de Batge, aide-de-camp. There were also present—Sir John and Lady Forrest, Sir Geo. Shenton, and the Hon J. W. Hackett. Every measure had been taken by the Club executive to make the concert a success, and the result was all that could be wished.

There was a liberal appreciation on the part of the large festive audience of the efforts of the performers who without exception secured the good favor of the listeners. The programme opened with the playing by Professor Yemm of the "Teufelsdröckh." Mr Walter Ruse followed with the song "The Yeoman's Wedding," rendered with very good effect. Mr Hill sang Arditia's "Let me love thee," in which he used his tenor voice very pleasingly. It was moreover a very careful rendering. The singer was obliged to reappear. Mr Douglas Powell, an English baritone, who has come to the front comparatively recently, made his first appearance here. He possesses a voice of fine, full quality, and excellently cultivated. His first selection was the recitative aria "Infelice" from "Ernani." It enabled the vocalist to display his gifts and abilities and gained for him the cordial approbation of his hearers, who insisted upon an encore. Mr Frank Destree sustained his enviable local reputation by his singing of Grossmith's "The Baby on the Shore," in a very telling manner. To the demand for further from him he complied with the very funny "Hebrew Fancy Ball." Mr Percy Dobbie was the next singer, giving "Ashore." He scored a decided success, and had to come forward again, Mr Wallace Brownlow followed. He was in good voice, and furnished a great treat in his singing of "The devout love" (Roedel). The number is one that has come into great favor, and was sung with great success, his fine rendering leading to his being compelled to sing again, when he gave "I rise from dreams of thee." Mr Albert Waxman, a humorist as uncommon as effective, closed the first half of the programme with "I did laugh." It was a greatly relished performance, and was recalled in a manner not to be denied. In response he gave an imitation of a young lady singing "I don't want to play in your yard," and in obedience to a further call gave a fine solo on a broom-handle violin. In Part II. after an overture by Mr Kerr, Mr Dobbie sang "Marguerite" with excellent taste and judgment. "Off to Philadelphia," by Mr Powell, had as a consequence a forced reappearance on his part, giving on his return, "The Bedouin Love Song." Mr Ruse gave a very pleasing and encored rendering of "Thy Sentinel—am I?" (Watson.) Mr Hill's second item on the programme was "I Rise from Dreams of Thee." It was sung in really fine style, and earned a cordial recall. Mr Albert Waxman sang first "Sally in the Ballet," and then by way of variety gave in response to the encore call a capital imitation of living actors. In response to a special request by Lady Smith Mr Douglas Powell sang again, choosing "When we met," which pleased thoroughly. Messrs R. W. Stringer, George Shirwan and Yemm shared the duties of accompanying the vocalists, and made a uniform success of this important feature.

1897

Coolgardie Double Quartette Party 10 June 1897
Kalgoorlie Miner 10 June 1897

Amusements.

COOLGARDIE DOUBLE QUARTETTE PARTY.

Under the Patronage of the Warden (Mr F. Hare), and His Worship.

MINERS' INSTITUTE.

TO-NIGHT! TO-NIGHT!!

June 10th, 1897.

GRAND VOCAL AND INSTRUMENTAL CONCERT.

PROGRAMME.

PART I.

1. Part Song—"Maiden Listen" ... Adam Double Quartette Party.
2. Tenor Solo—"Because of Thee" ... Lewis Mr H. Fletcher.
3. Pianoforte Solo { a. "Prelude" ... Chopin
b. Valse ... Grieg
Dr H. A. Leichen.
4. Part Song—"The Young Musicians" Kuchen Double Quartette Party.
5. Violin Solo—"Romance et Bolero" Dancel Mr H. M. Musgrove.
6. Bass Solo—"Out on the Deep" ... Lohr Mr H. B. McCormick.
7. Part Song—"Stars of a Summer Night" ... Cruickshank Double Quartette Party.

Interval of Ten Minutes.

PART II.

1. Part Song—"The Night Watchman's Call" ... Abt Double Quartette Party.
2. Baritone Solo—"Across the Far Blue Hills, Marie" Blumenthal Mr K. C. McCormick.
3. Pianoforte Solo—"La Castagnettes" ... Ketten Dr H. A. Leichen.
4. Tenor Solo—"The Skylark" ... Dr Parry Mr H. Fletcher.
5. Part Song—"Soldier's Farewell" Kinkel Double Quartette Party.
6. Violin Solo { a. "Mazurka" ... Mozkowski
b. "Serenade" ... Schubert
Mr H. M. Musgrove.
7. Bass Solo—"The Song of Hybrias, the Cretan" ... Elliott Mr C. Rosenthal.
8. Part Song—"Thuringian Volkslied" ... Abt Double Quartette Party.

Saturday, August 7.

DOUBLE QUARTETTE PARTY.

SECOND CONCERT.

There was a fairly abundant audience at the Tivoli Theatre on July 29th to hear the second concert given by the Double Quartette Party. To say that the party have improved would be but too faint praise for the capital efforts made by Mr Conductor Fiedler and his choir, the difficulties of many of the choral numbers given showing that solid work is added to artistic perception and well-grounded knowledge. In no piece was this more apparent than in the "Joy Waltz," a composition exacting in time, tune, enunciation, and agreement, if not musically difficult, and which the party rendered so pleasingly as to produce a spontaneous encore. "The Image of the Rose," by Reichardt, a tenor solo with a muted concerted accompaniment by the other parts with a full choir finale gave an excellent opportunity for Mr Fletcher to display his fine tenor. This item was also encored. The gem of the evening, perhaps, was the "Soldier's Farewell," by Kinkel, which the party knew so well as to sing without score or accompaniment, and in which they gave a masterly exposition of part singing. Then there were also Becker's well-known "On the March," "The Ladies," a quaint, cleverly-worded thing by Reichardt, Franz Abt's beautiful pastoral "Departure," in which the choir made some beautiful nuances, and "Hilarity," by Dehn. In all the concerted pieces there were evidences of care and patient artistic study, and we must heartily commend Mr Fiedler for his skill in bringing his singers along so capably.

The solos were vocal and instrumental. The singers were Mr Kenneth McCormick, Mr H. Fletcher, and Mr C. Rosenthal, and the instrumentalists Mr H. M. Musgrove and Dr Leschen. Dr Leschen was just warming to his work when the fire bell rang, and created such a disturbance in the hall that to continue was out of the question. Mr Musgrove played twice—first a fantasia on Tannhauser, introducing the famous march and the prayer, and Vieuxtemps "Air" and variations. The first number gave Dr Leschen a chance to show the excellence of his quality as a Wagnerian exponent, but the violin part sounded thin in mental comparison to the parts of the grand opera it was taken from. In the Air Varice Mr Musgrove played splendidly, he got a good tone, recorded clearly, and gave a lovely soft interpretation of the whole sustaining the interest well. He was enthusiastically encored, and gave a pretty little Polonaise, which was new to us. Mr McCormick sang Denza's "Come to Me," and though he broke the soloists' ice he was warmly applauded. Mr Fletcher's solo was the well-known Blumenthal's "The Message," which he gave with good effect, scoring a recall. Mr Rosenthal sang Harper's "A Bandit's Life," and being recalled sang "Still is the Night" in a manner that fairly brought down the house.

Taken altogether, the concert was distinctly pleasurable to musician and layman alike, and shows that the era of good music now obtains in this community.

Amusements

TIVOLI GARDEN, KALGOORLIE.

Under the Management of Mr Tom Candam

Stage Manager ... Mr Jas. Wilkinson
Musical Director ... Mr R. Thompson

**TO-NIGHT. TO-NIGHT. TO-NIGHT.
WEDNESDAY.**

GRAND CHANGE OF PROGRAMME.

SPECIAL ENGAGEMENT

MISS MINNIE ANDERSON
(Of the Celebrated Anderson Sisters)

PROGRAMME.

PART I.

The Two-Act Comedy,
-CHECKMATE-

Mr James Wilkinson and Full Company.

PART II.

1. Overture, Mr R. Thompson
2. Baritone Song (selected) Mr T. Saunders
3. Specialities—

(a) "The Coon's Wedding."
(b) Waltz, Club Dance,

Miss Minnie Anderson

4. Bass Song, "The Storm Field," Mr Geo. Bagshaw

5. Serio Song, "Paradise Alley," Miss Alice St. John

6. Comic Recitation, "The Billiard Marker's Yarn," Mr Tom Candam

7. Medley Scraps - Miss Amy Johns

8. Comic Song, "Merry Family," Mr Jas. Wilkinson

9. Specialities—

Madam Duvan, with lightning change to Shipping Rope

Madam Duvan, with lightning change to Shipping Rope

To Conclude With

MADAM RODDA'S

Great Ventriloquial Entertainment, entitled,
-HAPPY FOLKS-

Popular Prices—3s, 2s, and 1s.

Box Plan at the MINER Office.

Doors open, 7.30. Commence, 8.15.

Look out for Something Novel and Extraordinary.

Inaugural Concert Coolgardie Liedertafel 23 November 1898
Coolgardie Pioneer 26 November 1898

Saturday, November 26

COOLGARDIE LIEDERTAFEL

INAUGURAL CONCERT.

AN UNDOUBTED SUCCESS.

The inaugural concert of the Coolgardie Liedertafel, which took place at the Tivoli Theatre Wednesday night, was an undoubted success, and was eminently creditable to the society, especially in view of the fact that it has not been in existence for more than about six months. There was an audience which the typical country correspondent would describe as 'large and fashionable.' The floor of the building was crowded, and the galleries were well filled. A considerable degree of enthusiasm was manifested during the evening, and the performers had no reason to complain of lack of appreciation of their endeavors. The framers of the programme are to be commended for preparing it with a due regard for popular taste. An audience, unless composed of virtuosos, prefers 'pieces with tones in 'em,' and the instrumental items, though mostly 'classic,' were melodious and certainly not 'heavy.' The Warden refrained from making the usual 'few remarks' which presidents of kindred societies generally think it their duty to inflict upon audiences on occasions of this kind, for which act of grace and common-sense he is hereby thanked.

The Liedertafel exhibited during the evening evidences of excellent training, a good body of tone, and on the whole precision and decision in attack. They responded readily to the beat of Mr Fiedler's baton, and the piano, crescendo and forte marks were well observed. Here and there the chorus became the least thing ragged and irregular, but the conductor quickly had them in hand again. The balance of voices was good, but the first tenors and second basses demonstrated their superiority over the members of the other parts. Certainly the best number contributed by the chorus was the part-song 'Rest, dearest, rest' (Kucken), but it was run closely by the 'Night Watchman's Chorus' (Abt). Of course they are dissimilar in character, but we allude to the manner of rendition. The remaining vocal concerted pieces were 'The Young Musicians' (Kucken), 'Evening' (Abt), 'Hilarity' (Dehn), 'Joy Walts' (Elaasar), our old and loved friend Strauss' 'Blue Danube,' with the 'Joy' poem set to it, and 'The Beleagured' (Sullivan), all of which were sung in generally good style. Mr Fiedler was given a well-deserved cordial reception upon making his initial bow.

Both parts of the programme were opened with pianoforte duets by Dr H. A. Leschen and Mr H. C. Hill, the first a march by Schubert and the second bracketed 'Hungarian Dances' (Brams). These were played in true musicianly fashion. Mr H. Perkins substituted 'Carlita's Serenade' as his flute solo for 'The Ash Grove,' and the rendering was a very pleasant one. Mr H. Fletcher selected 'I Seek for Thee in Every Flower,' and his exceedingly

fine and sympathetic tenor did abundant justice to the song. The audience would gladly have had a repetition if Mr Fletcher were willing. Mr P. Webster's violin solos were 'Andante Religioso' (Gillet) and Wienawski's 'Legende.' The first of these was played with appropriate devotional feeling and breadth and purity of tone, but in the second little faults of intonation were conspicuous. As an encore for his first solo Mr Webster played a 'Serenade' by Pignone.

Mr A. Stevenson, who owns a high baritone of pleasant quality, sang the recurrent solo in Abt's part song 'Evening,' with much taste, and Mr C. Rosenthal, with his fine bass, considerably enhanced the effect produced by the same composer's 'Night Watchman's Chorus' by his singing of the short recitative preceding each of the verses.

Mr George Hewer's robust tenor would have been heard to more advantage in some other song than Sullivan's 'Dearest Heart,' but, as it was, his rendering of the song was a fairly good one. Mr C. Rosenthal failed to add to his reputation in Hartwell-Jones' 'The Arabian Lover.' This talented vocalist very rarely jers on the ear, yet here commencing slightly flat, he at once recovered, but subsequently in the first bar of each verse the same fault was perceptible. However, he sang with such spirit as to win a recall, and returning he repeated the last verse. Mr H. C. Hill and Mr Fiedler shared the accompaniments, and, it goes without saying, with most satisfactory results. Mr W. Robertson was an efficient secretary, and the seating arrangements by the Committee left little to be complained of. The Liedertafel is to be heartily congratulated upon its first appearance in public, for it furnished the people of Coolgardie with a musical performance which would not discredit societies of vastly longer life and greater strength.

A group of the members of the Society will appear among our illustrations next week.

1899

Western Australian Exhibition 31 March 1899
Kalgoorlie Miner 30 March 1899

WESTERN AUSTRALIAN EXHIBITION

A GRAND CONCERT

Will be Given

TO-MORROW (Good Friday) NIGHT,
31st March.

WITH A MAGNIFICENT PROGRAMME
IN TWO PARTS.

FIRST APPEARANCE of the GRAND
EXHIBITION CHORUS.

Together with the Splendid Orchestra which
has nightly been delighting the crowds
of spectators who have thronged the Fine
Concert Room of the Exhibition.

PART I.

- 1.—12nd Psalm "As the Heart Pants" (music by Mendelssohn)—Orchestra.
- 2.—Solo (soprano), Miss Kitty Moran.

PART II.

- 1.—Overture, "To the Messiah" (music by Handel)—Orchestra.
- 2.—Chorus, "And the Glory of the Lord" (Handel)—Choir and Orchestra.
- 3.—Song, "The Message" (Blumenthal)—Mr Harry Fletcher.
- 4.—Air in D (Bach)—Orchestra.
- 5.—Chorus, "Hallelujah" (Handel).
- 6.—Song, "Ave Maria" (violin obligato, by Mr J. Wright), (Gounod)—Miss Kitty Moran.
- 7.—"God Save the Queen"—Choir and Orchestra.

Pianist (Orchestra), Mrs D. Reed; Pianist (Choral), Mr H. C. Hill.

Conductor—MR OTTO LINDEM.

Admission—Reserved Seats, 4s; Unreserved, 2s; Gallery, 1s. (In addition to entrance money to Exhibition.) Box plan at Stein and Co.'s, Coolgardie, To-Day (Thursday), and at Exhibition Buildings on Friday.

EASTER MONDAY,
GRAND POPULAR CONCERT,
In which the Favorite Local Artists will
Appear,
Together with the Grand Exhibition
Orchestra.

Programme in Saturday's Issue.

G. WILLIAMS,
Secretary.

Complete List of Orchestral Works Performed at the Exhibition
Coolgardie Pioneer 17 June 1899

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COOLGARDIE PIONEER.

THE EXHIBITION.

PLEBISCITE CONCERT.

The orchestral season at the Exhibition terminated Friday night, much to the regret of a large section of the community, for many of whom it has been the first opportunity of hearing full and correct interpretations of the works of a number of the musicians whose genius has given them prominent positions in the ranks of masters of the divine art. The hall was crowded in every part, and there was that magnetic influence prevalent which denotes complete sympathy between the audience and the performers, and which, further, is never present except on rare and really noteworthy occasions. Mr Otto Linden was received with an ovation as he stepped into the conductor's box to wield, for the last time, his baton in the direction of his efficient orchestra. The programme was one selected by the audience on the previous Wednesday night by ballot from amongst the whole series performed from time to time during the past 12 weeks. It consisted of no less than 12 numbers, and these took just two hours to render. The concert opened with Wagner's 'Grand March,' from his opera, 'Tannhauser,' which was followed by Rossini's overture to 'Gazza Ladra,' chiefly noted by the stateliness of the opening movement, succeeded by the dainty second part. The ever popular 'Pinafore' selection came after this, and was in turn followed by Gounod's quaintly pretty 'Funeral March of a Marionette,' delicately played. A set of fine waltzes, named 'Dreams on the Ocean,' a great favorite with the audience, was rendered next, the first part concluding with Herold's splendid overture to 'Zampa.' The second part of the concert opened with a fine selection of Verdi's deservedly popular 'Il Trovatore,' which has held audience spellbound throughout all musical countries for the last 50 or more years. The sparkling overture to the 'Merry Wives of Windsor' was next performed in capital style, succeeded by the softer and almost religious 'Largo' of Handel, which was done full justice to by the executants; and had to be repeated. Michaelis' 'Turkish Patrol' was the next number, and, as often before at these concerts, was loudly encor'd. This number was followed by Barnett's charming tone picture, 'Ebbing Tide.' The overture of 'William Tell,' by Rossini, with its stirring strains, formed a fitting conclusion, and doubtless helped to raise the enthusiasm which burst out into loud applause before the last notes had scarcely been played. Mr Linden and the members of the orchestra must have been gratified with the appreciation shown, for nowhere could it have been more eloquent. The orchestral season has undoubtedly marked an epoch in the musical history of Coolgardie. Notices of the various numbers have been given in these columns from time to time, but from a musical point of view the orchestral performances have been of sufficient importance to warrant the belief that a record of the season's productions will be appreciated. The following is a complete list:—

Symphonies.—Mozart, 'Minuet' from the 89th in E flat; Mendelssohn, 'Second Movement (Highland dance) from the 3rd (Scotch) in A minor'; 'Last Movement (Saltarello) from the 4th (Italian) in A major.'
Overtures.—Auber, 'Fra Diavolo'; 'Cheval de Bronze'; 'Crown Diamonds'; 'Black Domino'; 'Masaniello'; Beethoven, 'Fidelio'; Flotow, 'Stradella'; Herold, 'Zampa'; Mozart, 'Don Juan'; 'Figaro'; Nicholas, 'Merry Wives of Windsor'; Reisinger, 'Die Felsenmühle'; Rossini, 'The Barber of Seville'; 'Gazza Ladra'; 'Semiramide'; 'William Tell'; Schubert, 'Rosamunde'; Thomas, 'Mignon'.
Marches.—Brahms, 'Ruins of Athens'; Gounod, 'Funeral of a Marionette'; Gungl, 'The Recruit'; Mendelssohn, 'Athalie'; 'Wedding'; Michaelis, 'Turkish Patrol'; Mozart, 'Turkish'; Rubinstein, 'Kashmir Wedding'; Söderman, 'Swedish Wedding'; Suppé, 'Boccaccio'; Wagner, 'Tannhauser'.
Incidentals.—Mendelssohn, 'Nico-

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turno'—'Midsummer Night's Dream'; Reinecke, 'Entr'acte'—'King Manfred'; Schubert, 'Entr'acte'—'Rosamunde'; Sullivan, 'Graceful Dance'—'Henry VIII.'

Ballets.—Auber, 'Shawl Dance'; 'Masaniello'; 'Divertissement'; 'Bolero'; 'Tarantella'; Delibes, 'Sylvia'; Meyerbeer, 'Robert le Diable'; 'Prophete'—quadrille, galop; Rubinstein, 'Famors'—'Les Bayaderes N 1 and 2,' torch-light dance; Schubert, 'Rosamunde'; Thomas, 'Gavotte'—'Mignon'.

Suites.—Bach, 'Suite in D'; Brahms, 'Hungarian Dances'; Moszkowski, 'From Foreign Parts.'

Detached Pieces.—Barnett, 'Ebbing Tide'; 'Elf-land'; Becccherini, 'Minuet in A'; Handel, 'Largo in G,' piano and strings; Raff, 'Tarantella in D minor'; Tanbert, 'Love Song,' strings and oboe solo.

Operatic Selections.—Donizetti, 'The Daughter of the Regiment'; Sullivan, 'Mikado'; 'Pinafore'; Verdi, 'Ballo in Maschera'; 'Ernani'; 'La Traviata'; 'Il Trovatore'; Wagner, 'Lohengrin.'

Waltzes.—Gungl, 'Adieux'; 'Soldiers' Songs'; 'Dreams on the Ocean'; Lumbye, 'Amelie'; Strauss, 'Anroia'; 'New Vienna'; 'Windsor.'

3 PIONEER.

THE COOLGARDIE LIEDERTAFEL

THIRD CONCERT.

The conductor and the members of the Coolgardie Liedertafel have reason to be proud of the success achieved in their third concert, for it was a brilliant performance, passing off from start to finish without even the slightest perceptible hitch. It is needless to say that the hall was crowded in every part, for all the floor space, with the exception of the seats under the gallery, had been reserved beforehand, this fact alone being pleasing testimony of the popularity of the Liedertafel—a popularity doubtless won on the merits of the previous concerts.

The programme embraced several interesting instrumental pieces, Mr P. Webster's masterly performances on the violin being a particularly bright feature. In speaking of the general character of the performances it can best be described as one of uniform excellence, wherein all the essential

requirements for success had been observed. It must have come as a surprise to those who heard the singing of the Liedertafel for the first time. We feel justly proud of the manner in which the members acquitted themselves, as also the fact of having so able a body of musicians in our midst. Too much cannot be said in the way of thanks to Mr Fiedler for his untiring zeal as instructor and conductor, nor in eulogy of his ability, the extent of which is so fully apparent.

The concert opened very fittingly with the 'Joy Waltz,' by Klause. The lines of the song contain a good deal of wisdom, which are sung to a gladsome air. It was given with a splendid swing, fully suggestive of the subject, and the power and quality of tone left nothing to be desired. The attack was good, while the rhythm of the song was followed out with intelligent effect. Dr H. A. Leichen followed with two cleverly rendered pianoforte solos, 'Peer Gynt, Suite No 1' (Greig), and 'Pavillone, No 8' (Schumann). In these pieces Dr Leichen once again showed his ability as a musician. The part song 'Calm is the Lake,' which contains

a good deal of variation in tone, was sung with most pleasing effect, the interchange of power between the tenors and basses being particularly good. Mr P. J. Webster played with even more than his customary finish Bobm's 'Cavatina.' It is essentially a piece requiring fine treatment, which was happily afforded. 'The Owl and the Pussy Cat' proved most amusing. It abounds in florid passages, of course, and is sung to quick time giving a most inspiring effect. Mr Harry Fletcher gave 'My Dreams' (Toati) in a manner in keeping with his popularity as a singer. 'A Franklyn's Dogge' (A. C. McKenzie) has a quaint humor in it, and a jolly, roving air. In such a manner it was sung, with strict attention to time. The second part of the concert opened with 'The Image of a Rose,' a part song with a fine flowing melody. Every feature of it was sung with great taste, Mr Fletcher aiding in setting forth its beauties by his treatment of the solos. Mr A. J. Cossan gave a pleasing rendering of 'The Flight of Ages' (F. Bevan). The vocal trio 'Care Killed a Cat' (Kingsmill), by Messrs H. Fletcher, A. T.

Creswell, and S. H. Wymond went off with a swing, and it met with much favor with the audience. The part song which followed, 'The Grave of a Singer,' was accorded all the expression that the wording required, and it was one of the features of the evening. In the violin solo, 'Romance and Bokro' (De Beriot), Mr Webster gave another exhibition of his skill, his expressive rendering being such as to call forth an undeniable encore. Mr W. Griffiths made his first appearance as a soloist in the song 'The Matador' (E. St Quentin), and he was fairly successful. 'Evening' (Abt), and 'Hilarity' (Dehn), bracketed together, was the last of the part singing. These were given in obedience to special request. The repetition of these pieces gained for them in effectiveness, for they were sung in even a better strain than at the previous concert. Mr A. Stevenson sang his solo parts with marked effect. The concert concluded with the singing of the National Anthem.

The hon secretary (Mr W. Robertson) asks us to thank the following ladies and gentlemen for the loan of material, etc, for the decorations:—Messrs M. Henry Clark and Co, and T. F. Elliott, stage decorations. Mesdames J. M. Finnerty, A. E. Thomas, and Mr J. L. Lawrence, pot plants, ferns, etc.

1900

Grand Popular Concert Miners' Institute Kalgoorlie 13 April 1900
Kalgoorlie Miner 12 April 1900

MINERS' INSTITUTE, Kalgoorlie.

GOOD FRIDAY and SATURDAY,
April 13 and 14.

GRAND POPULAR CONCERTS.
GRAND POPULAR CONCERTS.

GOOD FRIDAY.

Mrs. JOHNSON JAMES will sing Costa's Aria, 'I Will Extol Thee' (Eli); Braga's song, 'The Angels Serenade' and Eckert's 'Swiss Echo' song.

Miss ADA WILLETTTS will play Piano Solos—Chopin's 'Grand Scherzo in Bb Minor,' Dohler's Nocturne and Godard's 2nd Valse.

Miss BLANCHE HAVERGAL JAMES will sing Lane's song, 'Life's Lullaby' and Behrnd's song, 'Daddy.'

Mr. H. FLETCHER will sing Stephen Adam's songs, 'Star of Bethlehem' and 'The Holy City.'

Mr. LESLIE HARRIS will play Violin Solos—De Berriot's First Concerto, Wienianski's Legend.

Mr. H. J. MENDOZA will sing Mendelssohn's Aria, 'If with all your Hearts.'

Misses FLO TENNYSON and BLANCHE JAMES will sing duets—Blumenthal's 'Venetian's Boat Song' and Mendelssohn's 'Greeting.'

Tickets and Plans at Messrs. Hocking and Co's.

of a magnificent result. The Hannans Choral Society has, through the genuine zeal and zeal in their work by all the singers and leaders, and the progressive manner in which it is proceeding, as regards membership, etc., to have every prospect of a lasting and increasingly satisfactory career. Lack of space, especially in a Saturday morning issue of this period, does not permit of any remarks on the nature of an extended critical notice, but there is very little need for critical remarks. The circumstances of the case can be met by the declaration that the Choral Society should continue on the lines it has followed, judging from the society's performances last evening, when the persons had had time to admire the handsome decoration of the stage, especially the open, by the way, to the decoration of the stage, and the persons who sang under Mr. Hyde-Smith's direction, the Society opened with the part song "A wet sheet and a flowing sea." What was subsequently performed was indicated in this number, but, as the balance of parts was very good, and that as regards quality of voice the society is fortunate. That much diligent practice had been gone through, and that the individual character of the various works attempted was well shown, was shown too in a thoroughly commendable fashion. The other members of the society, in the first half of the programme, were Mrs. "Calm as the Lake," and a fully acceptable melody, for this place at least, is de Vries's humorous composition, "The Owl and the Pussy Cat." The second part was opened by the society with Hennings' delightfully comical "Frogs' Cantata," which had to be repeated for the pleasure of the audience. Later that evening welcome part song, "The Chapel" (Kreutzer), was given, and the concert was fitly closed by the society, which gave as the concluding number the grand "Landerkenning" (Greig). For the majestic music of this last number the singers had splendid support from Mrs. Brandt Key, at the piano, and Mr. H. C. Hill at an organ brought into the hall specially for this performance. Mr. Walter Ruse sustained the solo in the penultimate verse without fault. The performance of "Landerkenning" marks a stage of distinct advance in amateur musical work on this field, and none who heard the rendering last evening can be without the wish to hear it, or the like, in the near future. In vocal and instrumental solos the programme was rich as regards quality as well as quantity. Two lady soloists made their first appearance in Kalgoorlie, and each provoked the wish that her reappearance would not be far distant. The first to sing was Mrs. A. S. Lilburne, who gave "I Trust You Still" (D.A. Barnard). Though not of great volume, the lady's clear soprano voice is very sweet, and used to effects that are the result of artistic taste and good training. An encore demand had to be complied with. Later Mrs. Lilburne shared with Mr. Hyde-Smith in the Marzials' duet, "Trip, Trip, Trip," in which she was equally successful. The other lady soloist

was Mrs. J. R. Snowball, who thoroughly charmed her hearers with "Lazily, Drowsily" (Ivan Caryll), given with humming chorus by the Choral Society. This lady, also a soprano, plainly knows how to choose well in the matter of songs, and her interpretation of the number quoted was worth going a long way to listen to. The house felt obliged to demonstratively declare pleasure till the number had been repeated. The vocal soloists of the stern sex were Mr. R. Hyde-Smith, Mr. K. C. McCormick, and Mr. J. C. Bellamy. This is apart from solo passages in the choral numbers, which passages were the part of Messrs Hyde-Smith and Walter Ruse. The trio above named have proved their talents on prior occasions, but in each case the singer did better than before. Mr. Hyde-Smith, who by the way is to be commended for introducing new things in music to Kalgoorlie, gave first the bracketed items "A Youth Once Loved a Maiden" and "The Tears that Night and Morning" (Maude White). In both he was admirably suited, and both renderings served to confirm his enviable fame as a singer. His part in the duet with Mrs. Lilburne was equally meritorious. Mr. McCormick's singing of "Let Me Love thee" (Arditi) was one of the best things of the evening, and gained for him thoroughly merited hearty applause that lasted till he reappeared to give "Out on the Deep." Mr. Bellamy's singing of "Beauty's Eyes" too gave the audience great pleasure, enriched as it was with a violin obligato by Mr. P. J. Webster. It is always of the nature of a treat to hear the solo playing of Mr. Webster, who handles his violin with masterly skill, and who serves as a leading light for the many violin amateurs on these fields. His renderings of a bolero by Derman, a Wieniawski "Mazurka" and a Saltarella (Patini) gained for him undeniable encore demands that were yielded to with further proofs of masterly skill. Mr. Webster played also an obligato to the song of Mrs. Lilburne. Besides his capital work as accompanist Mr. H. C. Hill gave a just exhibition of his ability in pianoforte playing with the solo "Polonaised," in C sharp minor (Chopin), which was unhappily not sufficiently appreciated by the house. Mrs. Brunel's share in the pianoforte accompaniments was considerable, and her execution fully entitled her to complimentary reference. It remains to be said that it is good if the Choral Society's funds are substantially increased as the result of this concert.

1905

X

Hannans Choral Society.

THIRD CONCERT

That gratifyingly strong organisation of local male vocal talent the Hannans Choral Society gave its third concert last night at the Kalgoorlie Miners' Institute. In number and in the matter of declared appreciation of the entertainment provided the attendance of the public was satisfactory. As on previous occasions, the stage was specially decorated, and the general arrangements in connection with the concert were of a high class. It can hardly be said that last night's concert was superior to the last preceding one by the society, but this does not at all mean that the latest effort of the society was not a musical success. Proof was given last evening of continued zealous practice on the part of the body of the singers, under Mr R. Hyde-Smith's conductorship, and of ability on the part of the society to devise and provide a thoroughly acceptable musical entertainment. The chorists had the assistance of two lady soloists, who made their first bows to a Kalgoorlie audience last night, Miss Bessie Cole and Miss Lillian Pickering, soprano and mezzo soprano respectively. Both ladies pleased their hearers very much, and both had on each appearance to respond to "encore" demands, besides which they received handsome floral tributes from the society. Miss Cole sang Tosti's "Good Bye" with "I want you, my honey" as encore number, and "A Summer Night" (Gazing Thomas), to which she added "Comin' through the rye." Miss Pickering's numbers as per the programme were: "Ask nothing more" (Three Maizials) and "If thou didst love me" (Denza), whilst, in compliance with "encore" calls, she gave "Dost thou remember?" and "Life's Lullaby." The male soloists of the evening were Mr. Percy Dobbin, who sustained his reputation by his singing of "Only Once More" (Moir), which had to be partially repeated to please the audience, and Mr. R. Hyde-Smith, who gave a capital rendering of Blumen-thal's "My Queen." Six numbers were given by the society singers, viz.: the part song "The Tar's Song" (J. L. Houston) the essentially popular "Joy Walk" (Elmassari), given by special request, as "Cannibal Idyll" (W. T. Toben) and Knicker's "Rest, Dearest Rest," and as quartets "The Sabbath Call" (Kreutzer), and a transcription of "The Old Folks at Home" by T. Blackshaw, the last agreed with an imitation of band accompaniment. Messrs. Hyde-Smith, J. R. Bellamy, Hicks, and G. W. Spaitz showed in the quartets. Taken on the whole, the members of the society did not ring with the ease and finish that were features of the preceding concert. The popular "Joy Walk" and the quaint "Cannibal Idyll" came in for most appreciation, and the latter had to be repeated. Mr F. J. Webster, who was greeted in a manner that must have been complimentary to him, appeared again as violinist, and quite secured the favor of the audience with his playing of an "Andante" by Chome, which number he had to supplement. Dr. Miskin (violinello) was another contributor of an instrumental solo, his selection being a "Nocturne" by Bergmailler, the performance being of much merit. The house applauded heartily all the players who appeared in the instrumental trio. "Overture de Mariage" (Guitlett), which was admirably rendered by Mr. Webster (violin), Dr. Miskin (violinello), and Mr. R. Hill (piano). None the less effectively given and enjoyed was the encore item by the same players, Crivell's "Love's Dream" after the Bell. Mr. Hill, the accompanist, again acquitted himself excellently. The Choral Society's choice of Mr. Hill to play for its concerts has indeed been wise.

Mrs Bennett Wilkinson's 9th Concert Kalgoorlie Miner 19 May 1905

MRS. BENNETT-WILKINSON'S CONCERT.

The ninth half-yearly concert organised by Mrs. Bennett-Wilkinson took place at Her Majesty's Theatre, Kalgoorlie, last night, in the presence of a large and appreciative audience. The overture was played by the Hannans Orchestra, under the baton of Mr. T. G. McShane. The piece was Rossini's well-known composition "Italiana in Algeria." The same body of instrumentalists rendered Rossini's overture "Tancredi" in the second portion of the programme. Their efforts were duly applauded. Mrs. Bennett-Wilkinson's choral class, with Mesdames R. G. Salter and Leonard as soloists, gave an effective rendering of the chorus "La Carita." "The Gipsy Laughing Trio" (by Buck) was given by Messrs. H. Fletcher, C. Wearne, and B. Edwards, who were honored with a vociferous demand for a repetition, with which they complied. Mr. G. W. Thompson's tenor voice was heard to fair advantage in Gilbert and Sullivan's pleasing song, "Take a pair of Sparkling Eyes." Mrs. Bennett-Wilkinson gave proof of her musical ability in the soprano solo, "Unless" (by Luigi Caracciolo). Mr. C. A. Degenhardt, who sang Jude's "The Landlord's Daughter" with capital effect, was recalled, and his encore number, "Daisy Jones' Locker," met with an equally good reception. "The Gleaner's Slumber Song," a pretty conception by Walchew, brought Miss Bella Steele into favor with her audience, who would not be content until her mezzo-soprano notes were again heard in the charming song "Sing me to Sleep." Mr. K. C. McCormick gave a capable interpretation of Stephen Adams' "Nirvana" in fine style. He was awarded an encore. Miss Lorna Roberts, who has had the advantage of undergoing a course of tuition at the Melbourne University Conservatorium of Music, played Chopin's "Scherzo" in B flat in a manner that delighted her hearers, who accorded her a recall. Miss Mabel Cook was heartily applauded for her sympathetic interpretation of the song, "The Little Silver Ring," by Chaminade. Mr. Jasper Brett was encored for the song "The Admiral's Broom," a patriotic composition. Mrs. W. L. Toshach sang Blumen-thal's "Sun-shine and Rain." Her full rich contralto voice enlisted approbation from the very commencement, and at the conclusion of the item she received an undeniable encore, for which she gave in return the pleasing and quaintly humorous ditty, "I Couldn't, Could I." Members of the Boulder Liedertafel, forming a double quartette party, sang W. Buck's "In Absence" in excellent style. They met with an enthusiastic tribute of applause.

The farce "Box and Cox," which has been held in high estimation among theatrical amateurs for many long years was presented in order to wind up the evening entertainment. Messrs. Ivan and Douglas Campbell took the respective characters of John Box and James Cox in a manner which showed they had a good grip of the humor of the situation. Mrs. Bennett-Wilkinson was cast as Mrs. Bouncer, whose business acumen, as displayed in her calling of lodging-house keeper, was portrayed in a truly realistic way.

BOULDER MINES PHILHARMONIC SOCIETY.
GRAND CONCERT.
Kalgoorlie Congregational Church.
WEDNESDAY, JUNE 7th.
Programme:
1. Grand Chorus, "The Martyrs of the Arena," Society. 2. Solo, "The Skipper," Mr. J. Hocking. 3. Part Song, "The Beleaguered," Society. 4. Solo, "When Night is Darkest," Mrs. Griffiths. 5. Baritone Solo, "Three for Jack," Mr. H. Clegg. 6. Solo and Chorus, "Image of the Rose," Mr. D. Davis and Society. 7. Tenor Solo, "Come into the Garden, Maud," Mr. T. Connolly. 8. Part Song "The Dawn of Day Approaeth," Society. 9. Grand Chorus, "The Crusaders," Society. 10. Contralto Solo, "The Gleaner's Slumber Song," Mrs. Toshach. 11. Bass Solo, "The Landlord's Daughter," Mr. C. A. Degenhardt. 12. Part Songs, (a) "The Owl and the Pussy Cat," (b) "A Catastrophe," Society. 13. Tenor Solo, "By the Fountain," Mr. S. Woods. 14. Violin Solo, "Hejre Kati," Mr. R. S. Salter. 15. Grand Chorus, "The Destruction of Gaza," Society. 16. Duett, "Nocturne," Rev. and Mrs. W. L. Toshach. Accompanist: Mr. A. Tuckett. Conductor: Mr. J. J. Griffiths. Admission: Reserved Seats, 2s. 6d.; Second Seats, 2s. Box Plans, Nicholson's, Kalgoorlie; and Orr's, Boulder.

Boulder City Orchestral Society's First Grand Concert
Kalgoorlie Miner

TUESDAY, JUNE 27, 1905.

ENTERTAINMENTS.
BOULDER CITY ORCHESTRA.
There was a fair attendance at Her Majesty's Theatre on Sunday night, when the first concert of the Sunday series for the winter season was given under the auspices of the Boulder City Orchestral Society. The members of that sterling musical organisation had reason to be satisfied with the appreciation shown by the audience for the various items on the programme. Their own contributions were by no means the least pleasurable. Their instrumentation was markedly successful in the selection from Gounod's opera, "Faust," as also in the very popular overture from Balfe's tuneful opera, "The Bohemian Girl." Ample justice was done to the music of the overture "Zampa" (Herold), the selection from "Mikado," the intermezzo "Orion," and the march "The Messenger Boy." Mr. Harry Fletcher, who was in capital voice, was obliged to submit to vociferous demands for repetitions of the songs, "The Death of Nelson" and "I seek for thee in every flower," with which he favored the listeners. Mrs. R. G. Salter, according to her wont, gave an expressive rendering of the "Ave Maria," the effect of which was heightened by an orchestral accompaniment. Her voice was heard to equal advantage in the song "For all Eternity," with a violin obligato. Mrs. Salter was encored for each of her numbers. Mr. George Motion sustained his justly earned reputation by his cello playing. His item was Wallace's "Angelus," and he met with a splendid reception. The concert was under the direction of Mr. Arthur King.

Vice Regal Concert 15 September 1905 Her Majesty's Theatre
Kalgoorlie Miner 15 September 1905

VICE-REGAL CONCERT,
THIS EVENING.
HER MAJESTY'S THEATRE,
HER MAJESTY'S THEATRE,
In the Distinguished Presence of The Excellencies the Governor-General and Lady Northcote.
NET PROCEEDS IN AID OF THE KALGOORLIE BENEVOLENT SOCIETY.
PROGRAMME:
PART I.
1. Overture—"Maritana" (Wallace), the Combined Orchestras (Conductor, Mr. Arthur King).
2. Song—"The Death of Nelson" (Braham), Mr. Harry Fletcher (with Orchestral Accompaniment).
3. Song—"Too Late We Met" (Arthur King), Miss Mildred Cunningham (with Orchestral Accompaniment, Conducted by the Composer).
4. Piano Solo—"Capriccio in B Minor, Op. 22" (Mendelssohn), Miss May Beattie (with Orchestral Accompaniment).
5. Song—"The Deathless Arm" (Tietere), Mr. C. A. Degenhardt (with Orchestral Accompaniment).
6. Intermezzo—"Spanish Comedy" (Stix), the Combined Orchestras (Conductor, Mr. Arthur King).
Interval of 10 Minutes.
PART II.
7. Overture—"Sem ramide" (Rossini), the Combined Orchestras (Conductor, Mr. T. G. McShane, L.R.A.).
8. Aria—"Roberto, tu che Adoro" (Meyerbeer) ... Mrs. R. G. Salter.
9. Trio—"Fnale Allegro in D Minor" (Mendels-ohn), Piano Miss May Beattie, Violin Mr. T. G. McShane, Cello Dr. L. J. Miskin.
10. Song—"Gleaner's Slumber Song" (Lane) ... Miss Bella Steele.
11. Song—"Good-night, Beloved" (Balfe) ... Mr. G. W. Thompson.
12. Selection—"Faust" (Gounod), the Combined Orchestras (Conductor, Mr. T. G. McShane, L.R.A.).
"God Save the King."
Hon. Conductors: Mr. T. G. McShane, L.R.A., and Mr. Arthur King.
Hon. Accompanist: Mrs. Bennett-Wilkinson.
The public are respectfully requested to be seated by 8 p.m. to save any confusion upon the arrival of the Vice-Regal Party.
The doors will be absolutely closed during the rendition of any number.
Carriages at 10.15.
Gratuitous Furnishings by Messrs. McKenzie and Co. Gratuitous Pot Plants by Messrs. Wilson and Johns and J. Connolly. Gratuitous Drapings by Messrs. Brennan Bros.
Box-plan at Nicholson's, Kalgoorlie, till 5.30 p.m., and at Orr's, Boulder, till 2.30 p.m. Reserved seats, 4s.; gallery, 2s. 6d.; pit, 1s.
As 1 and 2 and 31 and 32, outside seats, were fortunately not booked when notice appeared yesterday in reference to those numbers being struck out, patrons will still have the right to positions booked. As the booking has been so extensive, fresh rows have been opened up at Nicholson's.
Hon. Treasurer, Cr. ROSENBERG. Hon. Secretary, C. W. CHILCOTT.

Grand Complimentary Concert 28 February to Mr Jack Ralston
Kalgoorlie Miner 27 February 1906

TUESDAY, FEBRUARY 27, 1906.

HER MAJESTY'S THEATRE. WEDNESDAY EVENING, FEB. 28. WEDNESDAY EVENING, FEB. 28. GRAND COMPLIMENTARY CONCERT.

Tendered to Mr. J. Ralston, the Favorite Baritone Artist late of Williamson's Repertoire Opera Co., by the Leading Musical Artists of the Goldfields.

PROGRAMME:

Part I.—Overture, "Zampa" (Herold), the Orchestra. Song, "Ailamine" (Newton), Mr. R. J. P. Ross. Song, "Sleeping Tide" (Kekie), Miss Dora Grant. Song, "The King's Minstrel" (Pinaure), Mr. Jack Ralston. Dance, "Tambourine," Little Marjorie Walsh. Song, "She Wandered Down the Mountain Side" (Clay), Miss Winnie Woodgate. Intermezzo, "Violet" (Wright), the Orchestra.

Part II.—Waltz, "Ella" (Arthur King), the Orchestra. Song, "Come Into the Garden, Maud" (Bulfer), Mr. George Thompson. Song, "Tangi," a Maori Lament (Alfred Hill), Mr. Jack Ralston. Dance, "The Pierrots," Misses Alice Paulin, Flossie Roder, and Joy Rols (pupils of Mrs. D. S. Rols). Quartette, "Rigoletto" (Verdi), Miss Woodgate, Miss Grant, Mr. G. Thompson, and Mr. J. Ralston. Song (comic), "Stop Your Ticklin'," Jock, Mr. J. Molloy. March, "The Messenger Boy," the Orchestra.

Musical Director, Mr. Arthur King; Leader of the Orchestra, Mr. T. G. McShane; Accompanists, Mrs. D. S. Rols and Mr. King.

Prices of Admission: Front seats, 3s.; gallery, 2s.; back seats, 1s.

Salter's Annual Concert
Kalgoorlie Miner 21 September 1906

ENTERTAINMENTS.

SALTER'S ANNUAL CONCERT.

Mr. Ernst H. Salter gave his second annual concert last night in the Boulder Mechanics' Institute. There was a fairly large audience, who greatly appreciated the musical items presented.

Salter's Lyric Orchestra rendered the overture "Der Freyschutz" (Weber), in which the large combination were heard to great advantage. Master Brinsley Small, who is a young violinist of more than ordinary ability, rendered Dancs's "Impromptu" in a manner that deserves praise. He produced full rich tones, and played in good time and with expression. "La Serenata" was nicely sung by Mrs. Johnson-James, who was accorded a good reception. Mr. Ernst Salter playing the violin obligato. Mr. Arthur Wills played "Kuyawiak" (Weinawski) in artistic style. The ladies' violin ensemble, in which Misses O. Campbell, J. Deeble, E. Powell, B. Kidman, K. Quealey and R. Davis took part, was much enjoyed. They played Papini's harmonious "March de L'Esperance," and were so successful that an encore number was demanded and given. Mr. J. Labourne Smith contributed the violin solo, "Andante Religioso" (Thome), with orchestral accompaniment, and made a favorable impression. Stephen Adams' "Roses" was sung effectively by Mr. G. W. Thompson, who sang "The Angelus" in response to enthusiastic applause. A violin duet, "Barcarole" (Josef Trousselli) fittingly concluded the first portion of the programme. The opening item of the other half, "Fra Diavolo" (Luber) was given a splendid interpretation. Mr. J. P. Stevens was accorded a flattering reception for "Davy Jones' Locker" (Petric), and in response to an undeniable encore he sang W. H. Jude's "Rolling Over the Foam." Miss Ollie Campbell gave a meritorious performance of the violin solo, "Let Us Cherish" (Farmer). The Queen's Church choir appeared in the anthem, "The Heavens are Telling" (Haydn), and under the conductorship of Mr. Shaw acquitted themselves creditably, being assisted with full orchestral accompaniment. Miss Dolly Davis, one of Mr. Salter's young pupils, did well in the violin solo "Air Vario" (Dancs), as also did Miss Jean Deeble with "Cavatina." The other items were:—"Op. 107" (Lachner), played by Messrs. Labourne Smith, A. Wills, and B. Small, and the ensemble by Handel, "Siegesmarch," rendered by Miss D. Davis, H. Ridgeway, E. Thompson, M. Butler, Masters B. Small, J. Curtis, T. James, and H. Williams. Miss Mannion and Mr. Palmer acted as accompanists.

Boulder Mines Philharmonic Society Second Concert 18 June 1906
Kalgoorlie Miner 16 June 1906

BOULDER MECHANICS' INSTITUTE, MONDAY, JUNE 18th, 1906. GRAND CONCERT, SECOND OF SEASON 1906, by the BOULDER MINES PHILHARMONIC SOCIETY.

Programme:

Part I.—Chorus, "On the March" (Becker), Philharmonic Society. Bass Solo, "The Treasures of the Deep" (Petric), Mr. Alf. Spangler. Violin Solo, "Romance" (Svensden), Mr. T. G. McShane, R.A.M. Chorus, "On the Banks of Allan Water" (Oakley), Philharmonic Society. Soprano Solo, "The Mission of the Rose" (Cowan), Miss Phillips. Humorous Trio, "Care Killed the Cat," Messrs. Bartle, Clegg, and Phoenix. Chorus, "March of the Regiment" (De Rille), Philharmonic Society.

Part II.—Chorus, "Crossing the Plains" (Price), Philharmonic Society. Baritone Solo, "In Plymouth Sound" (Jude), Mr. J. Hocking. Clarinet Solo, "Ma Normandie" (Lazarus), Mr. J. Alward. Part Song, (a) "The Mellow Melon" (Richardson); (b) "Laughing" (Franz Abt), Philharmonic Society. Contralto Solo, Selected, Mrs. W. L. Toshach. Tenor Solo, "Our Jack" (H. Trotter), Mr. J. Hall. Quartette, "Good-Night, Beloved," Miss Phillips, Mrs. Toshach, Messrs. Phoenix and Clegg. Chorus, "The Destruction of Gaza" (De Rille), Philharmonic Society.

Prices, 2s.; reserved, 3s. Box-plan at Orr's.

Vocal Recital by Mr Jas Hay
Kalgoorlie Miner 15 June 1907

AMUSEMENTS.

MR HAY'S CONCERT

Last night Mr. Jas. Hay, who is well known in Perth, was heard in a most impressive manner during a vocal recital in the Board of Mechanics' Institute. There was a good house, but the programme did not contain the lighter items which appeal to the general public between plays, and as a consequence, there was a poor attendance in the back of the hall. The programme was an excellent one, and Mr. Hay more than maintained the reputation which he established on his previous visit. He displayed taste and discretion in the selection of his numbers, and the audience was therefore enabled to hear his beautiful voice under advantageous conditions. His solos comprised "Serenade" (Schubert), "To Mary" (White), "Maiden Mine" (Sterndale Bennett), recit. and arias, "O, Loss of Sight," "Total Eclipse," "He was Cut Off," "But Thou Didst Not Leave," from Handel's "Sampson," and "Messiah," and "Woodland Serenade" (Mascheroni). His performance made a heavy demand on the powers of the vocalist, but he proved equal to it, and, in addition, gave encores, in response to the vociferous recalls which he received. They comprised "Distant shores" (Sullivan), "Take a Pair of Sparkling Eyes," and as a further encore for this piece, "Tom Bowling," and for his final appearance, "Come Into the Garden, Maud." As can be seen he gave us encores of numbers which are well known to all concert-goers, and they were received with the utmost enthusiasm. This applies especially to his rendering of "Take a Pair of Sparkling Eyes," which was a most artistic effort. The Mines Philharmonic Society contributed in no small measure to the night's enjoyment, as they were down on the programme for an interesting collection of choruses, into which as much variety as possible had been introduced. Their portion of the entertainment consisted of the part song "Students' Evening," the vocal waltz "Love Reigneth Over All," and the part-songs "A Franklyn's Dogge" and "Nightwatchman's Call." There was a good muster of members, who were in good voice, and under the baton of their talented conductor, Mr. D. J. Davies, they did full credit to themselves. Miss L. Tippet sang "For All Eternity" feelingly, and Mr. A. J. Cosson was successful in his rendering of "The Gallant Salamander." In the second part of the programme he appeared at short notice to fill a gap, his number being "Off to Philadelphia." The old favorite received full justice from him. Mr. Walter Ruse sang "The Toreador," from "Carmen." He gave a beautiful rendering, and displayed a fine, cultured voice, and artistic temperament. Miss I. Andrews officiated as accompanist, and gave the utmost satisfaction to all performers.

Complimentary Concert Miss Bella Steele
Kalgoorlie Miner 24 June 1907

HER MAJESTY'S THEATRE

TO-NIGHT (MONDAY), 24th JUNE, 1907. TO-NIGHT.
COMPLIMENTARY MUSICAL and DRAMATIC PERFORMANCE.
COMPLIMENTARY MUSICAL and DRAMATIC PERFORMANCE.
Tendered to MISS BELLA STEELE in recognition of many services rendered to Charity and the Musical Organisations of the District.

PROGRAMME

PART I.—Overture, "Light Cavalry" (Suppe); Apollo Orchestra (Conductor Mr. Arthur King); Dutch Song and Chorus, Pupils of Misses Lewis and Levy; Pianoforte Solo, Beethoven's Sonata 8 Op. 13, 1st Movement Mrs. Bennett-Wilkinson; Instrumental Selection, Member Juvenile Band: Songs, "Ber Bolt," "Out on the Rocks" (Sainton Dolby), Miss Bella Steele; Cornet Solo, "The Last Rose of Summer," Mr. Hugh McMahon; Song and Dance, "The Rain Came Patter, Patter Down," Little Marjorie Walsh, Little Alice Elliott, G. and D. Walsh, Epstein, Klintberg, Currie, and Badham; Ladies' Part Song, "La Carita," soloists Mrs. J. G. Murray, Miss Olive Stewart; Songs, "Gleaner's Slumber Song" (Walthow), "The Cows are in the Corn" (Nevin), Miss Bella Steele; Recitation (selected), Mr. Louis Mitchell.

PART II.—Instrumental Quartette, "Il Trovatore," Kalgoorlie Band; "WRITTEN IN SAND," a Comedy in One Act, by Fred. Broughton. Characters: Frank Seaton, Mr. Gurner; Fairfax Rendall, Mr. Alex. Lane; Tom Potts, Mr. Ivan Campbell; Kate Shirley, Miss W. Turper; Sister Winifred, Miss Ross. Scene: Shirley Grange, York. Under the supervision of Mr. Cremon.

Grand Vocal And Instrumental Concert Mechanics' Institute
Kalgoorlie Miner 9 August 1907

AMUSEMENTS.

BOULDER CONCERT

A vocal and instrumental concert, in aid of the Boulder Benevolent Society and St. Matthew's Church, was held in the Mechanics' Institute on Friday night, when the hall was crowded. The programme submitted could not well be bettered locally. The management wisely entrusted the framing of the programme to Mrs. Johnson-James, and the galaxy of talent presented to patrons speaks volumes for that lady's taste. Mr. Ernst Salter's lyric orchestra mustered in full force, and "Calif de Bagdad" was done ample justice to. Mr. J. Hocking's fine voice was heard to advantage in "The Bedouin Love Song." Mrs. W. R. Degenhardt secured an encore for her piano solo, and Miss Alice Francis sang "There Let Me Rest" very sweetly. A band duet by Messrs. Moffit and Marter was a very acceptable item. There was considerable merit in the performance of the Misses Alice Cummins and Fifi Irwin, whose contribution consisted of a Dutch song and dance (in character). The young ladies were vociferously applauded and an imperious recall was responded to. Mr. Hugh McMahon is such an old established favorite that his contribution, "The Last Rose of Summer," on the cornet needs no praise, save to say that he was recalled. Mrs. Johnson-James sang the beautiful aria, "Ah Fors e Lui," from "La Traviata," with rare taste and feeling. The selection is generally regarded as an ambitious one, but

Mrs. Johnson-James gave a rendition which stamps her as a vocalist of exceptional gifts. The singer was assisted by the Lyric Orchestra, under Mr. Ernst Salter, that gentleman having specially devoted some time to make the accompaniment as effective as it proved to be. An Irish ballad, "Coolan Dhu" was Mrs. Johnson-James' other contribution, and it was heartily welcomed, an encore being given. Mr. Sam Woods gave an excellent rendition of "Where'er You Walk," and Miss Ethel Ginbey was recalled for her rendering of the ballad "Twilight." Mr. Ernst Salter, another Boulder favorite, pleased considerably with the violin solo, "Echoes des Alps." A pleasing item on the programme was the Pas Seul "L'Esprit du Nuit," by Miss Joy Rolls, that young lady displaying most gracefully her knowledge of the terpsichorean art. Mr. Mellowship's fine baritone was heard to advantage in "Bandolero," and the quartette "Good Night Beloved," by Misses Ginbey and Francis and Messrs. Woods and Hocking was rendered most effectively. Miss Andrews made an efficient accompanist throughout the evening.

BOULDER LIEDERTAFEL.

SUCCESSFUL CONCERT.

The Boulder Liedertafel held their 10th concert in the Boulder Mechanics' Hall on Wednesday night. It was up to the standard of first efforts, and was a great success from every point of view. The hall was crowded. The Liedertafel, consisting of 60 voices, were conducted by Mr. D. G. Evans, who apparently had not been lacking in attention to details at rehearsals, while it was also evident that the members had been doing their utmost prior to the concert to ensure that they should not be found wanting in matters that required careful practice. They were assisted by Miss Alice Francis (contralto), Miss Fanny Edwards (soprano), and Mr. Ernst Salter (violinist), who are not members of the society, and the committee are to be complimented upon bringing such good local talent forward.

The Liedertafel choruses were all well balanced. There was plenty of body in the vocalism of the 20 second basses, 17 first basses, eight second tenors, and 14 tenors, none of whom were unduly prominent. This was shown in their opening number, "The Fare Song" (J. L. Hatton), an excellent sea chorus, such as one could readily imagine a band of sailors singing merrily on their homeward course. The audience greatly appreciated the fresh style in which this piece was ren-

dered, and emphasized their pleasure by enthusiastic applause for the performers. The chorus of "The Reaper's Chorus" (D. J. King) was good, and the singer entered into the spirit of the composition, of which they gave a very fine interpretation. The next contribution was a portion of an old Italian Saluto, composed by Richard Giese, and described as a "musical poem" introducing the "emphatic terms of tempo" and "expression" used in the Italian school. It was in the form of a tribute to an Italian opera, with a tenor obligato by Mr. R. P. Williams. It is new in style to gold field audiences, who are sure to admire it on any future occasion. Its presentation met with a highly favourable reception, and the applause was so pronounced that the song was repeated. The other item to their credit was a merry part song, "The Anvil" (Adolphe Adam), which like the others, was sung in good time, harmoniously, and with proper expression, and which concluded a splendid programme.

The first soloist of the evening was Mr. Harry Fletcher, who made his first appearance after several months' absence from the field. He was heard in Frederick Clay's beautiful song, "I'll Sing Three Songs of Araby," of which a very effective rendering was given. The audience were greatly pleased, and insisted on an encore, for which Mr. Fletcher sang "Mona." Messrs. G. W. Thompson, E. R. Smith, N. E. Moran, and J. P. Stevens combined in a humorous quartette "Tattlebury Market," and received an ovation. They were obliged to respond to an encore. Mr. Ernst Salter was most successful in his violin solo, "Hejre Kati" (Hubay), displaying great skill in execution. He was obliged to respond to an encore, and gave Papini's "Andante Romantico," which he played with artistic feeling. Mr. G. W. Thompson (tenor) was in excellent voice in "The Message" (Blumenthal). The solo was loudly applauded. Miss Fanny Edwards (soprano), of Burbanks, who is a pupil of Mrs. R. A. Bennett, of Kalgoorlie, sang "All My World" (Temple) in a pleasing manner, and was again heard in an encore number. Miss Alice Francis, a successful young Boulder contralto, of about 15 years, sang, "He was Despised" (Handel), with expression worthy of a professional singer, and exhibited a voice of much beauty. She possesses a pure contralto voice, with a chest register of rare heaviness and good quality, while the higher notes are also well developed, and much may be expected of her in future. The audience insisted on an encore, and Miss Francis, who is a pupil of Mrs. Johnson-James, sang "The Gleaner's Slumber Song," with equal effect. Mr. Salter again met with an enthusiastic reception in the violin solo "Salut d'Amour" (Elgar), and was again encored, after which Miss Edwards made a second appearance in "Come to me" (Denza), and was heard to advantage. The duet "Two Sailors" (Perry) was contributed in meritorious style by Mr. Harry Fletcher and Mr. J. P. Stevens (bass), who were in great favour, and were followed by Mr. N. E. Moran, who sang "Tis I" in acceptable style. The accompanist was Mr. Chas. A. Huddle.

The following are the officers of the Liedertafel:—President, Mr. F. A. Moss; vice-presidents, Messrs. G. H. Sims, Samuel Evans, J. Lyon Johnston (Mayor of Boulder), E. E. Schroeder, C. Hope Nicolson, and G. M. Roberts; hon. conductor, Mr. D. G. Evans; hon. pianist, Mr. Chas. A. Huddle; assistant hon. pianists, Messrs. A. E. Paton, B. James, and J. Taylor; committee, Messrs. E. W. V. Gribble, H. Fletcher, P. F. Derrington, E. A. Crutchett, E. F. Turner, C. Wearne, and E. Rose; test committee, Messrs. E. W. V. Gribble, R. J. Knowles, E. F. Turner, the hon. conductor, and the hon. pianist; librarian, Mr. W. A. Okely; assistant librarian, Mr. B. James; hon. secretary and treasurer, Mr. H. J. Edwards; assistant secretary, Mr. E. H. Boneham; stage manager, Mr. Geo. Purser.

The stage was attractively decorated with pot plants lent by Mr. J. McQueen.

Reception Her Majesty's Theatre for Lulu Benstead
Kalgoorlie Miner 21 January 1908

MISS LULU BENSTEAD'S CON-
CERT.

A FLATTERING RECEPTION.

The reception given at His Majesty's Theatre last night to Miss Lulu Benstead, the young Coolgardie songstress, who aspires to fame in the musical world, was most encouraging. A large audience welcomed her on her first appearance in Kalgoorlie in connection with the endeavour to raise funds for the training of her voice, which is a dramatic soprano, and which with further development and cultivation should ensure for her a successful career. Miss Benstead last night appeared on three occasions, taking part in a duet, "The Elf Call," with Mr. G. Shepherd, and rendering "The Flower Song" from "Faust" (Gounod) and "Alla Stella Confidente," to which Mrs. G. W. Ellis played a violin obligato. In these the gifted young lady was highly successful. There was no doubt as to the pleasure she gave the audience, who after each solo insisted by prolonged applause on an encore. "The Flower Song," which was the first item, was given with much effect, and was a distinctly meritorious performance. As an encore Miss Benstead sang Ellen Wright's "Violets" tastefully, while "Ave Maria" (Mascagni) was heard in response to the enthusiastic reception of "Alla Stella Confidente." The obligato and the pianoforte accompaniment by Mrs. Bisset were artistically treated, and Mr. Shepherd, who took part in the duet, created an excellent impression with his nice tenor voice. Taken as a whole it must be said that Miss Benstead justified the expectations that had been formed with regard to her singing, and attained the fullest measure of success that her most earnest well-wishers could reasonably have anticipated.

Mrs. G. W. Ellis made her first appearance in Kalgoorlie before the public, and at once showed that she was possessed of exceptional gifts as a violinist. Mrs. Ellis is a cultured player, with faultless instrumentation, and the attention paid to her interpretation of Musin's "Caprice de Concert" and "Elegie" (Ernst), and the unbounded applause which followed, were most flattering. In each case a bow of acknowledgment only led to further plaudits, and an encore was given. The accompaniments were well played by Mrs. Bisset. Mrs. R. A. Bennett, R.A.M., rendered Liszt's "Caprice Hongroise" in exquisite style, and the number was warmly appreciated. Miss Lucy Jaentsch (soprano) sang "Solberg's Song" (Greig) in a very pleasing manner, and as an encore made an equally successful effort in "It Was a Dream." Miss Jaentsch, in the second part of the programme, rendered Ardit's "Il Bacio" artistically, and was heartily

applauded. Mr. G. W. Thompson sang "I'll Sing Thee Songs of Araby" with much expression, and was heard to still better advantage when he contributed "Roses," for a capital rendition of which he was encored. Mr. A. Andrew (bass) was encored for "Down in the Deep," exhibiting a particularly nice voice, which he uses with admirable moderation, and gains accordingly. Mendelssohn's "Spring Song," as played by Miss Gracie Howgate, a little girl, was quite a treat and, coming from a child with a musical temperament, it was accorded an ovation. Mr. A. J. Cosson (bass) sang "The Skinner" with good effect. The contralto solo, "Still as the Night," and

Beryl Hinde, the string quartet, "Kaiser Adagio" by Messrs. Flint, Mutton, McClelland and Walton, a cornet solo by Master Fleishader, and a part song by Messrs. Andrews, Cosson, Shepherd and Collings. Mrs. J. Wilson and Mr. R. A. Bennett played several accompaniments. The business management was in the hands of Mr. W. S. Collings, and Mr. G. Shepherd was the stage manager.

AMUSEMENTS

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KALGOORLIE TOWN HALL.

SECOND CONCERT.

The second concert, promoted by the Kalgoorlie Brass Band, the Apollo Orchestra, and the Boulder Liedertafel, took place in the Kalgoorlie Town Hall last night before a large audience, who were equally as enthusiastic as on the first night, and gave the performers encouraging receptions. The Kalgoorlie Brass Band, under the conductorship of Mr. Harry McMahon, were highly successful, especially in the selection from Gounod's "Faust," which may be classed as one of the band's best performances. Playing with great sympathy in the pieces selected, they concluded with a magnificent rendition of "The Soldiers' Chorus," and were vociferously applauded for their efforts. The pleasing strains of the march "The Jolly Coppersmith," and the mechanical effects introduced, were received most favourably. In that and the other piece roughness of tone was absent, making the performance as acceptable indoors as in the open air. The brass quartette "The Return of Spring" (Keller) was a delightful item, played in slow time, and comprising many harmonious and melodious passages. Miss Addie Campbell (soprano) contributed "Rose, Softly Blooming" (Spohr) with good expression, and in responding to an encore, sang an excellent little song entitled "Had We But Met" (H. Greenop), which pleased everybody. Mr. L. Mitchell (baritone) met with a fine reception on account of his dramatic interpretation of "Here's to the Rose" (Krouse), portion of which he was obliged to repeat as an encore. Mr. A. J. Alward's playing of "Alicante" (Le Thiere) as a clarinet solo was very effective in its charming melody, and his execution in the latter part was further admired. The duet, "Sainted Mother" (Wallace), was sung with taste and nice expression by Misses Jaentsch (soprano) and Klintberg (contralto), who responded to an encore. Mr. Harry Fletcher (tenor) rendered "Bianca" (Matti) and "Mona" (Adams) as an encore, and Miss Lillian Tippet (soprano) was encored for a bright rendering of "Sweet Pretty Maiden" (Gomez), responding with "Till I Wake." Miss Hilda Klintberg's voice was heard to advantage in Gounod's "Ave Maria," which was applauded heartily. In acknowledgment "Adoration" (Telma) was given. The Apollo Orchestra, under Mr. E. Hunter, excelled themselves in the overture, "Pique Dame" (Suppe), and Mr. J. P. Stevens (bass) was encored for "The Deathless Army" (Trotter), the last verse of which he repeated. The "Two Step" duet by Misses Kitty Currie and Freda Klintberg, and the song, "Ain't You Got a Black Moon," by Miss Alice Elliott, pupils of Misses Lewis and Levy, met with the approbation of the audience, who insisted on a recall in each case. Miss Maggie Butler (contralto) was again highly successful, rendering in her best style, "When All Was Young" (Gounod) and "Three Bonnets" as an encore. Miss Lucy Jaentsch was encored for a careful interpretation of "Villanelle" (Dell Aqua), which was deservedly encored, and in response "Dawn" (Somerset) was given. Miss M. Nielsen acted as accompanist successfully.

Opening Concerts Kalgoorlie Town Hall
Kalgoorlie Miner 9 September 1908

KALGOORLIE TOWN HALL.

OPENING CONCERTS.

The opening concerts of the Kalgoorlie Town Hall will be held on September 8 and 9, under the patronage and in the presence of their Excellencies the Governor and Lady Bedford and suite. The programme is one of much merit. The following is the programme for Tuesday evening:—Overture, "Poet and Peasant," Apollo Orchestra; part song, "Joy Waltz," Boulder Liedertafel; grand chorus, "The Crusaders," Boulder Liedertafel; extravaganza, "Folly Ballet," Misses Freda Klintberg (soloist), Currie, Badham, Hunt, Pettit, Horan, Jackson and Bramberg; coon song and dance, "Ain't You got a Black Moon?" Miss Alice Elliott; soprano solo, "She Bounded Down the Mountain Side," Miss Lucy Jaentsch; bass solo, "I am a Roamer," Mr. J. P. Stevens; contralto solo, "Ah, from Thy Vision Wake," Miss Maggie Butler; tenor solo, "I Seek for Thee in Every Flower," Mr. Harry Fletcher; cornet solo, "Sing Me to Sleep," Mr. Harry McMahon. The second part of the programme will open with an overture, "The Bohemian Girl," by the Apollo Orchestra, followed by a grand chorus, "The Crusaders," by the Boulder Liedertafel; soprano solo, "Call me Back," Miss Lillian Tippet; baritone solo, "Till Death," Mr. L. Mitchell; contralto solo, "Norrel," Miss Hilda Klintberg; humorous quartette, "Little Tommy Went a Fishing," Messrs. G. W. Thompson, Leo Brice, W. Kennedy and J. P. Stevens; soprano solo, "Rose, Softly Blooming," Miss Addie Campbell, and ending with the part songs "Spanish Serenade" and "Soldiers' Chorus," by the Boulder Liedertafel. The accompaniments will be played by the Apollo Orchestra and Miss May Nielsen, and the programme will be staged under the direction of Mr. Harry Bennett. The box-plan, which is at Nicholson's, is filling rapidly, and a successful season is assured.

Ovide Musin Concert Party
Coolgardie Miner 24 July 1896

AY, JULY 24.

Grand Orphedral Concert.

The Theatre Royal presented a well-merited appearance last evening with an expectant audience, who awaited the rising of the curtain to hear "the finest musical treat ever given in Coolgardie," as the play bills had it. The only show of emptiness was in the rear of the hall, the programme not having enough of the "Halleluiey" element in it to come quite up to the tastes of the "goats." The brand of the entertainment was, of course, borne by the Musin Company, and it is safe to say that they never appear to better advantage, or were more highly appreciated here than last night. The concert began with a preliminary effort on the part of the orchestra, which was fairly well rendered. M. Edouard Scharf's pianoforte solo, "Hail's" "Eiganon," followed, and the audience showed their appreciation by demanding an encore. Mr. T. H. H. H. sang "Let me Love Thee Still," and for encore, "Oh, Promise Me," in better style and voice than we have ever heard him, and must be congratulated on the success of his efforts. Prolonged applause greeted M. Musin when he appeared on the stage, his contribution being a "Fantasy Characteristique," which gave a favorable opportunity for showing the wonderful mastery which the artist has over the instrument. At times the notes came forth high, like the warblings of a lark; at others, deep bass sounds like the tones of an organ. But in Mr. Ovide Musin's hands the violin becomes a new instrument, giving out strange hitherto unheard-of sounds, causing one to wonder where the limit is. For encore the favorite melody, "Blue Bells of Scotland," was given in the player's best style. Mr. Ernest Edmonds was written down for the rendition of Sullivan's splendid song, "The Lost Child," but, the singer being evidently handicapped by severe hoarseness, the song was scarcely done justice to. The more one hears from Madame Musin the more one sees what a true artist she really is. This view was evidently shared by the hearers last night, her appearance and exit being equally accompanied by every sign of enthusiasm and appreciation. "The Daisy," a polka for soprano, was her initial number, but the audience demanded the re-appearance of the singer, and were still unsatisfied when a second number had been given. A selection from the beautiful opera, "Il Trovatore," by the orchestra introduced the second half of the programme, and proved a pleasing item, the piece in itself being of the highest grade, while the combination of players worked harmoniously under the conductorship of Mr. Ernest Edmonds. Gounod's "Ave Maria" (for soprano and violin obligato) by Madame and Madame Musin, proved one of the gems of the evening, the masterpiece being accorded perfect justice, and a spontaneous demand for a re-appearance followed. M. Edouard Scharf gave a "Concert Study" (by Paganini) in his very best style. There is not the slightest doubt that M. Scharf is one of the greatest pianists that has visited Australia: his technique and execution are wonderful; but it is a pity that in dealing with mixed audiences, he does not vary his repertoire with a few pieces less full of technicalities. Singers and violinists find it advantageous to fill in with a simple ballad now and then, and why should not a pianist who has perfect command of his instrument, take a breather now and then from his pinning of fingers and fantasias to the lower, though wider, world of his audience—or at least the vast majority of it. The "variations" from the oratorios of "Moses" were wholly played by M. Musin on one string, while in the encore numbers which followed the tricks played in bowing and fingering caused both astonishment and amusement. Madame Musin sang "The Last Rose of Summer" with exquisite taste and expression, and the audience demanded her re-appearance, ignoring the fact that the singer had already been overworked. Indeed, in the matter of encores Monsieur and Mme. Musin may be said to be suffering from overpopularity, and a little more consideration on the part of the audience would not be out of place. A performance of the National Anthem by the orchestra brought the entertainment to a close.

The Ovide Musin Concert
Coolgardie Miner 28 July 1896

THE OVIDE MUSIN CONCERT

The announcement that the Musin Company had decided to give two more concerts in Coolgardie before proceeding on their tour through the Eastern colonies was hailed with delight by all sections of the music-loving public, and the sequence, as a matter of course, was that the Theatre Royal was resorted to by a large and enthusiastic audience bent on enjoying the musical treat to be provided; the fact that the popular young contralto, Miss Nova Carr-Glyn, was invited to assist in the concert being an additional stimulus towards swelling the numbers. The entertainment began with an overture by the orchestra, and the unanimous decision of the audience adds conclusion was that not only is the orchestra improving, but it is now a really first-class organization and a credit to the town. The appearance of M. Edouard Scharf was the signal for a great deal of applause, which was to be renewed with even greater vigor at the conclusion of his splendid performance of Liszt's brilliant waltz from Goethe's "Faust." An immediate demand for an encore followed, and the selection which followed was equally satisfactory to the audience. Miss Nova Carr-Glyn is evidently a very strong favorite with the people of Coolgardie, and deservedly so, her rich contralto notes being warbled as harmoniously as the most delicately-attuned harp could desire. Her selection of "Daddy" was an exceedingly happy one, the song being admirably suited for a contralto. The demand for a repetition had to be acceded to, and it was afterwards a matter of keen disappointment to the audience that this singer did not appear in the second part of the programme. The pleasant anticipations with which M. Ovide Musin's appearance was awaited were amply fulfilled, the great violinist proving to be at his best form. His rendering of "Variations on a Gavotte" (Corelli) was such that the most arping critic could not pronounce it otherwise than magnificent. The recall was vociferously demanded. Madame Musin sang "Brilliant Bird," a number which gave her full scope for the display of her formidable technique and powers of execution. The song, however, was not as pleasing to the hearers as her concluding solo, which, for conception and repetition, was beyond all praise. The second half of the programme was inaugurated by the orchestra, which was again successful. "Come, Oh Sleep," by Madame and Mons. Musin (soprano and violin), was one of the best efforts of the evening, the artists being clamorously forced to make their re-appearance. The popularity of Mons. Edouard Scharf is now established on the firmest basis, as was abundantly demonstrated by the appreciation of last night's audience, his pianoforte solo, the spinning song from the "Flying Dutchman" being a superb effort. Mons. Musin, by special request, gave Paganini's wonderful variations on the prayer from Lhasin's or to it "Moses," with all his inimitable skill. A double encore followed. Madame Musin's concluding number, "Three Fishes went Sailing," was perhaps the best contribution she has yet given in Coolgardie.

The opening concert of the Ovide Musin Company took place last night at Quigley's Hall, and, artistically, was the greatest success ever witnessed or likely to be witnessed at Kalgoolie for a considerable time. The attendance was good, but not so large as to quite test the capacity of the hall. Any event but the striking of a loft in the vicinity of the town takes time to be comprehended. We hope and trust the town and neighbourhood will now understand that we have in our midst one of the few first-class violinists in the world. Ovide Musin has well stood the test of every concert platform of any standing at all, and, as far as Kalgoolie is concerned, he is beyond cavil or criticism. We can only praise. If Lady Hallé and Carlotta Tausch stand first, he is by no means a bad second. The first few bars of his opening piece, a "Souvenir de Haydn," by Leonard, stamped him as a master of the bow. The air is the well-known one of the Austrian Hymn, with variations, the latter demanding such execution as only a first class artist could attempt. A vociferous encore followed, and Mr. Musin began "Home, Sweet Home," but the vagaries of a roysterer, who was gently, but firmly, assailed out by the barly Mr. Wilkinson, compelled a stoppage and resort was made to another work. We hope that before the season is over we will have an opportunity of hearing the last-named number to a finish. In the second part of the programme, Mr. Musin opened with a delightful little composition of his own, a caprice, which showed his ability as a composer of no mean order. Later on he bracketed the "Frisolied aus Meistersinger," of Wagner, and a "Serenade," by Piérce. Of the latter it is impossible to speak too highly. It is one of those things that can easily be spoilt and was not. The highest tribute we can pay the artist is to say that several of the ladies began to nod under the soft, subdued, and soothing strains of this delightful artist. He also accompanied Madame Musin in Mascagni's "Intermezzo" from his popular opera, and in an "Aria" of Herold's, both of which were rapturously applauded. Madame Musin opened with a very difficult air and variations by Proch, in which her powers were tested to the fullest. Her charming personality and savoir-faire assist her wonderfully. Her rendering of the number was a thorough success, and, as an encore, she sang the "Three Fishers" with intelligence and pathos. "Within a mile of Eolabore Town" formed her second attempt, and if she had been 10 miles from the northern city we feel sure the phlegmatic Scotchmen would have gone to hear it and returned delighted. "Coming Through the Rye" was the encore piece, and needless to say was heartily applauded. In the two numbers in which she was accompanied by Mr. Musin, the aria, a sweet and graceful movement, was perhaps the best. Mr. Richard Schurf acted as pianist. He opened the programme with the "Rhapsodie Hongroise" of Liszt, and his performance showed him to be a pianist and a musician. His execution of difficult passages was faultless and secured him an encore, as did the performance of a study by Rubenstein. There was an intelligence and correctness in the renditions which stamp the pianist as one worthy a place on any platform, and his accompaniments formed no small part of the success of the vocalist of the evening. The company give two more concerts to-night and to-morrow night, and we trust the people of Kalgoolie will turn from the seductions of exchanges and comic songs to afford themselves such a musical treat as will not be available again, for some time at least.

Madame Amy Sherwin's Concert Party Kalgoolie Miner 27 June 1898

Amusements.

MADAME AMY SHERWIN'S CONCERT COMPANY.

It is very likely that the series of entertainments which suddenly came over Kalgoolie had something to do with the spate attendance at the opening entertainment of the Sherwin Concert Company in the Miners' Institute on Saturday evening, which, judged from a musical standpoint, was a treat. Possibly the transition from comic opera to concert music pure and simple was too sudden, or it may be that the public reflected upon the overcrowding and overbooking in connection with the previous company which made people afraid to risk being turned from the doors, as on the previous Saturday. However, that is beside the question, and the townsfolk will probably redeem their reputation as lovers of good music by "rolling up" to-night. The programme opened with a sonata (Florian Pascal) given by Mr Herbert Stoneham (flute) and Mr S. Szczepanowski (piano), which was excellent in every particular, both musicians showing a mastery of their respective instruments. The execution of most difficult passages by Mr Stoneham was accomplished with an ease and purity of tone which marks the player as entitled to high professional rank. Mr Szczepanowski proved a capable accompanist throughout the evening, and in a solo, Rubinstein's "Bebeme," and a waltz by Chopin, showed a due appreciation of the numbers, the contrast of the character between the writings of the two composers being effectively displayed. Mr Stoneham, in the second part, played a flute solo, "Schlierling" (Terechak) and De Jong's "Rondo à la Tarantelle." Mr Arthur Deane (brother of Sydney Deane, who was recently here with the Rickards Company) showed how a trip home and the tuition of no less a master than Santley have profited him. Arthur Deane earned for himself as an amateur a great reputation in Sydney, and was recognised as the possessor of a baritone voice of exceptional range and purity, which, under the supervision of the famous master, has now become one of the best heard of in recent years. That this was acknowledged by the audience was apparent for they encored him every time he sang. His first contribution was "Once" (Hervey) and the encore "The Yeoman's Wedding Song" (Poniatowski), and afterwards he joined Mr H. Stockwell in the duet, "The moon hath raised her lamp" (Balfé), and also rendered "A song of thanksgiving" (P. Allitson) and "Long ago in Alcala" (Messager); encore, "The Donovans" (Needham). Mr Deane is suffering from a cold, but there was no mistaking the value of his contributions as one of the strongest members of the company, and this, coupled with a good stage presence, established him as a favorite right away. The contrast to the baritone was supplied by Mr Henry Stockwell, who in "The Sailor's Grave" (Sullivan), "The Wedding Morn" (Clutsam) as encore, and Stephen Adam's "Holy City," beside a duet with Madame Sherwin and Mr Deane, showed an exceptionally well-trained tenor, his enunciation and expression being exceptionally good, except in his duet with Mr Deane, where he somewhat overshadowed the baritone, who, though the possessor of the more

powerful voice, attended more to its modulation. In his duet with the celebrated cantatrice, however, he was more successful, and justly earned the applause which was willingly accorded them for "O Maritana." A most cordial reception was tendered Madame Sherwin on her appearance before the house. To those who had not previously had the privilege of hearing that famous vocalist it was made readily appreciable that she in full deserved the title bestowed on her of "The Australian Nightingale." Her singing was with one accord voted magnificent. To describe it is not easy; suffice to say that she sang in a manner that enthralled her audience; delightfully sweet and liquid music passed from her in the most unconstrained manner, and there was in all a splendid expressiveness, indicating such an appreciation of the spirit of the composition as indicated the perfect artist. Madame Sherwin's initial number was the scena "O Divine Redeemer" (Gounod). This is a writing of a devotional character with passages of appealing fervour, and the varying phrases were splendidly brought out in execution by the famous singer. The audience applauded most enthusiastically, even after Madame Sherwin had twice bowed her acknowledgments. She then, to comply with the not-to-be-denied encore demand, sang "Annie Laurie." Her next number was "Little Bird So Sweetly Singing" (C. B. Allen). In this Madame Sherwin had an opportunity of displaying those abilities of bird-like vocalisation that have gained for her the proud fame of "Nightingale." The hearers marvelled at the wonderfully sustained trill—smooth, easy, and charmingly sweet—which contributed a considerable feature of the item. The flute obligato to the song by Mr Herbert Stockwell was played in a thoroughly effective manner. Madame Sherwin was again compelled to reappear when she sang the old English "Begone Dull Care" with delightful expression. "The Swallows" (F. H. Cowen) was Madame Sherwin's first song in the second part of the programme, and in it the vocal charms gave further and contrasting proof of her rare abilities. To still the protracted applause, she gave, "No, Sir," which aided to demonstrate the singer's versatility. Finally, Madame Sherwin sang with Mr Stockwell in the duet, "O Maritana" (Wallace), in which she intensified the deep impression produced by her vocalisations on the audience. Of course there was a clamor for more that would not cease even after four bowings in acknowledgment, so Madame Sherwin sang with truly touching effect the last lines of "Home, Sweet Home."

At Boulder City last night a high-class concert was given in the presence of a large house, when a most enthusiastic reception was accorded Madame Sherwin and her company.

An entirely changed programme is to be presented to-night. Madame Sherwin will sing "The Last Chord," "O Rianta Nature" (Gounod), "Lo, Here the Gentle Lark," and will take part with Mr Stockwell in the Sentimental duet from "Cavallera Rusticana." Mr Arthur Deane is to sing, among other numbers, "The King's Minstrel," and "Off to Philadelphia." Mr Stoneham is down for two of his best flute solos. "The Death of Nelson" and "Her Name" will be sung by Mr Henry Stockwell, besides which he will share with Mr Deane in the duet "Excelsior" (Balfé). Mr Szczepanowski is also billed for choice pianoforte numbers.

Newbury - Spada English Concert Company
 Programme One
 Kalgoorlie Miner 19 July 1900



MINERS' INSTITUTE.

FRIDAY EVENING, JULY 20,
 At 8 o'clock,
 AND FOLLOWING NIGHTS.

THE FAMOUS
 NEWBURY-SPADA ENGLISH CON-
 CERT COMPANY.

PROGRAMME.

Part I.

1. Pianoforte Solo—"Rigoletto" (Verdi-
 List), Miss Lillias Appleby.
2. Ballad—"Come Back to Me" (Hay-
 ward), Mr Rodda Perry.
3. Patriotic Song—"The Death of Nel-
 son" (Braham), MR. PHILIP
 NEWBURY.
4. Aria—"Angels Ever Bright and
 Fair" (Handel), MADAME EMILY
 SPADA.
5. Song—"King of the Deep" (Jude),
 Mr Albert Broad.
6. Quartette (unaccompanied)—"Sweet
 and Low" (Barbry), Newbury-
 Spada Company.
7. Ballad—"Cradle Land" (Gehde), Mr
 Rodda Perry.
8. Duet—"A Night in Venice" (Arditi),
 Madame Spada and Mr Philip
 Newbury.

Part II.

1. Pianoforte Solo—"Blair Athol" (De
 Sivrai), Miss Lillias Appleby.
2. Quartette—"Good-night Beloved"
 (Pinsuti), Newbury-Spada Com-
 pany.
3. Ballad—"When we are Parted" (Blu-
 menthal), Mr Rodda Perry.
4. Cavatina—"Come into the Garden,
 Maud" (Balle), MR. PHILIP
 NEWBURY.
5. Canzonetta—"Mia Picciarella (Salva-
 tor Rosa) (Gomez), MADAME
 EMILY SPADA.
6. Australian Song—"The Bushmen's
 Corps" (Gillock), Mr Archibald
 Scott.
7. Grand Finale—Miserere Scene, "Il
 Trovatore" (Verdi)—"Leonora,"
 Madame Emily Spada; "Mannico,"
 Mr Philip Newbury.

ENTIRE CHANGE OF PRO-
 GRAMME NIGHTLY.
 PRICES—6s, 4s and 2s.

Box plan now open at I. S. Abra-
 ham's Music Warehouse.

W. BAYS,
 Manager.

Newbury Spada English Concert Company
 Programme Two
 Kalgoorlie Miner 23 July 1900

Amusements.

NEWBURY-SPADA CONCERT
 COMPANY.

This highly talented company gave their second concert in the Miners' Institute on Saturday evening before a fairly good audience. An apology was tendered by Mr. Newbury on behalf of Madame Spada, who was suffering from a severe cold. Nevertheless the lady acquitted herself capably, and was greeted with rounds of applause. Her numbers were "Hush my Little One" and the evergreen old song "Texas with-in a mile of Edinburgh town." Mr. Newbury received a perfect ovation immediately he made his appearance upon the stage, and had to supplement each of his programme numbers with encores. His best contributions were undoubtedly "The Holy City" and "Yes, let me like a soldier fall." Mr. Albert Broad in Jude's two compositions "Out on the Deep" and "Deep in the Mines," and Mr. Rodda Perry with "Genevieve" and "She wore a wreath of roses," each secured well-deserved accolades. Mr. Archibald Scott sang "Home, boys, home," and Miss Lillias Appleby, the pianiste of the company, contributed a couple of pianoforte selections, which were warmly applauded by the audience. The quartette, "God is a Spirit," sung without accompaniment by Madame Spada and Messrs. Newbury, Broad, and Perry, was one of the gems of the evening, and Madame Spada and Mr. Newbury also scored a decided success with their rendering of the "Miserere Scene" from "Il Trovatore." A similar programme was presented last night, but to-night on the occasion of the company's last appearance in Kalgoorlie, a complete change is promised.

Newbury Spada English Concert Company
 Programme Three
 Kalgoorlie Miner 25 July 1900

Amusements.

MINERS' INSTITUTE.

TO-NIGHT. At 8. TO-NIGHT.
 TO-NIGHT. O'clock. TO-NIGHT.

A Popular Programme by the Famous
 Newbury-Spada Company. Positively
 Last Appearance. Madame Spada
 will sing "The Swallow" Ref'n Adair
 and popular ballads; Mr Philip New-
 bury will sing "Tom Bowling," "My
 Pretty Jane," "The Holy City," and
 popular songs; Miss Lillias Appleby
 will play Liszt's "Rhapsodie Hong-
 roise," and popular selections; Mr
 Rodda Perry, Mr Albert Broad, and Mr
 Archibald Scott, in popular songs of
 the day. Duets, Arias, and Quartetts.
 Prices, 4s, 2s, and 1s admission. Re-
 served seats at Abraham's. Positively
 Last Appearance.

Amusements.

CLARK - HOLROYD ENTERTAINMENTS.

THE OPENING NIGHT.

THREE ENTERTAINMENTS ONLY.

MINERS' INSTITUTE.

THIS SATURDAY EVENING.

The Brilliant Orator and Humorous, the
REV. CHARLES CLARK,
REV. CHARLES CLARK,
REV. CHARLES CLARK,
Will give a New Oratorical
ST. GEORGE and MERRIE ENGLAND, of BRITISH VALOR, OLD and NEW.

In the Second Part of Programme the
Gift of Anglo-Maori Contralto,
MRS. HOWIE (Te Rangipai).
Will Sing:
1. "The Passing of My Own Heart" (Macaulay).
2. "Douglas Gordon" (Lawrence Kellie).
MISS HETTY HOLROYD,
The Best and Youngest Soprano in
Australia, will sing:
1. "Poor Wandering One" (Sullivan).
2. "The Swallows" (Cowen).
3. "With Mrs. Howie" "Nocturne" (Dickens).

REV. CHARLES CLARK,
Will Recite:
1. "The Accommodating Waiter" (Dickens).
2. "Mrs. Major Ponto's Musical Party" (Thackeray).
3. "The Invincible Armada" (Macaulay).

Admission: reserved seats, 4s; second seats, 3s; back seats, 2s.

The "Miner" Office being closed, the Plan of seats will be on view to-day at the Miner's Institute Hall, from 10 a.m. to 5 p.m. Reserved seats may be booked at the Miner's Institute Hall, and at the Miner's Office, to-morrow, Sunday, and Monday Nights.

R. S. SMYTHE.

TO-MORROW (SUNDAY) EVENING

Last Entertainment but One, when the
REV. CHARLES CLARK
Will give his famous Recital of
Dickens' delightful dramatic
Fantasy,
A CHRISTMAS CAROL.
Declared by the "Daily Telegraph" (London) to be the most perfect dramatic effort ever witnessed on the stage of melodrama. To be the "Slave of the Canon".

MRS. HOWIE (TE RANGI PAI).
The marvellous Anglo-Maori Contralto, will sing "O, Divine Redeemer" (Gounod).

Miss Hetty Holroyd, the charming young Soprano, will sing "With a Tinge of Blue" (Sullivan), "The Hill" (Macaulay) and Mrs. Howie, contralto, "The Passing of My Own Heart" (Macaulay).

Plan of seats and tickets on view from 10 a.m. to 5 p.m. at Miners' Institute Hall. Reserved seats, 4s; second, 3s; back, 2s. Entire change and last appearance on Monday.

Clark Holroyd Entertainments
Kalgoorlie Miner 13 August 1900

Amusements.

MINERS' INSTITUTE.

A brief season of three genuine treats was inaugurated at the Kalgoorlie Miners' Institute on Saturday evening, when the first entertainment was given by the Rev. Charles Clark, the renowned orator, and two lady singers of rare qualities. The attendance of the public was good. The first part of the entertainment consisted of the oration "St. George and Merrie England," a patriotic discourse suited to the times, and one which adds to the fame of the lecturer, whose gifts and skill remain truly admirable. It is easy to understand after hearing her why Miss Hattie Holroyd, the young soprano singer who shared this entertainment, has been styled the finest singer in Australia. Such singing as hers on Saturday is indeed delightful. In quality and artistic spirit without, however, the affectation that mars the performances of other great vocalists, Miss Holroyd's singing is superb. From the close of the first verse of her first song the young lady had her audience stirred to strongest admiration, and encore after encore was her lot. Among her contributions to the rich programme were "Poor wandering one," "Killarney," "The Swallows," a delightful little gipsy song, to which she played her own accompaniment, and the soprano share of two duets. Mrs. Howie, the other member of the small but extraordinarily endowed group of entertainers, is a lady of highest Maori lineage, the daughter of a chieftainess and herself entitled to succession to that proud title, which with her family is hereditary on the female side. In the Maori tongue Mrs. Howie's name is Te Rangipai. This lady, who, by the way, looks the chieftainess, created a deep impression on her audience, and earned applause of an enthusiastic character by her fine singing (contralto). She gave "The beating of my own heart," "Ma curly-headed baby," "Douglas Gordon," and "Ben Bolt," and appeared with Miss Holroyd in the duets "Nocturne" (Denzer) and "Then thou art dearest." Mrs. Howie imparts to her essentially musical singing expressiveness of a most appealing kind, and the most familiar of the songs which she rendered were endowed by her with a charm that was distinctly rare and captivating. The Rev. Charles Clark was billed for three appearances on the programme for the second half of the entertainment, but his hearers compelled him to appear three times thrice. The recitals of "The Accommodating Waiter" from David Copperfield, Macaulay's "Invincible Armada," and "Mrs. Major Ponto's Musical Party" (Thackeray), and of the selections given to still encore demands will long be remembered by those who heard them. The lecturer's representation by word and gesture of humorous happenings were capital, and one was so much liked that it had to be repeated after Mr. Clark had sought to gain peace by several times reappearing to bow acknowledgments of the enthusiastic applause.

Mr. Clark, Mrs. Howie, and Miss Holroyd, who entertained a packed audience last evening with a suitable programme, make their last appearance here to-night.

Amusements.

CLARK-HOLROYD ENTERTAINMENTS.

MECHANICS' INSTITUTE, BOULDER.

TO-NIGHT. TO-NIGHT.

Last appearance but one of the
Brilliant Humorist and Orator,
The
REV. CHARLES CLARK,
REV. CHARLES CLARK,
The Charming Young Soprano,
MISS HETTY HOLROYD,
The Marvellous Maori Contralto,
MRS. HOWIE,
(Te Rangipai),
Who have met with triumphant successes throughout the colonies.
The REV. CHARLES CLARK
Will recite
"Bob Cratchit's Christmas Dinner" (Dickens).
"Nas by Fight" (Macaulay).
"Same Weller's Valentine" (Dickens).
"Sidne Curton's Sacrifice" (Dickens).
"Mrs. Major Ponto's Musical Evening" (Dickens).

MISS HETTY HOLROYD
Will sing
"Poor Wandering One," "Pirates of Penance" (Sullivan).
"The Swallows" (Cowen).
MRS. HOWIE (Te Rangipai)
Will sing
"Out on the Rocks" (Sainton Dolby).
"The Lime Trees by the River" (Macfarren).

MISS HOLROYD and MRS. HOWIE
Duet: "Nocturne" (Dickens).
Admission: Reserved seats, 4s; second seats, 3s; third seats, 2s. Plan of Seats at Messrs Hocking and Co.'s ("Miner" Office), Burt-street.
To-morrow Evening, positively last appearance of the Company. Entire change of programme.
R. S. SMYTHE.

CLARK-HOLROYD ENTERTAINMENTS.

MECHANICS' INSTITUTE, BOULDER.

TO-NIGHT. TO-NIGHT.

Positively Last Appearance of
Brilliant Humorist and Orator,
The
REV. CHARLES CLARK,
The Charming Young Soprano,
MISS HETTY HOLROYD,
The Marvellous Maori Contralto,
MRS. HOWIE,
(Te Rangipai),
Who have met with triumphant successes throughout the colonies.
The REV. CHARLES CLARK
Will recite
"David Copperfield's Dinner" (Dickens).
"The Passing of Little Paul" (Dickens).
"Over the Hill to the Poor House" (Capleton).
"Over the Hill from the Poor House" (Capleton).
"The Lady with the Yellow Curl Papers" (Dickens).
"Lady Susan Scraper and Her Three Mutton Chops" (Thackeray).
MISS HETTY HOLROYD
Will sing
"When We Meet" (Hope Temple).
"Dreams" (Strelzki).
MRS. HOWIE (Te Rangipai)
Will sing
"Nusheen" (Alicia Needham).
"Home, Sweet Home" (in Maori) (Payne).

MISS HOLROYD and MRS. HOWIE
"A Venetian Song" (Tosti).
Admission: Reserved seats, 4s; second seats, 3s; third seats, 2s. Plan of Seats at Messrs Hocking and Co.'s ("Miner" Office), Burt-street. Day sale at Orr's. Commence at 8.
R. S. SMYTHE.

Clark Holroyd Entertainments
Kalgoorlie Miner 18 August 1900

REV. CHARLES CLARK.

The Rev. Charles Clark, Miss Hetty Holroyd, and Mrs. Howie made their last appearance in Kalgoorlie last night. As usual the audience was large and appreciative, and the good people of Kalgoorlie manifested their sorrow at parting with the talented trio by giving vent to continuous expressions of applause, which culminated at the conclusion of the performance.

At the Miners' Institute, Kalgoorlie, to-night and to-morrow (Sunday) night, the Rev. Charles Clark will give two fine well performances, for each of which an attractive programme has been arranged. The Rev. Mr. Clark's contributions to to-night's programme will be four scenes (grave and gay) from Dickens' "A Pickwickian Shooting Party," "Mr. Pickwick on the Box," "Mr. Winkle in the Saddle," and "The Death of Little Nell"—in addition to "Becky Sharp," from Thackeray's "Vanity Fair," and Macaulay's ballad, "Horatio at the Bridge." Miss Holroyd will sing "The Song that reached my heart," and Foster's "Good Bye" and (with Mrs. Howie) Contralto's "The Flight of Clouds," "Nearest and Dearest." Mrs. Howie will sing "The Banks of Allan Water," and a Maori melody. Another fine programme will be rendered to-morrow evening, as will be seen on reference to our advertising columns.

On Monday and Tuesday evenings the company will appear at the Mechanics' Institute, Boulder.

Mlle Antonia Dolores's Recitals
Recital One
Kalgoorlie Miner 12 September 1901

Amusements.

MIDLE DOLORES' FIRST RECITAL.

As was naturally expected, a crowded house last evening greeted the first appearance on the fields of the famous cantatrice, Mdlle. Antonia Dolores. It may here be stated that it was not the original intention of the artiste to travel farther than the capital of the State. Assurance from the cognoscenti, however, that the goldfields residents, though quite as critical as the audiences met with in the large eastern cities, were music-loving in the highest degree, caused Nicholson and Co., under whose auspices the prima donna is visiting the State, to decide on giving a short season in Kalgoorlie and the larger towns on the fields. The appearance on the stage of Mdlle. Dolores last evening was the signal for an outburst of spontaneous, though long-continued, applause. This was partly owing to the fact that many Kalgoorlieites had been enchanted with her magnificent vocalisation in the eastern States during the recent Ducal celebrations. Gifted with a charming stage presence and a most graceful style, Mdlle. Dolores practically won the hearts of her auditors before the conclusion of the symphony to her first number. As an opening, she chose the somewhat weird air, "Ye Gods of Endless Night," from Alceste, one of Christopher Gluck's most famous operas. The item was given with that intense fire characteristic of the tragic melody, and Mdlle. Dolores held her audience spell-bound until the concluding strain, when most genuine applause was bestowed on the songstress. The appreciation of the excellent treatment of the song was plainly unmistakable, and the audience requested a repetition of the item. The vocalist, however, declined the honor, owing to the length of the programme of vocal numbers. A bracketed quintette of items followed. Scarlatti's "Le Violette," a piquant melody typical of the Italian school, was treated very daintily by Mdlle. Dolores, who rendered the number "sotto voce" for the most part. "Per la Gloria," a martial air by Buononcini, was also an excellent example of seventeenth century music. Aided by an excellent accompanist, the "queen of song" gave a most stirring interpretation, which was keenly appreciated. "The Birth of Love," a plaintive ballad from Gounod's opera "La Reine de Saba"—a work only too rarely heard nowadays, followed. Mdlle. Dolores' treatment of this number was most expressive, and afforded her a good opportunity of displaying her remarkable compass. A pretty song, "Les Oiseaux," which was somewhat suggestive of the opera bouffe, was given with spirit, the florid passages in Massenet's compositions being remarkably well treated.

An exceedingly brilliant item, "Comment disaient ils?" brought the second contribution of the cantatrice to a close. The work, which is one of the few songs written by the Abbe Liszt, is enhanced by a wonderfully clever and intricate accompaniment. Mdlle. Dolores gave a perfect rendition of the song, and the audience were so taken with the performance that by continued clamorous insistence they obtained a recall of the prima donna, who sang a pretty hunting song, "Away, Away" (Alex Lee), in faultless style, and it was only by dint of continuous bowing at the conclusion of the item that she escaped a double encore. The piece de resistance—Ambroise Thomas' famous recitative and polacca from

"Mignon"—which next came on "for bearing," eclipsed all the previous numbers, good as the former undoubtedly were. The item, as is generally known, taxes the resources of an artiste to the utmost, and but few of those excepting in the first flight of singers ever attempt it. The prima donna surpassed herself in this marvellously intricate composition, her manipulation of the numerous chromatic passages, appoggiaturas, and other embellishments, being perfect, and with no apparent effort. In fact, to judge even by this number alone, one would be inclined to think there was no limit to Mdlle. Dolores' powers of vocalisation. Until the conclusion of the last movement of the "Polacca," in which the singer took the E flat in alt. in one of the numerous cadenzas, and finished up with an excellent B flat, the audience were held spell-bound. As the last note died away the applause was most deafening, and her listeners plainly showed they would not be denied an encore. Though the number was exceedingly heavy, and it was really unfair to recall the artiste, Mdlle. Dolores at length graciously complied with the request, and rendered a Scotch ballad in a manner never previously heard in Kalgoorlie. The Caledonian accent was all that could be desired by a full-fledged "Hielander," while the expression put into the song, combined with effective changes of the tempo at various stages, elicited unstinted applause from the huge number assembled. Three short, but acceptable, items were bracketed as the next number, which was opened by a dainty rendering of a plaintive love song from the pen of Anton Dvorak, the celebrated Bohemian composer. A bright melody, "Springtime" (Grieg), which followed, was very archly given, and the item had the charm of a very artistic arpeggio accompaniment. Although the concluding song of the bracketed number was somewhat lachrymose, Mdlle. Dolores' rendition of "Oh! to Remember" (Kjerulf) was so artistic that it was with difficulty she escaped a recall. The now famous "Ave Maria," from Mascagni's "Cavalleria Rusticana," was given with great expression, the rendition of the closing movement, in which the artiste concludes with a sustained C, being especially fine. Again it was with difficulty that the singer eluded the demands for an encore. Mdlle. Dolores was apparently pleased with her splendid reception at the conclusion of the number, and bowed graciously. Paolo Tosti's effective ballad, "Spring," which was the last vocal item on the programme, was treated very archly by the cantatrice, who appeared, if possible, to be in better voice than at the commencement of the entertainment. The interpretation of this dainty melody, in fact, was so entrancing that the audience applauded most vigorously, and apparently made up their minds to hear Mdlle. Dolores' magnificent voice once more before leaving the hall. Seeing no possible chance out of the difficulty, the artiste again appeared on the stage, amid the greatest enthusiasm. The audience were rewarded for their patience, as Mdlle. Dolores gave as her concluding number the well-known "Laughing Song" (Auber). The composition, ad-

mirable as it undoubtedly is, was done full justice to, as in addition to faultless vocalisation, the singer's simulation of laughter at frequent intervals was most natural, so much so in fact that the noble faculties of many in the audience were very much affected. During the whole of the long programme given by Mdlle. Dolores, who, by the way, received several handsome floral tributes, the singer was never once at fault in intonation and execution, and it may safely be said that the artiste surpassed all expectations.

Of Mr. R. Clarence Newell, the young American pianist, who acts both as accompanist and soloist at the recitals, it may be stated that his performances were exceedingly well received, and deservedly so. Mr. Newell chose Liszt's "Rhapsodie Hongroise" (No. 11) as his first number. Though the composition teems with intricacies, and calls for expert left-hand manipulation, the pianist apparently made light of any difficulties, and rendered the item faultlessly. Mr. Newell is not a pianist of the "pyrotechnic" order, but justly depends on his light, but perfect touch, and an execution which the most fastidious and critical could find no fault with. His other numbers were two of Chopin's delightful compositions, and a very effective arrangement, by Saint-Saens, of the Kermesse from Gounod's "Faust." Mr. Newell was recalled in each instance, and played Schutt's "Etude Mignon" very delicately. As accompanist to Mdlle. Dolores, Mr. Newell acquitted himself remarkably well, and in each instance the artiste and the accompanist were perfectly in accord.

The next recital, which will be the last but one to be given in Kalgoorlie, will take place at Her Majesty's Theatre to-morrow evening. The booking, which may be done at Nicholson and Co.'s, is already very heavy, and a repetition of last evening's bumper house is practically assured for each of the remaining two nights of the season.

Amusements.

MDLLE DOLORES' SECOND
RECITAL.

The excellent impression made by Mlle Dolores on her opening night was responsible for an overwhelming house last evening at Her Majesty's Theatre. As a matter of fact the whole of the reserved seats were bespoken some hours before the performance. The opening number — the famous "Jewel Song" from Gounod's "Faust," displayed the songstress' power, to the fullest extent, and from the first phrase, where the prima donna merely intones, to the accompaniment of delightful resolving chords, until the closing strain, the audience was enraptured with Mlle Dolores' admirable interpretation of the aria. A somewhat dolorous composition in G minor — Tschai-kowsky's "Deception" — followed. In this the singer scored immensely, and gave abundant proof of her capabilities in the low register. "Toujours a toi," a captivating chanson d'amour, displayed Mlle Dolores' magnificent voice to the fullest extent, and it was with difficulty she escaped a recall. Three bracketed items, each sung in English, came next. The first—Josef Hadyn's ballad, "My mother bids me bind my hair," which was written by that great Austrian composer while visiting England in 1792 — was interpreted most expressively, and the artiste wisely abandoned the portamento style usually adopted by amateurs essaying this noble composition. A typical English ballad, by Dr. Sterndale Bennett, was nicely rendered, and the showy accompaniment, highly reminiscent of the late Henry Russell's vocal compositions, was very much in evidence. Mlle Dolores, who appears to be somewhat enamored of the works of Grieg, the Norwegian maestro, sang one of his most weird compositions with great feeling. The item — "Solveig's Song" — is portion of the incidental music written by Grieg for Ibsen's romantic play, "Peer Gynt." It contains many minor chords which might appear harsh to the uninitiated, but to those with a slight knowledge of harmony the composition must indeed be considered most artistic. Mlle Dolores was perhaps at her best during the evening in the classical air, "Voix Legere," and its preceding recitative, from the opera of "Jeanette's Wedding." The beauty of the composition, for which Victor Masse, one of the chief disciples of the Wagnerian school, is responsible, was brought out forcibly by the cantatrice, and as the composer wrote the work before his conversion to the "severe" style, the item was intensely popular. Indeed, it may be said that in the florid passages the artiste gave abundant proof, if such were needed, of her extraordinary ability in surmounting all technical difficulties in operatic vocal work. Mlle Dolores was vociferously applauded, but the somewhat persistent demands for an encore were not complied with, as the number was too heavy for repetition. Tosti's "Penso," which was the next item, is a remarkably fascinating composition, abounding, as it does, in truly clever changes from the minor to the major, and vice versa. The ballad, which was given faultlessly by the cantatrice, is sung ad lib. for the most part, and it may be said that one of its chief beauties lies in the delicate phrasing of its numerous changes of tempo. A rather interesting number was Scuderi's "Dormi pur." While the melody of this song is to some extent commonplace, the counter melodies, as interpreted by the accompanist, are so entrancing that the item must in reality be considered as a duo for the voice and pianoforte. The collaboration of

the artistes was excellent, and gained hearty applause. Two well-known songs — Moore's "Last Rose of Summer" and "The Bonnie Wee Rose" — proved most acceptable. Each of these items were rendered most artistically, and the banjo-like accompaniment to the Scotch ballad deserves special mention. The last number, a bright valse melody, with the chorus taken andante, showed that the prima donna, though she had rendered fourteen songs previously, was not in the least fatigued, as she took the D in alt. at the conclusion with the greatest ease, and retired amidst enthusiasm. The audience, however, demanded an extra item, when the Scotch ballad, "I'm Ower Young," was rendered very archly.

Want of space precludes us from giving Mr. Clarence Newell full justice regarding his share of the work. It may, however, be said that he was an ideal accompanist—very properly subservient to the prima donna when required. Mr. Newell played Chopin's "Ballade" (op. 47) — a suave composition written in the great Polish maestro's best style, and dependent mainly on its expert left-hand manipulation — in capital style. Salmon's "Impromptu" and "Romance" were also admirably played. The former contains several excellent examples of contrary motion, while the latter is a more delicate composition, with an exceedingly effective morendo finale. Mr. Newell played Gottschalk's brilliant "Etude in D flat" splendidly, his staccato work being a treat to listen to. He was deservedly encored for this num-

ber, and complying at length with the request, gave Nevin's "Love Song" expressively.

As will be seen in our advertising columns, a specially popular concert will be given by Mlle Dolores this evening at Her Majesty's Theatre. In connection with this concert we have been asked to state that since the programme was put into type, Mlle Dolores has, by special request, consented to sing Sir Henry Bishop's "Home Sweet Home" during the evening.

Amusements.

Mlle Antonia Dolores's Recital
 Recital Three

The extra recital given by Mlle. Dolores at Her Majesty's Theatre on Saturday evening attracted a large audience. The programme was a distinct change from those of the previous recitals, the majority of the items being sung in English. In addition to this, some of our most popular songs were included in the programme. Mlle. Dolores, who was received most enthusiastically, chose the now famous recitative and aria "Aï fors et lue," from Verdi's "Traviata." The recitative, written in the maestro's best style, was rendered by the artiste with great expression. The aria, which is a lengthy composition, requires a thoroughly cultivated voice to interpret it, but the many technical difficulties it contains were managed by the cantatrice with consummate ease. The concluding movement—a bewitching allegro melody, in 3-4, was magnificently given, and Mlle. Dolores received continued applause for her most artistic performance. "La Romanesca," a somewhat peculiar melody, written towards the close of the 17th century, was a very acceptable number, as also were "Ma Presa" (Paradies), and "Zingarella," one of Paisiello's most captivating compositions. Mlle. Dolores was heartily applauded for her rendition of "The Winds in the Trees," a delightful melody by Goring Thomas. The item was charmingly given, while the intricate arpeggio accompaniment was played most tastefully. On appearing to sing Eckert's "Echo Song," the prima donna was greeted with long continued applause, thus showing that the inclusion of the number on the programme, although given by the artiste in the open air on Thursday evening, when serenaded by the Hannans Choral Society, was popular beyond measure. Mlle. Dolores gave a most artistic interpretation of the fascinating Tyndean melody, her sudden changes from forte to pianissimo being accomplished without any apparent effort, and faithfully representing the composer's idea. It would appear impossible, indeed, to imagine a better conception of the song, and Mlle. Dolores well deserved the ovation she received for the number. It was rather unfair to ask the artiste for an encore, but the audience would not be satisfied until the songstress reappeared, when she gave a jaunty 6-8 air in excellent style. "Alleluia," one of Jules Massenet's most favored vocal works, followed. Mlle. Dolores gave a highly effective rendering, her voice displaying great quality in the declamatory passages. The artiste next essayed three English songs, bracketed as one number. "Oh, Bid Your Faithful," one of Linley's best-known works, was sung very expressively. The ever-welcome "Cherry Ripe," as interpreted by Mlle. Dolores, was an immensely popular item. The artiste in this song takes the tempo slightly faster than that in which the song is usually given, but the effect was most pleasing, and appears to be a distinct improvement. The last of the trio of bracketed items—Haydn's "Mermaid Song"—as interpreted by the prima donna, was a musical treat, the noble melody being sung most artistically. Mlle. Dolores was highly successful in the brilliant valse song from Gounod's opera "Romeo and Juliette." In response to persistent demands, she gave an

encore the same composer's well-known "Ave Maria." This number was somewhat of a disappointment, as, although Mlle. Dolores performed her part in truly excellent style, the absence of the violin obligato, now inseparably associated with this beautiful composition, created an unmistakable void. The artiste received abundant applause for her rendition of "Within a Mile of Edinboro' Town," which was characterised by perfect intonation, and a seemingly perfect Scotch accent. When Mlle. Dolores appeared on the stage to sing "Home Sweet Home," she received a perfect storm of applause. Accompanying herself beautifully on the pianoforte, the cantatrice gave the old Sicilian melody as it has never previously been rendered in Kalgoorlie. The artiste's notes were as clear as a bell, while her conception of this old favorite was indeed a revelation. As the concluding strain died away, Mlle. Dolores was greeted with a perfect shower of applause for her magnificent rendition of the song.

Mr. Clarence Newell, in addition to playing the songstress' accompaniments faultlessly, gave a very good interpretation of Moszkowski's pretty pianoforte solo "Gondoliere." The pianist was highly successful in Liszt's delightful Liebestraume (No. 3), and deservedly received a recall for his delicate manipulation in "The Shadow Dance" and "March Wind," two of McDowell's short compositions.

Taken altogether, the recital was the most popular of the series up to the present, owing to the comparatively large number of English songs included in the programme. Unfortunately for the music-loving section of the public, Mlle. Dolores' advance engagements are such that it is impossible for her to appear after this evening. In view of this fact, it is highly probable that the cantatrice will be greeted with a bumper house

Mlle Antonia Dolores's Recitals
 Farewell Recital
 Kalgoorlie Miner 17 September 1901

Amusements.

Mlle. Antonia Dolores's Farewell Recital

As was anticipated, Her Majesty's Theatre was crowded to the doors last evening on the occasion of the final appearance of Mlle. Antonia Dolores. The programme was most varied, as among the numbers were included items ranging from the ordinary ballad to the most severely classical melodies. Of the latter order was Mlle. Dolores' opening number, the recitative and aria "Oh! my immortal harp," from the now-almost-forgotten opera, "Sappho," which was composed by Gounod in 1861, shortly after his accession as a preliminary novitiate to holy orders at Rome. The cantatrice paid the public of Kalgoorlie a high compliment in including this composition in her programme, as although it has for some years been in Mlle. Dolores' repertoire, the number had never been previously sung in Australia. The tragic melody to the veriest tyro, though sung in French, was highly suggestive of the text, which deals of the once-famous Greek poetess' unrequited love, and of her intense grief thereat—so intense, in fact, that she, in a fit of despair, drowns herself. Mlle. Dolores sang the weird aria most passionately, and infused great pathos and intense fire in the concluding movement. In the rendition of this great composition, the prima donna was ably assisted by Mr. Newell, who played the intricate accompaniment, with its ever-varying changes of key, in true musicianly style. "Ma rendi pur," a beautiful legato melody by Vincenzo Bellini, which was characterised by the composer's somewhat melancholy style, but withal of irresistible sweetness, was given expressively by the singer. As was also "Isolina" (Massini), a bewitching air in bolero movement, abounding in accenti, cadenzas, and other embellishments. The "Chanson Arabe," a distinctly novel and characteristic song by B. Godard, the famous pianoforte composer, was delightfully rendered by the artiste, who had the assistance of a quaint but most superb accompaniment. Jacques Blumenthal's well-known "Serenade," which was sung to English words, found great favor with the audience, whose clamorous demands for an encore were complied with. Mlle. Dolores in this instance chose the sweetly pretty "Bonnie Wee Rose" (Lawson), which she sang most expressively. A simple yet effective melody by Moreau, followed. In this the artiste gained one of her greatest successes during the season. The first set of variations contained several florid passages requiring a first class singer to cope with them successfully, but Mlle. Dolores sang them with the utmost ease. In the second variation, which consisted mainly of sextuplets embracing many difficult intervals, as well as a number of chromatic passages taken prestissimo, Mlle. Dolores was magnificent, and when she concluded the number with a brilliant E in alt., the audience rewarded the great singer with a shower of applause. The call for a repetition of the difficult number, however, was not complied with, as the item was of too heavy a character, and an undoubted tax on any artiste. Three old English songs were next undertaken by Mlle. Dolores. Morley's setting of Shakespeare's "Lover and His Lass," though given capably by the singer, does not call for special mention, and the same may be said of "Take, oh take those lips away" (Wicks), a dirge-like trifle, also composed early in the 17th century. Of a totally

different character, however, was Henry Purcell's "Nymphs and Shepherds," a merry song written by "the English prodigy" in 1600, shortly before the end of his all-too-short life. In this number the singer and accompanist were in perfect accord, and the former being in her element in the rendition of such a vivacious melody, obtained a perfect ovation at the close. Mlle. Dolores graciously complied with the somewhat unfair demand for an encore (considering that she had previously given four bracketed numbers without a rest). Amidst much enthusiasm, principally from the Californian portion of the audience, the cantatrice sang "Ye Banks and Braes" most expressively. In this item Mlle. Dolores chose the original melody, wisely discarding the alleged emendations which have been made since the work was composed. The Tarentelle of Georges Bizet—one of the most brilliant works of this gifted French composer—gave the artiste an excellent chance of displaying the flexibility of her voice. The item, which had the charm of a brilliant accompaniment, was exceedingly well rendered, the prima donna's high register being thoroughly suggestive of the notes of a concert flute, while her execution in the intricate passages with which this composition abounds, were interpreted most brilliantly. At the close, where Mlle. Dolores rang out a splendid D in alt., the audience cheered the singer to the echo, and would not be denied an encore. The artiste chose the pretty melody, "Love Was Once a Little Boy," which she sang in her most captivating manner. The evergreen "Meeting of the Waters," one of Moore's best known melodies, was given most expressively, and the good old song—especially dear to all Irish hearts—found such favor that the huge number assembled cheered long and lustily. At length Mlle. Dolores consented to sing one more number, and gave the Laughing Song (Auber), which has become such a favorite in Kalgoorlie since she gave it at her first recital. As on her opening night, she fairly convulsed the majority of the audience, and closing the number with a most effective C-sharp in alt., Mlle. Dolores, with a graceful bow, bade good-bye to Kalgoorlie.

Mr. Clarence Newell, as usual, provided a most capable accompanist. He

chose as his first solo Chopin's 15th Sonata—a difficult composition, and one that calls for considerable executive power. The pianist acquitted himself well in this noble work, which with its surpassing beauty and rapid changes into almost every conceivable key, is acknowledged to be one of the best compositions of the renowned Polish pianist. The intermezzo of Schutt was a rather commonplace number, but the Russian composer's "Canzonetta," which was played excellently by Mr. Newell, is a charming allegro movement which calls for considerable execution. Anton Bubinstein's celebrated "Etude in C major," with its varying movements, was played by Mr. Newell very nicely, his left hand manipulation being decidedly good, while the expression was perfect.

The concert, on the whole, was the most successful of the series, and ably showed that Mlle. Dolores, in addition to her undoubted high ability to sing operatic arias, is perfectly at home in English ballads, and the simpler vocal compositions. The visit of the prima donna in Kalgoorlie will be long remembered, and we trust that before she leaves the Australian shores, Mlle. Dolores will pay our town a return visit. Mlle. Dolores leaves for Coolgardie to-day, en route for Perth.

Amusements.

HANSEN-KNARHOI CONCERTS.

Goldfields lovers of good music have something good to look forward to for this evening in the first concert to be given at Her Majesty's Theatre, Kalgoorlie, by Miss Florence Hansen-Knarhoi and supporting artists. Miss Hansen-Knarhoi, a young lady violinist from Bendigo, regarding whose remarkably artistic performances the most laudatory comments have been made in the Eastern States Press, as a sample the following from the "South Australian Register" may be quoted:—"The violin-playing of Miss Florence Hansen-Knarhoi was a brilliant, impassioned performance, powerful in tone, and almost unerring in intonation, which were associated with a striking stage presence and graceful deportment. The trend of the young Bendigonian's talent is very pronounced. Judging from present indications, she is not likely to become a great artiste of the Bach and Beethoven's school, in which Joachim and Lady Halle shine so conspicuously, but rather of the modern romantic school, of which Ysaye, Sarasate, and Johannes Wolff are the chief exponents. Her opening number, Wieniawski's familiar 'Legende,' was dashed off with apparently the greatest ease, and the middle section in double stopping was executed without a flaw. A recall followed, and Miss Knarhoi added Pierné's graceful and dainty 'Serenade.' For her second number the violinist submitted a bracket of Raff's well-known 'Cavatina' and Musin's first 'Mazurka de Concert,' a showy and melodious piece of writing that appeared to be particularly congenial to her. It was played at a tremendous rate, with great brilliancy, and at its conclusion the performer received an ovation. In response to the persistent demands for more, Miss Knarhoi repeated the last portion of the piece." The programme for this evening's concert has been chosen, it would seem, to suit various shades of musical taste. Miss Emelie Stevens, who is assisting Miss Knarhoi, is described as the possessor of a fine contralto voice and as Melbourne's favorite soprano, which means a good deal. Miss Kerford, the soprano, is also a lady whose singing many will wish to hear. She is to share with Miss Hansen-Knarhoi in a fine duet for violin and voice. Mr/ Ernest Andrew, the baritone, will sing some of his best songs, and also take part in some vocal duets. Miss Hansen-Knarhoi is accompanied by her sister, Miss Daisie, who has always appeared as her accompanist. Altogether the promised ball is one that appeals to all who love good quality music, and a big house is expected to greet the talented young artistes this evening.

Amusements.

HANSEN-KNARHOI CONCERTS.

The concert company headed by Miss Florence Hansen-Knarhoi gave their second goldfields recital at Her Majesty's Theatre last night. The attendance was again below expectations, and the small support accorded to the company by the music-lovers of Kalgoorlie is as surprising as it is undeserved. Although small numerically, the audience were not wanting in appreciation of the excellent programme with which they were entertained, and encores were the rule rather than the exception. Miss Hansen-Knarhoi's contributions were Musin's "Caprice De Concert" (encored), Ernst's "Elegie" (encored), "Cavatina" (Raff), "Mazurka" (Wieniawski), and "Reverie" (Vieuxtemps). The third and fourth numbers were bracketed, and the artiste wisely refused the proffered recall. Altogether, Miss Hansen-Knarhoi more than confirmed the impression produced by her on the previous night, that no finer violinist has ever visited the goldfields. Miss Emelie Stevens obtained recalls for her singing of "Caller Herrin'" and Tosti's "Good Bye," and she was also heard to advantage in a duet with Mrs. Kerferd, whose other numbers were "Vainkas Song" (Whiskaw), and the favorite "Ave Maria" of Mascagni (encored), the latter with a violin obligato by Miss Hansen-Knarhoi. Mr. J. E. Andrew, the baritone, sang "The Monarch of the Storm" and "Doreen," for which last-named song he was recalled. Miss Daisie Hansen-Knarhoi again proved herself a remarkably able, sympathetic accompanist.

The management have decided to give a collection performance on Sunday evening in Kalgoorlie, and on Monday and Tuesday next recitals will be given in the Mechanics' Institute, Boulder.

THE ITALIAN GRAND OPERA COMPANY.

OPENING NIGHT.

Her Majesty's Theatre was filled to overflowing last evening on the occasion of the first concert given by the above talented combination. The programme consisted chiefly of excerpts from Italian masters as Verdi, Donizetti, Rossini, and the modern but now well known composer, Leoncavallo. The entertainment if it did nothing more, served to show the great difference in Verdi's music before and after his conversion by Wagner to the "music of the future." In the numbers from "Ernani," "Simon Boccanegra," and "Rigoletto," given at last evening's concert, the excessive sweetness, yet initial simplicity, of the melodies were unquestionable. The harmonies in the extracts from "Aida" composed by Verdi in 1871, after his conversion to the Wagnerian theory, were more subtle judging by the selections given from that opera last evening by the company. Donizetti's music, principally portions of his "Lucia," was in much evidence during the evening, and it is safe to say that this work must take rank as one of the most lasting operatic compositions of the modern Italian School. It is rather unfortunate that at the initial concert of the series only one item from Donizetti's great store of operas was selected. While on the subject of criticising the programme, we may say that in our opinion more of the well-known melodies of Italian and French opera should be included, instead of a number of comparatively unknown solos and concerted pieces from the same school. This, it must be stated, is written in the interests of the general public of Kalgoorlie. We may, moreover, safely say that a few of the many beautiful Italian ballads might, with advantage, also be included in the programme for the remainder of the season.

The concert opened with a fine performance of "Monasterio" (Sierra Morena) which was given with great taste by Signor Garibaldi, the solo violinist of the company. The performer, while fully regarding the varying light and shade in this delightful composition, exhibited great power over his instrument, and avoided the inevitable rasping heard at only too many of our instrumental concerts. The entrancing melody kept the audience spell-bound, and Signor Garibaldi was compelled to play a short encore number. The now famous prologue from "Pagliacci" (Leoncavallo) was forcibly given by Signor Bozzoli, who is the possessor of a full baritone voice of good compass. It is common, however, with many vocalists of the modern Italian school, Signor Bozzoli is somewhat too unsparing with his tremolos and portamentos. The vocalist, however, showed great declamatory power, and was deservedly recalled. Signorina Vaccari, one of the youngest members of the combination, allowed to great advantage in that difficult vocal composition, the cavatina from Rossini's "Barber of Seville." The cantabile, aided by a most artistically played accompaniment, acquitted herself marvellously well, her treatment of the fluid passages in which this work abounds, being perfect both in execution and intonation. She was vociferously cheered as she rang out the high C at the close, but the work being too great a strain on her, she bowed her thanks. Donizetti's "O Mio Fernando" was capably treated by Signorina Marcomini, the freshness of whose mezzo-soprano went straight to the hearts of the vast crowd assembled. An aria from Verdi's "Aida," which was interpreted by Commendatore Larizza, gave this vocalist every chance of displaying his "temperamento," and though rather

The quartet from "Rigoletto" opened the second portion of the programme. The voices of Madame Sapiro, Signorina Marcomini, and Signori Dani and Bozzoli, blended most harmoniously, and the performance, indeed, was almost faultless. The artists received a perfect ovation for their musically interpretation of this noble concerted work, but declined an encore, despite the clamours of a section of the audience, who apparently consider there are no limits to vocalists' powers of endurance. Signor Travaglini showed his fine sonorous bass voice to great advantage in an excerpt from the almost unknown opera of "Simon Boccanegra" (Verdi). A dramatic number, "Return a Victor" (from "Aida") was given with intense fire and pathos by Signora De Benedetto, who showed great flexibility of voice, especially in the closing movements. Signor Bozzoli's singing of the baritone solo from "Un Ballo Maschera" (Verdi) was very fine, and the effort was much better than in his opening song. The baritone used his fine voice to the fullest extent, and displayed a remarkably great compass. Madame Sapiro's second item, "Spring"—a pretty trifle composed by the soprano's husband—was encored, when the old ballad "No Sir!" was given in a very arch style. One of the gems of the concert was the flute solo, "The Wind in the Trees," which was played by Signor Amadeo. This performer, though it appears to be not yet out of his teens, gave a masterly rendition of this somewhat difficult and weird composition. The tone was all that could be desired, and save for the fact that the phrasing was faulty—a circumstance doubtless due to the youth of the flautist—the performance was perfect. Signor Amadeo was recalled, and played another equally fascinating air with extraordinary good taste. A decided novelty was the next item, inasmuch as Guonod's "Ave Maria"—undoubtedly written for a soprano—was sung by Signor Dani. The number was not altogether a success, as, in addition to the fact that the accompaniment is more effective when played on an organ instead of a piano, as was the case last evening, the violin obligato, which by the way was tastefully executed by Signor Garibaldi, is naturally an octave higher than should be the case, when a tenor sings the theme, instead of a soprano. This defect, however, can be remedied without much trouble. The concert was brought to a conclusion by five members of the company—Signorina Vaccari, Madame Sapiro, Signori Larizza, Bozzoli, and Travaglini—singing the great finale from "Lucia." The beauty of this grand composition, however, was somewhat marred by the absence of one of the lady vocalists, who were billed to appear. Nevertheless, Signorina Vaccari excelled herself in this number, her treatment of the soprano part being remarkably fine. The closing movement of this number was sung with good effect, the soprano ringing out a clear D in A.K. with apparent ease.

Taken altogether, the concert was nothing short of a musical treat, and the announcement which appears in our advertising columns of to-day's issue, that several well-known ballads will be included in the second programme, should draw a packed house this evening. We must not omit to mention that the accompaniments throughout were most admirably played by Herr Benno Scherek, the musical conductor of the company. It may also be stated that, although Signori Lombardi and Cattadori, and Signorina Bassich and Marchi, did not take part in the concert, the combination is a most brilliant one, and should be heard by all music-loving residents of the town and district.

husky in the lower register, the tenor gave a most effective rendering. His powerful voice rising to the furthermost corners of the building. It is safe to say that Signor Larizza's voice is a revelation to most concert-goers, and it is equally a fact that in any choral society the vocalist would be equal to fully a dozen ordinary tenors. The appearance of Madame La Vere Sapiro was the signal for an outburst of applause. This justly noted lyric soprano chose the "Mad Scene" from Donizetti's "Lucia." The ever varying changes of tempo and characteristics of melody were treated in a most artistic manner, and, aided as the artist was by a flute obligato excellently played by Signor Amadeo, she achieved a most distinct success. The audience, by long-continued and clamorous insistence, obtained a recall, when Madame Sapiro sang the old Scotch song "Mary of Argyll." Though the text of this song was not followed closely, the item proved decidedly acceptable. A charming composition—"Spirito Gentil" by Donizetti—was one of the best numbers in the first part. Signor Dani, who probably has one of the purest tenors the world has heard, gave a most masterly rendition of the number, and showed great control over his voice in the various nuances of expression. The vocalist was cheered to the echo, and at length gave another number. Signor Dani chose the well-known tenor air "La Donna Mobile" (Rigoletto), which was sung in a most finished style. The famous trio from "Ernani," one of Verdi's earliest operas, which was exquisitely rendered by Signori De Benedetto and Signori Larizza and Travaglini, brought the first part of the concert to a close. This number brought into the notice of the audience Signor Travaglini, the basso of the company, who, it may be mentioned, showed to great advantage in this item.

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Manager ... Mr. Tait.

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CONTINUING TUESDAY, WEDNESDAY, and THURSDAY.

A NEW PROGRAMME EACH EVENING.

A NEW PROGRAMME EACH EVENING.

PROGRAMME FOR MONDAY:

1. Violin Solo (a) Sierra Morena (Monasterio), (b) Mazurka (Wieniawski) ... Signor Garibaldi
2. Prologue from "Pagliacci" ... Signor Bozzoli
3. Cavatina from "Il Barbiere" (Rossini) ... Signorina Vaccari
4. The Great Mad Scene from "Lucia" ... Madame de Vere Sapiro
5. "O, Mio Fernando" (Donizetti) ... Signorina Marcomini
6. Aria, "Celeste Aida" (Verdi) ... Commendatore Larizza
7. "Spirito Gentil" ... Signor Carlo Dani
8. The Trio from "Ernani," by Commendatore Larizza, Signorina De Benedetto, and Signor Baldo Travaglini.
9. The Great Quartette from "Rigoletto" (Verdi), Madame Sapiro Signorina Marcomini, and Signor Dani.
10. "Ritmo Vincitor" (Aida) ... Signora De Benedetto
11. Bass Song, "Simon Boccanegra" (Verdi) ... Signor Travaglini
12. Soprano Song, "Lovely Spring" ... Madame Sapiro
13. Flute Solo, "The Wind in the Trees" ... Signor Amadeo
14. The Prayer from "Otello" (Verdi) ... Signorina Dalia Bassich
15. Song, "Ave Maria" (Guonod) with violin obligato by Signor Garibaldi ... Signor Dani

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Mr J C Williamson's Grand Opera Concert Party
Kalgoorlie Miner 24 February 1902

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Under the Direction of ... Mr. J. C. WILLIAMSON.
Manager ... Mr. Tait.

THE GREAT MUSICAL FESTIVAL OF THE YEAR.

TONIGHT, AND TUESDAY, WEDNESDAY, THURSDAY.

MR. J. C. WILLIAMSON'S GRAND OPERA CONCERT COMPANY.

Arrangements will not permit of a Performance at the Boulder, and only four Concerts will be given here.

PROGRAMME FOR TO-NIGHT

- DE VERE SAPIO (Soprano) will Sing: 1. Great Mad Scene from "Lucia." 2. "Spring," by Signor Sapiro. 3. "Kathleen Mavourneen," Irish Song.
- DE BENEDETTO (Soprano) will Sing: 1. Return of the Victor, from "Aida." 2. In the Trio from "Ernani."
- VACCARI (Soprano) will Sing: 1. The Great Cavatina, from "Il Barbiere." 2. In the Finale from "Lucia."
- MARCOMINI (Mezzo) will Sing: 1. "O, Mio Fernando" (Donizetti). 2. In the Quartet from "Rigoletto."
- LARIZZA (Tenor) will Sing: 1. "Celeste Aida" (Verdi). 2. In the Trio from "Ernani." 3. In the Finale from "Lucia."
- DANI (Tenor) will Sing: 1. "Spirito Gentil" (Donizetti). 2. Guonod's Great "Ave Maria," with Violin Obligato. 3. In the Quartet from "Rigoletto."
- BOZZOLI (Baritone) will Sing: 1. The famous Prologue from "Pagliacci." 2. In the Quartet from "Rigoletto." 3. In the Finale from "Lucia."
- TRAVAGLINI (Basso) will Sing: 1. "Simon Boccanegra" (Verdi). 2. In the Trio from "Ernani." 3. In the Quartet from "Lucia."
- GARIBALDO (Solo Violin) will Play: 1. "Sierra Morena" (Monasterio).
2. Obligato to Guonod's "Ave Maria."
- AMADEO (Solo Flute) will Play: 1. "The Wind in the Trees," 2. Obligato to the "Mad Scene."

MUSICAL DIRECTOR ... HERR BENNO SCHEREK.

Prices of Admission: 7s. 6d., 5s., 3s.; back seats, 2s.

TUESDAY, FEBRUARY 25, 1902.

Amusements.

H E R M A J E S T Y S T H E A T R E .

Under the Direction of Mr. J. C. WILLIAMSON.
Manager Mr. Charles Tait.

THE GREATEST MUSICAL TREAT EVER PROVIDED IN KALGOORLIE.

LAST NIGHT THE AUDIENCE CHEERED and CHEERED AGAIN AFTER EACH ITEM.

THREE MORE CONCERTS ONLY.
THREE MORE CONCERTS ONLY.
THREE MORE CONCERTS ONLY.
THREE MORE CONCERTS ONLY.

TO-NIGHT. TO-NIGHT.	TO-NIGHT. TO-NIGHT.	TO-NIGHT. TO-NIGHT.	TO-NIGHT. TO-NIGHT.
DE VERE SAPIO WILL SING— 1. "Light of the Soul" (Donizetti). 2. In Duet from "Traviata." 3. "My Mother Bids Me Bind My Hair." 4. Gounod's "Serenade."	VACCARI WILL SING— 1. "Saper Voreste," from "Un Ballo." 2. In the Great Finale from "Un Ballo."	MARCOMINI WILL SING— 1. "Yohi Signor" (Meyerbeer). 2. In the Finale from "Un Ballo."	LARIZZA WILL SING— 1. Aria from the "Force of Destiny." 2. In Duet, "Home to Our Mountains." 3. In the Fisherman's Chorus, from "Ballo."
DANI WILL SING— 1. "All Hail, Thou Dwelling, Pure and Holy" ("Faust"). 2. In Duet from "Traviata." 3. "A Passing Tear" (Donizetti).	TRAVAGLINI (BASSO) WILL SING— 1. "Infelice" (Verdi). 2. In Fisherman's Chorus from "Un Ballo."	LOMBARDI (BASSO) WILL SING— 1. "L'Ebreo." 2. In the Fisherman's Chorus from "Un Ballo."	GARIBALDO (SOLO VIOLIN)— 1. Spanish Dance (Sarasate). AMADEO (SOLO FLUTE) WILL PLAY— 1. Fantasie, "The Swallows" "Tesshak."

MUSICAL DIRECTOR HERR BENNO SCHERERK.

Plan and ALL PRICED TICKETS at NICHOLSON'S. Secure Tickets beforehand, and save the fighting at the door.

PRICES. Reserved, 7s 6d; Second Seats, 5s; Gallery Seats, 3s; Back Seats, 2s.

Mr J C Williamson's Grand Opera Concert Party
Kalgoorlie Miner 26 February 1902

WEDNESDAY, FEBRUARY 26, 1902.

Amusements.

T H E G R A N D O P E R A T I C C O N C E R T S .

Under the Direction of Mr. J. C. WILLIAMSON.
Manager Mr. Tait.

SPECIAL NOTICE. SPECIAL NOTICE.

THIS EVENING THE
GREAT MISERERE SCENE FROM "IL TROVATORE."
GREAT MISERERE SCENE FROM "IL TROVATORE."
Will be given.

And a Specially POPULAR PROGRAMME will be rendered, including:—

1. Valentine's Song from "Faust."
2. "Knowest Thou the Land" (Mignon) Thomas.
3. "Hungarian Dance" (Hauser) Violin Solo.
4. "Caro Nome," the Great Aria from "Rigoletto."
5. The Famous Baritone Song from "Dinorah."
6. The Tenor Song from "Un Ballo in Maschera."
7. "Heavenly Skies," from "Aida."
8. The Duet from "Don Giovanni, (Mozart."
9. The Great Miserere Scene from "Il Trovatore."
10. Madame Elmblad's Popular Ballad, "God Be With You."
11. Song—"Ideale" (Paolo Tosti).
12. "Ernani Involami," the Great Soprano Song.
13. Flute Solo—"The Birds in the Woods."
14. The Great Bass Song from "Don Carlos."
15. The Famous Duet from "La Traviata."

A TRULY MAGNIFICENT PROGRAMME.

LOCATION.
HER MAJESTY'S THEATRE.

LAST CONCERT TO-MORROW! LAST CONCERT TO-MORROW!
LAST CONCERT TO-MORROW! LAST CONCERT TO-MORROW!

Amusements.

Under the Direction of Mr. J. C. WILLIAMSON.
Manager Mr. Tait.

LAST CONCERT TO-NIGHT. LAST CONCERT TO-NIGHT.
LAST CONCERT TO-NIGHT. LAST CONCERT TO-NIGHT.

SPECIAL FEATURES FOR THIS EVENING:

THE GARDEN SCENE FROM "FAUST."
THE GARDEN SCENE FROM "FAUST."

"ANGELS EVER BRIGHT AND FAIR,"
"ANGELS EVER BRIGHT AND FAIR,"

THE GREAT TRIO FROM "FAUST."
THE GREAT TRIO FROM "FAUST."

DE VERE SAPIO.

DE: BENEDDETTO.

DANI.
BOZZOLI.
AMADIO.

Last Night of
 VACCARI. VACCARI.

Last Night of
 MARCOMINI. MARCOMINI.

TRAVAGLINI.
GARIBALDO.
CATTADORI.

A MAGNIFICENT PROGRAMME.

1. *Viola Solos*, "Cradle Song" (Dunkler), "Polish Dance" (Wieniawski).
 2. *Romanza* from "Ernani." 3. *Aria* from the "Pelle due Brasil." 4.
 M'Appri from "Martha." 5. "To Talk of Dying" (Tosti). 6. The Great
 Duet from "Il Trovatore." 7. "Oh! Star of Eve," from "Tannhauser."
 8. The Garden Scene from "Faust." 9. Song from "Il Trovatore." 10.
 "Qui S'addio," from Magic Flute. 11. "Angels Ever Bright and Fair" (Handel).
 12. Ballatella from "Rigoletto." 13. "Golden Stars" (Tosti). 14.
 "Gipsy Dance," Flute Solo. 15. Grand Finale from "Faust."

LOCATION

HER MAJESTY'S THEATRE.

ABSOLUTELY THE LAST CONCERT.

ABSOLUTELY THE LAST CONCERT.

DO NOT MISS THIS GREAT COMBINATION OF ARTISTS.

All Seats at Nicholson's Prices: 7s. 6d., 5s., 3s., 2s.

AMY CASTLES CO. SECRET

A VERITADE FREQUENTE.

[illegible]

The contributions of Miss Nora McKay, the young Queen-lender, whose performances on the violin have gained the approbation of the greatest European virtuosi, were greeted with the utmost enthusiasm. The feelings of those present on the subject may be readily gathered from the remark of one of the audience, who, in words more sincere than refined, said "It's worth ten bob to hear her play the fiddle alone." Unquestionably, in Miss McKay Australia has a violinist of which she may well be proud, and for whom all things are in store. Her repertoire numbers were "Souvenir de Haydn" (Leonard) "Zigeunerweisen" (Gipsy melodies), a charmingly bright composition by Sarasate, and Miss McKay has a finished style of bowing, and distinguished technique. The conclusion of her first piece was the signal for a prolonged burst of applause, and an encore was unavoidable. In response to the demand she hereupon "Weigenleid" (Hauer) was given, while the encore number in the second part was a mazurka by Chopin. In the latter Miss McKay was called upon to execute a most amazingly intricate passage, which, however, she accomplished in faultless style. The violinist joined with Herr Benno Scheraga in the rendering of the duet for violin and piano, "Introduction and Gavotte" (Reis), the effect being in the highest degree pleasing.

It is only a few weeks since Signor Dani made his first bow to a Kalgoorlie audience, and on his reappearance last evening he was cordially welcomed. He first sang the "Salve Dimora" from "Faust," in which he was previously heard, and repeated the success he achieved on the former occasion. As an encore he gave the balladella "Questo è quel" from "Rigoletto," in which his sweet yet robust tenor has full scope. Later he contributed the charming romanza from Donizetti's "L'Elisir," "Una Fervida Lagnina," and as an encore "La Donna è Mobile." For the last-named he was again vociferously applauded.

The other vocalists were Miss Maud Dalrymple, a Sydney contralto, and Mr. R. Needham, a Maori land baritone. The former was first heard in "The Glenrhee Stumble Song" ("Walshew"), a tuncful little composition, which was so charmingly given that an encore was insisted on. In response "Ben Bolt" was sung. Miss Dalrymple then sang "Ask Me No More" ("Carp"), a song which was a very little model by Wright, entitled "Viollets." Mr. Needham's contributions were "Yeoman's Wedding Song" (Pohiatowski), and "Best of All" (Moir). The latter proved the more acceptable of the two, and in consequence Mr. Needham was required to sing another of his choice being "The Banks of Loch Lomond." After Ben Scherck delighted everyone present by his masterly rendering of the piano-forte solo "Le Rossignol" (Liszt). He also contributed largely to the suc-

The following information was obtained from the records of the Immigration and Naturalization Service, New York City, New York, and the Bureau of Census, Washington, D. C.:

The song by Miss Castles was the comparatively familiar *ceci et aria*, "Ah fors e lui" from "Ca Traviata." It was excellently rendered, with admirable expression and with a flexibility of voice that promises well indeed for the future of the young singer. The audience compelled Miss Castles to reappear, not merely to bow, but to sing again, and she made a decidedly popular choice in "The Last Rose of Summer." In the second part of the bill Miss Castles gave the waltz song from "Romeo and Juliet," and then the again popular *ceci et aria*, from the "Crown of Thorns," and the good things respectively of her singing. To satisfy the inevitable and unrelenting encore demand the young prima donna sang "Kilbarney" in a manner that quite captivated the audience. Finally Miss Castles shared with Signor Dani the "Rigoletto" duet that constituted the last item in the excellent programme. Signor Dani was again given the greeting accorded to a great popular favorite. He sang first the aria "Ciel e Mar" from "La Gioconda" (Pompeii), and, though but few saw of the occasion, understood the words, they all understood that Signor Dani's was extraordinarily fine singing, and recalled him most heartily. As encore number he gave "Questo e quello" from "Rigoletto." Signor Dani had a like complimentary experience in the second half of the programme, to which he contributed the *romanza*, "Spirito Gentil" from "La Favorita," in which, as in the supplementary item "La Donna e Mobile," he made a selection that entirely met with the approval of the house, which remembered these numbers sung by him on the occasion of a prior visit. Of course his share in the duet with Miss Castles was done well. Miss Nora McKay, the brilliant young Queensland violinist, promptly placed herself into the affection of the audience, which was not slow to recognise the rare capabilities of this young player. Miss McKay helped to open the concert by playing with Herr Scherek in the violin and pianoforte duet, the finale from Rubinstein's sonata in G. In technique and expressed artistic insight Miss McKay acquitted herself well in her first appearance before the concert audience, and well merited the enthusiastic applause accorded her. A lullaby melody by Hauser was the gifted young lady's compliance with the audience's demands for more. Even more admired was Miss McKay's playing of her next solo, "Mazurka di Bravura," which she supplemented by her playing of surprising variations on the "Swanee River." The impression made by Miss Maud Dalrymple as the contralto of the Amy Castles' Concert Company was pronouncedly favorable. Her rendering of "Toughies" Gordon—given with remarkable clear enunciation and broad expressive power—so well liked that she was obliged to come out again, when she sang the lullaby "Hushen." Later on Miss Dalrymple gave "God be with you," and as this too provoked a strong encore demand she added "Ben Bolk." Mr. R. Needham also appeared to be at some disadvantage through a cold, found much favor for his baritone solos "Oh promise me" and "A Steadfast Love Song." On being recalled he gave "Mafia of Argyle." Mr. Needham's singing, pleasing though it was, would have been more successful had he attempted a more thoughtful and to get a full amount of expression into his work. The evening programme was in the whole a thoroughly popular one, and the recollection of its performance will long be remembered with pleasure by the great number who attended the concert.

The second concert of the season will be given to-morrow (Wednesday) evening, when Middle Dolores will sing several gems of English song. She will also give, as extra numbers, "The Last Rose of Summer" and "Coming thru' the rye."

To-morrow night will be the last opportunity local music lovers will have of hearing the visiting cantatrice. An exceptionally attractive programme has been arranged, in the course of which Mdlle Dolores will sing six English ballads and two operatic solos, as well as her famous "Laughing Song."

MILLE ANTONIA DOLORES.
THE THIRD RECITAL.
ANOTHER MUSICAL TRIUMPH.

The enthusiasm in connection with the concerts of Mlle. Antonia Dolores continues unabated, and the third recital given last evening was not less a musical triumph than the two which preceded it. Her Majesty's Theatre was again crowded in all parts, and the audience was certainly as unstinting in its expressions of approving delight as either of the two other gatherings. The programme was again an admirably selected one, particularly from the point of view of the more discriminating class of music lovers. Mlle. Dolores was first heard in the very fine soliloquy of the Queen of Sheba from Gounod's opera, "La Reine de Saba"—a beautiful selection from a work which is full of delightful melody. The singing of the recitative was marked by admirable restraint, while in the latter portion of the soliloquy the adoration of the famous Queen for the King's Adonis was most effectively expressed. More simple, yet none the less enjoyable, were the three bracketed numbers which followed, "O Will-o'-Will-o," "The Kneeling Song," and "Symphs and Shepherds," the two last being well-known compositions by H. Purcell. The last of the trio was particularly charming in its pastoral simplicity, and led the audience to call for more. Mlle. Dolores generously consented, and sang "Good Mornin'" (Grieg) to the evident satisfaction of all. Her greatest artistic success was perhaps achieved in the rendering of "Crucible" and "Ah non mi dir," from Don Giovanni (Mozart), and in addition to the applause so abundantly bestowed the singer received a handsome basket of flowers. "Se Fiorale" (Scarlatti) and La Zingarella (Paisiello) were two other numbers contributed, with an equally gratifying result, and in response to the encore insisted on. Mlle. Dolores sang the old favorite, "When the Bee Sucks" (Arne). Among the other gems of song were the "Chanson Arabe" (H. Godard), "Tokens" (Blumenbal), "Oh, tell me, nightingale" (Liza Lehmann), and "Tarantelle" (Bizet). As an encore to the last named, F. Paolo Tosti's charming "S'ri g" was given. "Away, Away" (A. Lee) was the last on the programme, but the desires of the audience were still unsatisfied, and the artist had perforce to again appear. The famous "Laughing Song" (Aubert) was chosen, and not only did the laughter prove in the highest degree infectious, but the artistic merit of its rendering was generally admired.

The pianoforte selections, which Mr. Clarence Newell presented, if anything surpassed the merits of his previous performances. The "Scottish Polka" and "Heavenly" two bracketed numbers by MacDowell, were rendered with much delicacy of expression, while the "Der Lindenbaum" (Schubert-Liszt) so pleased the audience, that another contribution was called for. The pianist complied by playing a "Boys' Song," of his own composition, which proved an enjoyable morceau. He also gave "Et de Mignon" (Schubert) and "Si beau je suis" (Henselt), and as a final encore Scherzo (Arnsky).

Mlle. Dolores has been induced to give Kalgoorlie still another artistic treat, and this time all the songs will be in our home language. The concert takes place to-night. The programme included—"O, mistress mine" (Byrd), "Come unto these yellow sands" (Purcell), "It was a lover and his lass" (Morley), "I know that my Redeemer liveth" (Handel), "The mother lode" (Handel), "The Echo Song" (Eckert), "My Mother Bids me Bid my Hair" (Haydn) and "Within a Mile of Edinburgh Town" (Hook) were acceptable as they ever are when well rendered. The "Echo Song" (Eckert) was also a pleasing number. As encores Mlle. Dolores sang "Home Sweet Home" (to her own pianoforte accompaniment), "Love Has Eyes" (Bishop), and the "Laughing Song" (Aubert).

MILLE ANTONIA DOLORES.
SATURDAY NIGHT'S CONCERT.

The fourth and last concert of the season in Kalgoorlie was given by Mlle. Antonia Dolores in Her Majesty's Theatre on Saturday night. There was again a very good audience, though had more notice of the recital been given, the attendance would probably have surpassed that of the three preceding ones. On this occasion, Mlle. Dolores made a new departure by giving a programme of exclusively English songs, and, considering all things, the result of the experiment was very satisfactory. The two selections which gave the greatest pleasure to the musically discriminating section of the audience were undoubtedly "I Know That My Redeemer Liveth" (Handel) and "Bid Me Discourse" (Bishop), though the three bracketed numbers with which the concert opened—"Oh, Mistress Mine" (Byrd), "Come Unto These Yellow Sands" (Purcell), and "It Was a Lover and His Lass" (Morley)—were almost equally admirable from an artistic standpoint. "The Nightingale's Trill" (Ganz) comes more within the category of vocal fireworks, but it served its purpose in displaying the flexibility of the voice and the evenness of the singer's quality over her entire range. "May Dews" (Sterndale Bennett), "Oh, to Remember" (Kjerulf), and "Thy Voice is on the Rolling Air" (Blumenthal) were each in their way delightful, while the ballad, "My Mother Bids me Bid my Hair" (Haydn) and "Within a Mile of Edinburgh Town" (Hook) were acceptable as they ever are when well rendered. The "Echo Song" (Eckert) was also a pleasing number. As encores Mlle. Dolores sang "Home Sweet Home" (to her own pianoforte accompaniment), "Love Has Eyes" (Bishop), and the "Laughing Song" (Aubert).

The famous Rhapsodie Hongroise No. 11 (Liszt) was Mr. Clarence Newell's first contribution, and it so appealed to the audience that an encore had perforce to be given. For this Chopin's charming "Berceuse" was selected, and proved most acceptable. In his rendering of Rubinstein's "Etude in C Major" (Scherzato) the pianist showed his mastery over the instrument, and the admirable style of his execution. St. Saen's arrangement of "Faust" (Gounod) was also interpreted with fidelity, and as an encore the "Shadow Dance" (McDowall) was given.

Mlle. Dolores and Mr. Clarence Newell are giving a recital in the Tivoli Theatre, Coolgardie, this evening.

1903

M. Aren's Song Recital
Kalgoorlie Miner 13 January 1903

ENTERTAINMENTS.

M. ARENS' SONG RECITAL.

The song recital given in the Miners' Institute last evening was not so successful as might have been desired even by the management or by local music lovers. Indeed the miserably poor attendance did little credit to the artistic sense of the community. Be this as it may, there was certainly no excuse for the unaccountable delay in commencing the proceedings due, as appeared later, to the chagrin of M. Arens. The audience waited with surprising patience until after half-past 8 without any sign being given of an intention to begin. Shortly before a quarter to 9 o'clock Mr. D'Arcy Irvine, the manager for the tour, appeared on the platform, and explained that he was in no way to blame for the delay, but that he had at length induced the tenor to fulfil the terms of his engagement and proceed with the programme. The first number was the celebrated cavatina from Faust, "Salve Dimora," and this was sung in such an extremely lackadaisical manner, as to make one wonder whether the vocalist cared about pleasing his audience or not. As the concert proceeded the singer put somewhat more goodwill into his performance. Among the selections given were the spring song from "Die Valkyrie" (Wagner), three charming children's songs by Taubert, "The Two Genadiers" (Schumann), "Die Loreley" (Liszt), three Russian national songs (accompanied by the singer himself on the bayan, an antique Russian instrument), and the "Farewell of Lohengrin" (Wagner). The last named was undoubtedly the singer's best effort during the evening.

Two pianoforte solos—the prelude in C sharp minor (Rachmaninoff), and the prelude in A flat No. 17 (Chopin) were played by Mr. D'Arcy Irvine, with admittedly sympathetic touch and undoubted brilliance of execution. Both pieces were warmly applauded. During the evening Mr. D'Arcy Irvine accompanied the various songs with the best possible judgment.

ENTERTAINMENTS.

HER MAJESTY'S THEATRE.

MR. EDWARD LLOYD.

Such enterprise as has recognised West Australia as a fair and profitable field for entertainments — theatrical, musical and other — of the best kind afforded to Australian audiences, has hitherto been duly rewarded. Hence, it is not strange that Messrs. Williams and Musgrove, at the outset, included this State in the list of fixtures drawn up in regard to their latest great and thoroughly commendable venture in the way of an Australian visit by a world-renowned singer. At the same time it is flattering to West Australia and the music-loving population of its inhabitants that Mr. Edward Lloyd makes his first appearance in Australia in this State, before he goes to the more populous centres of the East. Further, it is gratifying to record that a third of the concert given by Mr. Lloyd in West Australia was devoted to the pleasure of the goldfields residents. Mr. Edward Lloyd ranks as the pre-eminent English tenor singer, and the length of the period for which he has enjoyed pre-eminence, and the number and quality of musical compositions with which his name is associated as that of master exponent, leave no reason for further commendatory description of the artist and his work than this summary reference furnishes.

With admission rates at half a guinea and 5s., the theatre was filled last evening in every part with an audience that gave a decidedly cordial greeting to Mr. Lloyd and the ladies and gentlemen associated with him in the concert. An admirable programme, suitable for a "first and only" concert, had been drawn up, and this was much supplemented, to the increased gratification of the patrons, by encore numbers that invariably proved to be time-honoured favorites. Of course, great things had been expected of Mr. Lloyd, and it remains to be said that these anticipations must all have been more than fulfilled. His is a voice of truly rare quality and purity of tone, and the singer's extraordinary skillful and artistically discriminate use of his vocal powers make his performances of a kind that merits the fame he enjoys. His distinctness of enunciation surely proved a revelation to many of the listeners last night. In the first half of the programme Mr. Lloyd sang the recit. and aria, "Land Me Your Aid!" from Gluck's "La Reine de Saba." This served admirably for the exhibition of proof of the singer's rare ability in forceful declamatory work. Mr. Lloyd therefore set up a great contrast when, in still the inevitable encore demands, he sang "I'll Sing Three Songs of Araby," which in turn served to demonstrate his equal mastery in the songs of soft wooing. "The Holy City" was sung in the second part by Mr. Lloyd, and the rendering made it understood how that song was launched on a course of wealth-producing popularity because Mr. Lloyd was the singer who took it up at its birth and sang it as Mr. Lloyd can sing it. Several bows of acknowledgment on the singer's part did not end the enthusiastic applause that his performance evoked, and he had to add a song — "Tom Bowling." All who heard this grand old song as given by Mr. Lloyd last evening will certainly suffer much discontent on account of other attempts at it that they will help in future. The last contribution to the evening's pleasures, as per the printed list, was "Then You'll Remember Me." Of course more was again demanded in most vociferous fashion, nor would a splendid rendering of "Let Me Like a Soldier Fall" induce the audience to let the singer finally retire; so he, with a generosity equal to his artistic merits, sang also "The Maid of the Mill" — rich reward for importunity. One consequence of Mr. Lloyd's appearance here should be to teach singers how well it is, and that it is quite possible as well, to infuse thoroughly convincing sincerity into the rendering of any song, no matter how old or popularised. Next to Mr. Lloyd, in the matter of enthusiastically-declared approval scored Mr. W. A. Peterkin. It was a very close next too, and there were not a few who affirmed that they enjoyed Mr. Peterkin's singing as much as that of Mr. Lloyd. Mr. Peterkin enjoys the possession of a fine, full resonant bass voice, that he employs as an artist. Moreover, he has an appearance that one instinctively considers fitting for a barytone, and altogether it took Mr. Peterkin but a few seconds after he started in "Honour and Arms" (Handel) to get in excellent terms with his hearers. The pleasure he gave was

great indeed, and doubled when he supplemented his truly effective rendering of the martial "Samson" number with the jovial "Holl Jolly Jenkin." A number that received to the full extent the serious treatment required was Sullivan's affecting "Thou'rt Passing Hence." It was a capital effort. Then the clamorous audience was lifted into the brightest of moods by the rendering of "Off to Philadelphia." But Mr. Peterkin was appealed to in undeniable fashion for a further solo, and he added "The Minstrel Boy." Mr. Peterkin shared with Miss Foxcroft in the concluding number of the concert, "It was a Lover and His Lass" (Waltz), and did his portion well. Of the two ladies of the company that supports Mr. Lloyd the first to make her bow last evening was Miss Emily Foxcroft, contralto, who has the advantages of an attractive stage presence. As her opening solo she chose the air, "Mon Coeur Ouvre" (from St. Saens' "Samson and Delilah"). Miss Foxcroft's voice is of pleasing quality, particularly in the upper register, and is used in a manner that betokens good training and generally with good judgment. She seemed especially suited in the fervent nature of her initial number, which made a thoroughly favorable impression. The encore applause that bows did not still was responded to by Miss Foxcroft's admirable singing of "Daddy." This lady's solo numbers in the second part of the concert were the bracketed "A Rose" (Noel Johnson) and "The Spring Has Come" (Maude Valerie White), and these too pleased to well that the singer had to oblige further, and made a popular choice in "Sunshine and Rain." Miss Jean Newman, the soprano of the company, selected for her first effort the waltz song from "Romeo and Juliet." Miss Newman, who claims Canada as her native land, is at a disadvantage, inasmuch as she follows in the wake of Mella.

Dolores as a soprano soloist on the grand concert platform. Her first song was rendered with great care, but she did not appear to have gauged the acoustic properties of the galvanised iron structure she sang in last night so as to make her singing most effective. Her response to an encore recall was a tasteful rendering of the pretty "I wonder." She was more successful in her subsequent numbers — the bracketed "Stolen Wings" and "When the Birds go North Again" (Willeby). Her choice of these songs was judicious, for her voice can hardly be said to have the fulness and elastic strength requisite for florid and dramatic vocalisation. Herr Benno Scherek is a decidedly welcome figure on the concert platform here, and when he appears as pianoforte soloist or as accompanist is warmly received. He acted in both capacities last night. The ungrateful task of opening each part of the concert with instrumental items was his, but he played, in his delightfully artistic style, Handel's "Chaconne," a Rubenstein "Melody," and a Polish Dance (by Wieniawski) to an audience that observed a silence not too often allowed to players of pianoforte solos. It is ever a pleasure to hear Herr Scherek's playing, and more than one pianoforte student makes a point of attending all concerts in which he participates here for the specific purpose of gaining instruction and insight. His accompaniments he played them all — were, of course, what they ought to have been.

No prospect is held out of a return visit by Mr. Lloyd to Kalgoorlie; still a return is hoped for. He gives one more concert at Perth, and leaves on Thursday for Victoria. After a six-weeks' tour of the principal eastern cities of the Commonwealth he returns to England, via New Zealand and America.

Concert Royal Comic Opera Company Kalgoorlie Miner 17 July 1903

HER MAJESTY'S THEATRE.

Under the Direction of Mr. J. C. WILLIAMSON.

A GRAND CONCERT OF SACRED and CLASSICAL MUSIC Will be given by the PRINCIPALS, CHORUS, and ORCHESTRA of the ROYAL COMIC OPERA COMPANY

SUNDAY, JULY 10th.
When the following splendid Programme will be presented:—
PROGRAMME:

1. Overture Orchestra
2. Male Chorus, "Comrade-in-Arms," Gentlemen of Chorus
3. Song, "The Hour of Prayer" (Caron) Mr. Stannis Leslie
4. Song, "Lovely Spring" (Coenen) Miss Jean Nelson
5. Song, "Thou'rt Passing Hence" (Sullivan) Mr. Harold Thorley
6. Song, "For All Eternity" (Mascaroni) Miss Celia Ghiloni
7. Song, "The Lost Chord" (Sullivan) Mr. Reginald Roberts
8. Song, "The Pilgrim's Prayer" (Piccolomini) Miss Florence Young
9. Recitation Mr. R. Holden
10. Full Chorus, "Hail to Poetry" (Sullivan), Principals and Ladies and Gentlemen of the Chorus.

Interval.

11. Grand Fantasia Orchestra
12. Song, a "Song of Thanksgiving" (Allitsen) Mr. R. Needham
13. Recitation Miss Belle Gross
14. Song, "The Lord Is My Life" (Allitsen) Mr. Reginald Roberts
15. Song, "The Children's Home" (Cowen) Miss Florence Young
16. Song Mr. P. Bathurst
17. Male Quartet, "The Village Blacksmith" (Weiss), Messrs. Fitzgerald, England, Stafford, Balfour.
18. Song, "Beloved, It Is Morn" (Aylward) Mr. Harold Thorley
19. Final, Full Chorus, "Good-Night" (Lacome), Ladies and Gentlemen of the Chorus.

Doors opened 7.45; Concert commences 8.30 sharp.

Prices: Reserved stalls, 7s. 6d.; unreserved seats and gallery, 5s.; pit, 3s.

Conductor Mr. Leon Caron
Accompanist Mr. W. Rice

SATURDAY, JANUARY 16, 1904

HER MAJESTY'S THEATRE

Under the Direction of MR. J. C. WILLIAMSON.
Manager MR. TAIT.

TO-NIGHT AT 8. TO-NIGHT AT 8.

AND MONDAY EVENING NEXT.

ADA CROSSLEY.

The world-famous Australian Contralto. In announcing these two concerts in Kalgoorlie by Miss Ada Crossley and her brilliant company, the management have no hesitation in stating that Miss Crossley's visit will in years to come be looked upon as a landmark in the musical history of W.A. Programme for this evening: Miss Ada Crossley sings "Cato Mio Ben" (Giodani); "Von ewiger Liebe" (Brahms); "The Silver Ring" (Chaminade); "Phyllis et Corydon" (arr. by Willeby); "Oh, that we two were Maying" (Nevin); "The Four-leaved Clover" (Willeby); "Love, the Pedlar" (German); Mr. W. A. Peterkin sings: "Arm, Arm ye Brave" (Handel); "Sands o' Dee" (Clay); Mr. Harry Grainger plays: "Toccato and Fugue" (Bach-Tausig); Paraphrase: "Eugene Onegin" (Tchaikowsky-Pabst), and with Mr. Jacques Jacobs duet for piano and violin, "Sonata in G. Minor" (Greig). Mr. Jacques Jacobs plays: "Andante and Rondo Capriccioso" (Saint Saens); "Polonaise in A" (Wienawski). Herr Edouard Scharf, Musical Director.

Doors open early. Concert at 8. Admission, Reserved Seats, 12s. 6d; Second Seats, 7s. 6d; Third Seats, 3s.

Plan and Tickets for all parts at Nicholson's; Day Sale at Bréssler's.

Special Notice.—The Box-Plan for Monday's Concert opens this Morning at 10 at Nicholson's.

Grand Vocal And Instrumental Concert by Ernest Toy
Kalgoorlie Miner 23 September 1903

AMUSEMENTS

HER MAJESTY'S THEATRE.

TO-NIGHT (GALA NIGHT).

GRAND VOCAL AND INSTRUMENTAL CONCERT

By the Celebrated Young Australian Violinist.

ERNEST TOY, L.R.A.M.,

And

LEADING ARTISTS.

MONSTER PROGRAMME.

Part I.

1. Piano Solo, "2nd Mazurka," Miss Lillian Toy.
2. Song, "When We Meet," Miss Norie Salmon.
3. Violin Fantasia, "Faust," Ernest Toy, L.R.A.M.
4. Song, "Intermezzo," Mrs. B. Rudyard (Violin Obligate, Ernest Toy).
5. Song, "The Mighty Deep," Mr. C. A. Degenhardt.
6. Song, "Two's Company," Miss Helene Fry.
7. Violin Solos. (a) "Cavatina," (b) "Witches' Dance," Ernest Toy, L.R.A.M.

Part II.

1. Piano Duet, "Qui Vive," Miss Lillian Toy and Ernest Toy.
2. Song, "See How It Sparkles," Mrs. B. Rudyard.
3. Violin Solo, "Souvenir de Moscow," Ernest Toy, L.R.A.M.
4. Song, "The Carnival," Miss Helene Fry.
5. Song, "Star of Bethlehem," Mr. Harry Fletcher.
6. Song, "Good-bye," Miss Norie Salmon.
7. Violin Solo, "Irish Airs," Ernest Toy, L.R.A.M.

At the Piano: Miss Lillian Toy.

Prices: 4s., 3s., and 2s.

Recital Two

Kalgoorlie Miner 19 January 1904

ENTERTAINMENTS.

HER MAJESTY'S THEATRE.

CROSSLEY CONCERT.

There was no lack of genuine warmth in the farewell reception given at Her Majesty's Theatre last evening on the occasion of the famous contralto's second and final concert on these gold-fields. Though there were some empty seats in the auditorium, the attendance of patrons was very large, and in the matter of proof of appreciation the house was all that could have been expected. Miss Crossley was most heartily applauded when she appeared for her first song, and the enthusiasm of the audience grew rapidly over her magnificent singing, till it culminated in vigorous cheers. In the first part of the bill Miss Crossley was drawn for the 4d/ appealing recital and air, "My Heart is Weary" ("Nadeshda"), composed by Goring Thomas. In this number she forthwith displayed the wonderful rich magnetic possibilities of her voice, compelling admiration, effectiveness of style, accuracy in tune, and supreme artistic finish that have made her a world-wide favorite. The audience was not contented with bows of acknowledgment of its applause (also a fine basket of flowers was presented to the cantatrice), and Miss Crossley generously satisfied the clamor for more with "Allan Water" and a quaint Scottish lullaby. In the second part Miss Crossley was still kinder, for she sang in succession, "Out on the Rocks," "Ma Curly-Headed Baby," "Oh, that We Two Were Maying," "My Love Like a Rose," and "The Birds Go North Again." Still the audience demanded more, and it was

only after she had given a phenomenal rendering of "We'd Better Bide a Wee" was she allowed to rest. Finally, as the concluding item of the evening (according to the programme) Miss Crossley sang "Sunshine and Rain." Her hearers were, however, not satisfied with this for the conclusion. A verse of "Home, Sweet Home" was needed, and a memorable concert was concluded by Miss Crossley singing "God be with you." Mr. W. A. Peterkin amplified his great popularity as a bass singer by the aria "Why do the Nations?" from "The Messiah," and the evergreen "Yeman's Morning Song," given as an encore number. Afterwards he sang "Green Isle of Erin" (Roedel), and having further undeniable encore demands to answer, Mr. Peterkin gave "Father O'Finn" in style, with the result that it had to be partly repeated. Mr. Percy Grainger, the brilliant young violinist, was responsible for a long-to-be-remembered massive Schubert-Tausig "Military March." He was equally successful in the less impressive bracketed items given earlier, "In Oller Dale" (Greig) and "Rondo Capriccioso" (Beethoven). He shared with Mr. Jacobs in the piano and violin duet a movement from Rubinstein's "Sonata in G," which formed the opening number of the programme. Mr. Jacques Jacobs left no room for doubt as to his right to be ranked as a most masterly, skilful violinist. He chose as solo a movement from the concerto in G minor by Bruch, which was cordially endorsed and supplemented with a nocturne and a set of contrasting gipsy airs by Sarasate. As before the musical director, Herr Edouard Scharf, was responsible for beautifully played accompaniments that marked the performer as a genuine musician.

Miss Crossley leaves Kalgoorlie today for Perth, where she gives a farewell concert to-morrow night.

The Watkin Mills Concert Party Kalgoorlie Miner 15 May 1905

ENTERTAINMENTS.

HER MAJESTY'S THEATRE.

THE WATKIN MILLS CONCERT PARTY.

Mr. Watkin Mills' English Concert Party made its farewell appearance in Her Majesty's Theatre on Saturday night. The two previous concerts had had the result of spreading the fame of the quintette among the people of Kalgoorlie, and the last concert was consequently attended by a much larger number of music lovers, who, as does not often occur in Kalgoorlie at such entertainments, from the first number, consistently demonstrated their enthusiasm and appreciation of the excellent pieces submitted.

The evening was commenced by Mons. Eduard Parlovitz, the pianist of the company, who rendered the piano-forte solo "Valse Caprice" (Rubenstein). He had a flattering reception, but, although the audience desired an encore number, it was not given. However, in the second half of the programme, when the artist played "Liebestraum" (Liszt), a similar demand was undeniable, and was conceded to. Mons. Parlovitz proved himself an exponent of rare accomplishments. Miss Gertrude Lonsdale (contralto) sang with beautiful expression the double number "Meditation in the Wood" (Goetz) and "Vanity Fair" (Lemon), and as an encore added "Daddy." The last-mentioned was also feelingly interpreted. Miss Lonsdale, when she afterwards sang "My Ain Folk" (Lemon) was again enthusiastically encored, and her selection "Happy Song" was received with equal warmth. The same artiste, at a later stage, rendered "Gleaner's Slumber Song," and had to bow a third time before her exacting admirers would consent to her retirement. Mr. Harold Wilde, the tenor soloist, sang the recitative and air "Lead me your aid" (Gounod), which was excellently rendered. His next song was Stephen Adams' "Babylon," which was also much appreciated, but his greatest success of the evening was in "Alla Mine," also rendered with admirable effect. Miss Edith Kirkwood has a charming stage presence, and is the possessor of an exquisite soprano voice. Her first solo was the "Jewel Song" from Gounod's "Faust," and as an encore number she sang "If no one ever marries me," a quaintly humorous piece, which was sung most pleasingly. After the interval, Miss Kirkwood delighted the audience with the bracketed selections "Life's Garden" and "The Sweet of the Year." Both were sung to perfection, and the singer was greeted with an irresistible demand for a further number. "Fanny's Lullaby" (Alida Needham) was sung in response. Miss Kirkwood contributed another double number, "Butterflies" and "Love's Echo," and as before the applause was so demonstrative that the singer had to submit to the demand for an additional song. She gave "The Ninepenny Fiddle," which was charmingly sung. Mr. Watkin Mills, the great basso, and leader of the company, was again in splendid voice. At his first appearance he sang Handel's "O, ruddier than the cherry" and "I rage, I burn, I melt"—compositions which few singers attempt, probably for the reason that only an artist of Mr. Mills' attainments can do them justice. He sang magnificently,

and "I know of two bright eyes" was a delightful encore number. Mr. Mills displayed his phenomenal voice to advantage in "The Wanderer" (Schubert), and acknowledged another encore by singing "The old maid shawl." Sullivan's "Ho, jolly, Jenkin" (Friar's song from "Ivanhoe") was selected for his final solo. A quartette, two duets, and a trio were sung during the evening, and exhibited a perfect blending of the voices. These were among the best appreciated numbers of a programme every item of which was listened to with pleasure.

The company appears at Fremantle on Monday, and will leave on the Britannia for Adelaide on Tuesday next.

Fisk Jubilee Singers Kalgoorlie Miner 12 June 1905

ENTERTAINMENTS.

HER MAJESTY'S THEATRE.

FISK JUBILEE SINGERS.

The freshness and originality of the musical entertainment which was furnished by the Fisk Jubilee Singers at Her Majesty's Theatre last night were features which were greatly appreciated by all those who had taken advantage of the presence of the company in Kalgoorlie to attend and listen to the alternately sweet and wild negro melodies, for the rendering of which its members have earned a first-class reputation. The various numbers on the programme were received in an enthusiastic spirit, and the opinion of the audience was evinced by insistence upon numerous encores. Occasionally performers were obliged to respond to double and treble demands for repetition. The Jubilee Singers scored a well-merited success. The opening chorus was entitled "Steal away to Jesus," into which subdued harmonious effects were introduced. The applause had scarcely died away when the "Lord's Prayer" was chanted most effectively. The chastening introduction of these selections were succeeded by a grotesquely melodious chorus, "Some of these mornings," into which the singers threw peculiar life and motion. Mr. Harry C. Newton, who has a good bass voice, gave an acceptable rendition of Petri's song, "Daddy Jones' Locker," the refrain of which was given splendidly by the company. He repeated a verse in response to a vociferous demand. The song was followed by the jubilee chorus, "He moves," and the plaudits of the audience caused the singers to reply with the well-known "Stand the Storm," in which some novel variations were introduced. Miss Belle Mercer displayed her pleasing contralto voice in the solo, "The old maid shawl," which met with an encore. In reply she gave the pretty air, "Slumber Sea." The weirdly descriptive music in the jubilee chorus, "Mary and Martha," served as an introduction to Miss Belle F. Gibbons, who enjoys the unique distinction of being a lady baritone. Her contributions were very enjoyable. Miss Gibbons has a good voice, and she created a sensation with her singing of the favorite

solo, "Best of all," which was met with such approval that she sang as an encore "The Wall" with much taste and expression. The jubilee chorus, "I'm a-Rolling," was productive of merriment and an evident desire for more, so the company gave the queerly-conceived chorus, "Way Over Jordan," to wind up the first portion of the programme. Mention must not be omitted of the contribution of Mr. R. H. Collins in his own quite inimitable style. His plantation ditty, "Kentucky Babe," with its rhythmic vocal accompaniment by the company, was met with a decided demand for repetition. "The Bells," glee, which was rendered after the interval, caught the audience in an appreciative humor, and another chorus, "Call John," was the result. The jubilee chorus, "Hear dem Bells," was similarly received by the house. The extent of the evening was undoubtedly the appearance of a soloist of Mr. Clarence Tisdale, who quite justified the reputation which preceded him. He possesses a wonderfully expressive tenor voice, which he can use with skill and ability. The sympathetic qualities of his voice cannot fail but hit the popular taste wherever he may go. He has a rare gift for song, which will always secure for him hearty commendation whenever he displays his gifts on the concert platform. His musicianly interpretation of French's composition, "Just for To-night," caused an outbreak of applause which fairly made the rafters ring. His encore song, "Just Because You are an Old Sweetheart," was sung with a depth of feeling that won for him an enthusiastic recall. Mr. Tisdale delighted everyone with the manner in which he gave the song "Sally Hornet." His phrasing was perfect. A storm of applause ensued, and he was accorded the honor of a triple encore. He repeated the last verse and refrain of the song with a like result, and bowed in acknowledgement of the compliment. The melodious jubilee chorus, "Old New Old Pharaoh Got Lost," a humorous description of the way in which the Egyptian boat was swallowed up in the waters of the Red Sea, was highly meritorious. Messrs. Collins, Tisdale, Newton and White were successful in the quartette "In Silent Night." They responded to an encore with a ludicrous arrangement called "Run, Mary, Run," which was received with uproarious laughter that redoubled when they gave "Three Crows." The jubilee chorus, "Who Built the Ark," disposed everyone to further good humor. Mr. R. H. Collins enhanced his popularity with the coon song "Come Down from that Big Fig Tree," after which the house demanded his re-appearance. He complied with a relation of the adventures of "The Two Little Piccaninnies," and again, in reply to undeniable requests, he sang "Good Morning, Carrie." His efforts were pleasingly seconded by the members of the company in chorus. They sang "Roll, Jordan, Roll" as a concluding number.

AMUSEMENTS.

MISS ADDIE CAMPBELL'S
CONCERT.

A DELIGHTFUL ENTERTAINMENT.

Since the visit of Mr. Watkin Mills' Concert Company to Kalgoorlie, about two years ago, there has not been heard here a vocal and instrumental programme of the unqualified merit of that produced at Her Majesty's Theatre last night, when the Miss Addie Campbell Concert Company made their first appearance. There was a very fair attendance, but if it had been in any way commensurate with the quality of the entertainment the theatre would not have been sufficiently large enough to hold the audience. There was, however, no lack of appreciation, and the artists for this have felt greatly encouraged. Each performer was far above the average, in the several contributions showing themselves to be accomplished students of their art. The concert was a brilliant success from a musical point of view, and those present had nothing to complain of in connection with the arrangements.

The first part of the programme was opened by Mr. Charles Huddle, a pianist who made a good impression with a splendid rendering of "Campanella," which he played with great taste, and infused great fire and energy into his treatment of those passages requiring such treatment. His effort was recognised by enthusiastic applause. Miss Elva Rogers, the possessor of a beautiful contralto voice and a fine stage appearance, sang "Called Back" (Squire) with great effect, showing a splendid lower register, while her delicate treatment of the soft notes of the upper register, without any apparent exertion, was a pleasure to hear. The singer was greeted with hearty applause, and a vocal acknowledgment would not be denied. Miss Rogers, who was presented with a basket of flowers from the audience, responded with "The Bonnie Banks of Loch Lomond" in an admirable manner. Mr. Thomas Paul Bockelmann (violinist) played with unusual expression Musini's "Concert Caprice," producing a rich tone from his instrument. His intonation was perfect, and execution in the vivacious parts cleverly managed, while the pizzicato was delightfully overcome. Mr. Bockelmann deserved the enthusiastic applause that he received, for which he played "Simple Air" in sympathetic, tranquil style. Miss Addie Campbell, the young Bendigo soprano, who has met with extraordinary success in Victorian vocal competitions, had a grand reception for her treatment of "The Waltz Song" from "Romeo and Juliet." Her voice is rich in quality, and possesses the same fullness for almost its whole range, and that only leaves the voice on the highest notes, according to last night's singing. Miss Campbell worked her solo to a fine completion, and sang numerous trills and ornamental passages with a surprising degree of proficiency. In response to an undeniable encore "Comin' Thro' the Rye" was rendered most exquisitely. Mr. William Hampton, who came forward with Verdi's "Infelice," proved himself a splendid baritone singer by a glori-

ous rendering of that song. His voice is marked throughout by richness and an entire absence of roughness. Possessed of a good head register and low notes, Mr. Hampton made the most of his solo, and as an encore number essayed the by no means easy "Friar of Orders, Gray." Part 1 of the programme was concluded with the duet "Nocturne" (Denza) in which the voices of Miss Elva Rogers and Miss Addie Campbell blended faultlessly.

The same artistes were heard in the second half of the concert, and as before acquitted themselves in such a way that no room was left for adverse criticism. Mr. Charles Huddle rendered the pianoforte solo, "Hungarian Dance" (De Csanetz); Mr. William Hampton, "The Bandolero" (Leslie Stuart) and "The Hundred Pipers" (encore); Miss Elva Rogers, "The Gleaner's Slumber Song" (R. H. Walthew) and "Sweet Alice Ben Bolt" (encore); Mr. Thomas Paul Bockelmann, "Mazurka" (Mlynarski) and "Home, Sweet Home" (encore); Miss Addie Campbell, "When we Meet" (Hope Temple) and "The Irish Folk Song" (Arthur Foote), encore. The concert was concluded with a meritorious rendering by Miss Campbell and Mr. Hampton of the duet, "O, Fairy Wand," from "Maritana," which was received with approbation.

The accompaniments, which were all well played in faultless style, and were properly subdued, were supplied by Miss Florence Newsome, Mr. Carl Harold, and Mr. Thomas Paul Bockelmann.

The company will appear again this evening and to-morrow night, and on Thursday night appear at the Mechanics' Hall, Boulder.

Addie Campbell's Concert Season
Recital Two
Kalgoorlie Miner 20 February 1907

AMUSEMENTS.

MISS ADDIE CAMPBELL'S
CONCERTS.

A SUCCESSFUL ENTERTAINMENT.

The second of Miss Addie Campbell's concerts was given in Her Majesty's Theatre last night before a larger audience than on the opening night, and the enthusiasm of those present was equally as pronounced. The items in the main were changed, while the high standard of Monday night was maintained all through.

The concert was opened by Mr. Charles Huddle with a piano solo, "Mazurka di Concert" (Lang), which he played with fine expression, and concluded in a brilliant style. In the second portion of the programme he rendered Chopin's "Ballade in A flat," in which a natural and easy method of execution was prominently associated with a clever performance. Miss Elva Rogers (contralto) sang with beautiful expression "Saint Saens' "Softly Awakes My Heart," and in response to an encore appeared with "Mighty Like a Rose," which was treated exquisitely. Miss Rogers contributed "Sweet Alice Ben Bolt" later in the

evening, when the low register of her voice was heard to advantage. "Tatters" was sung as an encore number, in which a fine top note concluded the song. Clear articulation and good enunciation pervaded all of the singer's work. Mr. Thomas Paul Bockelmann came forward with the well-known violin solo, "Hejre Kati" (Hubay) which has before appeared in gold fields programmes. The solo was given with a grace and freedom due to skilful management of his bow and a thoroughly enjoyable performance resulted. It was greeted with enthusiastic applause, in acknowledgment of which was heard Bach's "Ave Maria," which savoured of the sublime. Mr. Bockelmann afterwards introduced "Burlesque of an American Air" (Vieuxtemps), in the course of which some harmonious chording was effectively accomplished, and in response to a general encore the artist played "Serenade Badine." Miss Addie Campbell was accorded a flattering reception for her fine interpretation of Verdi's "Di Fors e Lui." Her vocalisation in two or three brilliant cadenzas was magnificent, and as an encore number, which was undeniable, Miss Campbell sang "Mother, Mother" in a delightfully quaint manner. In the second portion of the programme she gave a charming interpretation of Edward German's "Daffodils a Blowing" and "Come Back to Erin" on a recall from the audience Mr. William Hampton (baritone) sang "The Desert" (Emanuel) with dramatic force, and was loudly applauded. On his reappearance he was heard in a humorous little composition entitled "The Little Irish Girl." Mr. Hampton also repeated his effort of the previous evening in Verdi's "Infelice," and fully sustained the good impression he had made. "The Hundred Pipers" was given in a characteristic Scotch style for the recall, to the amusement of the audience. Miss Elva Rogers and Miss Addie Campbell combined in the duet "Nearest and Dearest" (Caracciolo), and their voices blended admirably. Miss Campbell also assisted Mr. Hampton in the difficult duet "O Fairy Wand," from W. Vincent Wallace's "Maritana," and were eminently successful, thus concluding a high class and meritorious concert.

The accompaniments were played faultlessly by Mr. Charles Huddle who was assisted by Miss Florence Newsome and Mr. Thomas Paul Bockelmann.

A change of programme will be made to-night, when the concert will be under the patronage of the Kalgoorlie Operatic Society. To-morrow night the company appear at the Boulder Mechanics' Hall.

MISS ADDIE CAMPBELL'S
CONCERTS.

THIRD GREAT SUCCESS.

The third concert given in Her Majesty's Theatre by the concert company headed by Miss Addie Campbell was attended by a large crowd of people last night, when enthusiasm ran high.

Mr. Charles Huddle opened with a fine rendering of Chopin's "Ballade" in A Flat, in which the distinctness of his notes in parts demanding rapid execution was favorably noticeable. For this, as on the previous night, Mr. Huddle was warmly applauded. He also contributed the "Hungarian Dance" (De Chaceet) in an artistic manner. Miss Elva Rogers (contralto) was in excellent voice in her first solo, "Called Back" (Squire), showing to advantage mainly in her middle and top registers, and was accorded an enthusiastic encore. The singer responded with Robert Batten's "Sweetest Flower," which gave her the opportunity of exhibiting some splendid lower chest register tones, while the sympathetic rendering of the song was most pleasing. J. Blumenthal's "Sunshine and Rain" in the second part of the programme, and "Tatters" as an encore, were thoroughly enjoyable numbers. Ardent feeling was infused into each, and the warmth and tenderness in the treatment of "Tatters" was very marked. Mr. Thomas Paul Bockelmann, the violinist of the company, was again eminently successful in all his solos. "Legende" (Wienlawski) was a harmonious piece of unusual merit, an expressive, tremulous tone being produced. The approbation of the audience was general, and in acknowledgement the artist played Musin's "First Mazurka," repeating it with imitated notes. The bowing was extremely dexterous and the pizzicato execution was beautiful. Mr. Bockelmann subsequently played a double number, (a) "Serenade Badine" (Gabriel-Marie), and (b) "Sielanka" (Wieniawski). Each item was a pleasure to listen to. Another appearance was insisted on, and the violinist obliged with Bach's "Aria," on the G string, a round, full, sonorous tone being the result. Miss Addie Campbell (soprano) was again heard in "Ah Di Fors e Lui" (Verdi), in which she excelled previous efforts, replying to an insistent encore with "Comin' Thro' the Rye." Miss Campbell's other solos were "She Wore a Wreath of Roses" (J. P. Knight), and "The Irish Folk Song" (Arthur Foote). Mr. William Hampton (baritone) came forward with "The Raft" (Ciro Pinsuti) and was given a good reception for an expressive and dramatic interpretation. "The Little Irish Girl" was heard on a recall. He also sang "The Deathless Army" (H. Trobore), and he did exceedingly well in "The Friar of Orders Grey." The remaining item was a duet by Miss Elva Rogers and Miss Addie Campbell, who joined in Denza's "Nocturne" to the delight of the audience. The accompaniments were well played by Mr. Charles Huddle, Miss Florence Newsome and Mr. Thomas Paul Bockelmann. The company will appear in Boulder to-night and return to Kalgoorlie on Friday night, when a concert comprising all popular numbers is to be given.

KALGOORLIE TOWN HALL.

Direction J. C. WILLIAMSON

TO-NIGHT (WEDNESDAY), TO-NIGHT
(WEDNESDAY),

THE WELCOME HOME-COMING

— OF —

ADA CROSSLEY.

In the Zenith of Her World-wide Fame.

PROGRAMME.

PART FIRST.

1. Recit. and Aria—"Hear Me, Ye Winds and Waves (arranged by A.L.) Handel.
Mr. HAMILTON EARLE.
2. Pianoforte—(a) "To the Spring Time"; "Norwegian Bridal Procession" (Grieg).
Mr. PERCY GRAINGER.
3. Song—"Caro Mio Ben" (Gior-dani).
Madame ADA CROSSLEY.
4. Aria—"O, Vision Entrancing" (Esmeralda), Goring Thomas.
Mr. JOHN HARRISON.
5. Violin Solo—(a) "Aria" (Bach); (b) "Minuet" (Mozart).
M. LEON SAMETINI.

PART SECOND.

6. Polonaise in A Flat" (Chopin),
Mr. PERCY GRAINGER.
7. Song—"O, Flower of All the World" (Woodforde Finden).
Mr. JOHN HARRISON.
8. Song—"Nearer, My God" (Lewis Carey).
Madame ADA CROSSLEY.
9. Songs — (a) "Verborgenheit" (Hugo Wolf); (b) "Glorious Devon" (E. German).
Mr. HAMILTON EARLE.
10. Violin Solo—"Polonaise Bril-liante, A Major" (Wieniawski).
M. LEON SAMETINI.
11. Duet—"Love and War" (T. Cook).
Mr. HAMILTON EARLE and Mr. JOHN HARRISON.

INTERVAL!

Accompanist, Mr. Harold Whittle.

ADA CROSSLEY.

GOLDFIELDS TOUR.

GOLDFIELDS TOUR.

TO-MORROW (THURSDAY), COOLGARDIE.

FRIDAY NIGHT, BOULDER TOWN HALL.

Box-plan at Nicholson's. Reserved Seats, 10/6; Stalls, 5/-; and Back Seats, 2/6.

AMUSEMENTS.

MADAME ADA CROSSLEY.

THE OPENING CONCERT.

A BRILLIANT SUCCESS.

The Kalgoorlie Town Hall was crowded last night when Madame Ada Crossley and her company opened their goldfields season. As can easily be understood, public interest was roused to a high pitch in the appearance of a company which comprised amongst its members two Australian-born artists of world established reputation. Long before 5 o'clock the popular portion of the house was crowded, and several of the late comers had to be accommodated with seats on the stage. The atmosphere indoors was hot and oppressive, and despite the fact that there were some half-dozen electric fans going, the audience all seemed to be perspiring freely. It must, under the circumstances, have been a trying ordeal for the vocalists to perform up to the standard expected of them.

Though Madame Crossley was undoubtedly the great attraction of the evening, she divided the honours with Mr. Percy Grainger, who gave a marvellous performance. Unlike Madame Crossley, his first item was his best. Madame Crossley met with a hearty Australian welcome on stepping to the footlights to render the familiar aria, "Caro mio ben," which is such a favourite with local contraltos. Though it was unquestionably an artistic treat, several who have heard Madame

Crossley before considered they had heard her perform better. That such probably was the case was confirmed by her second appearance after the interval, when the hall was less stuffy. For her first number Madame Crossley was loudly encored, and she responded to the demand with "Kathleen Mavourneen." She infused deep feeling into this touching Irish ballad, and she was accorded warm applause for her rendering of it. In the second part of the programme she gave the well-known solo, "Nearer, My God to Thee," and this time the audience were afforded an opportunity of hearing what the great Australian contralto could do. It was a delightful item, and for it she was twice recalled. She first contributed a dashing lively love selection, and as the audience still insisted on another item, she after twice bowing her acknowledgments, stepped again to the footlights. There was an outburst of applause as the accompanist played the introduction to "On the Banks of Allan Water." This was one of the most charming and captivating of the many attractions of the evening.

Mr. Percy Grainger ably sustained his reputation as one of the world's great pianists. His opening selection were the bracketed numbers "To the Springtime," and "The Norwegian Bridal Procession." The latter is a most beautiful composition, but it requires a brilliant executant, which Mr. Grainger undoubtedly is. His finger work was full of grace and charmed the eye almost as much as the melody in his second number charmed the ear. He was, as a matter of course, recalled, and he favoured the audience with another exhibition of his skill on the piano. He opened the second part

of his colonnade in a flat, a composition which gave him further scope to display his marvellous mastery over the keyboard.

The tenor of the company, Mr. John Harrison, chose as his opening number the aria, "O, Vision Entrancing" (Goring Thomas). He at once established the fact that he possesses a fine, well-trained voice, and when by way of responding to an encore he sang the popular "Mary of Argyle," he stirred the house to enthusiasm. In the second part he rendered a very pretty composition, "O, Flower of All the World," which took the fancy of the audience so much that he was twice recalled. He plainly understands popular taste in the matter of encores, for his first number was "Take a Pair of Sparkling Eyes," which was so beautifully rendered that it led to an insistent demand for another contribution, and he complied with "My Pretty Jane." Mr. Hamilton Earle, the baritone of the company, had the honour of opening the programme, which he did with the recitative and aria, "Hear Me, Ye Winds and Waves" (Handel). He at once proved himself a highly accomplished artist, who possesses a magnificent voice. In the second part of the programme he rendered the bracketed numbers "Verborgenheit" and "Glorious Devon." There is a dashing defiant ring through the latter number which Mr. Earle interpreted with much effect. He was loudly

applauded, and had to respond to an encore. Messrs. Earle and Harrison contributed a duet, "Love and War," and in response to the usual demand for an encore they gave "The Moon Hath Raised Her Lamp Above."

M. Leon Sametini, the violinist of the company, is an artist who is quite up to the standard of the other members. He rendered selections from Bach, Mozart and Wieniawski, and each of them was treated in a masterly manner. The audience also insisted on encores from him.

Mr. Harold Whittle proved a highly capable accompanist.

The concert was an unqualified success, and despite the enervating weather conditions, it must take rank as one of the great musical events of the goldfields. The company will appear in Coolgardie to-night, and in Boulder to-morrow night.

TO-NIGHT'S COOLGARDIE CONCERT.

To-night Madame Crossley and her company will visit Coolgardie, and hope to repeat the remarkable success which has attended her all along the line of her tour. One concert only can be given, and the programme is of such a varied and delightful character that it should appeal to all lovers of music. Madame Crossley will sing the beautiful Largo of Handel, "Ombra mai fu," and "Through Love to Light," by Cuthbert Wynne. Mr. John Harrison, the celebrated tenor, is set down for "O, Vision Entrancing" (Goring Thomas), and "To Mary" (Maud Valerie White) and "Love's Mastery" (Little), whilst Mr. Hamilton Earle will sing the prologue from "Pagliacci," "When the Stars Were Young" (Paul Rubens), and "Glorious Devon" (E. German), and with Mr. Harrison the duet "The Moon Hath Raised Her Lamp Above." Mr. Percy Grainger will play Polonaise in A Flat (Chopin), and the Hungarian Rhapsody No. 12. (Liszt). M. Leon Sametini's violin solos are "Nocturne" (Chopin—Sarasate), and "Minuet" (Mozart), and in the second part Polonaise A Major (Wieniawski). The accompanist is Mr. Harold Whittle.

AMUSEMENTS.

MADAME ADA CROSSLEY.

BOULDER CONCERT

Madame Ada Crossley and her company last night gave a concert in the Boulder Town Hall, at which the enthusiasm of the audience was raised to an even higher pitch than at the opening of her goldfields season, the weather conditions being slightly more favourable, and madame herself in distinctly better voice. The Liedertafel had arranged a reception in her honour, which drew a large crowd to the front of the town hall. Messrs Gribble and Higgs, who were managing this part of the performance, invited some lady friends of members of the society to meet the distinguished contralto, and when she reached the building she was introduced to Mrs. E. W. V. Gribble, Mrs. F. Higgs, Mrs. D. J. Evans, Mrs. T. Jordan, and Mrs. D. Jones, and escorted to the mayor's parlour. She was received by the mayor (Mr. J. M. Waddell), who expressed the great pleasure which he felt at having the honour of receiving her as the first distinguished visitor to Boulder since he had been elected to the mayoral chair. The party adjourned to the balcony of the hall, where the appearance of madame was the signal for an outburst of cheering. The Liedertafel, who were under the baton of Mr. D. J. Evans, sang with spirit, "Cheer Up, Companion," and when they had finished Madame Crossley herself led the applause. When it had subsided she asked if the society could not give another number, and the crowd heartily endorsed the suggestion. The society complied with "The Soldiers' Chorus," from "Faust." A string was lowered from the balcony, and a beautiful bouquet was attached and hauled up by the town clerk, Mr. Gribble, who presented it to Madame Crossley. As she was leaving the balcony she gave a loud "coo-ee," which evoked rounds of applause.

The hall was packed except in a few of the front rows, and long before the time of starting the concert the back was crowded. M. Leon Sametini opened the programme with violin selections from Chopin, Sarasate and Bach, and after he had given a masterly interpretation and an equally masterly encore, Mr. Hamilton Earle, the baritone of the company, rendered the prologue to "I Pagliacci," which affords scope for a dramatic vocalist to display his powers. The vocalist gave a fine rendering, and was recalled. Mr. Percy Grainger was again the popular favourite amongst the male members of the company. He displayed marvellous technique in his contributions.

There was a loud outburst of enthusiasm as Madame Crossley stepped to the footlights to sing, "Ombra mai fu" (Handel). She received an ovation at the conclusion of the number, and there were loud calls for an encore. A little girl, Ada Amelia Smith, a daughter of Mr. A. Smith, of Piesse street, presented her with a pretty bouquet, and Madame brought the child to the front with her, and together they bowed to the audience. Madame then kissed her little ad-

mirer and stepped off the stage, but the crowd insisted on an encore, and she had at length to comply with "Oh That We Two Were Maying." This did not satisfy the audience, and she gave as a second encore, "Won't You Buy?" In the second part of the programme her number was entitled "Through Love to Light." She was perfectly at home with her audience, and her artistic rendering evoked rounds of applause. Miss Leila Gribble presented her with another bouquet, and Madame graciously acknowledged the floral gift. The audience insisted on an encore, and she gave them a beautiful prayer: "May God be With You Till We Meet Again." As the house was not yet satisfied, she sang "On the Banks of Allan Water," with deep feeling and fine effect. A call for "Home, Sweet Home" was strongly supported from all sides of the hall, and Madame bowed her acknowledgments. Mr. John Harris, the tenor of the company, was in good voice, and his contributions were highly acceptable and encored on each occasion. Mr. Earle, in the second part of the programme, was twice encored, and his efforts in the lighter vein pleased the audience very much.

After the concert the mayor entertained the members of the company in his parlour. In proposing Madame Crossley's health, he expressed the great pleasure he felt in having the opportunity of welcoming a great Australian singer to Boulder, and said he hoped that she had been interested in her visit to the town.

Madame Crossley, in responding, made a very neat little speech. She said she had just been across to the buckjumping show, and it was "just like home." She was much pleased indeed with her visit to Boulder and with the warmth of the reception accorded her by both the mayor and the people.

MONDAY, DECEMBER 7, 1908.

AMUSEMENTS.

MADAME ADA CROSSLEY.

The concert company headed by Madame Ada Crossley concluded their goldfields season in the Hippodrome, Kalgoorlie, on Saturday night in the presence of an enthusiastic audience. The great contralto was in better voice than when she sang in Kalgoorlie on the previous Wednesday, and everything she touched delighted the audience immensely. Her beautifully clear and rich notes enabled her to give a magnificent rendering of Handel's recitative and air, "Ombra mai Fu," with violin and piano obbligato, which caused the audience to rapturously applaud the vocalist, who returned and was heard in the beautiful ballad, "Caller Herrin," for which the artist was accorded an ovation. Madame Crossley also appeared in the second part of the programme, when she was even more successful than previously. Her treatment of R. Walthew's "The Gleaner's Slumber Song" was exquisite, and completely carried the audience with her. After bowing her acknowledgments twice, the contralto returned and sang "The Banks of Allan Water" with perfect taste, conveying the true meaning of the song to those present, and so effectively that the applause did not cease until another contribution from the great singer was granted. In a most captivating manner Madame Crossley sang the quaint ballad, "Mighty Like a Rose," which charmed all who heard it. Madame Crossley certainly was heard to splendid advantage on this occasion, and showed not a sign of deterioration in the quality of her beautiful voice.

Mr. Hamilton Earle, who possesses a voice of unusual range and power for a baritone, did justice to the prologue to "I Pagliacci," which he sang in English in a declamatory as well as in subdued sympathetic passages he was very fine, and was vociferously applauded, being twice recalled before he returned and sang "To Anthea" (Hatton), a passionate love song into which he infused much feeling. Mr. Hamilton Earle was again heard in the second part of the programme in a double number, "When the Stars Were Young" (Rubens) and "Lighterman Tim" (W. H. Squire) — songs bearing a striking contrast. The former requires the most refined expression, while the latter is of a rollicking character, and in both of these he was eminently successful. Mr. Earle was obliged to sing another item before the audience were satisfied, and this was the old German drinking song "In Cellar Cool."

Mr. John Harrison, the tenor, showed his glorious voice at its best in a variety of songs. The first was "The Death of Nelson," in which the singer's robust voice enabled him to give a very fine rendering of this martial air, and he was given a great reception. The tenor then sang "Off in the Stilly Night" in a style which showed him to be a highly accomplished artist in soft singing. Mr. Harrison's contribution to the second portion of the programme was "Roses" (Stephen Adams) with "Drinking Song" as an encore. The former was one of Mr. Harrison's most pleasing songs during the goldfields tour, and the latter was also greatly enjoyed.

M. Leon Sametini, the violinist, was highly successful in his several solos. The first given were "Gayotte" by Bach and "Lubin" "Lucia Fantasia." The violinist was given an enthusiastic encore for his most capable performance, and was equally successful subsequently in the bracketted number "Saint d'Amour" (Elgar) and "The Bee" (Schubert). Both pieces appealed to the audience, who again encored the violinist.

Mr. Percy Grainger, the Australian pianist, was in great favour with the audience. He was first heard in the double number "Prelude in A Flat" (Chopin) and an Irish dance, "Macguire's Kick" (Stanford-Grainger), and subsequently in the "Hungarian Rhapsody, No. 12" (Liszt). On both occasions Mr. Grainger was encored.

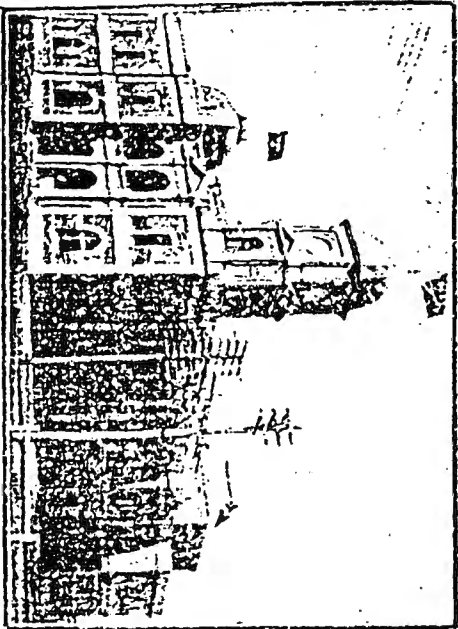
The concert was concluded by Messrs. Hamilton Earle and John Harrison, who sang the grand scene in the first act of "Faust" (Gounod) between Mephisto and Faust. The singers were equal to the dramatic requirements of the scene, and gave a capital rendition.

Mr. Harold Whittle played the accompaniments in an artistic manner.

The company left for Perth by last night's express.

Appendix Six

Programme for the Opening of the Boulder Town Hall



BOULDER TOWN HALL BUILDINGS have been constructed for the Boulder Municipal Council at a cost of £11,200 by Mr. Octavius Stubbs, of Perth, to the plans and specifications of Mr. A. Oswald Wilson, of Boulder. The block of Buildings comprises Municipal Offices and Council Chambers, a Library (both public and subscription) and a Theatre, with an up-to-date modern stage.

The Town Hall is 70ft. long by 55ft. wide, by 32ft. clear height from floor to ceiling. A large gallery runs right round the Hall, which is lofty and well ventilated, with numerous exits and escape doors. A mechanical sliding roof has been constructed, and this can be opened or closed as desired.

The stage has been constructed with a view to the accommodation of the most modern scenery, the stage mechanism having been specially designed by Mr. Black, the Chief Mechanist at His Majesty's Theatre, Perth. The dimensions of the stage are 42ft. wide by 34ft. deep behind the proscenium walls, and 39ft. deep to footlights. The stage has a clear height of 45ft. to the gridiron, and has the usual fly galleries on three sides, scene dock, stage loft, etc. The Drop Curtain, which is a scene of "The Bay of Naples," and an exterior set scene, are by the well known scenic artists, Phil W. Gontcher & Son, of Perth.

The whole of the electric lighting of the buildings has been designed and carried out by Mr. H. G. Alder, Manager of the Boulder Municipal Electric Light Station. A special feature has been made of the Hall lighting, the stage being illuminated with 275 lights of 16 c.p. each.

The foundation stone of the Town Hall Buildings was laid by Phillip Collier, Esq., M.L.A., on the 13th November, 1907.

THE MUNICIPALITY OF BOULDER was constituted by Proclamation in the "Government Gazette" of West Australia, dated August 6th, 1897, the population at that date being 1,000, and the area of the Municipality 560 acres. The present population is about 10,500, with an area of 3,530 acres. The total revenue for the year ended 31st October, 1907, was £46,000. The Mayoral Chair has been occupied by John M. Hopkins, Jas. A. Hopkins and W. T. Rabbish. The present Mayor (J. Lyon Johnston, J.P.), is in his third year of office.

Entertainments Committee.

CHAIRMAN:

J. Lyon Johnston (Mayor)

C. Davies
C. Mann

C. Pickergill
C. Waddell

Boulder Band ...

{ J. Harris
{ J. H. Raymond

Boulder Mines Polharmonic Society ...

{ T. M. Coyle
{ M. Carey

Boulder Liedertafel ...

{ E. E. Schroeder
{ E. W. V. Gribble

Goldfields Combined Choir ...

{ W. Phoenix
{ A. J. Mellowahp

Kalgoorlie Operatic Society ...

{ Leo Brice
{ A. G. Wall

Salter's Lyric Orchestra ...

{ H. C. Robertson
{ J. Harvey

Apollo Orchestra ...

{ W. Anderson
{ M. Manalou

Boulder C.W.M.S. Dramatic Club ...

{ J. F. Saunders

Yuleab Choir ...

{ Mrs. Dawson-Edwards

Darboscope ...

{ J. Whipp

Dancing ...

{ Misses Levy and Lewis
{ Mrs. D. S. Rolfe

{ G. Purser
{ D. Baxter

Stage Managers ...

SYNOPSIS OF



ENTERTAINMENTS

TUESDAY, 23rd JUNE, At Three p.m. Opening Ceremony.

The Town Hall will be opened
by His Excellency the Governor,
Admiral Sir Frederick Bedford,
G.C.B.

TUESDAY, 23rd JUNE, At Eight p.m. CONCERT

Boulder Mines Philharmonic
Society.
Salter's Lyric Orchestra.

WEDNESDAY, 24th JUNE, At Eight p.m. CONCERT

Boulder City Brass Band
Welsh Choir
Pupils of Misses Levy & Lewis
Pupils of Mrs. Rolls

THURSDAY, 25th JUNE, At Eight p.m. CONCERT

Boulder Liedertafel
Apollo Orchestra

FRIDAY, 26th JUNE, at 8.30 p.m. Grand Ball

(Plain and Fancy Dress.)

SATURDAY, 27th JUNE.

* * *

The Town Hall Buildings will
be open from 7 till 9 p.m. for
inspection by the public.

SUNDAY, 28th JUNE, At Three p.m. Grand Oratorio Concert,

BY THE
Goldfields Combined Choir, of
240 voices.

MONDAY, 29th JUNE, At Eight p.m. Pathoscope Entertainment.

Mr. Jack Whipp's Pathoscope and
Orchestra.

TUESDAY, 30th JUNE, At Eight p.m. Dramatic Entertainment.

Boulder Catholic Young Men's
Society Dramatic Club
in
"Our Bitterest Foe" and
"Milky White."

THE BOULDER

TOWN HALL BUILDINGS

WILL BE OPENED BY

His Excellency the Governor,

Admiral Sir Fredk. Bedford, G.C.B.

ON

TUESDAY, 23RD JUNE, 1908,

AT 3 P.M.

Hon. Secretary:

E. W. V. GRIBBLE.

Hon. Assistant Secretary:

Wm. M. LAING.

Entertainments Manager:

LEO BRICE.

Music by Boulder City Band.

Vocalists - - { Mrs. Kyran Brennan
Mr. Harry Fletcher

Grand Concert

Boulder Mines Philharmonic Society and
 Salter's Lyric Orchestra, on

TUESDAY, 23rd JUNE, 1908, at 8 p.m.

Programme:

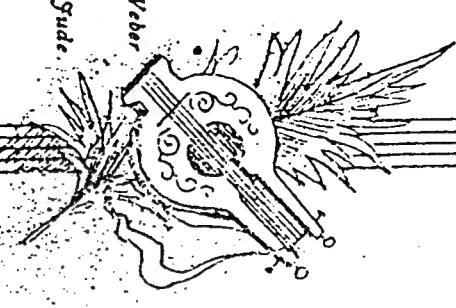
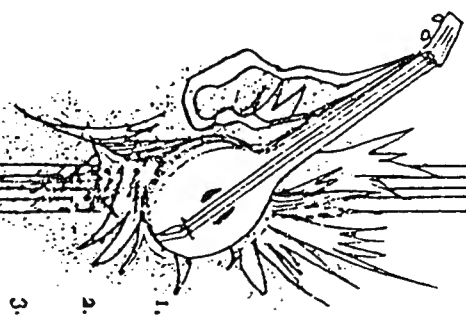
PART I.

1. OVERTURE
 "Zampa"
 Lyric Orchestra
2. CHORUS
 "Banditi"
 Mines Philharmonic Society
3. SOPRANO SOLO "Ah Fors E' Lui"
 Miss Addie Campbell
 (Orch. Accompaniment arranged by Mr. Ernest Salter.)
4. BASS SOLO
 "'Tis I"
 Mr. J. F. Stephens
5. DOUBLE QUARTETTE AND SOLO
 "The Lord High Executioner"
 Messrs. B. Wood, J. M. Evans, T. Bartle,
 O. Negus, T. Coyle, L. Roberts, F.
 Dwyer, G. Ogden.
 Solists—Mr. F. Gleason
6. SERENADE
 "When Malinda Sings"
 Lyric Orchestra

PART II.

1. OVERTURE
 "Der Freischutz"
 Lyric Orchestra
2. BARITONE SOLO "Plymouth Sound"
 Mr. J. Hocking
3. CONTRALTO SOLO "Ave Marie"
 Miss Maggie Butler
 (Accompanist—Mr. Chas. A. Huddle.)
4. CHORUS "Now Tramp o'er Moss and Fell"
 Mines Philharmonic Society
 (Solists—Miss Addie Campbell)
5. TENOR SOLO "The Sound of the Drum"
 Mr. B. Woods
6. MIMDLEY
 Old English Songs
 Mines Philharmonic Society

"GOD SAVE THE KING."



Boulder Mines Pibilarmonic Society . . .

Conductor and Musical Director:
Mr. D. J. DAVIES.

Tenors:

T. BARTLE	J. J. CALVERT	C. PILLAGE
C. BENNETT	J. HUNTER	W. PHOENIX
G. BREHAUT	I. JEFFREY	W. POWER
W. BREHAUT	G. JOHN	W. PRIDMORE
J. BUXTON	W. JOHNS	W. ROBERTS
M. CAREY	H. JOWETT	GEO. KOWE
A. CLEMENTS	J. KIDGLEY	J. THOMAS
T. CONNELLY	H. MATHEWS	L. H. TRESCOTT
C. CORNWELL	A. MEKILKES	C. TRUSCOTT
D. DAVIES	O. NEUB	II. WACHORN
J. EVANS	J. NEWMAN	D. WILLIAMS
H. A. GALPITHUS	R. PABOR	S. WOODS

Basses:

J. ANDREWS	J. GILES	J. NICKS
J. BARNES	A. GLASSON	G. OGDEN
D. BARNETT	C. GLASSON	K. OWENS
J. DICKLEY	F. GLASSON	W. PAULIER
H. J. BISSET	J. HOCKING	J. POLMER
F. BRAY	H. HOWE	L. ROBERTS
A. BREHAUT	I. JEFFREY	A. J. ROBERTS
J. CLARK	J. LUKK	II. S. ROBERTS
T. M. COYLE	R. W. MAIN	A. KOWE
F. R. DEANS	G. MARTIN	J. P. STEPHENS
P. DWYER	S. S. MARTIN	S. WHITFORD
J. L. HARRISON	H. MENGLER	E. WILLIAMS
S. FRANCIS	P. MITCHELL	M. WILSON

Pianists: Miss L. Andrews.

Salter's Lyric Orchestra.

Conductor:
Mr. ERNEST H. SALTER.

First Violins:

Mr. A. WILLS (Leader)

Mr. C. ROOKE

Miss E. WILSON

Miss K. QUEALEY

Miss D. LANGOERN

Mr. H. FLOWERS

Second Violins:

Miss P. JONES

Miss JOYCE

Miss E. THOMPSON

Mr. R. H. WALLACE

Mr. N. HALLANDS

Cello:

Mr. R. J. FRANCIS

Bass:

Mr. J. SCHWAB

Flutes:

Mr. C. EVANS

Clarinets:

Mr. J. THORPE

Cornets:

Mr. R. FLOWERS

Drums:

Mr. A. GODE

Trombone:

Mr. L. MANN

Bass Trombone:

Mr. W. BOURMAN

Drum, &c.:

Mr. K. NYLANDER

Pianists:

Miss R. MANNION

Miss H. THOMAS

Grand Concert

Boulder City Brass Band. ^{BY} Boulder Welsh Choir. Pupils of Mrs. Rolls.

AND

Pupils of Misses Levy and Lewis.

On WEDNESDAY, 24th JUNE, 1908.

AT 8 P.M.

PROGRAMME.

PART I.

1. OVERTURE "Cavalleria Rusticana" *Mascagni*
Boulder City Band (arr by H. Nicholson)
2. SONG & DANCE "Buyou"
Pupils of Misses Levy and Lewis
3. SONG "At My Window"
Miss G. Dawson-Edwards
4. SONG ———
Miss Elsie Lewis
5. RECITATION "An Incident of '68"
Miss Milly Harris
6. CHORUS "Ashgrove"
Boulder Welsh Choir
7. GRAND MILITARY } "Scena & Ballet"
DANCE Pupils of Mrs. Rolls

PART II.

8. SELECTION "Lead Kindly Light"
Boulder City Band *arr. by Kimball*
9. EXTRAVAGANZA "The Crocodile"
Pupils of Mrs. Rolls
10. SONG & CHORUS "Rule Britannia"
Miss Davis and Boulder Welsh Choir
11. CORNET DUET ———
McMahon Bros.
12. CHARACTER SONG } "Berlin on the Spree"
AND DANCE Pupils Misses Levy & Lewis
13. DESCRIPTIVE } "The Smithy in the Wood" *Michellis*
FANTASIA Boulder City Band

GOD SAVE THE KING.

Boulder City Brass Band.

CONDUCTOR

M. H. McMAHON.

J. H. RAYMOND
A. JOHNS
H. THOMPSON
J. McMAHON
E. McMAHON
H. ROBINSON
H. WITTMER
G. SUTTON
L. MEAGHER
W. ELLERY
D. LOUITT
S. H. PASSMORE
F. BUTLER
R. STACK
A. HARVEY
W. JACOBS
P. GLASS
W. W. SCOTT
W. THOMAS
A. McMAHON
G. GODKIN
W. E. TRENKLETH
R. NYLANDER

Boulder Welsh Choir.

CONDUCTRESS - MRS. DAWSON-EDWARDS.

MENSTRUANS-

A. Jenkins
A. Hall
Griffiths
R. Lewis
O. Jones
A. Jones
A. Fildock
N. Lewis
S. E. Johnson

SOPRANOS:

Misses-
Thomas
Gwen. Edwards
A. Davies
Lella Griffiths
Kath Griffiths
Phyllis Cook
L. Wilson
L. Griffiths
K. Jones
L. Gordon
Dorrie Lewis
Misses-
M. Jones
C. Thomas
Goddard
Iris Hall
M. Griffiths
L. Williamson
C. Williamson
A. Dodd
Clady's Johnston
C. Roberts
A. Hodson

ALTOS:

Mrs. Hurlin
Miss Kiste Lewis
Mrs. Brown
Misses
Lillian Edwards
Lorey Morley
J. Graham
Misses
Vera Johnstone
Mathews
Nellie Phillips.

Misses Levy & Lewis' Pupils.

"BAYOU."

Miss Alice Elliott

and

Misses Walsh, O'Dea,
Horn, Pettit,
Simpson, Jackson,
Marks, and Tyrell.

"BENLIN ON
THE SPUR."

Miss Freda Klingberg
and
Misses Currie, Walsh,
Hadhram, Hunt,
Nelson, and
M'Dermid.

MDR. 'Rolls' Pupils.

SCENA & BALLETT.

Soloist-

Miss Alice Cunningham

Ballet-

Misses Bird, Irwin,
Yeo, Harnsey,
Allen, Adams,
Barker, & Moore.

"THE CROCODILE."

Mr. Reg. McCallum,

assisted by

Misses Bird, Lord,
Peterson, Sadler,
Pawc and Kolla.

Thursday, 25th June, 1908,
at 8 p.m.

Grand Concert

By the
Boulder Liedertafel and Apollo Orchestra.

PROGRAMME.

PART I.

1. OVERTURE
"Mariana"
Apollo Orchestra.
2. PART SONGS { (a) "Australia"
(b) "Valiant Warriors"
(With Orchestral Accompaniment)
Liedertafel.
H. C. Hill
D. Jenkins
3. SOPRANO SOLO "Woodland Serenade"
Miss Lucy Jaentsch. Mascheroni
4. CONTRALTO SOLO
"Out on the Rocks"
Miss Emilie Lucas. Sainfon Dolby
5. TENOR SOLO
"Death of Nelson"
Mr. Harry Fletcher. Braham
(With Orchestral Accompaniment)
6. DUET
"Sainted Mother"
Miss L. Jaentsch and Miss H. Kluntberg. Wallace
(From "Mariana")
7. CONTRALTO SOLO
"The Children's Home"
Mrs. Kyran Brennan. Coman
8. PART SONG
"Italian Salad"
Richard Gince
Liedertafel.
(With Tenor Obligato by Mr. R. P. Williams.)
The "Italian Salad" is a musical jest in the form of a finale
to an Italian opera.)

PART II.

9. SELECTION
"Faust"
Apollo Orchestra.
10. CONTRALTO SOLO
Aria from "Samson and Delilah"
Miss Hilda Kluntberg. Saint-Saens
11. BASS SOLO
"Big Ben"
Mr. J. P. Stevens. Pontet
12. CONTRALTO SOLO
"Alla Stella Confidente"
("Sweet Star of Love")
Miss Maggie Butler. O. Robandi
(With Violin Obligato by Miss Josie Hursey.)
13. QUARTETTE
"Rigoletti"
Miss L. Jaentsch, Miss H. Kluntberg, Mr. G. W. Thomson and Mr. N. E. Moran. Verdi
14. MARCH
"Tannhäuser"
Apollo Orchestra. Wagner
15. CONTRALTO SOLO
"Darby and Joan"
Miss Emilie Lucas. Molloy
16. PART SONG
"Joy Waltz"
C. G. Elässar
(With Orchestral Accompaniment)
Liedertafel.

Boulder Liedertafel.

CONDUCTOR - D. G. EVANS.

First Tenors.

H. A. CRUTCHETT
LMO. BRICE
S. BROCKENSHIRE
H. FLETCHER
R. J. KNOWLES
W. A. OXLEY

F. W. ROBINSON
W. R. ROBERTS
G. W. THOMPSON
R. WADTON
R. P. WILLIAMS.

Second Tenors.

E. H. DONRIAN
C. CARPENTER
H. EDWARDS
H. J. EDWARDS
B. EVANS

A. DUNDINEY
F. LUNGH
E. R. SMITH
L. V. TURNER
H. WESTCOTT.

First Basses.

H. BARBER
A. A. CAMWARDINE
F. ELLIOTT
E. EVANS
W. FAUCKNER
H. FISHER
H. W. V. GRIBBLE
S. GARE
T. HAIR

J. HILL
F. HUGHES
A. R. JOHNSON
W. KENNEDY
M. KITTNER
N. E. MORAN
A. W. McDONALD
D. PHILLIPS
K. ROSK.

Second Basses.

J. BERTT
F. BROWN
P. F. DEKKNINGTON
G. EVANS
L. GARE
F. W. GUNTHER
K. HUGHES
Y. HUGHES
U. JONES
D. JAMES
B. PATON

PIANIST (Astringe): JAS. TAYLOR.

Alpollo Orchestra.

First Violins.

MR. W. L. HUNT (Leader) MISS R. CARE
MISS LOUISE BRANLEY MR. GEO. MCCLELAND.

Second Violins.

MR. J. H. ARBOTT MR. MISS D'ARCY
MR. W. BROWN MR. G. MEAD.

MR. R. WALTON

Viola.

MR. M. RICHARDSON.

Violoncello.

MR. G. MUTTON.

Double Bass.

MR. H. WALTON

MR. C. EVANS.

MR. J. TOONINI.

MR. L. S. MITCHELL.

Oboe.

MR. J. DEASON.

Clarinet.

MR. J. ALWARD.

Bassoon.

MR. H. HINTER.

Cornets

MR. HARRY MCMAHON MR. M. BROPHY.

MR. E. WOODWARD

Trombones.

MR. W. DORRAN.

Tympani.

MR. T. DITCHURN.

PIANIST:

MISS MAY NIELSEN

CONDUCTOR:

MR. ARTHUR KING.

GRAND BALLS

... ON ...

Friday, 26th June, 1908,

At 8.30 p.m.

Masters of Ceremonies—

Mr. C. R. DAVIES.

Mr. LEO BRICE.

Mr. W. R. MARMION.

Plain

and

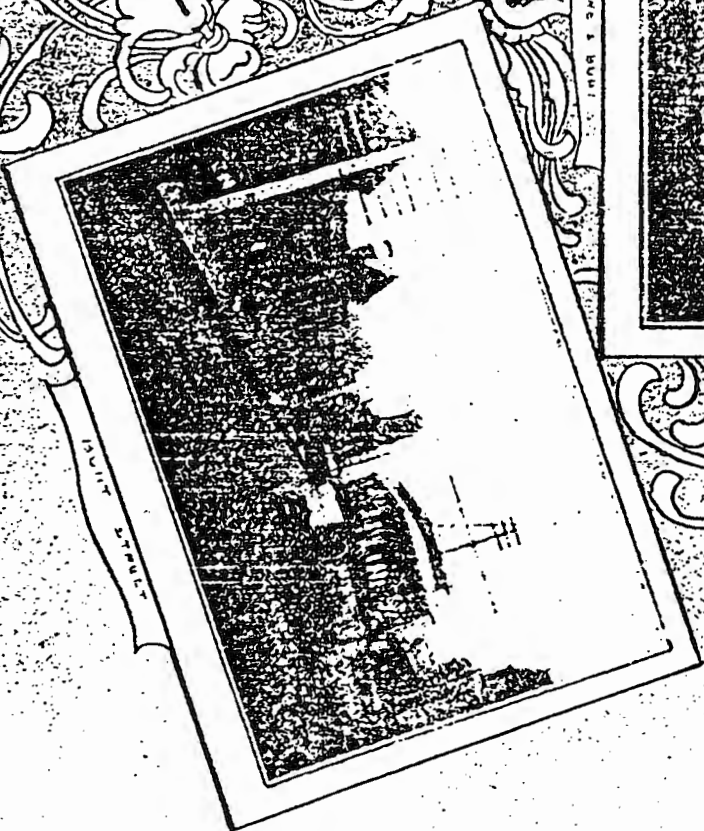
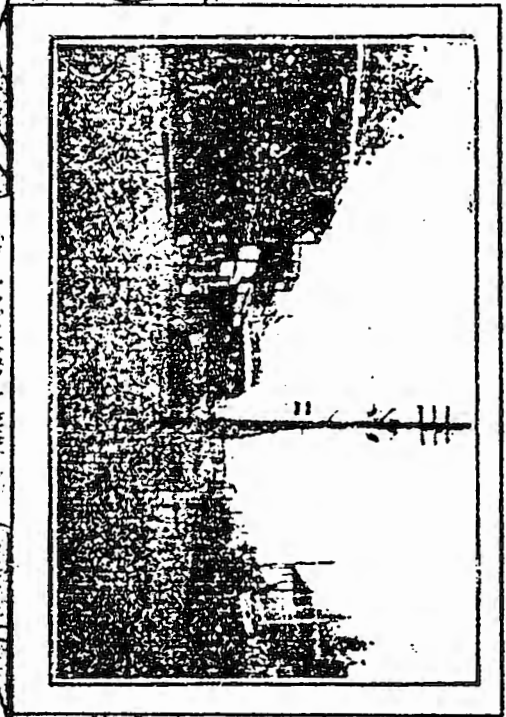
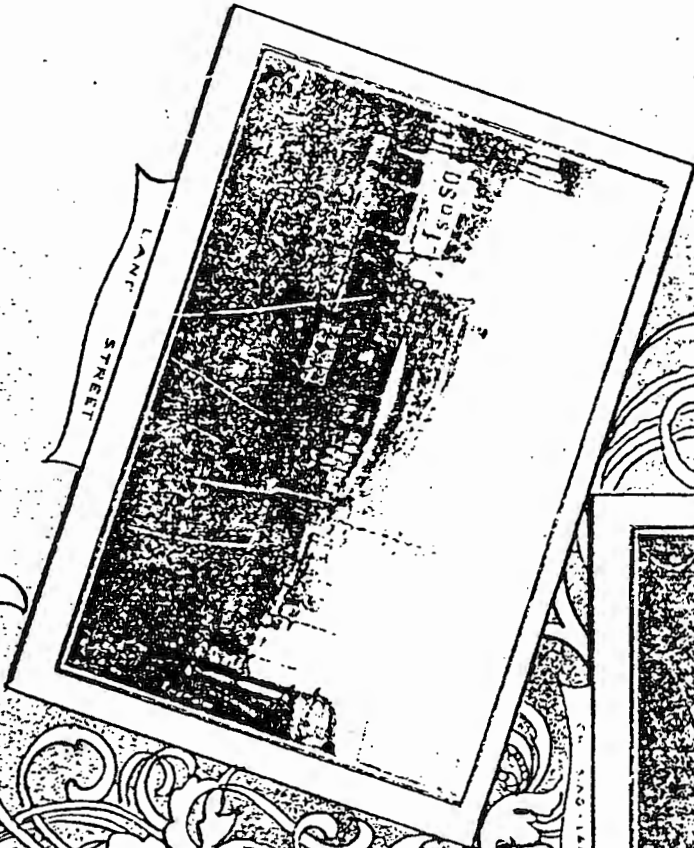
Fancy

Dress.

The Dress Circle will be available for spectators.

Music by SALTER'S ORCHESTRA.

On SATURDAY, 27th JUNE, the Town Hall Buildings will be open from 7 till 9 p.m. for inspection by the public.



Grand Oratorio Concert

BY THE

GOLDFIELDS COMBINED CHOIRS

On SUNDAY, 28th JUNE, 1908, at Three p.m.

* Programme *

PART I

1. OVERTURE . . . "Messiah" . . . Handel . . . COMBINED ORCHESTRA.

2. TENOR SOLO { *Recit.*—"Comfort ye My people"
 { *Aria*—"Every Valley" } . . . Handel.
(Orchestral Accompaniment)
Mr. R. P. WILLIAMS.

3. GRAND CHORUS "And the Glory of the Lord" . . . Handel.
GOLDFIELDS COMBINED CHOIR AND ORCHESTRA.

4. SOPRANO SOLO "Rejoice Greatly" . . . Handel.
(Orchestral Accompaniment—Conductor, Mr. R. BAKER)
Miss ADDIE CAMPBELL.

5. BASS SOLO { *Recit.*—"Be Comforted"
 { *Aria*—"The Lord worketh Wonders" } (Judas Maccabaeus)
(Orchestral Accompaniment)
Mr. J. R. STEPHENS.

6. GRAND CHORUS "We never, never will bow down" (*Judas Maccabaeus*)
GOLDFIELDS COMBINED CHOIR AND ORCHESTRA.

TEN MINUTES INTERVAL.

PART II

7. GRAND CHORUS "Worthy is the Lamb" . . . Handel.
GOLDFIELDS COMBINED CHOIR AND ORCHESTRA.

8. CONTRALTO SOLO "He was Despised" . . . Handel.
(Orchestral Accompaniment)
Miss MAGGIE HUTLER.

9. SOPRANO SOLO "I know that my Redeemer liveth" . . . Handel.
(Orchestral Accompaniment—Conductor, Mr. ARTHUR KING)
Miss LUCY JAENTSCH.

10. BASS SOLO "Why do the Nations" . . . Handel.
(Orchestral Accompaniment—Conductor, Mr. SHARPE BIRNLEY)
Mr. WALTER RUSE.

11. GRAND CHORUS "Hallelujah" . . . Handel.
GOLDFIELDS COMBINED CHOIR AND ORCHESTRA.

Photographs of the Choir and audience will be taken during the Interval.

All are kindly requested to remain seated.

Goldfields Combined Choir.

Musical Director -

Mr. W. PHOENIX.

SOPRANOS.

Melancas-
R. Austin
F. Allen
F. Campbell
E. Davies
—
D. Donlinish
T. Eddy
T. Evans
T. Evans
A. Paul
W. Pullerton
A. Fiddock
E. A. Jenkins

Melancas-
A. Jones
—
J. McCulloch
—
M. Ogle
J. L. Polinear
W. Puerlich
O. Wood
—
A. Amherston
H. Aspell
—
Ardagh

Mixed-
E. Beer
—
M. Bickie
A. Beer
—
Cannard
—
Carter
D. E. Cocke
C. Caldwell
A. Campbell
E. Davies

Mixed-
A. Davies
—
M. Jansen
M. Fanning
J. Fisher
H. Gibbs
—
Gibbey
M. Hayes
N. Hayman
A. Hayes
C. Haine
E. Harrison

Mixed-
A. J. Hodgson
R. Hall
M. Hocking
L. Hill
H. Humphries
L. Jentisch
K. Joyce
K. Jones
L. Love
O. Mengler
B. Marshall

Mixed-
M. Martin
E. Northwood
A. Neill
T. Pearce
S. Peart
—
Pinnridge
—
Piper
E. Pearce
A. Richards
L. Rundle
A. E. Reeves

Mixed-
G. Rankin
O. Roberts
K. Shuckey
C. Sharkey
L. Shaw
—
Steen
—
Tenny
A. Thorne
C. Turner
H. Westcott
M. Wilson

Melancas-

Jurgens
G. T. Brehaut
—
Brown
T. A. Currie
H. A. Griffiths
E. Gilman

Melancas-
L. S. Gare
S. L. Hallam
T. H. Jilbert
J. J. Reed
W. Williams
J. Williams

Mixed-
A. Barnes
K. Bickie
N. Brown
L. Bicklow
A. Eddy
S. Fowler

Mixed-
A. Fisher
A. Gayford
A. Higgs
A. Harrison
B. Hooper
—
Jacoby

Mixed-
G. Jeffery
A. Jones
—
Klumber
—
Love
M. Latham
M. Lathby

Mixed-
A. Mallowship
C. Mallowship
L. Morley
F. Matthews
A. Oakley
A. Pearce

Mixed-
R. Plant
E. Rogers
L. Richards
A. Shaw
A. White
—
Master - Frank Pearce

Melancas-

S. K. Bartle
J. Boyland
E. J. Bath
J. Buxton
O. T. Brehaut
M. Cary

Melancas-
J. H. Christie
W. Davies
D. Davies
A. Houghney
J. Evans
J. D. Evans

Mixed-
G. J. Gannier
H. A. Griffiths
J. J. Griffiths
J. Hunter
O. John
R. J. Knowles

Mixed-
J. Macquenn
H. Matthews
W. Matthews
J. Marshall
Jno. Murray
A. Matthews

Mixed-
F. Pearce
Fred Pearce
T. H. Phillips
W. H. Rosewarne
H. Roberts

Mixed-
H. Kinsler
W. Roberts
J. Shaw
W. H. Wallton
J. Woodward

Mixed-
W. Westminster
H. Westcott
W. Williams
H. P. Williams
S. Woods

Melancas-

R. Austin
A. E. Brehaut
A. J. Barnes
W. Brehaut
R. V. Butler
R. A. Barrett
W. P. Bird
F. Campbell
A. Clarke

Melancas-
T. Coyle
T. O. Davies
F. H. Davies
T. Elliott
E. Evans
E. Edwards
A. R. Francis
—
Fraser
J. E. Glaspole

Melancas-
E. W. V. Gobbie
S. P. Gare
L. W. Gare
C. Gibson
K. W. Gunther
J. Hocking
J. H. Hill
L. Jeffrey
O. H. Jones

Melancas-
H. T. James
J. Kilgarriff
J. L. Kelly
W. Kennedy
M. Kiltner
J. Lake
F. Lynch
L. Mason
A. J. Moore

Melancas-
J. Morse
G. Mitchell
P. Northcote
W. J. Oakley
T. O. Oakley
T. A. Oiler
J. Pickering

Melancas-
H. Pentre
J. L. Polinear
W. Poulter
A. J. Rogers
E. Rose
L. Roberts
A. Roberts
E. B. Rogers

Melancas-
W. Rose
J. F. Stevens
L. Schroeder
J. Stokes
J. W. Tyson
J. A. Todd
E. P. Verran
O. Waghorn

THE CHOIR WILL BE ASSISTED BY-

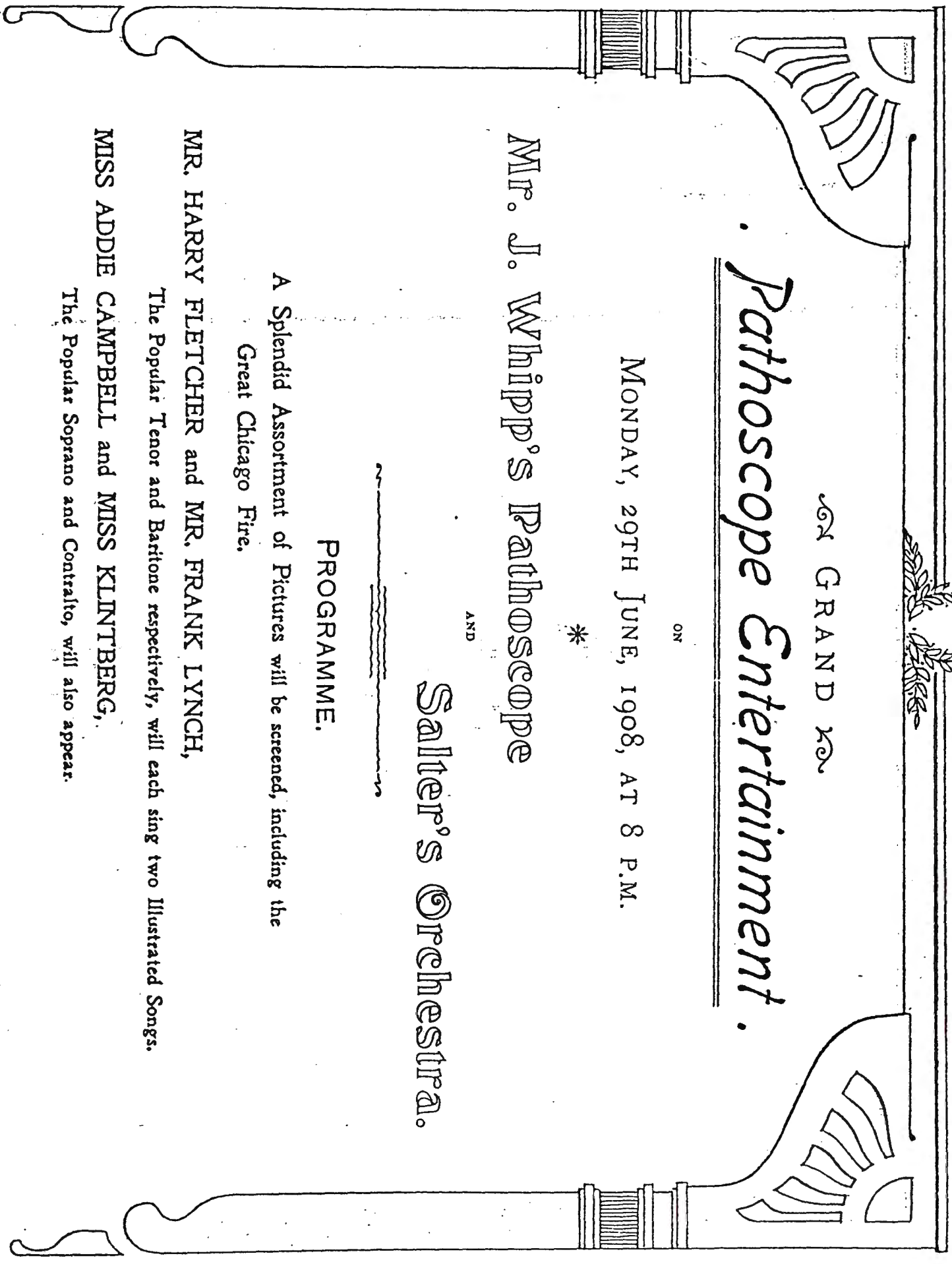
Miss ABIGAIL CAMPBELL, Soprano.
Mr. J. F. STAYERS, Bass.

Miss Lucy JENNINGS, Soprano.
Mr. Walter RICE, Bass.

Miss MARGARET BUTLER, Contralto.
Mr. R. P. WILLIAMS, Tenor.

Miss IRA ANDREWS, Piano.

The Orchestral Accompaniment supplied by members of Saller's Lyric Orchestra, Apollo Orchestra, and Breatley Family.
Hoo. Pianist - Miss L. Fowler.
Leader of Orchestra - Mr. Ernest Saller.
Stage Managers - D. Baxter and G. Purser.



ON GRAND

Pathoscope Entertainment.

ON

MONDAY, 29TH JUNE, 1908, AT 8 P.M.

*

MR. J. Whipp's Pathoscope

AND

Salter's Orchestra.

PROGRAMME.

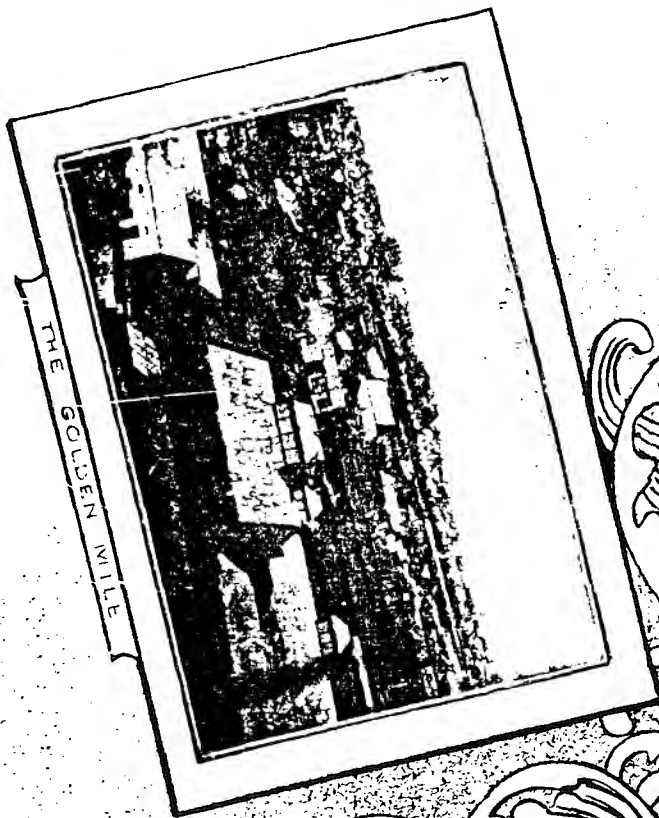
A Splendid Assortment of Pictures will be screened, including the
Great Chicago Fire.

MR. HARRY FLETCHER and MR. FRANK LYNCH,

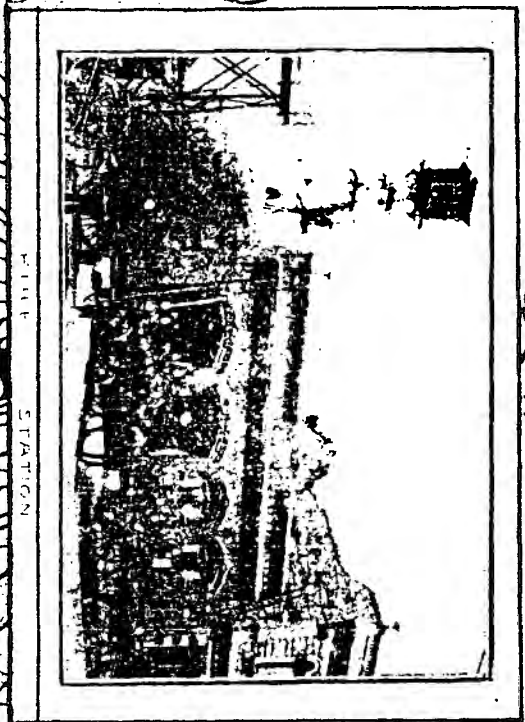
The Popular Tenor and Baritone respectively, will each sing two Illustrated Songs.

MISS ADDIE CAMPBELL and MISS KLINTBERG,

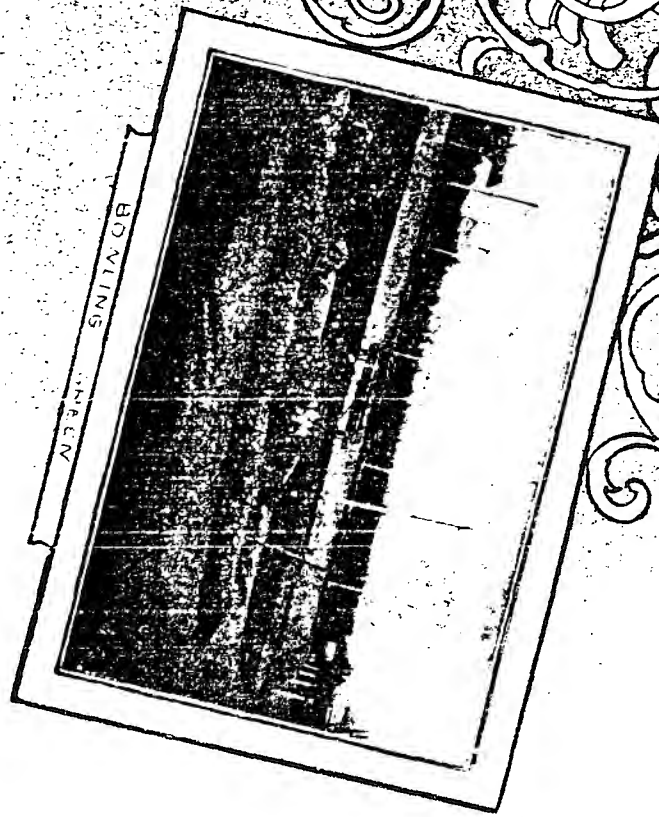
The Popular Soprano and Contralto, will also appear.



THE GOLDEN MILE



ELITE STATION



BOULING GREEN

At EIGHT p.m.

PRESENT

Stage Manager - J. F. SAUNDERS.
Pianist - Miss MEACHER.

"OUR BITTEREST FOE"

VON ROSENBERG (a Prussian General)	...	...	...	...	...	MR. BERT WALTON
HENRI DE LA FERRE (a French Officer)	...	...	...	...	...	MR. J. F. SAUNDERS
BLANCHE D'EVRANT (his Cousin)	...	...	...	...	...	MISS L. O'DWYER

SCENE—The Chateau de la Fere.

DANIEL WHITE (a Cowkeeper unpopularity known as "Milky White")	...	...	...	...	MR. J. F. SAUNDERS
DICK DUGGS (a Cowboy)	...	...	...	...	MR. TREACY MEAGHER
ARCHIBALD GOOD (a Veterinary Surgeon)	...	...	...	...	MR. A. J MOORE
RUDK BOY...	...	...	...	...	MASTER C. TIERNEY
Mrs. SADRIPP (Keeper of a Baby Linen Emporium)	...	...	...	...	Miss MARY DALY
ALICE (White's Daughter)	...	...	...	...	Miss MARTHA CRITCHLY

ACT I—White's Parlour.

ACT II—White's Bedroom.

One Night is supposed to elapse between the Acts.

Perseverance Gold Mine



Boulder Race Course



Associated Gold Mine

