MOONLIGHT & ROSES, and other things they played:
ORGAN RECITALS IN NEW ZEALAND, 1870–1920

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Abstract

The early history of pipe organs in New Zealand, and the music which was played on them, has long been of interest to organists and domestic organ builders alike. The primary focus of this exegesis is the performers themselves and the repertoire they chose to present to the public through the medium of the organ recital during a fifty-year period from 1870–1920. A case study approach is adopted, where two centres, one metropolitan and one provincial, have been selected from each of the two main island of New Zealand. Using primary source materials, including contemporary newspapers and concert programmes, details of a significant selection of organ recitals held in Wellington, Christchurch, Southland, and Hawke’s Bay can be tabulated. This allows for some discernment of trends in musical preferences.

New Zealand was no exception to the world wide practice by organists of utilising in their performances works not originally written for their instrument. In a wider Australasian context, organ recitals were conduits for the dissemination of symphonic, operatic and chamber music, particularly on larger instruments. The balance between transcriptions and works for the organ in these recitals is one of the study’s areas of investigation. This also requires some discussion of the instruments themselves. Another is the extent to which music was considered a formative social influence, particularly since most nineteenth-century recitals were played in churches, rather than civic (secular) auditoria, and were considered to take on the character of the venue.

The research also uncovers details about the origins and career paths of the performers. Some were private teachers, choral and/or instrumental conductors or accompanists. Still others had regular employment as schoolteachers or purveyors of instruments and sheet music, and a third group found primary employment outside the musical sphere either as civil servants or in private enterprise.

Analysis of the wealth of surviving information (concerning organists and their performances) demonstrates that the organ recital was a ubiquitous and popular event in New Zealand prior to World War I. Alongside other musical activities these programmes play a role in the development of society’s musical life, both in its own right and as the accompanying instrument for various choral societies (before the development of fully-

fledged orchestral groups). Society was changed with the advent of hostilities; after they ended, there were new norms and expectations.

Outside the main text, the collations of raw data are provided on an accompanying CD, along with biographical details of those who made small contributions to the recital scene, or were present in New Zealand for only a limited time.

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List of Abbreviations

<i>ADB</i>	<i>Australian Dictionary of Biography</i> , National Centre of Biography, Australian National University, http://adb.anu.edu.au/biography
BDM	The Department of Internal Affairs hold databases of birth, death and marriage registers. www.govt.nz/organisations/birth-deaths-and-marriages , accessed November–December 2016.
<i>CNZ</i>	<i>Cyclopedia of New Zealand</i> . Christchurch: The Cyclopedia Company, 1897–1908. Each of the six volumes deals with a specific provincial area.
<i>Gazetteer NZOPT</i>	The New Zealand Organ Preservation Trust maintains a locality-based compilation of information about organs in New Zealand. There are two volumes, one for each of the North and South Islands. www.nzopt.org.nz accessed July–August 2017.
<i>Te Ara</i>	The New Zealand National Library maintains <i>Te Ara – The Encyclopedia of New Zealand</i> . www.teara.govt.nz , accessed July–August 2017.

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Introduction

Colonial Beginnings – The Introduction of the Pipe Organ to New Zealand

This exegesis examines the development of the organ recital in selected cities and regions of New Zealand from approximately 1870 through to 1920, in terms of repertoire, venues, and performers.¹ The period from early colonisation through to World War I was one of rapid growth in both the country's population and civil development. This began with provincial districts such as Wellington and Canterbury and eventually moved towards the establishment of a national political entity – one as far away from the United Kingdom as it was possible for British settlers to travel at that time. While it is true that there were colonists from other European countries – France in particular – the signing of the Treaty of Waitangi in 1840 established the English monarchy as the protector and partner of the indigenous Māori and ended the colonial aspirations of other countries.²

The Treaty created the possibility of a largely homogenous European society, with one language in general usage. Certainly, there were differences between the Anglican-designed settlement of Christchurch and the heavily Presbyterian majority in Dunedin, but in many senses, they were the same differences that had existed in the United Kingdom. The same is true with relations between Roman Catholics and Protestants, particularly those of Irish heritage. The Society of Mary, whose stated purpose was to work with the indigenous peoples of Australasia, provided many of the early Roman Catholic clergy. These men were primarily French, or trained in France, so they were able to provide a buffer between various inimical groups.³ The animosity between Catholic and Protestant groups came with settlers from the United Kingdom.⁴ Despite this, there were Roman Catholic priests and

¹ For those performers whose lives are not well documented already, biographical details are provided in the Appendix.

²For an overview of the Treaty's history, see Claudia Orange, *The Treaty of Waitangi* (Wellington: Allen & Unwin, 1987).

³ For a more comprehensive look at this development, see Peter Ewart, S.M., ed., *Aspects of the Apostolates of the Society of Mary in New Zealand since 1838* (Wellington: Fathers and Brothers of the Society of Mary in New Zealand, 1989), 7; and Michael King, *God's Farthest Outpost* (Auckland: Penguin, 1997), 68.

⁴ For a detailed study of this antipathy, see Denis G. Paz, *Popular Anti-Catholicism in Mid-Victorian England* (Stanford, CA: Stanford University Press, 1992).

Protestant congregations who were open to working together, and some priests tended Protestant flocks when these congregations were without their own ministers. There is an anecdotal history of this in Wellington, where Father Jeremiah O'Reilly (d. 1880), the priest of St Mary-of-the-Angels church (in Boulcott Street), was known to walk up Willis Street to St John's Presbyterian Church and take their service, during a period in which St John's was without a minister.⁵ This particular link still endures, as evidenced by the recent use of the Presbyterian edifice by the congregation of St Mary's while the Boulcott Street building was closed for earthquake reconstruction.⁶

It may come as a surprise to some readers that the pipe organ counted among the objects that a number of early colonists wished to bring with them on a long sea voyage to the other side of the world, travelling in vessels in which space was at a premium. This view, however, does not take into account the opinions of the various missionaries, many of whom considered the organ a highly desirable adjunct to Christian worship, which it was their duty to encourage. Several of these organizations (such as the Society of Mary mentioned above, along with the Church Missionary Society and the Wesleyan Missionary Society) went to great lengths to provide an instrument of some description (often a reed organ or harmonium) to lead hymn-singing in their local congregations. As early as 1830, for example, a small cabinet pipe organ was in use in Paihia, near Waitangi, during the incumbency at St Paul's Church by the Reverend Henry Williams (who was involved with drafting the Treaty, particularly with its translation into Maori).⁷ This instrument had a keyboard, which meant it was playable in the usual way, but was also equipped with a barrel containing pre-selected tunes, in the manner of a music box. Made by Alexander Buckingham in 1829, it is now part of the collection of the Wanganui Regional Museum.⁸ Even before coming to New Zealand, Bishop Selwyn had purchased a second-hand pipe

⁵ Tim Donoghue, "Presbyterians to host St Mary Mass," *Dominion Post*, 1 August 2013, www.stuff.co.nz, accessed 7 February 2018. Regarding Father O'Reilly, see "Death of Father O'Reilly," *New Zealand Times*, 22 July 1880, 3.

⁶ *Ibid.*

⁷ Caroline FitzGerald, ed., *Letters from the Bay of Islands: The Story of Marianne Williams* (Auckland: Penguin, 2004), 186, 187, and 190.

⁸ See the entry for the so-called Williams Barrel Organ (Accession no. 1898.156), at www.wrm.org.nz, accessed 7 February 2018.

organ made by one of the leading English builders, John Avery, in 1779. Selwyn brought this instrument with him to Auckland, where it has belonged to Ponsonby Baptist Church since 1898 and is still used regularly.⁹ By the 1850s, pipe organs were beginning to appear in centres throughout the colony, including in Christchurch, at both St John's Latimer Square and St Michael and All Angels, as well as in Wellington, at the local Athenaeum and Mechanics' Institute on Lambton Quay.¹⁰

Research Questions and Methodology

As established by a number of recent researchers, public concerts had played an important role in the social life of colonial New Zealand from at least as early as the 1850s, but the history of the organ recital has yet to be investigated in scholarly literature.¹¹ To that end, the present exegesis seeks to answer the following questions:

1. Were organ recitals held in New Zealand during the period 1870–1920? And, if so, where did they take place, and how frequently?
2. Who were the organists performing these recitals? Were they all European-born (and trained) or was there also a contingent of local New Zealanders?
3. What repertoire comprised the programmes of these recitals? And, furthermore, what proportion of this music consisted of works originally composed for the organ, as opposed to transcriptions?
4. How (if at all) did the various instrumental resources influence the repertoire played upon them, and to what extent?

⁹ Peter Lineham, *Sunday Best* (Auckland: Massey University Press, 2017), 145. This book provides an overview of early New Zealand religious life and practice.

¹⁰ Chapters 1 and 2 contain further information regarding these instruments.

¹¹ On the role of the concert in New Zealand's history more generally, see, for example, Kirstine Moffat, "'Concerts and Socials for the Promotion of Good Fellowship': Amateur Pianists Perform," *Journal of New Zealand Studies* 15 (2013): 63–76; and John Mansfield Thomson, *The Oxford History of New Zealand Music* (Auckland: Oxford University Press, 1991).

5. How did musicians obtain the music they presented in such recitals? Did scores arrive only in the suitcases of new immigrants, or was suitable printed music readily available?

6. How did New Zealand audiences receive organ recitals? Was their reception generally positive? Did it change over time?

The sources employed for the present study when looking for answers to these questions are many and varied, and include primary sources such as copies of printed recital programmes and church minute books, alongside other forms of archival documentation. The research draws particularly heavily on the newspapers and published journals of the time. The recent digitisation of New Zealand newspapers and periodicals by both the National Library of New Zealand and other contributing libraries, now publicly accessible through the Papers Past website (<https://paperspast.natlib.govt.nz>), has greatly assisted this research. It should be noted, however, that, due to the considerable number of relevant results requiring assessment, it would not be difficult to skip an entry inadvertently even with the aid of strict search terms.

New Zealand's early journalists, clearly eager to publish accounts of the colony's musical life, have afforded such a wealth of material that the answers to the first group of research questions were easy to establish: yes, organ recitals did take place (however loosely they are defined) and they occurred often enough to be a relatively familiar event. For this reason, it soon became clear that the scope of the research needed to be reduced to focus on a set number of geographical locations. Therefore, rather than the national survey originally planned, the present study investigates two major colonial centres – Wellington and Christchurch – followed by two provincial areas – Southland and southern Otago, and the Hawke's Bay.

Wellington seemed an obvious first choice, given that local research can often be very fruitful. However, it should also be noted that the primary factor in this decision was the fact that in March 1906, Wellington became the first of New Zealand's major cities to possess a dedicated civic organ and, consequently, a rich history of civic recitals.¹² Since

¹² See "A Modern Organ. Wellington Town Hall Instrument," *New Zealand Herald*, 8 March 1906, p. 4.

Wellington is located in the country's North Island, a South Island metropolitan area was needed to give the study geographic balance. Either Christchurch or Dunedin would have served this purpose, as contemporary newspapers indicate that there was a great deal of recital activity in both cities; however, Christchurch was selected since its civic organ was opened in July 1908, only two years later than Wellington's.¹³ Dunedin did not have a town hall instrument until 1929.¹⁴

As will become clear in Chapter 3, some information regarding organs and church music in Invercargill, and in Southland generally, was already to hand, and provided basic material for a provincial overview. Furthermore, Dunedin was too close to Invercargill to allow for regional variation throughout the South Island. There was a multiplicity of choice for a provincial area in the North Island: Hawke's Bay was selected because it was a more culturally and religiously diverse area than most, as well as being geographically the most remote from both Wellington and Auckland of any of the possibilities. The twin cities of Napier and Hastings were the primary focus of organ recital activity, but other smaller communities located within the region sponsored events as well.

Each location examined for this study has provided fascinating insights into colonial life and expectations, with a surprising number of programmes and performers being uncovered – many more than had been expected when research began. Detailed information concerning these results can be found in the chapters that follow, as well as in the Appendix (which provides data on the performers) and the related spreadsheets (see the accompanying CD, in which the raw data, containing date, venue, performer and programme, are assembled). In each case, the sheer number of recitals presented was substantial: Wellington – 713; Christchurch – 737; Southland – 101; Hawke's Bay – 111. As noted earlier, it is also likely that some events may have been missed in the search process. This would be especially true for those recitals where there was perhaps one advertisement but no review, and for those not publicised in the secular press, but rather announced only in ephemeral formats, such as

¹³ See "Opening of the City Organ," *Press*, 28 July 1908, 8.

¹⁴ "New Dunedin Organ. Very Fine Instrument," *Evening Post*, 17 September 1929, 15.

church notices or placards. One such case in point is a scrapbook in the archives of St Mark's Church in Wellington.¹⁵

Background to the Study – Instruments, Repertoire and Reception

The impetus for this study of late nineteenth-century organ repertoire was the 2010 restoration of the 1887 William Hill and Son (London) organ housed at St Peter's Anglican Church, Wellington, where I serve as organist; the restoration had been precipitated by an arson attack. It seemed appropriate to investigate English organ music of this period, and to incorporate examples of it into my own performance repertoire. As I soon discovered, some of this music requires a high degree of facility in console management, as well as unfamiliar playing techniques. The repertoire of the various recitals that have formed the performance component of this DMA degree has reflected this process of familiarization, with sonatas by Sir Charles Villiers Stanford and Sir Edward Elgar appearing in my own recital programming, alongside the works of currently-less-well-known composers such as Edwin Lemare (1865–1934) and William Wolstenholme (1865–1931).

To make sense of this repertoire naturally requires a thorough understanding of the instruments for which the music was written. Much of it requires a variety of colours not usually available on small organs with limited numbers of stops. Therefore it was natural for recitalists to gravitate to larger instruments in bigger churches until the provision of civic instruments in the early twentieth century. A variety of excellent bibliographical sources published in recent years provides assistance in this task: in particular Nicholas Thistlethwaite's *The Making of the Victorian Organ* (1990), Stephen Bicknell's *History of the English Organ* (1996), the revised edition of Cecil Clutton and Austin Niland's *The British Organ* (1982), and a large number of books and articles by the organist and musicologist Peter Williams (d. 2016). Period sources include Edward J. Hopkins and Edward F. Rimbault's *The Organ, Its History and Construction* (first published in 1855), various articles and monographs by Thomas Casson (1842–1910), *Organ-Cases and Organs of the Middle Ages*

¹⁵Scrapbook of St Mark's Church (Wellington), 1874–1934, Alexander Turnbull Library, Wellington: MSX-0866.

and Renaissance (1883) by Arthur G. Hill (grandson of William Hill), George Audsley's *The Art of Organ Building* (1905), and Walter and Thomas Lewis' *Modern Organ Building* (1939). Further into the twentieth century, William Leslie Sumner outlined later views on the topic in his book *The Organ: Its Evolution, Principles of Construction and Use* (1952). Moving away from England, the most important contribution (in this particular context) from the United States was Fenner Douglass' *Cavaillé-Coll and the Musicians: A Documented Account of His First Thirty Years in Organ Building* (1980).

Within New Zealand, Ronald G. Newton's *Organa Cantuariensia: Organs in Canterbury, New Zealand, 1850–85* is an exhaustive study of early instruments in that region, while his doctoral thesis from the University of Canterbury, 'Organ Building in New Zealand, 1895–1930: A Documentation of Cultural Context' (1996) expands and continues this work. Other contributors include Michael Cox, whose MA thesis completed at Waikato University (2003) examined the Organ Reform Movement, and Christopher Templeton (of the South Island Organ Company), who has produced several articles for *Organ News*, the in-house magazine of the New Zealand Organists' Association. Also worth noting is the Rev. Dr Ross Wards, who, over the course of his career as a priest in the (Anglican) Diocese of Wellington, has compiled an extensive private collection of documentation regarding New Zealand organs.

As indicated in the research questions outlined above, in investigating the repertoire performed on these organs, one of the issues that arises is the relative proportion of transcriptions (as opposed to compositions originally intended for the organ) within the recital repertoire of the period. It has been my practice in the compilations of recital repertoire to designate as *arrangements* those works originally written solely for other keyboard instruments: the piano and harpsichord in particular, but *not* the harmonium, which counts as an organ. The term *transcriptions*, however, is used to refer to material that was originally written for ensemble – whether chamber music, orchestral repertoire or selections from opera and oratorio. Ensemble works seem to require a different approach to rendering them playable by a single performer than do those that already have the limitations of a keyboard in their original forms. The primary exception to this rule is the corpus of concerti for organ and orchestra by George Frideric Handel, which have been played in the guise of solo organ works for such an extended period that to hear them performed in their original format with orchestra is generally unexpected, even today.

In the historical documentation that this study draws upon heavily, lack of clarity in identification is a particular problem with the works of Johann Sebastian Bach. In this period the convention of employing BWV (Bach-Werke-Verzeichnis) numbers had not yet become commonplace. Indeed, unless some other identifying characteristic is indicated (as, for example, 'St Anne' for the Fugue in E flat major, BWV 552), one can never be sure which work is being referenced. It is possible to see the designation "Prelude and Fugue in C major" and be forced to guess its identity. Not only were there three original works for organ, but also those from the *Well-Tempered Clavier* (with or without added pedal, as edited by performers such as William Thomas Best). Sometimes, titles were imposed by an unnamed arranger for a selection from one of the keyboard or violoncello suites, sonatas for violin, or perhaps even movements from cantatas or orchestral suites. In a spirit of hopefulness, all these possible variants have been classed as organ works unless otherwise specified in the advertisements or reviews.

For later composers who wrote large quantities of useful (rather than inspired) material, I do not believe it necessary to worry overmuch about which particular piece is meant. Lefébure-Wély, for example, wrote numerous "Offertoires" in various keys, but they are much alike in their demands on the player, as are the various "Communions" and "Berceuses," so beloved by the French School. Of course, where opus numbers are provided, they point precisely to the piece in question.

A corollary question that arose during the research process concerned the structure of programming during this period. The repetition of repertoire over a series of recitals (perhaps lasting five to six weeks), would probably not be countenanced by a single audience today. Modern listeners have the luxury of music on tap, as it were, and can re-hear works whenever they like. Therefore, the recitalist of 2017 has very different programming goals from those of earlier eras.¹⁶ In an age before recording and broadcasting were possible, repetition was a desirable characteristic, as concert attendees were able to

¹⁶ Shirlee Emmons and Stanley Sonntag, *The Art of the Song Recital* (Long Grove, IL.: Waveland Press, 2002), 23–77; Ruth Slenczynska and Ann M. Lingg, *Music at Your Fingertips: Aspects of Pianoforte Technique* (New York: Da Capo Press, 1960), 80–92. See also (although focusing on visual art), Robin Williams, *The Non-Designer's Design Book* (Berkeley, CA: Peachpit Press, 2008), 11–15, 64–65 and 80–81.

come to terms with various newly - introduced works over time.¹⁷ On some occasions, the review notes that works new to the local audience have been presented.¹⁸ The concept of the “request programme” also developed in order to let people hear their favourites yet again. Professional performers, particularly the city organists, had large repertoires, sometimes playing in excess of several hundred works throughout their tenure. In Wellington, for example, the city organists J. Maughan Barnett (1867–1938) and Bernard Page (1885–1955) both had souvenir programmes printed, complete with their repertoire lists, when they reached milestone numbers of performances.¹⁹

The inclusion of other soloists, either vocal or instrumental, added variety to the repetition of repertoire in organ recitals. As there was a different soloist on each subsequent programme within a series scheduled in one venue, any perceived need for novelty was satisfied, and the local talent was augmented by the inclusion of performers from other centres, both metropolitan and provincial. Occasionally, international performers touring Australasia participated in a single organ recital as part of their own series of concerts in a local community. This was most often the case where the accompanist was also an organist in his own right. It would appear that performers saw this as a chance to increase exposure for both parties.

Another question concerned the availability of printed music in New Zealand at this time. There was certainly no lack of access to scores – major centres had at least one shop that stocked them. Sometimes this was a musical instrument shop; however, in other cases, stationers and booksellers carried scores for purchase.²⁰ In recent publications, both Keith Maslen and Clare Gleeson have provided lists of music shops operating in New Zealand throughout this period.²¹ Music publishers throughout Europe and North America were bringing out both single works and collections on a regular basis. As early as the 1860s, W.T.

¹⁷“A Talk about Organs,” *Dominion*, 10 March 1909, 9.

¹⁸“Municipal Organ Recital,” *New Zealand Times*, 4 November 1912, 11.

¹⁹“Good Friday Organ Recital,” *Evening Post*, 19 March 1908, 8; A copy of Bernard Page’s souvenir programme is available in the ephemera section of the Hocken Collection of the University of Otago Library. (Visited 3 October 2016; call number requested)

²⁰ Keith Maslen, “Music Selling in Nineteenth-Century New Zealand,” *Bulletin of the Bibliographical Society of Australia and New Zealand* 25/3–4 (2002): 15–42.

²¹ Clare Gleeson, *Meet Me at Begg’s* (Wellington: Ngaio Press, 2012).

Best, organist of St George's Hall, Liverpool, began publishing volumes of arrangements of classical works through the London-based Novello & Company.²² From 1897, Sir John Stainer co-edited a multi-volume set entitled *The Village Organist: A Series of Pieces for Church and General Use*, also published by Novello. *The Organist's Quarterly Journal*, edited by Leeds-based William Spark, issued original music four times per year on a subscription basis.²³ A variety of editors compiled volumes for a set published by Schott in England, in which each volume of twenty pieces was identified by the colour of its cover.²⁴

Similar collections flourished elsewhere. In Germany, a collection in honour of August Gottfried Ritter (1811–85) appeared in Magdeburg in 1881.²⁵ Slightly later *Der moderne Organist* was published in Leipzig, containing forty contemporary works by European composers.²⁶ Likewise, in the United States, the H. W. Gray Company, G. Schirmer (and its subsidiary the Boston Music Company), and J. Fischer & Brother were among those publishing collections of both original works and arrangements by both American and European composers.²⁷ Editors included Horatio Parker (1863–1919) and Samuel B. Whitney (1842–1914). As trans-Pacific contact increased, particularly with performers from the United States and the United Kingdom moving overland through the United States on their way to and from Europe or Australasia via the Pacific shipping lanes, New Zealand organists came to know these American editions, in addition to the standard European publications. For example, the American composer, organist and writer on music Dudley Buck (1839–

²² William Thomas Best, *Arrangements from the Scores of the Great Masters* (London: Novello, Ewer and Company, [n.d.]). This series featured 279 works spread over five volumes, each issued in several parts; in total, there were over 1,300 pages.

²³ William Spark, ed., *The Organists' Quarterly Journal* (London: Novello, Ewer and Company, 1868–97).

²⁴ The first of these –*The Red Album of Twenty Pieces for Organ*– was issued by the London branch of Schott in 1905; twelve more volumes were subsequently published.

²⁵ Rudolf Palme, ed., *Ritter Album für die Orgel* (also known as *Festgabe an Herrn August Gottfried Ritter*) (Magdeburg: R. Sulzer, 1881).

²⁶ Felix Striegler, ed. *Der moderne Organist* (Leipzig: Otto Junne, 1910).

²⁷ Samuel B. Whitney, ed., *Whitney's Organ Album* (Boston: Oliver Ditson Company, 1890); *American Organ Quarterly* (New York: H. W. Gray Company, 1922–); and *Solo to Great: Organ Recital Pieces* (New York: J. Fischer & Brother, 1927).

1909) appears often in the repertoire lists of New Zealand organ recitals, beginning in Wellington in 1896.²⁸

The level of interest in music among the general population, and therefore the likelihood of support for concert programmes, is rather more difficult to establish. The high number of musical instrument vendors in major cities and their presence in provincial centres does suggest, however, that there was a keen interest in music in the home. Shops advertised special term payment plans for pianos and organs – usually, but not always, reed organs – and the copy in these advertisements is largely aspirational.²⁹ The classified advertisements of the time are full of the names and addresses of teachers of almost every instrument, though piano, organ, violin, and voice predominated, along with theory and composition.³⁰ The results of the Trinity College and London Academy/Royal Academy examinations were published in newspapers twice yearly, not only with the successful candidates' names (and marks), but the names of their teachers as well.³¹ It would seem, then, that attainment in music was to be lauded and encouraged. This phenomenon would be an interesting study in itself – how far down the social scale did it extend?

Many in positions of power and authority (whether political, cultural, or religious), saw music as a civilising and enlightening activity, for whatever reasons. The organ was capable, to a greater or lesser extent, of providing a large quantity and variety of musical entertainment with an economy of means, once the instrument itself was in place.³² The organ replaced the orchestra as the accompaniment for numerous choral performances all around New Zealand, and could be an orchestra unto itself, producing symphonic movements or operatic excerpts with only one performer.³³ In an age where travel was long and arduous (and expensive), this meant that people in remote corners of the Empire could

²⁸“Organ Recital,” *New Zealand Times*, 19 June 1896, 2.

²⁹“Advertisements,” *Colonist*, 30 November 1907, 3, col. 4; Gleeson, *Meet Me at Begg's*, 42.

³⁰“Advertisements,” *Press*, 17 May 1879, 3 col. 1.

³¹“Trinity College Examinations,” *Otago Daily Times*, 30 September 1895, 4.

³² After all, one performer was easier to organise than many.

³³ See, for example, “St Peter's Church,” *New Zealand Times*, 3 January 1880, 7; the high number of transcriptions in organ recitals generally at this time provides ample evidence that this strategy was successful throughout New Zealand.

stay in touch with cultural life at 'Home'. World War I and the development of recording and broadcasting were to change radically the social and cultural milieu.

Chapter 1 – Wellington City and the Hutt Valley

Introduction

Organ recitals are, in some respects, driven by the availability of instruments to play. In the early colonial period, a pipe organ was a luxury afforded only to a few, and, even then, it was an instrument of relatively small scope. This chapter looks at the development of a body of instruments in Wellington, and the arrival of organists from both Europe and Australia. It traces the growth of popularity of the organ recital, and discusses some of the evolving repertoire from the period 1854 until 1920, the latter point of which marks the return to a type of normality after the end of the First World War and the influenza epidemic.

The detailed map shown overleaf dates from the 1890s, and gives a section of the city centre's layout. Others are on the accompanying CD. The Ward maps are held by the Wellington City Council Archives, and provide a complete look at street names (some of which have changed), which is helpful in working out the location of various organs.¹

Organs and Organ Builders

‘A regular organ recital is a complete novelty to Wellington, although not uncommon elsewhere. One reason no doubt is that the Empire City boasts only one even tolerably decent organ, and that but a small instrument – the one at St Peter's Church.’²

There is evidence to show that one W. F. Jones (then of Wanganui, later of Wellington and Auckland) built a small pipe organ that was available for sale in 1854.³ This appears to be the first report of a pipe organ built in the Wellington region, though some inner-city churches already used reed organs. Once the organ was erected in the Wellington Athenaeum and Mechanics' Institute, located on Lambton Quay near the present Plimmer Steps, the builder

¹ www.wellington.govt.nz/your-council/archives The Thomas Ward maps are available on request from the Archives, and are included with permission.

² *Evening Post*, 24 April 1876, 2. This comment refers not to the W. F. Jones organ discussed below, but rather to a small instrument by William Hill and Son, London, installed in 1872.

³ *New Zealand Spectator and Cook Strait Guardian*, 14 October 1854, 3.

gave a demonstration recital on 12 October.⁴ Unfortunately, there is nothing in the newspapers to indicate whether this instrument was permanently installed anywhere.

The next domestically built instrument available on the Wellington scene came from the workshop of Charles Lewis Cutler and Thomas Moore ('Messrs Cutler and Moore'), who established themselves in 1875 as builders and purveyors of pianos, harmoniums, and other instruments.⁵ Their business seems to have grown rapidly, as importers of prebuilt instruments as well as of craftsmen and raw materials, and they advertised extensively in the *Evening Post* throughout 1875 and 1876.⁶ In 1876, at their works on Sydney Street (Thorndon), Cutler and Moore also displayed a pipe organ, on which Mr J. A. Edwards, formerly of St Kilda (Melbourne), gave two recitals on 13 and 15 May.⁷ In June that same year the organ was used (by the touring Simonsen Opera Company) for a production of Gounod's *Faust*.⁸ Despite, or perhaps because of, heavy advertising, by November, Cutler and Moore's business had collapsed and the organ was up for mortgagee auction.⁹ Thereafter the *Evening Post* included advertisements that indicate Cutler and Moore patrons could contact them individually through other music and instrument sales emporia for tuning and maintenance work.¹⁰

Most of the pipe organs in nineteenth-century Wellington were of English manufacture. Firms patronised by the various churches included a variety of London builders: William Hill and Son, T. C. Lewis & Company, Bryceson & Company, and Bevington & Sons, while Halmshaw and Son (Birmingham), Conacher (Huddersfield) and Wadsworth (Manchester)

⁴ Ibid.

⁵ Advertisement, *Evening Post*, 1 March 1875, 3.

⁶ See particularly their advertisement in the *Evening Post*, 9 March 1876, 3, regarding the postponement of a major sale of instruments because the pianos had not been landed from shipment.

⁷ "Messrs. Cutler and Moore New Organ," *Evening Post*, 12 May 1876, 2; and *Evening Post*, 15 May 1876, 2.

⁸ Advertisement, *Evening Post*, 9 June 1876, 3.

⁹ "Insolvency Declaration Filed," *Evening Post*, 27 October 1876, 2; advertisement, *Evening Post*, 27 November 1876, 3.

¹⁰ Advertisement, *Evening Post*, 7 December 1876, 3.

represented the north of England.¹¹ The Irish firm Telford and Telford (Dublin) was the other representative of distant builders. Most of these instruments were shipped out by sea and erected by New Zealand-based technicians such as Christopher Farrell and Edgar Jenkins (both of Christchurch), and George West (Dunedin). These men will receive detailed attention in Chapters 2 and 3. The overseas instruments tended to be large, by colonial standards – some with three manuals and more than twenty stops – and were often placed in major inner-city churches, some of which (such as St John’s and St Peter’s, both on Willis Street) could seat up to 800 people per service. It is this type of instrument that attracts the professional player to present recitals, being large enough to provide at least some of the variety of tonal colour required for the music of the day. Smaller instruments in other churches were not considered for the presentation of such events, particularly in larger centres; however, there was often an opening recital in connection with even the smallest instrument.

Of course it is impossible to parse the relative strengths of factors influencing repertoire choices and preferences. Instruments with greater resources are definitely a factor, as are the repertoires of those performing. It is possible that with the greater availability of music within the home, that simplified arrangements of orchestral works and solo songs became more known. For example, movements of Beethoven’s piano sonatas, along with other “famous themes” probably appeared in the collections compiled for students. The parent compositions may have been suggested to performers such as Barnett and Parker by members of their choral groups as being useful in bringing the whole family to recitals. Certainly there was a shift from works for the organ by lesser-known composers to transcriptions and arrangements of works by Chopin, Schumann, Schubert, Wagner and Rubinstein. It is also possible that many performers agreed with the opinion of W T Best that ‘...a well-known instrumental *adagio* or *andante*, suitably arranged, is infinitely preferable to the frequently dull specimens of modern organ music duly vaunted as being “original.”’¹²

There were also links with Australian organ-builders and performers. George Fincham

¹¹The British Institute of Organ Studies maintains an archive of information about British organ builders, including original order books from those firms no longer in business. Their website, www.bios.org.uk makes this information available by company name. Order books show purchases both inside and outside the British Isles. Accessed 12 May 2016.

¹² Orlando A Mansfield, “W. T. Best: His Life, Character and Works”, *The Musical Quarterly* vol 4/2 (April 1918) 209-249.

(1828–1910), who had trained in England, and his partner Arthur Hobday (1851–1912), had a thriving business in Melbourne before expanding into New Zealand. In 1894, Hobday arrived in Wellington to begin work on a major reconstruction of the organ at St Mark's Anglican Church, Sussex Square (now the Basin Reserve).¹³ When the Fincham-Hobday partnership dissolved in September 1896, Hobday already had a Wellington base. By the end of that year, he was building and installing his own instruments from works in Taranaki Street.¹⁴ At the turn of the twentieth century, Hobday was well established on the local scene.

As the quality of the early colonial organ builders' work began to rival their British counterparts' production during the 1880s and 1890s, purchasers were more eager to support local businesses. In the North Island, these included manufacturers such as Hobday in Wellington and George Croft (later in Auckland). While Edgar Jenkins, Christopher Farrell and the Sandford brothers, who worked out of Christchurch, and, to a certain extent, George West in Dunedin, covered large areas of the South Island, these areas were by no means exclusive monopolies. Each domestically based builder could install relatively small instruments at a fraction of the price of an imported organ, which ranged upwards from the £1,000 paid to the English firm T. C. Lewis by St Paul's, Mulgrave Street in 1877.¹⁵

When it came time to consider the provision of a large organ for the newly opened Wellington Town Hall auditorium in 1904, however, it was felt that experience in building large instruments was necessary. For those on the Town Council and their advisors (such as local musicians Robert Parker and Maughan Barnett) that meant a British builder, who would have access to the latest technology available.¹⁶ In this case, the contract went to Norman and Beard of Norwich, who supplied a four-manual instrument of fifty-seven stops, playable by pneumatic action, instead of the traditional mechanical action which many smaller organs still employed. This is an important change, as it lightens significantly the weight required to play the keys, thus making possible faster tempi with manuals

¹³"Mimes and Music," *Evening Post*, 10 October 1896, 2.

¹⁴"Local and General," *New Zealand Times*, 12 October 1897, 2.

¹⁵"Opening of the New Organ, St Paul's," *New Zealand Times*, 26 January 1877, 2.

¹⁶"Local and General," *New Zealand Times*, 29 January 1904, 4; "The Town Hall," *New Zealand Times*, 12 August 1904, 5; "Music, Medicine, and Art Abroad," *Evening Post*, 29 December 1904, 6.

coupled.¹⁷ Once this instrument was erected at the end of 1905, the Town Hall became the home of the organ recital in Wellington, whereas earlier a multiplicity of venues had hosted programmes.¹⁸

To illustrate the importance of the arrival of early instruments (that is those prior to 1880), it is worth noting here the press coverage concerning just one of them. In January 1877, the new T. C. Lewis organ, erected by George West of Dunedin with the assistance of the sometime foreman of Cutler and Moore, was opened at St Paul's Pro-Cathedral (now Old St Paul's). This small two-manual and pedal instrument cost approximately £1,000. The organist for the occasion was Mr Arthur Towsey of Dunedin (who also played a recital on the following day), but he requested that Mr J. A. Edwards, conductor of the Wellington Choral Society, play the opening voluntary.¹⁹ This organ replaced a Bevington organ imported in 1868 by one Mr Russell; the latter instrument had itself replaced a reed organ or harmonium brought to Mulgrave Street from the original church.²⁰

After the inaugural performance at St Paul's in 1877, the *Evening Post* is silent on the matter of organ recitals until 28 July 1879, when it noted the arrival of a new organist for St Peter's Church, Mr Angelo Forrest, from England, when the voluntaries at both morning and evening services were reported.²¹ It is likely that these would have been among the last services in the old church (built 1848 prior to the removal of the 1872 Hill organ to the present building in time for its official opening on 21 December 1879).²² This organ was soon to prove too small for the greater space, and was replaced by a larger instrument by the same builder in early 1887. The 1872 instrument was sold to the Church of the Nativity,

¹⁷ Barbara Owen, "Technology and the Organ in the Nineteenth Century," in *The Organ as a Mirror of its Time*, ed. Kerala Snyder (New York: Oxford University Press, 2002), 215–216.

¹⁸ Other than the Town Hall, there were been recitals in thirty-one venues, see Table 1.2 (at the end of this chapter). Many of these buildings (and their organs) have been either destroyed or heavily modified.

¹⁹ "Opening of the Organ at St Paul's," *Evening Post*, 26 January 1877, 2.

²⁰ The Rev. Canon M. R. Pirani, *A Short History of the Cathedral of St Paul Apostle, Wellington New Zealand* (Wellington: Churchwardens and Vestry of the Cathedral, 1958), 16, 21; *Gazetteer NZOPT*.

²¹ Untitled, *Evening Post*, 28 July 1879, 2.

²² "Consecration of St Peter's Church," *Evening Post*, 22 December 1879, 3.

Blenheim, where it served for approximately twenty years before being bought by Vivian Street Baptist Church, Wellington.²³

The newly erected organ at St Andrew's Presbyterian Church was opened on 2 August 1879. This was a one-manual instrument of nine stops with a coupler to the pedals, built by Bryceson & Company, and installed in the church by Christopher Farrell of Christchurch.²⁴

The new organ for St Mark's, Sussex Square, built by Halmshaw and Sons of Birmingham, was opened just over two months later.²⁵ In the latter case, the present instrument contains the original material in new forms, to complement the architecture of the newer building.²⁶

While parishioners at St Mark's were rejoicing, it was different for the Methodists in Manners Street. A fire destroyed their premises late in 1879 but there was a positive aspect to the damage: their new organ, ordered from Conacher and Company of Huddersfield, was still in transit.²⁷ The congregation moved its premises to Taranaki Street and the new organ was opened there in March 1880.²⁸ Initially, there was a flurry of activity and awareness about this instrument, but it appears that this was of limited duration.²⁹ Perhaps this was due to a reluctance to permit the use of the church as a concert venue, or perhaps simply that the incumbent organist, J. W. Harland, was not a professional musician as were his immediate colleagues in the central city. His name appears very seldom in the list of performers of recitals.³⁰

²³ *Gazetteer NZOPT*: North Island, 52 and 53.

²⁴ Untitled, *Evening Post*, 4 August 1879, 2.

²⁵ Untitled, *Evening Post*, 25 November 1879, 2.

²⁶ Ronald G. Newton, "'A Skilled and Fine Artist in this Department': A Fresh Appreciation of the Career of Arthur Hobday," *OHTA Journal* (January 1995): 16–17, 20–32, available online at www.ohata.org.au, accessed 23 February 2016.

²⁷ Wesley Wellington Parish, "Our Parish History" (2018), www.wesleychurch.org.nz, accessed 24 February 2016.

²⁸ *Ibid.*

²⁹ There are no further mentions in the press about performances using this instrument until 1896, when it is mentioned in "Condensed Correspondence," *Evening Post*, 18 March 1896, 4.

³⁰ Regarding Harland, see his entry in the Appendix.

The New Zealand Industrial Exhibition of 1885 again saw the appearance of the organ as a solo instrument in its own right.³¹ The main exhibition building was constructed on the site between Lambton Quay and Stout Street. A pre-existing drill shed on Maginnity Street was refitted as a concert hall, with an organ on exhibit from Edgar Jenkins of Christchurch.³² Neville G. Barnett and others gave a series of recitals, well-advertised in the newspapers. These programmes appear to have been highly popular in both attendance and nature; certainly the music lists feature works by Handel, Mendelssohn, Mozart, Beethoven and the organist-composers of the day, including Jaak-Nicolaas Lemmens, Henry Smart, Edouard Batiste, Gustav Merkel, and others.³³

The following year, 1886, saw the arrival of the T. C. Lewis organ for St John's Presbyterian Church, Willis Street. Christopher Farrell installed this £1,300 asset. As revealed in the *Evening Post's* commendably complete description of the instrument, this was a three-manual organ with twenty-three stops, and therefore one of the largest instruments in the colony.³⁴ While this instrument is still in place in the original building, it fell victim to the organ reform movement of the 1970s and at the time of writing awaits restoration.

Also on Willis Street, St Peter's Anglican Church installed its current William Hill and Son organ in early 1887. Fortunately, vestry records and other documentation of changes to the organ are relatively complete, and thus alterations are traceable. As was also the case at St John's, this organ underwent significant modification in the 1970s. Recent restoration (in 2010) has returned the mechanical key action and a more rounded Victorian sound.

There were, of course, aside from the churches mentioned above, many other Wellington-based institutions of worship that possessed keyboard instruments of some description prior to 1900; however, none was used for regular recital purposes. In 1897, Arthur Hobday installed an organ at St Joseph's Church (Roman Catholic) in Buckle Street. When the church

³¹"New Zealand Industrial Exhibition," *Evening Post*, 20 February 1885, 2.

³²"Industrial Exhibition," *Evening Post*, 6 March 1885, 2.

³³ Advertisement, *New Zealand Times*, 4 August 1885, 3; "The Exhibition," *Evening Post*, 11 August 1885, 2; advertisement, *New Zealand Times*, 14 August 1885, 3.

³⁴"St John's Presbyterian Church. Opening of the New Organ," *Evening Post*, 4 August 1886, 2.

was demolished in 1945, the parish moved to Brougham Street.³⁵ The organ at another Roman Catholic church, St Mary's Cathedral in Hill Street, was variously ascribed to Bevington, Farrell, and Halmshaw, respectively – the last is the most probable –but was burned with the church in 1898.³⁶

Over the colonial period many individual church members toiled to raise the funds for a pipe organ for their building. The variety of builders represented indicates differing requirements for the various instruments, which were designed for Sunday usage first, and concerts second. More and more parishes were no longer happy with the reed organ as the accompaniment for congregational singing. It was this change that allowed larger instruments to be ordered, and these were the very ones that allowed for the possibility of recitals by the skilled artists who arrived here.

Organists and Organ Recitals Prior to the Opening of the Wellington Town Hall Organ

Many of the early organists in Wellington were expatriate Britons, often shifting to the Southern hemisphere for health reasons. Some arrived in New Zealand after first living in Australia.

While Angelo Forrest appeared frequently as a performer during the eighteen months he lived in Wellington, it was really with the arrival of Robert Parker from Christchurch in 1883 that the organ recital began to make an impact on the town's musical and social life. The Auckland-based Neville Barnett played most of the 1885 Exhibition recitals, and several other out-of-towners joined Parker in filling out musical components of the Exhibition season. Resident organists W. Hautrie West (St Peter's Church) and W. H. Hardwick (St Mark's Church) featured with Parker as the local recitalists of significance through the 1880s.

During the following decade several new performers of worth and experience joined the Wellington organist fraternity. Thomas Tallis Trimnell took up his duties as organist at St

³⁵"Death of Mr Hobday," *Evening Post*, 9 October 1912, 6.

³⁶"Opening of the New Organ at St Mary's Cathedral Wellington," *New Zealand Tablet*, 19 March 1880, 5; and "Opening of the Railway Commission," *Evening Post*, 8 March 1880, 2; "The Catholic Cathedral," *Evening Post*, 28 November 1898, 4.

Peter's in 1890. This was a coup for Wellington, because Trimnell was a composer of some consequence, having published compositions with Novello, and was heavily involved in brass band competitions.³⁷ In 1894, both St Mark's and St John's acquired new organists: T. C. Webb and Magnus Peterson, respectively.³⁸ Both were highly experienced musicians and should have served for lengthy periods. Despite such expectations, Webb's employment ended in 1896 over a disagreement with the vicar. This event caused a sensation at the time, and much public discussion. Wellington's other musicians were appalled, and banded together under Robert Parker's aegis to provide Webb with a benefit concert.³⁹ Laurence Watkins of Christchurch was appointed to replace Webb.⁴⁰ Magnus Peterson's tenure was even shorter, serving only five months before dying of asphyxia.⁴¹ His replacement, Maughan Barnett, arrived from a post at Napier Cathedral in October 1894, and remained at St John's until 1913.⁴² Both Barnett and Watkins were to exercise major influence over the musical character of Wellington, and not just within the ecclesiastical sphere.⁴³

Maughan Barnett was an accomplished pianist as well as organist, and made a name for himself as soloist on both instruments. He was also heavily involved in choral and orchestral activities around town and was one of the earliest advocates for an organ in Wellington's newly constructed Town Hall.⁴⁴ Indeed, along with Robert Parker, Trimnell and Barnett formed a redoubtable trio until Trimnell's death in 1897, when Dr W. Kington Fyffe succeeded to the position of organist at St Peter's.⁴⁵

Organists and Organ Recitals from 1906 until 1920

³⁷ Several of his published works remain in the library of St Peter's Choir; see also his entry in the Appendix.

³⁸ "Harbour improvements," *Evening Post*, 24 January 1894, 2; "St John's Church," *Evening Post*, 30 January 1894, 2.

³⁹ 'Condensed Correspondence,' *Evening Post*, 18 March 1869, 4; "Advertisement," *Evening Post*, 3 October 1896, 6.

⁴⁰ "Mr Watkins' Organ Recital," *Evening Post*, 12 August 1896, 5.

⁴¹ "Killed by Choking," *Evening Post*, 2 July 1894, 2.

⁴² Untitled, *Evening Post*, 11 October 1894, 2.

⁴³ See Appendix.

⁴⁴ Ashley Heenan, "J. Maughan Barnett," *Te Ara*.

⁴⁵ See Appendix.

‘In architectural, cultural and social terms the Victorian town hall was a distinct phenomenon, wholly characteristic of the age and an uncompromising expression of some of its most cherished ideals . . . and the size, cost and architectural elaboration of these buildings proclaimed (as was intended) the dignity, prosperity and taste of the governing classes.’⁴⁶

While the architecture of the early town halls of New Zealand’s major cities is more strictly Edwardian or Georgian (George V), these buildings follow almost rigidly the style of their Victorian forebears. It is largely due to the efforts and influence of Barnett in 1905 that the Wellington City Council commissioned an organ for the Wellington Town Hall.⁴⁷ He subsequently oversaw the arrangements for a series of recitals in 1906, which featured a veritable “Who’s Who” of the New Zealand organist fraternity.⁴⁸ In addition to the domestic organists, the Council was able to acquire the services of Edwin Lemare, one of England’s premier players, for a series of concerts as he passed through New Zealand on his way to Australia, and then again on his return to the United Kingdom via the Pacific route later that same year.⁴⁹ During 1907, Barnett contributed considerable effort, time and personal financial resources to ensure that regular organ recitals occurred, in order to demonstrate that a series could run without a financial loss.⁵⁰ Even so, it was not until 1908 that Barnett was appointed City Organist, at the request of many in the musical community.⁵¹ His tenure commenced with a public lecture that focused on organs and organ music, designed for a generalist audience.⁵² Barnett held this appointment until early 1913, when he took up the role of City Organist in Auckland, which had a new Town Hall instrument made by Norman

⁴⁶ Nicholas Thistlethwaite, *The Making of the Victorian Organ* (Cambridge/New York: Cambridge University Press, 1990), 270.

⁴⁷ “Music and the Corporation,” *Evening Post*, 16 March 1907, 4.

⁴⁸ For further detail regarding the recitals of this period, see the Wellington Recitals spreadsheet.

⁴⁹ “Entertainments, etc.,” *Evening Post*, 3 May 1906, 4.

⁵⁰ “The Town Hall Organ,” *Evening Post*, 24 April 1907, 3; “The Town Hall Organ,” *New Zealand Times*, 20 August 1907, 5.

⁵¹ “Municipal Music. Position of Organist,” *Evening Post*, 22 January 1908, 1.

⁵² Advertisement, *Evening Post*, 26 February 1908, 6.

and Beard (1911).⁵³ His successor was Bernard Page, a young Englishman with excellent qualifications and references.⁵⁴

With the arrival of the Norman and Beard instrument at the Wellington Town Hall at the end of 1905, recitals at other local venues temporarily disappeared.⁵⁵ This was not a total cessation, since Kington Fyffe at St Peter's and Parker at St Paul's continued to play occasional programmes. Furthermore, when Harold Temple White arrived at Wesley Methodist at the end of 1913, recitals picked up again there.⁵⁶ Other performers also played at St Thomas' and Trinity Methodist in Newtown, and very occasionally at St Mark's.⁵⁷ The Petone churches carried on with annual recitals as part of their anniversary celebrations.⁵⁸ St John's, Willis Street, again became a venue for organ recitals after its organist Maughan Barnett departed Wellington and the link with the Town Hall organist ended.

From W. F. Jones' offer of a small organ for sale in 1854 through to City Organist Bernard Page in 1920, sixty different musicians gave public performances on Wellington's pipe organs. Some were highly trained professionals with English qualifications and experience, who made Wellington their new home and performed in the city on numerous occasions. Others, who were equally experienced, played Wellington concerts as visitors from other New Zealand centres, while still others were 'part-timers', whose primary careers were in private business or governmental offices. During this period, only two or three organists were overseas performers on tour in the Antipodes. Of the sixty recorded, only two were women – who performed only three programmes in total. It is quite possible that there were more women organists who played for Sunday church services than ever graced the recital scene. Their names appear in newspaper items of weddings (for example, 'Mrs W. A. Evans presided at the organ'), but fail to feature elsewhere.⁵⁹

⁵³"Organ Recital," *Evening Post*, 22 March 1913, 3.

⁵⁴"The City Organist," *Evening Post*, 29 August 1913, 10.

⁵⁵"The Town Hall Organ," *Evening Post*, 18 September 1905, 5.

⁵⁶"Entertainments," *New Zealand Times*, 15 June 1914, 4.

⁵⁷ See the Wellington Recitals spreadsheet.

⁵⁸ See, for example, "Entertainments," *Evening Post*, 14 March 1911, 2.

⁵⁹"Social and Personal," *Dominion*, 25 January 1912, 9.

Most of those who performed publicly prior to 1900 were foreign-born and trained. Thereafter, there were a few New-Zealand trained musicians beginning to make names for themselves. These included several individuals from Wellington itself: F. W. Rowley, Horace Hunt and Norman Collie are cases in point for the organ.⁶⁰ Others came from Christchurch and Auckland, including Laurence Watkins and Cyril Towsey. Alfred Hill (New Zealand's first 'big name' composer and performer) also had experience on the organ, having spent time in Europe as a student before returning to the Southern hemisphere in the early 1890s.⁶¹

Every British organist who immigrated from either Britain or Australia to New Zealand brought new strands of musical training, understanding and repertoire. Through their students, whether piano, organ, voice, or composition/theory, these teachers inculcated a sense of accepted European musical taste and style to the colony (and later dominion), and their performances educated the public in the latest musical tastes of 'Home', as shown by programmes in England as featured in the press.

Table 1.1 Sample recital programmes from Nineteenth Century England

William Thomas Best ⁶² Opening of Willis Organ at St George's Hall, Liverpool, 1 May 1855		
Grand Offertoire, Op 35	Lefebure-Wély	organ
Organ Sonata No 2	Mendelssohn	organ
Flute Concerto	Rinck	organ
Pastorale and Fuga	J S Bach	organ
Organ Concerto No 6	Handel	organ
Extempore	W T Best	organ
Overture to "Preciosa"	Weber	transcription
Andante con variazioni (Septet)	Beethoven	transcription
Marche du Sacre	Meyerbeer	transcription
Overture, Op 24	Mendelssohn	transcription
The National Anthem, with variations and Finale	W T Best	organ

⁶⁰"Organ Music," *Evening Post*, 5 May 1915, 10.

⁶¹ John M. Thomson, "Hill, Alfred Francis," *Dictionary of National Biography* (1996), *Te Ara*.

⁶² Mansfield, "W. T. Best: His Life, Character and Works," 209-249.

William Thomas Best ⁶³ Opening of the Willis organ at the Royal Albert Hall, London, 1871		
Organ Concerto No 2	Handel	organ
Choral Song and Fugue	S S Wesley	organ
Andante Grazioso (MS) (premiere)	E J Hopkins	organ
March in A minor	W T Best	organ
Grand Prelude and Fugue in E flat	J S Bach	organ
Organ Sonata 1	Mendelssohn	organ
Andante Pastorale and Fugue, in E	W T Best	organ
Air with Vars.and Finale Fugato (premiere)	Henry Smart	organ
Prelude and Fugue in G	J S Bach	organ

Master Henry Wood (aged 14) ⁶⁴ Fisheries Exhibition, London, 1883		
Great Dagon (<i>Samson</i>)	Handel	transcription
Minuet and trio (from a symphony)	Haydn	transcription
Gavotte	Rameau	arrangement?
Air "The Lullaby" (<i>The Pirates</i>)	Storace	transcription
Marcia Religiosa	Gluck, arr Spark	transcription
Trio, Andante and Rondo	Haydn	transcription
Minuet (<i>Samson</i>)	Handel	transcription
Pastoral Prelude	Gordigiani, arr Whittingham	?
March (<i>Judas Maccabeus</i>)	Handel	transcription
Movement from a Piano Sonata	Beethoven	arrangement
Wedding March (Midsummer Night's Dream)	Mendelssohn, arr Westbrook	transcription

How far such trends might have continued past the first decade of the twentieth century is one of the areas of New Zealand's musical development for which I have seen limited detailed research. The outbreak of World War I stopped much of the importation of goods from Britain, and saw men and matériel leaving New Zealand on almost every tide. Despite this drain on resources, local councils and other civic-minded organisations saw the

⁶³ Ibid.

⁶⁴ Henry J Wood, "My Life of Music" London: Victor Gollancz, 1938, 37.

importance of maintaining morale on the home front. In Wellington, the weekly organ recitals continued, though there was a notable change in the repertoire. During 1915 and 1916, civic benefit recitals assisted with fundraising for wounded soldiers, often under the patronage of a member of Society (usually the wife of the Governor General or the Mayor).⁶⁵ As the war progressed, several organists including the City Organist Bernard Page were either called up or volunteered for overseas service.⁶⁶ Evidently he was felt to be more useful maintaining morale at home, than as another member of the latest re-enforcement unit, as his service was deferred.⁶⁷

After the end of the War in 1918, several new venues appeared for organ recitals, including Island Bay Methodist Church, which purchased an English instrument from the Positive Organ Company in 1919 and the Unitarian Free Church on Vivian Street, whose A. A. Hobday organ (dating from 1916) was used for a seasonal concert on 21 December 1919.⁶⁸

The Repertoire

As one would expect, musical tastes changed over the nearly fifty-year period from 1876 until 1920. These alterations, prompted by a variety of factors, included a broader use of original works for organ, as well as a shift from Spohr and Rossini transcriptions to those of Tchaikovsky and Wagner. Social and political pressures of the day also brought changes, as World War I caused an increase in the presentation of works by composers from “allied countries” such as Belgium and Russia. Living German composers were avoided, but those already deceased were considered acceptable. On occasion the decision was based on the apparent nationality of the name; Felix Borowsky was considered as Russian, though he was

⁶⁵ See the entries referring to the Wounded Soldiers’ Fund, the Red Cross, and the Navy League in the Wellington Recitals spreadsheet.

⁶⁶ “Called to Arms,” *Auckland Star*, 19 June 1918, 4.

⁶⁷ Another organist, A. Miller Potts of Taumarunui, was actually balloted a year after his death, see “The Ninth Ballot,” *King Country Chronicle*, 4 July 1917, 5; “Death under Operation,” *Ohinemuri Gazette*, 14 August 1916, 2.

⁶⁸ “Local and General,” *Evening Post*, 9 December 1919, 6; advertisement, *Evening Post*, 20 December 1919, 9. A. A. Hobday was the son of Arthur Hobday.

born in England of Polish descent, and spent the bulk of his career in the US.⁶⁹ In percentage terms, it would appear that the inclusion of organ works by Franck, Widor, Guilmant, Lemmens, Lemare, and Rheinberger helps to keep the ratio of original works to transcriptions from being overwhelmed by the inclusion of Wagner, Debussy, Dvorak, and Tchaikovsky, among others.

A relatively substantive list of the repertoire performed in this area has been compiled from contemporary reports in the newspapers, into a spreadsheet document, available on the enclosed CD. On some occasions the record shows only that a performance occurred; in others there is a list of composers; in still others a partial list of works. The most satisfactory, from the point of view of wishing to know the exact programme, are those that provide a complete list. Sometimes reviewers were kind enough to include encores as well.

The contents of the spreadsheet include all the obvious composers one would expect to see: Bach, Handel, Mendelssohn, both in organ works and transcriptions; Meyerbeer, Haydn, Beethoven, Rossini, and Spohr in transcription only. Transcriptions of orchestral works were in print as early as the 1860s, although there is no mention made regarding the arranger when they were played.⁷⁰ Equally, many unknown names appear, and finding out about some of these composers was challenging. Most of these were practising organists who wrote solely for their own instrument.⁷¹ Others were the product of typesetters' inaccurate spellings, or perhaps those of an ill-informed reporter's illegible notes. Then there were disagreements about the transcription of the Cyrillic alphabet into Latin letters for Slavic and Russian names.

The list of composers of organ works contains names such as Lemmens, Edouard Batiste, Louis Lefébure-Wély, and César Franck, all of whom are familiar to organists at least, as well as the lesser known Rinck, Bervon, and Turner. Of these last, one can say that their music is

⁶⁹ Neil Butterworth, *Dictionary of American Classical Composers*, (New York: Routledge, 2005, p 53)

⁷⁰ W. T. Best, *Arrangements from the Scores of the Great Masters* (London: Novello, Ewer & Company, 1862–74).

⁷¹ For example, William Rea, who was City Organist in Newcastle for many years; his memorial is listed as a Grade II monument, see <https://historicengland.org>, accessed 30 April 2018.

competent. Others, such as Lemare, Hollins, and Wolstenholme used the organ of their day to best advantage, creating works that, while dated, still appear to have public appeal.⁷²

Many of the transcriptions which were so popular in the 1880s – large portions of Mendelssohn's *Lobegesang* and *Midsummer Night's Dream*, for example, or chunks of Rossini's *Stabat Mater* and marches by Meyerbeer – fell from favour as time progressed, often replaced by Wagner and Tchaikovsky. On the other hand, versions of Handel oratorios and operas, including both arias and choruses, proved popular throughout the period. Some survive today in modern collections (the famous Largo from Handel's *Xerxes*, for example, or movements from the *Water Music* and *Music for the Royal Fireworks*).

It is worth noting that Handel's popularity in life continued unabated long after his death, at least in England and the fledgling colonies. His stature was such that he overshadowed his contemporaries and many of his successors for several generations, and not just with *Messiah*. Many of his other oratorios, or sections of them, were well known, and along with the organ concertos perhaps served as a type of cultural security blanket in early Wellington (something familiar in a strange land).

Mendelssohn's music may have served a similar purpose; although his works were more modern, they were accessible and well known. After all, it was Mendelssohn whose highly popular organ performances of a few Bach works (for example the 6 Preludes and Fugues published by Riedl in 1823, which consisted of BWV 543-548) and his own Sonatas Op 65 and Preludes and Fugues Op 37 (in London and Birmingham in the 1830s and 1840s) were largely responsible for the appearance of German-style pedalboards in England. In the early days, the work of organ-builders Henry Willis and William Hill, in conjunction with organist Henry Gauntlett, in creating a standard style of pedal clavier, was seminal in the acceptance of independent pedal divisions and their employment in new compositions.⁷³ "Equipping organs with full pedalboards...and playing on them with great musical force and finesse became the standard across western Europe only by the second half of the nineteenth

⁷² For example, Lemare's Andantino in D flat was popular in my recital series of January 2016, as were transcriptions such as the Meditation from Jules Massenet's *Thaïs*.

⁷³ Thistlethwaite, *Making of the Victorian Organ*, Chapter Nine.

century”.⁷⁴ Even today, “the hierarchy remains in place: to be a ‘real’ organist requires mastery of the feet, even if one specializes in historic repertoires played on instruments with small pedalboards, or none at all.”⁷⁵

In the current age of instant communication and the total availability of goods and services, it is important to remember that during the period under review, music making in the home was normal, and many children were exposed to the harmonium or piano as either listeners or pupils. There were a variety of music-sellers throughout central Wellington (for example, the Dresden Piano Company), and probably new scores arrived with almost every ship. For the committed music lover it must have seemed that there was too little time to take it all in.

Concert and entertainment advertisements appeared in the local press – often for days ahead – and programmes were usually reviewed the day after. The press were ruthless when it came to sub-standard performances, and criticised openly. Thus, reviewers’ praises, when offered, indicate competence and even brilliance. If this were true, Wellington had a core of highly skilled organists, and the picture of the reluctant pianist drafted in to play the organ of a Sunday was certainly not typical, particularly in the central city, though it may have been more common in remote areas.

One feature of concerts from this period is the quantity of repetition of repertoire within the programmes of a single performer. There seems to have been a quite deliberate plan to play largely similar programmes repeatedly. Especially at St John’s, Willis Street, and at the Town Hall, Maughan Barnett and his successors favoured the pattern of a ‘request’ programme every six weeks or so, taken out of the previous cycle of performances. Mr Beard (managing director of Norman & Beard, the company that built the Town Hall organ), explains this as follows:

The citizens,” he said, “are beginning to realise that it is a pleasure to follow the course of a series of recitals. Then the request programmes give them the opportunity of expressing their opinion and hearing again any item which they like particularly.”⁷⁶

⁷⁴ David Yearsley, *Bach’s Feet: The Organ Pedals in European Culture* (Cambridge and New York: Cambridge University Press, 2012), 5.

⁷⁵ Yearsley, *Bach’s Feet*, 11.

This seems to have led to a greater familiarity with works than could be achieved with ever-changing repertoire. I know from personal experience of recital series that it is possible to create varied programmes with a relatively small number of works, if they are well mixed and matched. Of course, touring artists do this regularly, but in this instance, we are considering a practice where both performer and audience were local, and came together regularly.

As an example, Table 1.2 outlines the programmes for a series of Barnett's Town Hall recitals from March and April 1909. These were concluded on 1 May with '... selections which had been asked for by listeners at previous recitals.'⁷⁷

Table 1.2. Programmes of J. Maughan Barnett's Wellington Town Hall Recitals, 13 March – 9 April and 1 May 1909⁷⁸

N.B. The titles of repertoire are as they appear in the source material.

<i>Date of Recital</i>	<i>Repertoire</i>	<i>Composer</i>
13 March	Sonata in G minor	Capocci
	Andante Cantabile (Symphony No. 4)	Widor
	Minuet (Divertissement No. 1)	Mozart
	Fugue in G minor	Bach
	Am Meer	Schubert
	Intermezzo	Barnett
	Pâques Fleuries	Wolstenholme
20 March	Fugue in E flat (St Anne)	Bach
	Organ Sonata No. 2	Mendelssohn
	Le Cygne	Saint-Saëns
	Moments Musicaux No. 3	Schubert
	Fantasie on Airs from Bizet's <i>Carmen</i>	Bizet
<i>Date of Recital</i>	<i>Repertoire</i>	<i>Composer</i>
27 March	Cornelius March	Mendelssohn

⁷⁶"A Talk about Organs," *Dominion*, 10 March 1909, 9.

⁷⁷"Entertainments," *Dominion*, 3 May 1909, 9.

⁷⁸"Entertainments," *Evening Post*, 15 March 1909, 2; "Entertainments," *Evening Post*, 22 March 1909, 2; "Entertainments," *Evening Post*, 29 March 1909, 2; "Entertainments," *Evening Post*, 5 April, 1909, 2; "Good Friday Organ Recital," *Evening Post*, 8 April 1909, 2; "Entertainments," *Evening Post*, 3 May 1909, 2.

	Nocturne in G minor (No. 2)	Chopin
	Minuet in G	Handel
	Toccata and Fugue in C major	Bach
	Hommage à Mendelssohn	Calkin
	Fantasie on Airs from Bizet's <i>Carmen</i>	Bizet
3 April	Grand Choeur in D	Gilman (?Guilmant)
	Serenade	Schubert
	Toccata and Fugue in C major	Bach
	Berceuse	Gounod
	Pastoral in C major	Lefébure-Wély
	Overture to <i>Si j'étais Roi</i>	Adam
9 April	Funeral March	Chopin
(Good Friday)	Ave Maria	Schubert
	Funeral March	Guilmant
	Meditation (Ave Maria)	Bach-Gounod
	Good Friday Music (<i>Parsifal</i>)	Wagner
	Meditation on Three Passiontide Hymns	Barnett
1 May 1909		
(Request Programme)	Overture to <i>Si j'étais Roi</i>	Adam
	Organ Sonata No 2	Mendelssohn
	Minuet (Divertissement No 1)	Mozart
	Fantasie on Airs from Bizet's <i>Carmen</i>	Bizet

By this method, the public were educated into familiarity with, if not always a true appreciation or liking for, swathes of the classical repertoire, both organ works and others. There seems to be a willingness by performers to arrange, transcribe, and adapt almost any work, as can be seen by the programmes shown above. By the first decade of the twentieth century, however, some organists were declining to transcribe certain so-called “popular” works, as being either incapable of performance on, or undesirable for the medium of, the organ.⁷⁹ There were vivid accounts of debates at Council meetings regarding the content of Town Hall recitals, which ratepayers underwrote.

⁷⁹“Councillor’s Wants,” *Dominion*, 5 February 1914, 6; “Organ Music,” *Dominion*, 6 April 1914, 6; “Musical Taste, City Organ Recitals,” *Evening Post*, 7 April 1914, 3.

Another feature of these recitals, as distinct from modern practice generally, is the inclusion of either a solo vocalist or instrumentalist (often a violinist) to provide a change of pace and colour once or twice during the programme. Usually (but not always) the organist would accompany the soloist, so it did not reduce his time on-stage, but these performances appealed. Local soloists and choirs came under the same scrutiny by reviewers as did the organist; not all received plaudits. I have not included works for organ and soloist or choir within the repertoire lists, but they would make an interesting study on their own.

Churches, regardless of denomination, felt that recitals and concerts ought to acknowledge the primary focus of the venue. Performances often included a hymn and a closing benediction by the incumbent clergyman. In contrast to secular venues, sacred venues neither invited nor welcomed applause. Despite this, it is evident that Maughan Barnett's programmes at St John's were so popular that on at least one occasion there was not even standing room for more patrons.⁸⁰

The table below shows information about the organs used for recitals in the Wellington area during this period. Much of it is available in the *Gazetteer of New Zealand Organs: North Island*, a project of the New Zealand Organ Preservation Trust (Inc.).

Table 1.3. Recital Organs in Wellington up to 1920

<i>Building & Location</i>	<i>Date and/or Comments</i>
Secular Installations	
Athenaeum (Lambton Quay)	1854; temporary W. F. Jones installation.
Cutler and Moore factory (Sydney St, Wellington Central)	1876; the organ was later sold as part of the terms of bankruptcy.
Hobday factory (Taranaki Street, Wellington Central)	1896–c 1920; smaller instruments built for churches outside Wellington were set up on the factory floor and played there before shipment. Occasionally there would be a public recital.
Industrial Exhibition (Drillshed, Maginnity Street, Wellington Central)	1885; temporary installation of organ by Edgar Jenkins of Christchurch.
Industrial Exhibition (Taranaki Street)	1897; temporary installation of small organ by 20-year-old George Croft. His first instrument,

⁸⁰“Entertainments, etc.,” *Evening Post*, 23 October 1901, 4.

	but burned the following year. He later established his firm in Auckland and became a major force in New Zealand organ-building.
Town Hall (Wakefield Street)	1906; Norman and Beard instrument, restored in original style during 1980s; currently dismantled while concert chamber is strengthened as part of earthquake upgrade.
Anglican Churches	
St Paul's Pro-Cathedral (now Old St Paul's) (Mulgrave Street, Wellington Central)	1877; T. C. Lewis, elements of which were incorporated into the organ of the "new" Cathedral in the 1960s. (Since the 2016 earthquake, this organ is in storage.) A replacement instrument was erected at Old St Paul's in 1977.
St Peter's (Willis Street, Te Aro)	1872; William Hill and Son, replaced in 1887 by a larger instrument also by Hill, still in situ.
St Mark's (Sussex Square, now the Basin Reserve)	1879; Halmshaw. The old church was demolished, and the organ moved to the current building and highly altered, in 1965.
St Thomas' (Riddiford St, Newtown)	1899; Hobday. The old church was destroyed by fire in 1982, but some of the organ was saved and re-erected in St Cuthbert's Church Berhampore. This building has since been demolished and the location of the organ is uncertain.
St James' (Lower Hutt)	The original building and instrument were destroyed by fire in the 1950s. Current instrument dates from 1953.
St Augustine's (Britannia Street, Petone)	1903; Croft still in situ though not used.
Mission to Seamen Chapel (Whitmore and Stout Streets, Wellington Central)	1908; the whole building was sold for apartments and the organ removed in 1994.
St Mary's (Karori Road, Karori)	Norman and Beard, removed 1966 and replaced by Croft, 1967 when church enlarged.
St Alban's (Eastbourne)	A Croft unit organ, 1962, replaced the original organ of unknown origin or size.
Presbyterian Churches	
St John's (Willis and Dixon Streets, Wellington Central)	1886; T. C. Lewis, still in situ but heavily modified.
St Andrew's (Wellington Terrace; now The Terrace, Wellington Central)	1860s; Bryceson, burnt 1920; now houses a Croft instrument from 1962.

Kent Terrace Church (Kent Terrace, near Basin Reserve)	1907; Hobday. The organ was removed in 1978 to Napier when the church was closed and demolished.
Knox Church (Lower Hutt; now St Mark's, Woburn Rd)	1907; Hobday. The old building was demolished and the organ moved to the present edifice. The organ was removed in the 1990s. Current location is unknown.
St David's (Brittania Street, Petone)	1906; Croft still in situ.
Roman Catholic Churches	
St Mary's Cathedral (Hill Street, Wellington Central)	1880; Builder uncertain, (possibly Halmshaw) burnt 1898 with church. Replaced as shown below.
Sacred Heart Basilica (Hill Street, Wellington Central; now Metropolitan Cathedral)	1905; Hobday, still in situ, though radically rebuilt in 1991.
St Joseph's (Original Church on Buckle Street, Basin Reserve; now on Brougham Street)	Hobday, 1897 now dismantled; new church has Croft unit organ, 1965.
St Mary-of-the-Angels (Boulcott Street)	1986-7; Hobday, incorporating material from previous Bevington, both in previous building; organ in present church built Croft 1956 to specification by A. Maxwell Fernie. The organ has been rebuilt several times since.
Methodist Churches	
Wesley Church (Taranaki Street)	1879; Conacher. The organ was ordered for the Manners Street church but installed in the current building early 1880.
Trinity Methodist (Newtown)	1905; Hobday. The organ was removed c. 1980 when the church amalgamated with Island Bay.
Island Bay (probably on the Parade)	1919; Positive Organ Company, now in Newtown church.
Primitive Methodist (Sydney Street, Wellington Central)	There appears to be no information about this instrument; church torn down many years ago.
Congregational Churches	
The Terrace (apparently towards the Kelburn/Te Aro end of The Terrace)	1891; Telford and Telford. The organ was later removed to the then Karori Union Church, though no date is available. The building on The Terrace was subsequently demolished.
Constable Street (Newtown, near the hospital)	1908; Wadsworth Bros. The organ was removed when the church was demolished. Its

	present location is unknown.
Courtenay Place (exact location on Courtenay Place not known, but probably towards the Taranaki St end)	Beal, c. 1895 second-hand from Nelson; the organ was moved to Cambridge Terrace Church in 1916 when the church closed.
Cambridge Terrace (corner of Lorne Street)	The Beal organ was removed in 1961 and given to organ-builder John Lee partial payment for his work when he installed a second-hand William Hill and Son of 1860s/1880s. The present status of the Beal is unknown. The current Hill instrument is in virtually untouched condition and of high heritage value, despite its late arrival in New Zealand.
Other Churches	
Vivian Street Baptist	1872; Hill and Son, bought from Church of the Nativity, Blenheim in 1906. The name was changed to Central Baptist when the congregation shifted to Boulcott Street in the early 1980s, taking over the facility previously belonging to the Christian Science Church. When the current building was erected, the Hill pipe organ was not returned to service, and much, though not all, was later destroyed.
Unitarian Free Church (Vivian Street)	c. 1916; A.A. Hobday (son of Arthur Hobday). Removed 1932 to Seatoun Presbyterian Church, later named St Christopher's, and subsequently closed. Status of the organ unknown.

While some of these instruments are still available to hear today, many have been lost as various venues are either re-purposed or demolished. On occasion instruments have been re-located, often outside of the Wellington area. Nevertheless, all are indicative of a lively musical scene that included the organ as a recognised performance medium. As we shall see, the situation in Christchurch was largely similar.

Chapter 2 – Christchurch and Surrounding Communities

Edward Jollie's plan of Christchurch, 1850¹

Introduction

Organ recitals began with a reasonably regular frequency in Christchurch in the latter half of the 1870s. Like Wellington, inner-city parish churches led the way. Christchurch Cathedral does not appear in the press as a recital venue until 1882. However, the circumstances of

¹ Archives New Zealand CH765 Item 22 www.archives.govt.nz

Christchurch's founding and early settlement were different from those of Wellington, and had, among other things, the effect of bringing to the city a different social structure.²

Early Contributors to the Organ Music Scene

One of the earliest mentions of an organ in Christchurch is that at St John the Baptist, Latimer Square. The Rev. H. W. Harper (later Archdeacon Harper) was appointed the first vicar of the parish in 1864 (though he never took up the appointment), and was asked by St John's to purchase for them a pipe organ, to arrive with him from England. Unfortunately, there was no one in Christchurch with the ability to assemble and maintain such an instrument.³ With the blessing of Holdich, the organ-builder in London, Harper went to the factory, and learned how to assemble the organ once it arrived in its new situation. According to a report in the *Christchurch Press*, during a three-week period in 1865 he erected the organ in the church on Latimer Square with one assistant.⁴

The work done in the erection of the organ at St John's by the Rev. Mr Harper was amended and enlarged upon in 1875 by Edgar Henry Jenkins (1836–1924), to whom reference has been made previously in regard to Wellington. Jenkins was one of early New Zealand's major organ-builders, who came to Kaiapoi in 1869 after training with William Hill and Sons, London, and extensive work experience as installation foreman with Aristide Cavallé-Coll (1811–99) in Paris.⁵ He opened his own works in Ferry Road, Christchurch in 1871 and built many new organs in the South Island as well as some in the North Island. He also served as installer of English-built instruments upon their arrival in New Zealand. His name will appear throughout the narrative of this chapter.⁶

² The Reverend Michael Blain, "The Canterbury Association (1848–1852): A Study of Its Members' Connections," a 2007 revision of material originally published in 2000 by the Archives Committee of the Anglican Diocese of Christchurch, www.anglicanhistory.org/nz/blain, accessed 19 October 2016. See also Tony Ballantyne *Webs of Empire: Locating New Zealand's Colonial Past* (Wellington: Bridget Williams Books, 2012).

³ "St John's Anglican Church," *Press*, 24 June 1914, 4.

⁴ Ibid.

⁵ CNZ: Canterbury Provincial District (1903).

⁶ In October 2016, I played one of Jenkins' early New Zealand instruments, now housed in Lyttelton's Union Church. Although in great need of restoration, it is still evident that the builder had the necessary skills to produce instruments of the quality required at the time.

Christopher Farrell (1838–1918) was another European organ-builder who arrived in colonial Christchurch.⁷ His training was with Telford and Telford of Dublin, before working professionally at William Hill and Son, London; he gained a significant clientele throughout the South Island. His North Island work tended to be as installer of other builders' instruments, and maintenance.⁸ These include some of the same English builders that were supplying much of New Zealand: Bevington, Hill and Son, T. C. Lewis & Company (all of London), and Wadsworth Brothers (of Manchester), along with Fincham of Melbourne. George Fincham (1828–1910) was the son and grandson of organ builders in London, and became apprenticed to Henry Bevington from 1842 until 1849. He was a foreman for J.C. Bishop of London for a short time, before emigrating from the United Kingdom to Melbourne in 1852. There he established a firm that not only built its own instruments, but also acted as a supplier to other organ builders in Australasia.⁹ His business continued after his death, ceasing trading in 2006. Toward the end of the nineteenth century, the Sandford brothers also built and maintained instruments in Canterbury.¹⁰

⁷ Douglas Bush and Richard Kassel, eds., *The Organ: an Encyclopedia*. (Oxford: Routledge, 2015), 367.

⁸ Advertisement, *Evening Post*, 5 June 1883, 1; *Gazetteer NZOPT*: North Island, 40, 42, and 48,

⁹ John Henwood. 'Fincham, George (1828–1910)', *ADB*.

¹⁰ *Gazetteer NZOPT*: South Island, 7, 12, 14, 15, and others.

The Organs

Christopher Jenkins and Edgar Farrell, working independently, produced many of the smaller organs for Canterbury churches, and each often undertook to erect instruments shipped out by English builders. But pride of place for uniqueness is taken by an organ largely constructed in Christchurch, using native timber for everything but pipe work, and destined for Sunnyside Asylum (later Hillmorton Hospital). Samuel Hurst Seager, an English organ-builder (whose brother, Edward, was Warden of the asylum), seems to have come to Christchurch at his brother's request to assist with the work, much of which was done on-site by various patients. This organ was opened in 1872.¹¹ According to other sources, the organ came from London.¹² It is possible that these apparently contradictory statements can be reconciled by understanding that Samuel Seager came to Christchurch in 1870. One can speculate that he brought English pipe-work with him, or had arranged for its construction before his departure, and that misunderstanding and/or lack of exactitude in reporting have led to different versions of the story of the instrument's beginnings. Samuel then set up in business as a contractor, a business continued by his son (also Samuel) until 1879.¹³

In 1906 Nicholas Thomas Pearce, another independent organ builder, moved to Christchurch from Invercargill. Pearce had been born and trained in England, working for Eustace Ingram in London, before arriving in Southland in 1880.¹⁴ He worked first as a foreman joiner. By 1888 he had received the contract to erect an English organ in Dunedin; other such contracts followed in Invercargill as well, before his shift to Christchurch.¹⁵

A significant number of these organs are no longer extant, while others have been radically altered. Unfortunately, many more were lost in the earthquake sequence of 2010–11.

¹¹ "The Sunnyside Asylum Organ," *Press*, 14 August 1872, 2.

¹² Sherwood Young, "Seager, Edward William," *Te Ara*.

¹³ Ian J. Lochhead, "Seager, Samuel Hurst," *Te Ara*. The younger Samuel went on to work as an architect.

¹⁴ Christopher Templeton, "N. T. or not N. T. – That is the Question. A Reassessment and Evaluation of the Work of Nicholas Thomas Pearce," www.nzopt.org.nz/Pearce_Templeton_2010.pdf, accessed 11 October 2016.

¹⁵ *Ibid.*

Christchurch had been one of the centres of historic organs in New Zealand, and the loss of some of this stock of instruments, never mind others lost or damaged, has been significant. Fortunately, some were saved and restored, and others were saved but remain in storage until a new home can be found for them.¹⁶ Several instruments were lost because the buildings containing them were too dangerous to enter, even after the 2010 earthquake. Durham Street Methodist Church, thought to be safely braced, collapsed in February 2011 while the organ was being removed. Not only was most of the organ lost, but so were the lives of three men working on the removal. Even with this tragic consequence of loss of life, there are still some in the organist fraternity in Christchurch who feel that some other instruments were wantonly destroyed in the demolitions.¹⁷ In the case of the Town Hall and both cathedrals, organs are still in situ pending site work or final decisions regarding reconstruction or demolition. (The Town Hall organ is likely to be the first of the three back in service.)¹⁸ However, the loss of any musical voice still hits hard and we organists are as close to our instruments as other players are to theirs. The primary difference is that other performers take their instrument with them, while we are subject to the idiosyncrasies both of the instrument and the venue. As of early 2018, at least three of the surviving organs have been re-erected in new buildings for their congregations. This has been the cause of much rejoicing, as all were relatively historic instruments.¹⁹

Many instruments in Christchurch served more than one venue in their lives. As money became more available and communications improved, churches with smaller organs wishing to upgrade to larger instruments often sold their organs to other churches just starting out. The resulting churn would have affected the repertoire of some of the early

¹⁶ I have seen some of these instruments in the South Island Organ Company factory and storage sheds in Timaru, in October 2016.

¹⁷ This was made clear in various conversations at the 2016 Congress of the New Zealand Organists' Association in which I took part.

¹⁸ According to the Town Hall organ's dedicated website, the Town Hall is currently under reconstruction with a completion date in 2018, and the organ will be restored as part of that timeline. See www.nzorgan.com/september-2016.

¹⁹ "MIXTURE – News Roundup," *New Zealand Organ News* 53/3 (November 2017): 135. Other information about these two instruments has also been available on the South Island Organ Company website and Facebook pages.

recitals, as one instrument gave way to another, but in general, the repertoire remained relatively consistent.

It is also worth noting that the venues listed at the end of this chapter are only a fraction of the churches and residences in which Christchurch builders such as Farrell, Jenkins, the Sandford brothers, and Pearce, installed instruments.

The Repertoire before Bradshaw

Early recitals (prior to 1880) in Christchurch served largely the same functions as in Wellington; often they were fundraisers of one sort or another (either for the organ itself, for the choir fund, or for some other worthy religious cause). There was a large quantity of works by Mendelssohn and Handel performed, mostly arrangements of oratorio and piano pieces. While Bach's works were undeniably present, they were represented only by a few select preludes and fugues, particularly the Fugue in E flat major (BWV 552) known as the "St Anne", the Fantasy and Fugue in G minor (BWV 542), and the Prelude and Fugue in D major (BWV 532). A large quantity of transcriptions of nineteenth-century operatic arias and overtures/intermezzi (Puccini, Rossini, and Meyerbeer) appear regularly. The organ music tended to be mid-nineteenth century French material (Edouard Batiste, 1820–1876; Louis James Alfred Lefébure-Wély, 1817–69; Jaak-Nicolaas Lemmens, 1823–81) with a sprinkling of English works by Henry Smart (1813–79), George Elvey (1816–1893) and Sir Frederick Arthur Gore Ouseley, Baronet (1825–89). Most of these latter names would be unknown outside the world of Anglophile church musicians today.

By the 1890s, additional composers' works appeared in programmes: Beethoven transcriptions are relatively common, as are those of Chopin and Schubert. Arrangements of Weber and Meyerbeer tended to disappear, replaced with those of Haydn and Mozart. Alexandre Guilmant (1837–1911), Théodore Dubois (1837–1924), William Thomas Best and John Stainer joined the organist-composers represented. The Bach repertoire was expanded to include the Prelude and Fugue in C minor (although which of the three, including the Fantasy and Fugue, Bach wrote in that key it is impossible to say – perhaps all of them appeared at one time or another). The music of the American composer Dudley Buck (1839–1909) appeared for the first time in 1895, as did that of the German Gustav Merkel (1827–85). Mendelssohn's Organ Sonatas Op. 65 began to feature more regularly than

before; but much of the Mendelssohn repertoire was still transcriptions of the obvious sort: the music from *Midsummer Night's Dream*, War March of the Priests (*Athalie*), *Lieder ohne Worte* and symphonic and chamber music movements. Handel, likewise, was more present in transcription than otherwise (even counting the concertos as organ works), and this trend continued through the whole period to 1920.

As usual, there are nagging omissions in the press: either no detail, or only a list of composers' names. These omissions make it almost impossible to determine accurate percentages of original works to transcriptions. Some composers wrote no organ music, and the inclusion of their name indicates a transcription or arrangement; many others wrote works for other instruments as well as the organ, and the lack of complete information gives no solid evidence as to what work might have been played on any particular occasion.

One other notable point with regard to Christchurch is the greater acceptance of the involvement of women in public music making than there was in Wellington during the same period. Rachel Ross, Jennie Black, Gertrude Dobson, Eleanor Smith and Emily Funston are among the more qualified of those playing programmes, though their public playing usually, but not always, ceased if they married.²⁰ This may be attributable, at least in part, to the financial means of many of the Canterbury settlers, who had discretionary income to train their daughters in the fine arts.²¹

The Early Bradshaw years (1902–1907)

John Bradshaw (1876-1950) left northern England in early 1902, upon completion of the degree DMus (Victoria University, Manchester), to take up his new position at Christchurch Cathedral. At his first recital at the Cathedral on 15 May, he introduced not only "new" works by Tchaikovsky, Dvořák, and Charles-Marie Widor to Christchurch audiences, but also a work of his own composition.²² This was just the first of many wide-ranging effects he had on the community at large.

²⁰See the Appendix for various examples.

²¹John Wilson, "Canterbury Region: 7. Agriculture Before 1900," *Te Ara*, accessed 12 June 2018.

²²"Christchurch Cathedral," *Press*, 16 May 1902, 6.

From this beginning, Bradshaw was to enlarge the recital repertoire beyond the imagining of the average listener. Rachmaninoff, Gounod, Joseph Rheinberger, and Théodore Salomé became familiar names. Many more of the organ works of Bach became familiar through repetition. Contemporary composers such as Niels Gade, Edwin Lemare, and Elgar were introduced. Spohr was effectively eclipsed for a while, as was Mozart (except in the *Fantasie in F minor*, K. 608, which organists claim, although, technically, it is a transcription of a clockwork piece). More of Handel's organ concertos began to replace some of the oratorio and opera selections of twenty years before.

During this period, the local churches which had held recitals continued to do so, and while those programmes were slower to change, they did evolve over this period as other organists, both local and from out of town, were inspired by the changes happening at Christchurch Cathedral and in civic music-making generally.

The Exhibition 1906–1907

The New Zealand International Exhibition held in Christchurch over the period November 1906 through mid-April 1907 was a vast improvement on that held in Wellington in 1885. In order to hold organ recitals in the concert hall within the exhibition grounds, the organisers convinced the central government of the day to purchase an organ from England; they chose one by Eustace Ingram.²³ Henry Brett (then an Ingram employee) arrived to supervise the installation.²⁴ It seems that Pearce, a former Ingram employee, by then living in Christchurch, was not involved; he was busy in the North Island.²⁵

During the Exhibition period there appear to be no organ recitals anywhere else in Christchurch. A variety of performers, both local and out-of-town, presented approximately forty recitals. Bradshaw was the most prolific performer, but other organists provided alternative perspectives. Henry Wells and T. Fitzgerald Faulkner were both locals; other New Zealand-based performers included Maughan Barnett, Harold Gregson, Purcell Webb,

²³ Templeton, "N. T. or not N.T."

²⁴ Ibid.

²⁵ Ibid.

Paget Gale, and Neville Renaud, and W. M. Monk visited from Sydney.²⁶ The repertoire was as varied as the performers. There were many new works by familiar composers (Bach, Guilment, and Lemmens, for example), old favourites in the shape of transcriptions of Handel, Mozart, and Haydn, plus material from Wagner's operas, as well as organ music of William Wolstenholme, Alfred Hollins and Samuel Sebastian Wesley.

Once the Exhibition calendar ended, Dr Bradshaw seemed (at least temporarily) to have ceased public organ performances outside his regular duties at the Cathedral. Other venues picked up the routine of recitals again – particularly Durham Street Methodist, St Luke's, Manchester Street, and St Paul's Presbyterian, Cashel Street.²⁷ Five new organs – those at St Alban's Methodist, St Paul's Glenmark, Rangiora Methodist, St Peter's Ferry Road, and Kaiapoi Methodist were opened by the end of April 1908. July 1908 saw two new organs opened – a small one in Woolston Methodist, and the Civic Organ (the Exhibition instrument) in its new home at His Majesty's Theatre. Dr Bradshaw became City Organist at the same time.²⁸ Over the following years, his contractual arrangements with the city altered from time to time, but the civic recitals, which he presented almost weekly in His Majesty's Theatre, eclipsed every other venue and performer. To be sure, the Christchurch newspapers record recitals in Rangiora and Kaiapoi, and occasionally in central Christchurch, but in general terms His Majesty's Theatre was the only venue in town that consistently offered recitals, and Bradshaw was the principal performer as City Organist.

The Civic Organ Recitals

Almost without exception, John Bradshaw as Civic Organist gave the weekly civic organ recital at His Majesty's Theatre from its opening until its destruction by fire in 1917.²⁹ While the period between programmes was generally one week, there were instances (outside the post-Christmas holidays) where programmes occurred fortnightly, but also occasions where

²⁶ See Christchurch Recital spreadsheet for the recital listings during the Exhibition, and the Appendix regarding the performers.

²⁷ See Christchurch Recital spreadsheet for recital listings immediately after the closure of the Exhibition.

²⁸ Pritchard, "Bradshaw, John Christopher."

²⁹ "The City Organ," *Star*, 11 July 1908, 7; "Great Fire," *Star*, 12 November 1917, 8.

there might be two programmes within a seven-day span. Theatre Management and the Council clashed occasionally over terms of usage but eventually a pattern emerged of recitals at 8:30pm on Sunday evenings.³⁰ This allowed those attending evening services at the churches (and Bradshaw himself) a chance to arrive at the Theatre without having to rush out of the church doors. This was a compromise arrangement regarding entertainment on the Sabbath.³¹

From the opening recital on 27 July 1908, Wagner's music provided much of the programming at His Majesty's.³² The performance of works originally composed for the organ seems to have been of lesser interest than in Wellington; for example, the only Bach organ work played in the civic recitals prior to 1910 (and that only several times) was the famous Toccata and Fugue in D minor. Transcriptions from the violoncello sonatas (as the *Suites* were known at the time) and orchestral works appeared regularly. (By contrast, in Wellington there are records of various chorale preludes and almost all the major Preludes and Fugues, performed by a variety of players). In Christchurch, the Mendelssohn centenary programme contained only one original work for organ – Sonata Op. 65 no. 6; the large majority of the programme consisting of piano works and selections from *Midsummer Night's Dream*. It is true that in other recitals, there were original organ pieces by lesser-known composers such as Salomé, Paul Devred (1853–1909), Lefébure-Wély (1817–69), Alexandre Guilmant, Dudley Buck, Arthur Hollins, and others, but often a programme had only one work written originally for the medium. Scandinavian composers such as Neils Gade, Edvard Grieg and Jean Sibelius were commonly played in quantities unknown in Wellington or other centres.

Much of the early repertoire was typical of the period – arrangements of opera overtures or selected portions of oratorio or other orchestral compositions by Mendelssohn, Gounod, Tchaikovsky, Thomas, Handel, Massenet, and others, but Wagner was the transcription of choice more often than not. In fact, whole programmes were devoted to Wagner,

³⁰ "City Council," *Star*, 27 October 1908, 1; "Dr Bradshaw's Reply," *Press*, 23 January 1909, 10; "City Organ Recital," *Press*, 15 March 1909, 7; "The City Organ," *Press*, 29 April 1910, 6.

³¹ "Sunday Entertainments," *Press*, 19 July 1910, 8; "Sunday Evening Recitals," *Press*, 23 July 1910, 10.

³² "The City Organ," *Press*, 28 July 1908, 6.

sometimes even to one opera. *Der fliegende Holländer* seems to have been a particular favourite, along with *Lohengrin*, *Tannhäuser*, *Parsifal*, and *Die Meistersinger von Nürnberg*. Selections from *Rienzi* and *Tristan und Isolde* also feature regularly. The ‘Ring’ cycle features much less on Christchurch programmes than on those in Wellington (where the ‘Waldweben’ from *Siegfried* was highly popular, along with ‘Der Walkürenritt’ from *Die Walküre*).

Other comparisons with Wellington show that while César Franck’s organ works were regularly a feature there (along with the transcription of the Symphony in D minor), only three of Franck’s pieces were heard in Christchurch and each was only played once. (This occurred from 1915 onward, as recitals began to favour works of composers from the Allied countries during World War I.³³) Franck’s music appeared in Wellington as early as 1902, though the majority of presentations were by Bernard Page from 1913 onwards.³⁴ In similar manner, the breadth of Bach’s organ music was much wider in Wellington than in Christchurch, though the *Toccata and Fugue in D minor* was often heard in both centres. None of the Bach chorale preludes appears in the Christchurch spreadsheet; while the Wellington repertoire contains some, they are often unspecified in terms of the chorale title.

Chopin’s works, on the other hand, are more broadly surveyed in Christchurch. Aside from the ubiquitous “Funeral March”, Bradshaw occasionally plays Polonaises and Mazurkas in addition to the common (with Wellington) fare of Nocturnes and Preludes.

Both communities received large doses of Beethoven piano sonata movements as well as his chamber music, symphonies and various overtures. Brahms, on the contrary, was little played in Christchurch, but a quantity of his piano works were played regularly in Wellington. Schubert and Schumann seem to have filled the need for smaller-scale German Romantic music in Christchurch.

Another common feature with Wellington Town Hall performances was the “request” programme, for which the public were encouraged to nominate specific works. This, as

³³ *Prélude, Fugue et Variation* on 21 March 1915; *Pastorale* on 5 July 1919; and *Pièce Héroïque* on 5 May 1920; see the listings of these dates in the spreadsheet.

³⁴ See Wellington Recital spreadsheet for details.

much as performers' preferences, may account for the disproportionate number of times some individual works appear in the database. That said, however, performer preference was often involved in the introduction of specific works to audiences. The material in a performer's ongoing repertoire must shape the nature of the request programmes, as these contained music already presented.

Allusion was made, at the beginning of this chapter, to the differing social structures of Wellington and Christchurch. This includes the presence of the Society of Professional Musicians, to which many organists and teachers belonged, much earlier than in Wellington.³⁵ (This concept was to spread quickly throughout the country, and eventually all the local units became a national body). The purposes of the Society were to assist indigent musicians and to help promising young students to continue their studies, often overseas. There was an expectation of quality in the performing arts, and the Society existed in part "... as a protection against the unauthorised teaching and quackery that goes on."³⁶ While Wellington had fine performers, highly proficient in their respective fields, from 1865 the social atmosphere was coloured by it being the country's capital city. This meant that other forms of entertainment could well have impinged on the musical life of Wellington, creating a different type of social structure. Despite these possible differences, each of the spreadsheets (for major centres) on which my analysis rests contains over 4,000 individual entries. Admittedly some of these are one-line indicators that a recital has taken place, with no further information as to the contents of the programme. The majority, however, show elements of full programmes, with one item per entry. Even with the repetition of single works over a number of programmes, these collations show that hundreds of musical works were presented to the public in a format that was educational, enjoyable and cost-effective. In both cities, Councils were providing a service by the acquisition and maintenance of a large capital asset, and in some years even making a profit on the activity.

The table below shows a listing of some of the early organs and their locations; again, the information comes largely from the *Gazetteer of New Zealand Pipe Organs: South Island*.

³⁵ "Society of Professional Musicians," *Star*, 22 July 1898, 4.

³⁶ "Music in New Zealand," *Star*, 21 April 1896, 2.

Table 2.1. Organs of Early Christchurch and Surrounding Towns

<i>Year</i>	<i>Venue</i>	<i>Builder</i>	<i>Status</i>
1851	St Michael and All Angels	Bevington, London	Removed to Lyttleton Orphanage; destroyed by fire 1875.
1862	St Luke's, Manchester Street	Willis, London	Removed to Trinity Congregational 1871; in 1883 to St Mary's, Halswell.
1865	St John's, Latimer Square	Holdich, London	Revised at various periods; church destroyed. Now the site of the transitional Cathedral.
1869	St Peter's, Akaroa	Bryceson & Sons	In situ, though heavily altered.
1870	St Mary's, Merivale	Bevington, London	Removed 1881 to Oxford Terrace Baptist; then in 1915 to Kaiapoi Presbyterian.
1871	St Luke's, Manchester Street	Henry Jones, London	Removed 1883 to Trinity Congregational; re-erected 2017.
1872	Sunnyside Asylum	Seager, Christchurch	Organ no longer extant.
1872	St Michael & All Angels	Bevington	Still in situ; restored 2013.
1874	Durham Street Methodist	Bishop and Starr, London	Removed 1906 to Hamilton.
1874	Holy Trinity, Avonside	Fincham, Melbourne	Removed to East Belt Methodist.
1876	St Bartholomew's, Kaiapoi	Jenkins, Christchurch	Still in situ.
1877	St Paul's Presbyterian, Cashel Street	Bevington, London	Removed 1905 to All Saints, Dunedin.
1877	Lyttelton Orphanage	Jenkins, Christchurch	Removed 1880 to Lyttelton Methodist.
1878	St John's, Rangiora	Farrell, Christchurch	Still in situ.
1879	Blessed Sacrament Cathedral	Halmshaw, Birmingham	Still in situ; damaged in 2011 earthquake; waiting for repair
1881	Christchurch Exhibition	Henry Jones, London	Removed to St Mary's, Addington 1882.
1881	Christchurch Cathedral (Temporary loan from St Mary's, Merivale)	Jenkins	On loan; moved to St Mary's, Merivale 1882; then to St John's Dunedin 1928.
1881	Oxford Terrace Baptist	Bevington, London	From St Mary's Merivale, replaced in 1915. Salvaged after 2011; re-erected 2018
1881-83	Christchurch Exhibition	Farrell	Removed 1884 to St Barnabas Fendalton; then 1929 to St James' Riccarton.
1882	Christchurch Cathedral	Hill, London	Rebuilt several times; current

			situation unknown.
1882	Knox Presbyterian	Jenkins	Removed c. 1902 to Sydenham Methodist.
1883	Holy Trinity Avonside	Jenkins	Removed 2010; building destroyed 2011.
1882	St Mark's Opawa	Jenkins	Removed 1884 to Greymouth.
1884	St Mark's Opawa	Jenkins/Sandford	Burnt 1954.
1887	Sunnyside Hospital	Sandford	Later shifted to Linwood Rd Methodist; now in Ferrymead Historic Park.
1890?	Good Shepherd, Phillipstown	Jenkins	Destroyed with church, Feb 2011; 1 stop salvaged.
1902	St Andrew's Presbyterian	Gray and Davison, London	Moved with church to Rangi Ruru Girls' School; damaged 2011 but restored.
1903	Knox Presbyterian	Jenkins, Christchurch	Now restored and back in restored building, 2014.
1905	St Paul's Presbyterian, Cashel Street (later joined with Trinity Congregational)	Hill, London	This instrument was removed from the church in 2008 after a major arson attack, and was therefore unaffected by the earthquakes. A new church has been built, and the organ reinstalled for use at Christmas, 2017.
1906-7	Exhibition	Ingram, London	Removed to His Majesty's Theatre 1908; burned 1917.
1907	Durham St Methodist	Ingram, London	Destroyed with loss of three lives, February 22, 2011 when the building collapsed during removal; some ranks saved but most were lost in the rubble.
1915	Oxford Terrace Baptist	Bevington, London	A new instrument, larger than the one it replaced. Organ was salvaged 2011; installed in a new church building 2018.

Larger metropolitan areas were acquiring civic instruments, which were under the aegis of the local government. As we will see, less populated provincial centres and small towns relied on the churches to carry the load.

Chapter 3 – Otago and Southland

Introduction

Having looked at the development of organ recitals in two metropolitan centres it seems appropriate to consider what sort of musical activity may have been occurring in less populated areas of New Zealand during the same period. Generally, artistic endeavours tend to take place in larger towns and cities, as population density allows for a critical mass, both of practitioners and patrons. In this chapter and the one that follows, smaller centres, based around port towns, come under review, in order to obtain a wider sample of musical taste than just those of the major cities. It seems important to show that the organ was present throughout the country, and that there were musicians of sufficient number and apparent quality to make recitals in this medium a viable proposition. This chapter is concerned with the so-called “Bottom of the South” – that is, provincial centres excluding Dunedin and Oamaru. Each of these two cities would be worthy of study on its own, but the goal was to canvass less populous settlements and towns. Invercargill is the largest centre in this area, with outriders in Gore, Roxburgh, Milton, Bluff, Lawrence, Riversdale, Cromwell, Queenstown, and Alexandra.

Invercargill

Invercargill became the base for musical activity in the province. It began as the settlement north of the port of Bluff in 1856 and grew rapidly through the gold rush of the 1860s. Bluff is the first New Zealand port on the shipping lanes from Melbourne to Dunedin, Timaru, Christchurch, and other ports. Thus, news and goods arrived first in Invercargill before proceeding up the coast. The *Southland Times* newspaper, established in Invercargill in 1862, is replete with advertisements for goods of all descriptions. A brief look at one column of advertisements shows that by this time, there were established stock and station agents, tinsmiths, jewellers, importers of boots and shoes, drapers, importers of fine china and earthenware, and much more.¹ In short, anything new residents might require was available. As with many gold-rush towns around the world, there was quick growth in the

¹ Advertisement, *Southland Times*, 2 January 1863, 1.

region, but this development faded once the goldfields could no longer satisfy the demand for precious metal.² By 1871, the population of Invercargill was 1,960, a drop from the 1867 total of 2,006.³ The raw numbers do not seem to indicate a large loss, after a period of net growth. If each of the forty-six individuals was an income earner (for example a single man as prospector), this drop was a significant loss of income for local hotels, boarding houses, and other establishments, and perhaps curtailed cash flow through the banking sector.

The Anglican Church opened Invercargill's St John's parish in 1861, though the earliest wooden building quickly proved too small, and, as indicated in the minute books, work began in 1870 to reconstruct and enlarge the church. Vestry minute books dating from this period, formerly in the Hocken Collections of the University of Otago Library in Dunedin, were moved to the Invercargill City Libraries & Archives in 2017. Perusing their contents was both fascinating and frustrating, as beautiful copperplate script gives way to somewhat illegible scrawls. Some sentences contain abbreviations that today are cryptic, if not indecipherable; however, there is enough information to draw a picture of the parish's musical life. In January 1867, the vestry voted to allot £10 for an organist, if one were obtainable, to play the harmonium for six months.⁴ Mr Charles Rous-Marten (who had arrived in Southland a decade earlier, aged 16) took the appointment later that year. The minutes mention the British periodical *Musical Times* in conjunction with this appointment, but both script and meaning are unclear, and research through copies of the period (available online) shows no mention of him prior to 1887.⁵ The church's choral society began on 23 October 1867.⁶ The following year saw the approval for use of *Hymns Ancient and Modern* (a hymnal compiled for use within the Church of England, first published in

²Michael King, *The Penguin History of New Zealand* (Auckland: Penguin Books, 2003), 170, 202, 238, and 473.

³*Results of a Census of New Zealand, Taken for the Night of the 27th February, 1871*, http://www3.stats.govt.nz/historic_publications/1871-census/1871-results-census.html#idsect1_1_506, accessed 1 February 2017.

⁴Minute Books of the Parish of St John the Divine Invercargill, Invercargill City Libraries & Archives, AO576 S23520001, vol. 1 (hereafter Minute Book 1), 5.

⁵ Minute Book 1, 9.

⁶ Minute Book 1, 28.

1861) and the establishment of an organ fund committee.⁷ While there is no indication of the departure of Rous-Marten, he seems to have been in the post for approximately two years, as in 1869 there is note of a request from the organist (one Mr Livingstone, no first name given) for an increase in stipend (at that time £20 per year).⁸ Two years later, in 1871, it was decided that "... an organ should be obtained as soon as possible and that a fund should be raised for that purpose."⁹ Mr Livingstone must have departed sometime in this period, as on 21 January 1873, "Miss Evans ... receives the thanks of the vestry for her services in playing the Harmonium and that they will not be needed after the next three months on account of the expected arrival of an organ."¹⁰ Later the same year there is reference to a six-stop, one-manual organ by T. C. Lewis of London being played at St John's Church by a Mrs or Miss (the writing is unclear) Howard, until a permanent organist is appointed.¹¹ In 1874, Mr William Hautrie West, then organist at Sandhurst Military Academy in England, accepted appointment at a salary of £50 per annum.¹² Under West's musical leadership, St John's seems to have experienced its first "golden age". In 1880, a swell-box was fitted to the organ, and other alterations made to the fabric of the building.¹³ No mention appears in the minute books of Mr West's departure for Wellington in mid-1881 except for the notation that correspondence had been received on 28 May regarding the vacancy.¹⁴

⁷ Minute Book 1, 49.

⁸ Minute Book 1, 52.

⁹ Minute Book 1, 71.

¹⁰ Minute Book 1, 85.

¹¹ *Gazetteer NZOPT*, 32–3; Minute Book 1, 93.

¹² Minute Book 1, 95. He was the brother of George West of Dunedin, and uncle of the "Miss Jennie West" who made a musical name for herself in Christchurch; West remained at St John's until 1881, when he moved to St Peter's Wellington.

¹³ Minute Books of the Parish of St John the Divine Invercargill, Invercargill City Libraries & Archives, AO576 S23520002, Minute Book 2, which has no page numbers, refers to a letter from the choir on this matter having been received by the vestry at its meeting on 6 January 1880.

¹⁴ Minute Book 2. West's immediate successor appears not to have remained long in post; by 21 November 1881, the minutes note "... this vestry recognising the necessity of having a professional man as organist and choirmaster of St John's Church request the Churchwardens to inform Miss Findlay that though her services have given thorough satisfaction, a different arrangement will be made with the organ at the end of her present engagement."

Meanwhile other denominations (including Free Church Presbyterians, Wesleyan and Primitive Methodists, and Roman Catholics) were also establishing congregations in Invercargill and some surrounding settlements, most dating from the 1860s and 1870s.¹⁵ St John's instrument appears to have been the only pipe organ in Invercargill until 1901, when St Paul's Presbyterian installed a two-manual instrument by N. T. Pearce, an English-trained organ-builder living in Invercargill at the time, to replace its previous instrument.¹⁶ The organist of this church from 1886 until 1889 was Charles Gray, who for a brief period also served St John's, before resigning from St Paul's for exclusive work at St John's. He also would appear to have replaced Hautrie West as the principal musician in town.¹⁷ In 1904, St John's replaced their Lewis organ with a two-manual instrument by Norman and Beard of London, later enlarged to three manuals.¹⁸

That same year Pearce also installed a two-manual instrument in St Paul's Methodist (later Methodist Central). In 1908, St Peter's Methodist installed a second-hand Hunter and Webb (another London-based organ builder) instrument from St John's Anglican Church, Roslyn (Dunedin).¹⁹ The Baptist Church installed a Pearce organ in 1911, and after a fire in 1921, replaced it with another. The Positive Organ Company of London installed two instruments in Invercargill during World War I – in 1915 at St Mary's Basilica and the following year at First Presbyterian. The apparently late arrival of an organ in First Presbyterian may give rise to speculation as to what earlier practice might have been. Settlers in the Otago and Southland regions were primarily Scots whose allegiance was to the Free Church, which had separated from the established Church of Scotland in 1843. It was not until late in the nineteenth century that the Free Church permitted instrumental music, all singing previously having been restricted to unaccompanied metrical psalms. This later extended to other hymnody and the publication of *The Church Hymnary*, an official denominational

¹⁵ CNZ: Otago and Southland Provincial Districts (1905).

¹⁶ *Gazetteer NZOPT*: South Island, 34.

¹⁷ CNZ: Otago and Southland Provincial Districts (1905).

¹⁸ *Gazetteer NZOPT*: South Island, 33.

¹⁹ *Gazetteer NZOPT*: South Island, 34

hymn- and service-book.²⁰ At this time, the ban on instrumental music also disappeared, and organs began to appear in Presbyterian services throughout the colony.

In some respects, the situation was similar for Roman Catholics. In 1903, Pope Pius X had issued a *motu proprio* regarding the Vatican's preference for plainsong at Mass rather than the highly sentimentalised settings popular at the time.²¹ In a smallish community far from Rome, and even further from 'Home' the lack of an instrument may not have seemed a particular problem. Perhaps a large number were of Anglo-Irish descent, and not used to the elaborate rituals of continental Europe.²² Alternatively, perhaps it just took until 1915 for the congregation to deal with other financial priorities.

Invercargill's first formal organ recital of which there is record in the press took place in 1876 on an American organ (a type of free-reed instrument) in the Exchange Hall.²³ While the repertoire is unknown, the programme occurred as part of the fund-raising Bazaar for Second Presbyterian Church, played by Hautrie West of St John's Church. The following year a Miss Findlay joined him in presenting a programme for the local Music Festival.²⁴ Miss Findlay (who was later to provide a stabilising voice in various musical upheavals at St John's) played again in 1880 at the Wesleyan Church, but thereafter it appears that there were no recitals or festival events involving the organ until 1890.

Other Southland Communities

Meanwhile organists were playing instruments of some description (usually not provided) in Mataura (for meetings of the Mutual Improvement Society), Gore (Presbyterian Church), Roxburgh (St James'), and other small settlements. One could be cynical and suggest that

²⁰"Free Church of Scotland," *Encyclopaedia Britannica* (1998), www.britannica.com, accessed 1 February 2018.

²¹ Pope Pius X, *Motu Proprio Tra le sollecitudini* [Instruction on Sacred Music] issued Vatican City, 22 November 1903.

²² One must remember that for several centuries the public celebration of Mass was prohibited in all of the United Kingdom.

²³ Advertisement, *Southland Times*, 19 May 1876, 3.

²⁴ Advertisement, *Southland Times*, 13 July 1877, 3.

these were purely local entertainments of (perhaps) dubious quality, and some of them may have been. Nevertheless, by the beginning of the twentieth century there are also instances of respected Dunedin musicians travelling to Riversdale, Mandeville, and Lawrence, as well as to Invercargill (see the Appendix).

With the development, during the last decade of the nineteenth century, of greater ease of transport between Dunedin and various parts of the provinces, organ recitals became regular, if not frequent, occurrences on the musical and social calendars, not only in Invercargill but also in Milton. Less frequent were trips by Dunedin musicians to Gore, Lawrence, Winton, and Riversdale. Even quite small communities such as Otautau and Tuapeka had organ funds for one of their local churches by the later 1880s.²⁵ In Roxburgh an organ recital in 1897 by one John Hayes, who although an Inspector of Mines, appears to have been a more-than-competent musician, received much publicity.²⁶ Perhaps the most unexpected location for recitals was the Anglican Church (St Peter's) in Queenstown, which seems to have had occasional recitals during summer months, given by John Hayes of Cromwell, Frederick Burry of Oamaru, and the Rev. Mr Chitty from Auckland.²⁷

The spirit that shows through all the advertisements and reviews of these concerts in small centres is highly aspirational. People (largely women, judging by the number of sales of work each year) worked very hard to create a slice of familiar life in a strange land.²⁸ Certainly, Invercargill, as a port city, had opportunities not available to centres further inland – for example, the English organist Alfred Hollins played a series of three recitals at St

²⁵ "Local and General Intelligence," *Tuapeka Times*, 27 April 1887, 2.

²⁶ "Mount Benger Mail. Be Just and Fear Not," *Mount Benger Mail*, 5 November 1897, 3; "Roxburgh," *Otago Witness*, 18 November 1897, 22. Hayes' name appears in other places as an organist and recitalist as well as references to his position as mining inspector; see, for example "Mr John Hayes, F.S.Sc., Acting Inspector of Mines," *Tuapeka Times*, 19 May 1897, 3.

²⁷ *Lake Wakatipu Mail*, 1 December 1905, 4; "Organ Recital," 12 January 1906, 5; 14 January 1913, 4. (These are for Hayes, Burry and Chitty respectively)

²⁸ Sales of work were the precursors of today's church and community fairs, where the emphasis was on new goods (sewing, knitting, baking, jams/preserves, for example) produced and donated to raise money for a worthy cause.

John's at the end of October 1904.²⁹ This was of such particularity that the Dunedin press took note as well. Regardless of Christian denomination, every church tried to create at least the semblance of culture in the community. In Bluff, for example, a recital given on 16 February 1903 by G. A. Carr of Invercargill opened the new organ in the Methodist Church.³⁰ The following year Gore Congregational Church had a concert in aid of their organ fund, while St John's Invercargill dedicated their new Norman and Beard instrument. In 1905, two new organs had inaugural recitals: Gore Presbyterian and St Peter's, Queenstown. The pride of achievement in the reports of these recitals is indicative of a social order that was determined to better itself.³¹

Repertoire

Where the repertoire performed at these recitals appears in either advertisements or reviews, it follows the same patterns as larger centres. Of course, some concession to the size of the instruments in question was necessary – none was more than two manuals of relatively limited disposition. Despite the restrictions seemingly imposed by the small organ, performers were not intimidated into playing only “small” works. French *Grand Choeurs* (such as those of Dubois and Batiste), which generally require three manuals and loud reeds and mixtures, were played on two-manual instruments with no ranks above 4' pitch and possibly only an oboe. Handel's 'Hallelujah Chorus' (*Messiah*) and Haydn's 'Achieved is the Glorious Work' (*The Creation*), which demand a certain grandeur, were played in Alexandra on what must have been a small instrument.³²

This apparent lack of tailoring programme to instrument may seem incongruous to twenty-first century sensibilities, but perhaps as much as anything it was a matter of degree.

Venues with either no instrument or a small harmonium would be making a substantial

²⁹ “Mr Alfred Hollins,” *Southland Times*, 23 August 1904, 2; “Hollins’ Organ Recitals,” *Southern Cross*, 27 August 1904, 9; “Footlight Flashes,” *Evening Star*, 7 September 1904, 8; “Organ Recitals by Alfred Hollins,” *Southern Cross*, 22 October 1904, 9.

³⁰ Advertisement, *Southland Times*, 16 February 1903, 3.

³¹ “Gore Presbyterian Church,” *Mataura Ensign*, 16 May 1905, 3.

³² There is no record of an instrument in situ at this point, though one may have been lent for the occasion.

upgrade to multiple manuals and pedal, so listeners would expect “larger” works, despite what might now be seen as deficiencies in the new acquisition. It would appear that performers gave their audiences what they were hoping for. Another factor in some of these decisions may also have been pressure from organbuilders and their immediate clients, to have maximum exposure of all the resources now available, so recitalists tried to fine repertoire that would show off as many as possible of the various tonal colours.³³

Outside of Invercargill, the largest organ appears to have been in Milton, at Tokomairiro Presbyterian Church. Installed in 1902, it was a Hill and Son (London) organ of two manuals and pedal and seventeen speaking stops.³⁴ Jesse Timson of Dunedin played programmes there over several years. His programme of 20 February 1903 is shown in Table 3.1 (below), which indicates whether each work was originally written for the organ, or if not, whether it was arranged from a piano work or an orchestral transcription.³⁵

Table 3.1. Jesse Timson Recital, Milton, 1903

Composer	Title	Type
Mendelssohn, Felix	War March of the Priests (<i>Athalie</i>)	transcription
Batiste, Edouard	Angelic Voices	organ
Arcadelt, arr. Franz Liszt	Ave Maria	transcription
Lemmens, Jaak-Nicolaas	Fanfare	organ
Barnett (possibly Neville)	Cradle Song	probably organ
Handel, George Frideric	To Thee Cherubim (<i>DettingenTe Deum</i>)	transcription
Mendelssohn, Felix	Song without Words (unspecified)	arranged
Calkin, John Baptiste (1827–1905)	Triumphal March	organ
Haydn, Franz Josef	Largo Cantabile	probably transcription
Mendelssohn, Felix	Wedding March (<i>Midsummer Night's Dream</i>)	transcription
Peace, Charles (1856–1928)	Allegro Maestoso	probably organ
Handel, George Frideric	Hallelujah Chorus (<i>Messiah</i>)	transcription

³³ Orpha Ochse. *Organists and Organ Playing in Nineteenth Century France and Belgium*. Bloomington: Indiana University Press, 1994, 50

³⁴ *Gazetteer NZOPT*: South Island, 38. This is a larger instrument than the early Hill organ (1872) in St Peter's Wellington.

³⁵ “Organ Recital,” *Bruce Herald*, 24 February 1903, 5.

The programme as listed may not be correct, as reviewers did not necessarily go through the concert in performance order, but is typical of the fare on offer to listeners at the period. As can be seen, it aligns fairly well with the programming in larger centres. However, almost two years later, when Alfred Hollins arrived on tour in New Zealand from the United Kingdom, he brought a different approach. His St John's (Invercargill) recital of 26 October 1904 shows new (that is, not previously heard in Invercargill) works in abundance.³⁶

Table 3.2. Alfred Hollins Recital, Invercargill, 1904

Composer	Title	Type
Bach, Johann Sebastian	Prelude and Fugue in D	organ
Wesley, Samuel Sebastian	Andante in F# minor	organ
Faulkes, William (1863-1933)	Theme and Variations	organ
Petterson, ?*	Scherzo	
Hollins, Alfred (1865-1942)	Improvisation on a supplied theme	organ
Wolstenholme, William (1865-1931)	The Answer	organ
Whiting (probably George E) (1840-1923)	Pastorale	organ
Smart, Henry (1813-1879)	Postlude in D	organ
Smart, Henry	Air with Variations and Finale Fugato	organ

* Perhaps this is an arrangement of a work by the German composer Georg von Petersenn (1849–1930), who taught in Berlin and is known to have written some piano works.

Hollins was the first performer in Southland of whom it definitely can be stated that works by J. S. Bach appeared in his programmes. This may be due in part to generational differences: Timson had arrived in Dunedin in 1888 and remained there solidly thereafter, without further exposure to developments in England. Perhaps some other local musicians were more pianists than organists, and adapted their repertoire to suit the occasion.³⁷ In addition, it is worth noting the composers' names and nationalities. George Whiting was an

³⁶ "The Hollins Recitals," *Southland Times*, 27 October 1904, 2.

³⁷ "Passing Notes," *Otago Witness*, 9 March 1888, 19.

American who had studied in England, and of the others, almost all are English. Gone is the dependence on Continental composers, both past and current. Gone also, at least in Hollins' mind, is the need for the transcription – of the three concerts that Hollins gave, only one had a single transcription, and that was the Barcarolle from William Sterndale Bennett's Piano Concerto No. 4.³⁸

From what appears in the New Zealand press, Hollins' efforts at creating an acceptance, even an expectation that organ recitals should consist of works for the organ itself was unsuccessful. Five years later, in 1909, a recital given at Maitua Presbyterian Church by E. G. Macpherson of Wyndham included only one work for organ (an Andante by Batiste) and selections from opera and oratorios by Meyerbeer, Handel, and Haydn. Bach does not figure in the programmes again until 1912, and then only with an unspecified Prelude and Fugue (which could well have been one from the *Well-Tempered Clavier*).³⁹ Mendelssohn fared slightly better, with one of his Sonatas Op. 65 and a Prelude and Fugue replacing selections from *St Paul*. Unlike in Wellington and Christchurch, Handel's keyboard works seldom made the playlist, but selections from *Messiah* occur with almost monotonous regularity. Haydn's symphonic movements replaced the inevitable choruses from *The Creation*; and Schubert, Schumann, Elgar, Tchaikovsky, and Wagner mingled with a variety of lesser lights, most of whom are unknown today.

As transport continued to improve, both in the growth of the use of the automobile and in greater rail services, there was more travel to Dunedin, and members of Invercargill society could attend the many recitals at a variety of its city churches. This would have broadened the musical education of many, as did the importation of sheet music and instruments of all sorts by booksellers and importers of instruments.⁴⁰

The hardships of World War I changed everything. In 1917, the musical establishment of First Church, Invercargill, augmented by other singers and instrumentalists, made two long-range (for the day) visits to Winton (31 Km or about 17 miles) and Wyndham (41 Km or

³⁸ "The Hollins Recitals," *Southland Times*, 29 October 1904, 4.

³⁹ *Bruce Herald*, 2 September 1912, 2.

⁴⁰ Keith Maslen, "Music Selling in Nineteenth-Century New Zealand," *Bulletin of the Bibliographical Society of Australia and New Zealand* 25/3–4 (2002): 15–42.

about 21 miles) to assist those Presbyterian congregations by giving concerts. In both instances, the local halls in which they performed were full to overflowing. According to the *Southland Times*, it took a procession of twenty cars to carry all the performers and instruments. The return trip from Winton arrived back in Invercargill at midnight.⁴¹ The success of these occasions appears unique for the time.

A large number of provincial men were killed or wounded during World War I. Of those who returned to New Zealand, not all would have gone back to the small communities from which they came. As the song says, “How you gonna keep them down on the farm after they’ve seen Paree?”⁴² Many of the small churches either amalgamated or closed, and music making of a formal sort retreated to larger population centres.

The east Coast of the North Island was a different type of country altogether.

⁴¹ “Church News and Notes,” *Southland Times*, 15 September 1917, 7.

⁴² Joe Young and Sam M. Lewis; music by Walter Donaldson, *How Ya Gonna Keep ‘em Down on the Farm (After They’ve Seen Paree)?* (New York: Waterson, Berlin, & Snyder, 1919).

Chapter 4 – Hawke’s Bay

In the nineteenth and early twentieth centuries there was far more variety in the pattern of church services than is now the case. Each little community wanted church services and provided either a small church or another place – a large drawing room, a woolshed, a hall – for services when they could be provided. These were often arranged by the community, and various denominations provided preachers for them.¹

Introduction

This region along part of the East Coast of New Zealand’s North Island covers an area of land surrounding the cities of Napier and Hastings and the smaller towns nearby. The hills, which demarcate the level plains, were obstacles to the large expansion of interior settlement by Europeans. The plains were a portion of the land of Ngāti Kahungunu, one of the Māori tribes.

Napier and Hastings

Of the four areas of colonial New Zealand looked at throughout this paper, Hawke’s Bay was by far the most obviously influenced by Māori culture and practice, particularly with regard to land rights and usage. European presence began early, with flax traders and whalers visiting the Bay during the 1830s, bringing with them the translations of biblical texts begun by the Church Missionary Society in Paihia (in the far north) a decade earlier, along with attempts by others, both Māori and Pakeha (non-Māori), to reconcile European thoughts and ideas with Māori world views and understandings.² Details of the lives of these early missionaries appear in the letters of Marianne Williams, and the hardships these families went through were substantial.³ The Church Missionary Society’s representative, the Rev. William Colenso received land for a mission station, which ran from 1844 until

¹ Peter Lineham, *Sunday Best* (Auckland: Massey University Press, 2017), 121.

² Lineham, *Sunday Best*, 135–36.

³ Caroline FitzGerald, ed., *Letters from the Bay of Islands: The Story of Marianne Williams* (Auckland: Penguin, 2004).

1854, and served the physical needs of Māori, as well as a spiritual purpose. It was there that they came to trade local produce for European goods such as ploughs, seeds, blankets, and firearms. As these were put to use, the product base widened to fruit and grain crops as well as flax and pork.

Te Hapuku, one of the local paramount chiefs, was among the signers of the Treaty of Waitangi in 1840, and looked to Europeans for economic gain and military protection. He was influential in the enlargement of European settlement, but by the late 1850s his influence waned as Māori began to realise that not all the purchasers of land had dealt in good faith. To avoid the worst of the consequences of the Land Wars of Taranaki and Waikato, the tribes ceded one block of land on the plains, and this is the site of the city of Hastings.⁴ Napier, on the other hand, is a seaport city, the land for which was bought from local Māori in 1851. Again, not all the European settlers appear to have dealt fairly in these transactions.

Of the areas looked at in this review, it is Hawke's Bay that has been the most often and most radically affected by seismic activity and violent weather over the past 150 years. Regular flooding appears to have been common during the late nineteenth century, and of course, Napier is famous for the 1931 earthquake. While this upheaval reduced much of the town to rubble, it also saw an uplift in the ground level such as to give Napier room to expand. The rebuild during the 1930s, including a new Anglican Cathedral, has allowed Napier to claim the title of the Art Deco capital.⁵

Buildings and Organs

In 1852, Bishop Selwyn appointed the Rev. William Marshall to the district.⁶ In 1858, the Anglican Church established the Diocese of Waiapu and appointed the Rev. William Williams

⁴ M. B. Boyd, *City of the Plains: A History of Hastings* (Wellington: Victoria University Press for the Hastings City Council, 1984), 4.

⁵ For information about the use of this architectural style after the 1930 earthquake, see www.artdeconapier.com, accessed 11 January 2018.

⁶ Boyd, *City of the Plains*, 46.

as its first bishop, originally based at Waerenga-a-Hika, outside Gisborne.⁷ St John's Church Napier opened in 1862 as a part of the diocese of Wellington, and clearly was the place to be, as by 1864 the church needed enlargement. Bishop Williams moved to Napier in January 1867 and the Hawke's Bay province became part of the Waiapu Diocese. St John's was elevated to pro-cathedral status in 1869.⁸ In 1886, the foundation stone was laid for a traditional-style church built of brick. A comprehensive description of the building was published two years later.⁹ This edifice served as the Cathedral church until the earthquake of 1931.¹⁰

The Rev. Mr Marshall served the district from his home in Havelock (now known as Havelock North), and was made the first vicar of St Luke's Church there when it was consecrated in 1874 by Bishop Williams.¹¹ After much wrangling between Marshall and James Williams (the son of the bishop and a large landowner in the district), the first St Matthew's church was built in Hastings and opened in 1877.¹² There seems to have been a great deal of agitation in Anglican circles during this particular time, as St John's parish had yet to be geographically divided and there were factions amongst parishioners over the relative merits of the vicar and curate, as well as the creation of a second site for services.¹³ St Augustine's church district was established by September 1882, and the foundation stone for a church building was laid in June 1884.¹⁴

Other Christian denominations were basing themselves in Napier. St Mary's was the original Catholic Church in town, opened in 1859, and later moved and rebuilt. A pamphlet

⁷For more about the early history of the Anglican Church in Hawke's Bay, see www.waiapu.com/about-us/history, accessed 11 January 2018.

⁸Ibid.

⁹ "Full Description of the Structure," *Daily Telegraph*, 20 December 1888, 2.

¹⁰Regarding the history of St John's, see www.napiercathedral.org.nz/history, accessed 22 November 2017.

¹¹ A comprehensive history of St Luke's Havelock North is available at www.stlukeshn.org.nz/about-us, accessed 22 November 2017.

¹² Boyd, *City of the Plains*, 46–7.

¹³ "St John's Church," *Hawke's Bay Herald*, 14 March 1877, 2.

¹⁴*Daily Telegraph*, 2 September 1882, 2; "St. Augustine's Church," *Hawke's Bay Herald*, 9 June 1884, 3.

published in 1960 to mark the centenary is full of anecdotal history, but short on references.¹⁵ There appears to be no information available about an organ, though the church is unlikely to have had no instrument at all, since one of the Marist brothers is listed as the first organist.¹⁶ There is reference to St Patrick's original building, dating from 1894, when St Mary's was moved. This wooden building was destroyed by fire; the current church was opened in 1984.¹⁷ St Paul's Presbyterian Church was opened in 1858, but the church designed to replace the original building was destroyed, just prior to its completion, in the earthquake of 1931.¹⁸ Little is known about the instrument installed there, except that in 1896 the *Hawke's Bay Herald* carried a report that the pipe organ was reopened after repair work had been completed.¹⁹

Trinity Methodist Church, established in 1876, survived the 1931 earthquake, though its interior was later remodelled.²⁰ Again little is known about instruments there in the church's early days, though there is ample reference to fundraising events through the latter 1880s.²¹ Outside Napier city itself, other churches besides St Matthew's in Hastings were home to organ recitals. St Andrew's Presbyterian and Sacred Heart Catholic churches in Hastings featured, along with St John's Waipawa, All Saints' Taradale, Norsewood Methodist, and St Columba's Havelock North. Performers seemed to move easily among the various venues. However, St John's was the mainstay of the recital scene.

Evidence as to exactly what the organs were is less than complete. St John's Napier began with a two-manual William Hill and Son organ from 1873, which was moved to St John's

¹⁵ Kay Mooney, *The Work is Great: Napier Catholic Parish, 1859–1960* ([Napier]: Napier Catholic Centenary Committee, 1960).

¹⁶ *Ibid.*

¹⁷ The various Catholic parishes in Napier and surrounding suburbs have been combined into one parish with several church buildings. References to the various centres are now in one document, *Napier Inner-City Churches*, along with material regarding other churches, available at www.cpon.org.nz/NICCbrochure17.pdf accessed 22 November 2017.

¹⁸ *Ibid.*

¹⁹ *Hawke's Bay Herald*, 23 May 1896, 2.

²⁰ *Napier Inner-City Churches*.

²¹ "Notabilia," *Daily Telegraph*, 13 December 1886, 3.

Dannevirke later; the latter church had begun fundraising efforts in 1888.²² The Dodd organ of 1907 perished along with the church in 1931, but would have served throughout the period up to 1920. It was a three-manual instrument of thirty-three speaking stops, large by colonial standards. The core of the present organ is a T.C. Lewis instrument of 1884, removed from Knox Church, Dunedin in 1931.²³ The most recent upgrade was in 2013.²⁴

Nothing is known about St Patrick's Church's first organ, although fundraising for an instrument had begun as early as 1882.²⁵ When the church opened in 1894, the music seems to have been accompanied by an orchestra, which included an organist among its personnel.²⁶ There was definitely a west gallery for the use of choir and organ; it is mentioned in the reports of the opening.²⁷ In 1917, Arthur Hobday installed a two-manual instrument, which was destroyed by the fire that razed the structure in 1981.²⁸ The new church acquired a unit organ by Croft.²⁹ There appears to be no information on the organ at Trinity Methodist prior to 1910 (though there appears to have been an instrument from the 1870s), when a Dodd instrument about one-third the size of the cathedral instrument was installed.³⁰ St Paul's Presbyterian had two instruments during this period, first an organ built by Radcliffe and Seager in 1877, which was removed to St John's Anglican Church, Roslyn (Dunedin) in 1908, and then an organ by the English builder Norman and Beard, which was lost in the 1931 earthquake.³¹

In nearby Hastings, the growth of the community meant increasing numbers at the various churches. A new Sacred Heart Church rose in 1895, and the press report of the opening

²²*The Bush Advocate*, 9 October 1888, 2; *Gazetteer NZOPT*: North Island, 37.

²³*Gazetteer NZOPT*: North Island, 37

²⁴South Island Organ Company, www.pipeorgans.co.nz/opus-list, accessed 22 November 2017.

²⁵ Advertisement, *Hawke's Bay Herald*, 2 August 1882, 3.

²⁶ "Opening of St Patrick's Church," *Hawke's Bay Herald*, 19 November 1894, 3.

²⁷*Ibid.*

²⁸*Gazetteer NZOPT*: North Island, 37. This must have been Arthur A. Hobday, because Arthur Hobday, his father, had committed suicide in 1912.

²⁹*Ibid.*

³⁰*Ibid.*

³¹*Ibid.*

mentions an organ as part of the musical resource.³² Whatever this instrument might have been, a new pipe organ built by Arthur Hobday of Wellington replaced it. The local newspaper's account of this occasion ends with an interesting comment: "... musicians, both here and from Napier, who have heard the instrument, assert that they consider its tone far superior to the Napier Cathedral's new organ."³³ Since both instruments are lost, it is impossible to test whether modern ears would agree. Presbyterians opened a new St Andrew's church in 1906, presumably bringing their previous instrument (perhaps a harmonium) with them, as there is no record of a pipe organ before 1919.³⁴ The same is true of the Methodists, who rebuilt their church in 1912.³⁵ Whether their efforts at fundraising for an organ during the 1890s had borne fruit is not clear; but the following year (1913) Nicholas Pearce installed an organ built by Nicholson and Lord, another English builder.³⁶

Old St Matthew's, known locally as 'Westminster Abbey' because of its architectural style, was opened in 1877, but within the year, it was too small. Cyril Mountfort, son of the well-known Cantabrian architect Benjamin Mountfort, drew plans for a new church on a new site. This simple wooden Gothic edifice was completed in 1886.³⁷ There is nothing known about whatever organ there may have been prior to 1908, when Norman and Beard of London installed a two-manual instrument.³⁸ The church was further enlarged in ferro-concrete over the period 1914–15, but the organ remained unchanged until the 1970s.³⁹

The early recitals in this region occurred primarily at St John's Anglican and St Paul's Presbyterian in Napier. Prior to the arrival of Maughan Barnett as cathedral organist in 1893, the principal performer was H. G. Spackman, who served Napier not only as St John's

³² "Opening of the Hastings Catholic Church," *Daily Telegraph*, 13 May 1895, 3.

³³ "Sacred Heart Church," *Hastings Standard*, 9 December 1907, 2.

³⁴ Boyd, *City of the Plains*, 148; *Gazetteer NZOPT*: North Island, 29.

³⁵ *Gazetteer NZOPT*: North Island, 29.

³⁶ "Notabilia," *Daily Telegraph*, 7 September 1889, 3; *Gazetteer NZOPT*: North Island, 29.

³⁷ Heritage New Zealand maintains an online list of category 1 and category 2 sites. See *New Zealand Heritage List/Rārangī Kōrero*, www.heritage.org.nz/the-list/details/179 accessed 28 November 2017.

³⁸ *Gazetteer NZOPT*: North Island, 29.

³⁹ *New Zealand Heritage List/Rārangī Kōrero*, accessed 28 November 2017; *Gazetteer NZOPT*: North Island, 29.

organist, but also as a music teacher and musical instrument importer.⁴⁰ Other players included Hugh Aplin and George J. Brown. Barnett's successors as cathedral organists tended to do the bulk of the recital work from 1894, though others performed as guest artists. Harold Gregson lived in Napier for several periods, and played at both St Paul's and the Cathedral.

Over in Hastings, Percy Tombs played programmes in St Matthew's, St Andrew's, and Sacred Heart churches as well as at Trinity Methodist. The outlying areas also heard performances by all these performers at various times. St John's, Dannevirke inherited the Hill organ from St John's Napier in 1907; All Saints', Taradale must have had an instrument of some description, as Spackman played a programme there in 1903.⁴¹ One Mr Bull played at St John's Waipawa the same year for an anniversary service but again there is no information on what that instrument might have been.⁴² Tables 4.1 and 4.2 summarise what is known.

Table 4.1. Major Recital Venues in Hawke's Bay, 1882–1920

1858	Napier	St Paul's Presbyterian, destroyed 1931	1877; Radcliffe and Seager, replaced by 1908; Norman and Beard, destroyed 1931.
1859	Napier	St Mary's Roman Catholic (moved to Greenmeadows Seminary in 1894)	No information about first instrument. Second organ thought be by Tustin during 1920s, removed 1985.
1864	Napier	St John's Anglican, elevated to Pro-Cathedral in 1869; destroyed 1931	1873; William Hill & Son, 1907; Dodd. Organ destroyed with building.
1874	Havelock North	St Luke's Anglican	No information about first instrument. 1909; Positive Organ Co, replaced 1926; Lawton and Osborne.
1876	Napier	Trinity Methodist; fund-raising from 1886 into 1890s.	No information about first instrument. 1910; Dodd.
1877	Hastings	St Mathew's Anglican; new church 1886; fundraising for the organ in 1889	No information on first organ. 1908; Norman and Beard.
1884	Napier	St Augustine's Anglican	No information about first

⁴⁰ Advertisements, *Daily Telegraph*, 21 January 1883, 3.

⁴¹ *Gazetteer NZOPT*: North Island, 44, shows no evidence of an instrument at the Anglican church.

⁴² I have heard unsupported anecdotal evidence that a reed organ was shared by these two churches, being shifted between them as necessary on a bullock cart.

			instrument. 1923; Croft.
1894	Napier	St Patrick's Roman Catholic; church destroyed by fire 1981	No information about first instrument. 1917; Arthur A Hobday. Burnt with church. Now has a 1984 Croft organ.
1895	Hastings	Sacred Heart Roman Catholic; destroyed by fire 1995	No information about first instrument. 1907; Hobday was destroyed with church. Rebuilt edifice has Norman and Beard organ removed from Sacred Heart Church, Petone in 1992.
1906	Hastings	St Andrew's Presbyterian	No information about first organ. 1919; Tustin, now dismantled.
1912	Hastings	Wesley Methodist new church	1913; Nicholson and Lord, restored after 1931 earthquake.

Table 4.2. Occasional Recital Venues in the Hawke's Bay, 1903–1912

1903	Waipawa	St John's Presbyterian (opened 1884)	No information available.
1903	Taradale	All Saints (built 1875)	No information available.
1909	Dannevirke	St John's Anglican began fundraising for an organ in 1888	William Hill and Son, ex-St John's Cathedral Napier, 1907.
1910	Norsewood	Methodist Church	No information available.
1912	Havelock North	St Columba's (Presbyterian)	F. H. Browne, 1911; reliable sources indicate verbally that this organ was removed 2018. ⁴³

Repertoire

If one were being a purist, one would have to say that the repertoire detailed for these programmes illustrates the nadir of public taste. There are very few works originally written for the organ amongst the pieces shown; there may be some consolation in the consideration that some of the unspecified works of Mendelssohn may have been movements from the Organ Sonatas Op. 65. Of those original works that are listed, many come from Batiste, Henry Smart, John Baptiste Calkin, Lefébure-Wély, Salomé and other even lesser lights. Transcriptions flourish – Handel, Haydn, Schubert, Chopin and Rossini

⁴³In May 2018, I heard both from sources at the South Island Organ Company and a former employee of Ronald G. Newton that this organ has been removed by the latter and replaced by an electronic instrument.

appear regularly through the first decade of the twentieth century. Possibly this is determined in part by the instruments available – little is known about many of the organs before the turn of the twentieth century.⁴⁴ Perhaps many were reed organs or harmoniums of varying sizes and dispositions, which would limit the choice of repertoire that was possible.

After the arrival of Harold Gregson at St John's Cathedral in late 1903, the percentage of organ works at recitals climbs. Bach's works make regular appearances, as do those of Widor, Guilmant, Lemmens, and Lemare, among others. There are still transcriptions and arrangements, of course, including Elgar and Wagner in addition to the old favourites, but the balance within a single programme shifts significantly towards organ works. This may be, in part, to better (and larger) instruments being erected in 1907 and 1910, respectively. Tables 4.3 and 4.4 below provide examples of two typical programmes from differing periods, which help to demonstrate the change.

⁴⁴*Gazetteer NZOPT*: North Island has no information on some of these churches, and only limited information on others, which supports the hypothesis of reed organs.

Table 4.3. George J. Brown Recital, St John's Cathedral, Napier, 13 October 1882

Air and Chorus, 'O Isis und Osiris'	Mozart	transcription
Representation of Chaos (<i>The Creation</i>)	Haydn	transcription
Andante Sostenuto	Dykes, Rev. J. S.	probably originally organ
Marche des Jacobins	Scotson-Clark	organ
'Inflammat' (<i>Stabat Mater</i>)	Rossini	transcription
Andante	Lefébure-Wély	organ
Wedding March (<i>Midsummer Night's Dream</i>)	Mendelssohn	transcription

Table 4.4. Horace Weber Recital, St John's Cathedral, Napier, 18 June 1913

Fugue in A minor	Bach, Johann Sebastian	probably the one for organ, though it is still possible that is one of the "48"
March of the Magi Kings	Dubois, Théodore	organ
Toccata (<i>Symphony V</i>)	Widor, Charles Marie	organ
Intermezzo in D flat	Hollins, Alfred	organ
Coronation March	Meyerbeer, Giacomo	transcription
Chanson d'Ete	Lemare, Edward	organ
Berceuse in A (minor?)	Delbruck (? Georges), fl. turn of the 20th century	possibly arrangement of his Berceuse in A flat minor

Hawke's Bay is different in this regard from the other areas of New Zealand that have been studied thus far. For whatever reason, it took a lengthy period for performers to play, and audiences to enjoy, music that some might consider highbrow. Whether it had a different social structure, based on its earlier colonial settlers, or whether Māori culture had an influence, or both, is outside the limits of this study. What it does appear to have had is a squirearchy, which was self-created, where other centres' upper classes were perhaps migrant groupings rather than developed in situ.⁴⁵ This may have permitted fewer constraints on the development of a meritocracy, however it may have behaved. Consider the case of J. N. Williams, son of the Bishop of Waiapu and a large landowner, who would probably have donated both land and money for the construction of a church in Hastings had he not thoroughly argued with both the vicar of Havelock North and all the local

⁴⁵Boyd, *City of the Plains* 9, 46.

tradespeople over the matter. "Like an English country gentleman he was the village squire and patron, but the people of the village were not prepared to defer to him (Williams)." ⁴⁶

One problem faced by organists (and presumably other musicians) in Hawke's Bay was the difficulty of earning a professional living. Those churches that expected professional standards faced a reasonably high turnover in personnel – for example, the average tenure at St John's Cathedral seems to have been about two years. The geography did not help – Napier and Hastings were not near to any other major centre with a flourishing musical life. Certainly, H. G. Spackman stayed in the area, but then he was a shopkeeper. Percy Tombs also had gainful employment outside his musical activities. However, many of the others, such as Harold Gregson and Horace Webb, invariably moved on to other positions, often outside New Zealand. ⁴⁷ One might have thought that Hawke's Bay would have paralleled Southland in this regard, yet the situation seems more acute in the North Island. Perhaps the transport links to from Napier to Auckland were inferior to those from Invercargill to Dunedin.

Christianity came very early to the East Coast, brought by Māori who had encountered the faith in Northland as well as by the clergy and laity of the Church Missionary Society and the Society of Mary (whose mission was to the indigenous peoples of Australasia). Early synods of the Waiapu Anglican diocese were conducted in Te Reo Māori, and the interaction of Māori and European Christians must have created a particular cultural and ecclesiastical milieu. It is perhaps no accident that the region boasts one of the oldest educational establishments for Māori. Te Aute College was founded in 1854, and many of its alumni have gone on to become prominent members of New Zealand society, serving as parliamentarians, medical doctors, churchmen, and sportsmen. ⁴⁸ This is a development unique among the centres studied, and is probably indicative of a society very different from other areas of the Colony. How the local *tangata whenua* (indigenous people) influenced and contributed to the musical life of the various churches and the European community in

⁴⁶ Boyd, *City of the Plains*, 46. Williams was the son of the first Bishop of Waiapu and a large landowner in the Hawke's Bay district. It would seem that he tried to emulate the landed gentry of the United Kingdom, but with only limited success.

⁴⁷ This situation is clear from their biographical sketches, see the Appendix.

⁴⁸ Mere Whaanga, "Ngāti Kahungunu – The Challenge of the New," *Te Ara*.

general does not appear in any depth in either primary or secondary literature that I have been reading. The presence of Māori music and performance styles, however, might have had an influence on general musical reception, and therefore may have resulted in a general preference for melodic material with accompaniment rather than complex polyphony. This hypothesis is offered as a possible explanation for an observed phenomenon.

Even more than the small communities of Southland, the various settlements and towns in Hawke's Bay seem to have been places where organists developed their skills before moving on to more substantial employment. Some went overseas, either to Australia or further away. Others stayed within New Zealand, often moving north to Auckland, which benefitted from the supply of organists with experience. Wherever these musicians went, they took with them the influence of a unique portion of New Zealand's early history.

Conclusion

Far from being an oddity in New Zealand's colonial development, organ recitals were one of the means by which music entertained the general population. From 1872 to 1920, there were nearly 1,800 such performances in the four regions studied, and there is evidence of many more outside those areas. Along with choral and instrumental societies, these recitals served as both entertainment and education for the citizenry. A reasonable number of the performers of these programmes were professional musicians, principally from the United Kingdom, but also from Australia. By 1890, New Zealand-born students of the first generation of immigrant organists were also performing. Many of these went to Europe to extend their studies, and some did not return — establishing a pattern, which continues today.

Organ recitals contained material of almost every genre, from the works of Johann Sebastian Bach (and occasionally, in Wellington, William Byrd and Girolamo Frescobaldi) through to newly composed works (such as the Glazunov *Prelude and Fugue* and Borowski's *Sonatas*) and improvisations, particularly those of Maughan Barnett. Opera, choral works, orchestral music, and chamber ensemble material contributed to create eclectic programmes with “something for everybody”. In various centres, familiar material was interspersed with newly introduced material, to broaden the public taste. Some performers, such as Edwin Lemare and Alfred Hollins (both on visits from the United Kingdom) were so popular that they achieved what might be termed rock-star status, and their performances were regularly full-house events.

Musical tastes were as varied as the performers. In the broadest of terms, those who played in Wellington used a larger number of works written specifically for the organ than did those who played in Christchurch, where excerpts from Wagnerian opera were particularly popular. Smaller centres, which often imported performers from larger cities, tended to receive a potpourri of repertoire, depending on the size of the instrument and the preferences of the player. The result of this variety meant that a large amount of music was performed to (often) full houses. For example, in Wellington in 1907, an attendance of 355 people in the Town Hall was shockingly poor, while an audience of 1,024 was quite

respectable.¹ How different that is from current practice, when an attendance of over 100 at an organ recital would be a resounding success!

In some respects the purist's worst fears were realised regarding repertoire – many programmes seemed to consist primarily of transcriptions and arrangements, though the particular works changed over time. In other respects, the overall variety of repertoire written originally for the organ was much greater than original expectation. Admittedly, much of it has not survived the test of changing tastes in music generally, and many of the composers' names are unfamiliar now, even to organists. Nevertheless, much of this material was composed by organists, for organists, written for Sunday-by-Sunday usage, and with only the peripheral intent (if any) of recital worth, and should perhaps be judged using the criteria of the day. The amateur church organist who, whilst pressed for time, was keen to bring variety to their weekly offerings easily learned these favoured tuneful pieces (some of them highly sentimental to twenty-first century ears). As explained by Iain Quinn:

In the sacred setting the organist is expected to present new solo repertoire every week, if not multiple times during a week. Repertoire can be repeated to a certain extent but professionalism suggests organists continue to learn new repertoire until such time as a broad repertoire is at their quick disposal. This circumstance separates the organist from the mainstream of practical music making. Whereas a pianist may study a work over several months and then include it in a concert programme that is performed in multiple cities, the organist's art is limited, on the whole, to a solitary location. Indeed even if the organist travels midweek to give a concert, the Sunday duty soon returns, and new repertoire – or at the very least repertoire that is new from the previous week – is required. Thus, large-scale, technically demanding pieces would not offer a pragmatic appeal to the average liturgical organist with only limited practice time available between church and teaching commitments.²

This is obvious in many cases from the titles: Offertoire, Communion, Sortie, Processional March, and similarly direct usages. Others, such as Meditation, Invocation, and Benediction would be acceptable at worship or seen in a more generic sense.

Over the half-century of this survey, regional differences appear, but whether that is due primarily to individual organists' repertoire preferences alone, or to a combination of other

¹ "The Town Hall Organ," *New Zealand Times*, 20 August 1907, 5.

² Iain Quinn, "The Genesis of the Victorian Organ Sonata," *Nineteenth-Century Music Review* 12 (2015): 53–70.

factors is very difficult to disentangle. For example, in Wellington, Barnett regularly played from the nineteenth century French school – Guilmant, Lemmens, Widor, Boellmann, Lefebure-Wély – but never Franck. There is no obvious reason why. On the other hand, Bernard Page (City Organist from 1913) played Franck regularly, in fact playing almost all of the organ works, and the Symphony in D minor as well. Again, why? Was it a difference in generation, or training, or both?

Speaking of Franck, his music never appeared in Christchurch organ recitals until 1915, and then three separate works were played once only. What factors made them so unpopular there that Bradshaw never played them again during the period under review? There is no way of knowing at this distance.

Works that were common to the two major centres included what appear to be the standard “major” Preludes and Fugues of Bach, Mendelssohn’s Organ Sonatas Op 65, Boellmann’s *Suite Gothique*, Lemmens’ “Storm Fantasy” and various seasonal works (Dubois’ “Marche des Rois Mages” and the “Good Friday Music” from *Parsifal*.)

Also common were transcriptions from Handel’s operas and oratorios, particularly the “Dead March” (*Saul*) and the “Hallelujah Chorus” (*Messiah*). In fact, almost anything from *Messiah* was fair game for the transcriber. Other often-presented transcriptions included sections of various works of Mendelssohn (Hebrides Overture, Midsummers Night’s Dream, Overture Op 24, “The War March of the Priests from *Athalie*, etc.) Mendelssohn’s *Songs Without Words* were also a major source of material.

Wagner was not unknown to Wellington audiences, but his works were played in Christchurch in astonishing quantities. Other Romantic composers such as Schubert and Schumann appeared in various centres, including Schumann’s Fugues on the name of BACH Op 60 for organ or pedal-piano as well as selections from the piano works and symphonies.

After World War I, things began to change. Although there appear to be regular performances throughout the 1920s, audiences were smaller. Recorded music and radio broadcasts now shared the niche formerly held solely by live performance. Events of the 1930s, followed by World War II, further exacerbated the erosion of audiences. The establishment of symphony orchestras, both regional and national, removed the orchestral repertoire from the organist’s sole domain, and the influence of the Organ Reform

Movement began to be felt, amongst younger organists in particular.³ Thus, it was no longer either fashionable or necessary to play the types of repertoire so beloved of audiences at the turn of the twentieth century.

What can we learn from this? Organists during the second half of the twentieth century seem to have turned inward as their programmes contained more music which did not grab the popular audience (for example, I once played one of the most accessible movements of Messiaen's *Nativity Suite* and was roundly berated afterwards. When I said that the music came from the 1920's, and that the composer was now deceased, my interlocutor replied that he hadn't been dead long enough!) I do not mean that we should revert to the exact programming of a century ago, but rather, that we should consider our audience when creating programming today. While it may be fun for us as performers to explore the intricacies of Frescobaldi's toccatas or the sonorities of Clérambault, the general public has no knowledge of those periods by which to understand the niceties of unequal temperament or the details of French Baroque ornamentation. That is not to say that programming should avoid earlier musical genres, just that it should present the audience with a tune to hum on the way home. Organist-composers of the late twentieth century began to do this by writing interesting material in contemporary styles such as jazz. Material arranged from other media (musical shows, for example, or brass band music) has recovered its respectability.

Here is an example of this concept at work: Jeff Beal is a well-known composer of film and television music in the United States, and the winner of multiple Emmy awards for his scores in those genres. Together with his wife Joan, he recently founded the Beal Institute at the Eastman School of Music (2015), and while the following quotation refers specifically to film music, I believe it has relevance for organists concerning the judicious use of transcriptions in the current performance milieu.

Professional orchestras in the United States and all over the world are starting to tiptoe back into bringing film music into the concert hall... I'm a firm believer that great film music is legitimate literature for the concert hall. Not all of it is great, not all of it's good, not all

³On orchestras, see Joy Tonks, *The New Zealand Symphony Orchestra: The First Forty Years* (Auckland: Reed Methuen, 1986).

of it deserves to be there, but the [best of it] can be part of a symphonic program [sic].⁴

I firmly believe that organists can re-establish the organ as a performance medium with just as much value as any other. Continue to use those housed in churches as instruments for worship, if that is what a congregation desires, but also put the organ back on the concert stage. We performers must demand of ourselves nothing less in terms of quality than any other performer, because today's audiences are accustomed to high-quality listening experiences. We can fill the Wellington Town Hall, or any other major venue, if we provide that intangible "something" that brings people together for a shared musical experience. It has happened, relatively recently, and performers should build on it if possible. Such occasions as the following provide excellent examples: recently, Olivier Latry (one of the *titulaires* of Notre Dame, Paris) played with the New Zealand Symphony Orchestra in 2012, and in the 1980s Dame Gillian Weir made a trip back to Wellington during the latter part of her career.⁵ Both occasions were resounding successes, although nearly thirty years apart.

Churches generally have now shed the ban on applause at non-service concerts, so that particular impediment to audience involvement is gone. Still, audiences generally are small (often fewer than twenty) and always polite. It is encouraging to see audience sizes increasing in Lower Hutt (Wellington), with monthly organ recitals at St James' Church. At such occasions, as both performer and audience member, I have found audiences of fifty or more on a regular basis, and those who attend are always most generous in their approval. I believe that one of the reasons is that most performers have tried to have one New Zealand composer in the playlist, and the other material has been, for the most part, melodic rather than heavily contrapuntal in nature, and therefore more accessible to the general listener. Audiences seem, in general, happy with the format of one performer.

This is not to say that performers are descending to the banal or trite in their repertoire choices, but that they are taking into account the general musical background of the listeners. No serious performer should produce a programme that is all dessert, without a

⁴"Sharing the Journey," *Eastman Notes* 33/2 (Spring 2016), 8 and 9.

⁵When Dame Gillian played at Wellington's Cathedral of St Paul in 1983, the building was full at \$50 per head – an expensive ticket price in the era of the wage-price freeze. Latry performed to a packed Town Hall as part of the 2012 New Zealand Congress of Organists' National Congress.

main course as well. This is as bad as a whole programme of academic material with nothing else. The concept of a mixed programme is a recovery of the practice of the early portion of the twentieth century. I believe this to be an appropriate reaction to an approach to programming which emphasised the scholarly interests of academe (and they are certainly worthy of consideration) over the public listener. Organists playing for other organists can be as arcane as they desire. When playing for the public, I believe performers must remember that most audiences are not specialists, and tailor their programmes accordingly. Our concerts should be “concerts of high musical integrity. Really what they should be called – instead of “pops” – are “crossover” concerts.”⁶

It is to be hoped that the survey that this paper has begun might grow at some future time to encompass all of New Zealand. Aside from the main centres of Auckland and Dunedin, provincial areas such as Taranaki, the Waikato, and the Wairarapa in the North Island, and Nelson, Marlborough, Canterbury, and Northern Otago, and the West Coast in the South Island are ripe for this type of survey.⁷ It is probable that future researchers will have access to more periodicals than are available in 2018, and may find material to incorporate into their studies as well.

The exploration of Victorian repertoire and attitudes regarding the organ in New Zealand has been a rewarding journey. I believe it has provided me with new insights into musical understanding, and has certainly broadened my appreciation of the skills of those who established the organ as a concert instrument in this country. Performers should work to rekindle the public’s enthusiasm for the instrument, not just in our larger cities, but in small communities and provincial centres as well. There is much yet to do.

⁶ Jeff Tyzik quoted in “The King of Crossover,” *Eastman Notes* 35/1 (Fall 2017), 10.

⁷This is evident from what is known about some performers’ lives and musical careers, as outlined in the biographical sketches in the Appendix.

Appendix – New Zealand’s Influential Organ Recitalists, 1876–1920

Birth and death dates are given wherever known, based upon either printed obituaries or the Registries of Births, Deaths and Marriages (BDM, see List of Abbreviations). Those who played in New Zealand but had no lasting presence on the recital scene are shown in a file on the accompanying CD.

Barnett, J. Maughan (Leamington, 1867–Christchurch, 1938), moved to Australia c. 1890, to take up the position of organist at Hobart Cathedral. From Hobart he moved to St John’s Cathedral, Napier in 1893. Two years later, upon the sudden death of Magnus Peterson, he took up the post at St John’s Presbyterian Church, Willis Street, Wellington. He gave regular recitals both at St John’s and at other churches in Wellington city and provincial centres. His influence on New Zealand music is detailed in *Te Ara*.²⁴⁷

Barnett, Neville G. (United Kingdom, 1854–Sydney, Australia, 1895), appears not to be a relation of the above. Barnett trained under Dr E. J. Hopkins (1818–1901) of the Temple Church, London.²⁴⁸ He had arrived in Christchurch by March 1875, where his advertisement shows the letters F.C.O., indicating that he was already a Fellow of the College of Organists in England.²⁴⁹ He served at St John’s, Latimer Square until 1879 before moving to St Luke’s, Manchester Street, where during his five-year tenure he supervised the construction of the organ and influenced the specification of the Cathedral instrument. In 1884, he shifted to Auckland, where he remained until he immigrated to Sydney in 1887.²⁵⁰

Barth, Arthur James (London, 1850–Dunedin 1905) emigrated from London to Dunedin in 1881, in order to be closer to his wife’s family (they had married in 1876).²⁵¹ He served briefly at St Matthew’s and All Saints’ churches (both Anglican) before becoming organist at Knox Church (Presbyterian) in 1884, where he remained until shortly before his death. He was a colourful player; there is evidence that the closing voluntary each Sunday was one of

²⁴⁷ Ashley Heenan, “Barnett, John Maughan,” *Te Ara*.

²⁴⁸ E.J. Lea-Scarlett, “Barnett, Neville George (1854–95),” *ADB*.

²⁴⁹ Advertisement, *Press*, 31 March, 1875, 1, col. 6.

²⁵⁰ Lea-Scarlett, “Barnett, Neville George.”

²⁵¹ David Murray, “Arthur James Barth,” www.cemeteries.org.nz, accessed 18 November 2016.

the highlights of the service. His academic qualifications included election as A.L.A.M. (Associate of the London Academy of Music) in 1868. He was also a composer, with works published both in London and in New Zealand, where he was renowned as a choral conductor and teacher.²⁵²

Black, Miss Jennie (Christchurch, possibly 1861–probably 1923) trained in the organ under George Tendall and Henry Wells, both of Christchurch Cathedral. Her name first appears in Christchurch's *Press* in 1900, with a statement that she was resuming teaching, which implies that she has taught at least the previous year.²⁵³ She went on to become the organist for Church of the Good Shepherd, Phillipstown (Christchurch) by 1903, as well as a teacher.²⁵⁴ Her qualifications included a Bachelor of Music (by 1905) as well as diplomas from the Associated Board of the Royal Academy of Music and the Royal College of Music. No birth record has been located for her, and there are several possible death records – the above dates are the most likely.²⁵⁵

Blakeley, Benjamin Wilson (Batley, Yorkshire, 1863 – Wellington, 1927) was the son of Reuben Blakeley (below). He became the inaugural conductor of the Kaiapoi Brass Band in 1885 and organist of the Kaiapoi Parish Church.²⁵⁶ By 1903, he was playing the organ at St John's Church, Rangiora.²⁵⁷ The family moved to Petone (north of Wellington) in 1907; later that year he became organist at St Thomas', Wellington South.²⁵⁸ The travel must have been difficult, because by the following year he moved to Knox Church, Lower Hutt.²⁵⁹ The

²⁵² "Death of Mr A. J. Barth," *Otago Daily Times*, 20 February 1905, 8.

²⁵³ Advertisement, *Press*, 27 January 1900, 10, col. 3.

²⁵⁴ CNZ: Canterbury Provincial District (1903). In a personal conversation (3 June 2016), Mr Paul Ellis, organist of St Michael and All Angels, Christchurch and former chorister at Christchurch Cathedral, noted that Miss Black was a formidable woman, upon whose wrong side it was deadly to get; apparently the cathedral choristers who were her students were more afraid of her than they were of Dr Bradshaw. She presumably remained a spinster, as she was always referred to as "Miss Black".

²⁵⁵ BDM.

²⁵⁶ "Harvest Services," *Lyttelton Times*, 20 April 1887, 5.

²⁵⁷ "Rangiora," *Press*, 27 April 1903 5; "Kaiapoi Band," *Press*, 16 November 1935, 2.

²⁵⁸ Advertisement, *Evening Post*, 1 May 1907, 8; "Personalalia," *New Zealand Times*, 11 October 1907, 5.

²⁵⁹ "Hutt and Petone News," *Dominion*, 26 October 1908, 5.

family was living in Northland (a Wellington suburb) by 1921.²⁶⁰ In 1926, they appear to be living in Kelburn, where he died the following year.²⁶¹

Blakeley, Reuben (Batley, Yorkshire, 1834–Kaiapoi, 1904) emigrated from the United Kingdom to New Zealand in 1880.²⁶² By early 1883, the family were living in Kaiapoi, where Reuben subsequently stood as candidate for Council.²⁶³ He conducted Handel's oratorio *Esther* for the Kaiapoi Choral Society, with his son Wilson playing an organ (probably a reed instrument) in the orchestra, in the Wesleyan Hall.²⁶⁴ Blakeley senior was also organist of the Methodist Church in Kaiapoi.²⁶⁵

Bradshaw, John Christopher (Adlington, United Kingdom 1867–Christchurch, 1950) had a profound effect on Canterbury's musical life. Together with his new wife, he arrived in Christchurch in 1902 to take up his appointment as Cathedral organist. Bradshaw was also very active in the orchestral sphere and at Canterbury College. From 1908 until 1917 he was City Organist, and played weekly at His Majesty's Theatre in addition to his other duties.²⁶⁶

Bunz, Alfred James William (1876–1950) was the Christchurch-born son of a Danish father and New Zealand mother. His early studies were with A. J. Merton and G. F. Tendall (see both, below). He was a somewhat peripatetic organist, appointed first to St Mark's Opawa, succeeding Sidney Cooper (1895), and later St Luke's Oamaru (1897), and St Luke's Christchurch 1898.²⁶⁷ He resigned from St Luke's in 1902 to further his studies in Europe, whence he returned in 1906, having worked with Professor Theodore Leschetitzky in Vienna.²⁶⁸ In 1908, he accepted the position of organist/choirmaster at the Blessed

²⁶⁰ Advertisement, *Evening Post*, 28 May 1921, 8.

²⁶¹ "In Memoriam," *Evening Post*, 15 September 1926 1; BDM.

²⁶² "Shipping Telegrams. (By Special Wire.)," *Otago Daily Times*, 16 June 1880, 2; advertisement, *Press*, 2 April 1904, 11.

²⁶³ "News of the Day," *Press*, 2 February 1883, 2; advertisement, *Press*, 23 May 1884, 4.

²⁶⁴ "News of the Day," *Press*, 27 November 1885, 1.

²⁶⁵ CNZ: Canterbury Provincial District (1903).

²⁶⁶ Brian W. Pritchard, "Bradshaw, John Christopher," *Te Ara*.

²⁶⁷ *Taranaki Herald*, 22 April 1895, 2; "News of the Day," *Press*, 24 March 1897, 5; "News of the Day," *Press*, 30 November 1898 4; "News of the Day," *Press*, 5 June 1899, 4.

²⁶⁸ "Personal Items," *Press*, 11 April 1903, 7; "Advertisements," *Press*, 29 September 1906, 11.

Sacrament Cathedral (Christchurch).²⁶⁹ He also was active in the general musical life of Christchurch, including conducting the Orchestral Society, as well as performing in other New Zealand centres.²⁷⁰ By early 1914, he had suffered a nervous breakdown, and resigned his various positions.²⁷¹ In May, he and his wife left Wellington on the *Remuera* for London, from whence they did not return for nearly eighteen months.²⁷² The rest cure seems to have restored him, as he advertised for students in early 1916.²⁷³

Burry, Frederick Charles (place unknown, 1860–Oamaru, 1943) came to St Luke's Church, Oamaru in 1903 from Wagga Wagga, Australia, where he had been organist of St John's Church for fourteen years and previously at St John's Bega for five years.²⁷⁴ Having arrived at St Luke's, he remained in Oamaru for the remainder of his professional life, which also included some teaching at Waitaki Boys' High School.²⁷⁵ In addition to his work in Oamaru, he also played at Queenstown in 1906.²⁷⁶ It is possible that he was English-born, as his brother Hugh was organist at St Mary's, Portsea, but equally possible that both were Australian-born.²⁷⁷

Chitty, The Rev. Ernest (Dunedin, 1883–probably Auckland, 1948) was abandoned by his parents due to his congenital blindness. After a period at the Victorian Asylum and School for the Blind in Melbourne, he was placed in the Jubilee Institute for the Blind in Auckland in 1892. He overcame many obstacles to further education, and in 1906, he was New Zealand's first blind graduate. Despite reservations about the ordination of men with physical disabilities, he attended the College of St John the Evangelist, Auckland from 1907

²⁶⁹ *Oamaru Mail*, 10 September 1908, 2.

²⁷⁰ "Local and General," *Ashburton Guardian*, 21 October 1908, 2; "Timaru Choral and Orchestral Society," *Timaru Herald*, 20 September 1911, 5.

²⁷¹ "Personal," *Sun*, 20 February 1914, 8.

²⁷² "Personal," *New Zealand Times*, 7 May 1914, 3; "Personal," *Star*, 18 September 1915, 10.

²⁷³ Advertisement, *Press*, 27 December 1915, 1.

²⁷⁴ "Mr. F. C. Burry," *Southern Argus*, 27 May 1884, 2; "Mr. F. C. Burry," *Wagga Wagga Advertiser*, 22 January 1889, 2.

²⁷⁵ "North Otago News. Personal Notes," *Press*, 20 February 1940, 3; "Waitaki High Schools," *Oamaru Mail*, 14 December 1916, 1.

²⁷⁶ "Organ Recital," *Lake Wakatip Mail*, 12 January 1906, 5.

²⁷⁷ *Oamaru Mail*, 18 December 1905, 2.

until 1909, earning a Master of Arts in Classics and being ordained deacon. Although never proceeding to priesthood, he was a major force in the Diocese of Auckland and nationally, through his various seasons of tutoring at St John's. He was also a highly gifted organist, and like many blind players, had a particular skill in memorisation. He played recitals in Queenstown as well as in Auckland.²⁷⁸

Cloughton, Herbert S. (United Kingdom, 1870 UK–Nelson, 1963) emigrated from the United Kingdom in 1907, having trained with Dr Cuthbert Harris and served at St James' Parish Church, London East and Woodford Parish Church, London North.²⁷⁹ His first appointment was to St Matthew's, Masterton (1907–12), where he married in 1909. In 1912, he moved to St Andrew's Wellington, where he remained for five years before his appointment to Nelson Cathedral in 1917.²⁸⁰

Collie, (Edward) Norman (Wellington, 1888–United Kingdom, after 1939) was the elder son of Mr Edward Collie of Wellington South, and was appointed organist at Trinity Methodist Church, Newtown in 1905. In 1906, he passed the Bachelor of Music intermediate examination, and the first examination in 1908.²⁸¹ After six years' study with Laurence Watkins (see below), he left New Zealand to complete studies in England and Germany over a period of three years.²⁸² A student of the Royal College of Music, he also passed the Associateship examination of the Royal College of Organists in 1909.²⁸³ Fellowship (F.R.C.O.) followed in late 1910, along with gaining the Bachelor of Music degree.²⁸⁴ He appears to have made a career for himself in the United Kingdom, where he became engaged to Miss E. G. Cromie of Stoke Newington, daughter of the vicar of the parish church where he was organist.²⁸⁵ The wedding received full coverage in the New Zealand press.²⁸⁶ He returned to

²⁷⁸ Allan Davidson, "Chitty, Ernest," *Te Ara; Lake Wakatip Mail*, 28 January 1913, 4.

²⁷⁹ "Personal Items," *Dominion*, 17 May 1912, 6; "Weddings," *Wairarapa Age*, 13 January 1909, 4.

²⁸⁰ "Personal Items," *Nelson Evening Mail*, 2 November 1917, 4.

²⁸¹ "N.Z. University," *Evening Post*, 13 April 1908, 3.

²⁸² "Personal Matters," *Evening Post*, 19 September 1908, 5.

²⁸³ "Personal Matters," *Evening Post*, 28 July 1909, 7.

²⁸⁴ "New Zealanders Abroad," *Dominion*, 23 February 1911, 9; "Personal," *Otago Daily Times*, 16 January 1911, 6.

²⁸⁵ "London Personals," *Otago Daily Times*, 15 May 1922, 5.

New Zealand in 1939 after twenty-five years away, and gave a long interview to the *Evening Post*.²⁸⁷

Collie, Wenzel H. (Wellington, 1890—probably Wellington, 1952) was the younger brother of the above. He took the position of organist at St Thomas' Church, Newtown in 1909 after four years' service at St Hilda's, Island Bay.²⁸⁸ In 1911, he was briefly in London, returning with his mother via Sydney in October.²⁸⁹ He seems to be Norman's successor at Trinity Methodist, Newtown.²⁹⁰ He became one of the directors of his father's furniture company Edward Collie Ltd. (incorporated 1911, deregistered 1992) shortly before his marriage in 1912. The marriage record registration (1912/7021) gives his first name as Kenzel, presumably a modern error in uploading records.²⁹¹ He later returned to St Thomas', Newtown (exact date unknown).²⁹² His last appearance in the press was for playing at his niece's wedding at St Mark's Church in 1939.²⁹³

Collins, Charles (Wellington, 1871—Wellington, 1961) was for over fifty years the organist of Vivian Street Baptist Church.²⁹⁴ He joined the staff of the Town Clerk in 1901 and eventually rose through the ranks to becoming a senior member of staff, retiring in 1936.²⁹⁵ He married Marion Kate Purdie in 1908, at Vivian Street Baptist Church.²⁹⁶ In 1914, he became treasurer of the committee to revive the Municipal Orchestra.²⁹⁷ By 1936, he was acting as

²⁸⁶ "Women in Print," *Evening Post*, 11 September 1922, 9.

²⁸⁷ "London Organist," *Evening Post*, 29 July 1939, 8.

²⁸⁸ "Personal Matters," *Evening Post*, 3 June 1909, 7.

²⁸⁹ "Personal Items from London," *New Zealand Herald*, 2 September 1911, 5; "Social and Personal," *Dominion*, 19 October 1911, 9.

²⁹⁰ "Personal Matters Vice Regal," *Evening Post*, 20 July 1912, 4.

²⁹¹ BDM.

²⁹² "Changes due to the Wab [sic.]," *Evening Post*, 28 April 1916, 2.

²⁹³ "Wedding," *Hutt News*, 7 June 1939, 4.

²⁹⁴ "Vivian St. Baptist Church," *Evening Post*, 11 March 1938, 4.

²⁹⁵ "Local and General," *New Zealand Times*, 22 February 1901, 4; "All Sorts of People," *New Zealand Free Lance*, 26 August 1905, 3; "Evening Post," *Evening Post*, 6 April 1936, 10.

²⁹⁶ "Butter in Store," *New Zealand Times*, 24 December 1908, 7.

²⁹⁷ "Municipal Orchestra," *Evening Post*, 4 June 1914, 7.

Honorary City Organist.²⁹⁸ It would appear that Collins died in 1961; there are only two men named Charles Collins (without middle name) listed in the death registers available online (BDM), and the other appears to have been born too late to have been an adult in 1890.²⁹⁹

Corrick, Henry (possibly Christchurch, 1851–probably Wellington, 1928) was primarily a boot-maker, having come up through the apprenticeship scheme, before opening his own premises in 1873, the year of his marriage to Elizabeth Harrison.³⁰⁰ By 1884, he had begun to import wares, and changed the name of his business.³⁰¹ He was also heavily involved with the Baptist Church from at least 1879, when the new building was erected in Oxford Terrace.³⁰² While he played the organ, his greater fame came from serving as choirmaster for the church and for various Mission choirs, which sang for Temperance rallies.³⁰³ He also seems to have been a bit of an inventor – his name appears as the holder of one patent and an applicant for several others.³⁰⁴ From 1886 onwards, Corrick appears to have broadened his musical activities to include a string band and involvement with the Christchurch Musical Society.³⁰⁵ By late 1896, he had shifted to Wellington, where it would appear he died.³⁰⁶

Coulson, Wilfred (United Kingdom, 1880–probably United Kingdom, after 1917) arrived in Wellington from Hexham, aged 23, shortly before taking the post of organist at Trinity Presbyterian Church, Timaru.³⁰⁷ After three years in Timaru, during which he took an A.T.C.L. (Associate of Trinity College London) in organ, he moved to St Paul’s Presbyterian,

²⁹⁸ Advertisement, *Evening Post*, 1 August 1936, 4.

²⁹⁹ [BDM](#).

³⁰⁰ Advertisement, *Star*, 24 June 1873, 1; BDM.

³⁰¹ Advertisement, *Star*, 2 May 1884, 2.

³⁰² “Baptist Church,” *Star*, 2 July 1879, 3.

³⁰³ “Latest Locals,” *Star*, 5 March 1884, 1 as one example among many.

³⁰⁴ Advertisement, *Star*, 19 September 1885 2; *Otago Daily Times*, 16 November 1885, 2; “Local and General,” *Otago Witness*, 21 November 1885, 9.

³⁰⁵ “Local and General,” *Star*, 2 January 1886, 3; “Local and General,” *Star*, 2 February 1886, 3.

³⁰⁶ “Star,” *Star*, 28 November 1896, 6.

³⁰⁷ “All Sorts of People,” *New Zealand Free Lance*, 10 October 1903, 3.

Christchurch, his referees including Dr Bradshaw and E. H. Lemare.³⁰⁸ He also married in Timaru, but the union only survived ten years.³⁰⁹ In 1911, Coulson received three years leave of absence to pursue overseas study at the Royal Academy of Music, during which time he also passed the Associateship and Fellowship examinations of the Royal College of Organists.³¹⁰ The Coulsons returned to New Zealand in early 1914, and Wilfred resumed his position at St Paul's. By 1916 Coulson had failed to join the New Zealand Expeditionary Force, so he resigned his post at St Paul's and returned to England, intending to work for the war effort.³¹¹ Thereafter he disappears from the New Zealand scene.

Cullen, Miss Ethelwyn (Christchurch, c. 1881–probably Christchurch, 1972) was the first woman aged under 21 in New Zealand to receive an A.T.C.L. (Associate of Trinity College London) in organ, in 1902.³¹² She was serving as organist at Sydenham Presbyterian Church in 1901. Cullen also appears to have assisted her father William in a music-teaching role, but from 1908, when she married David McFedries Shirlaw, her name disappears from the press.³¹³

Dobson, Miss (Caroline) Gertrude (Christchurch, 1875–possibly Christchurch, 1962) began her teaching career in 1899 with certificates from Trinity College of Music, London, and Melbourne University.³¹⁴ Within twelve months, she had become organist at St Mary's Merivale (Christchurch), a position she held through June 1914.³¹⁵ In 1904, she passed the examinations for second year music at Canterbury College, but there is no indication that she actually took a degree.³¹⁶ She was married in 1914, in Fiji, to J. J. Ragg, Medical

³⁰⁸ "Personal Items," *Press*, 1 September 1906, 9; "Town and Country," *Timaru Herald*, 23 October 1907, 5.

³⁰⁹ "Marriage," *Timaru Herald*, 30 January 1907, 4; "Supreme Court Fixtures," *Evening Post*, 16 February 1917, 8.

³¹⁰ "Personal," *Star*, 18 April 1911, 3; "Personal Hems [sic.]," *Press*, 31 January 1912, 9; "Personal Notes from London," *Press*, 21 November 1913, 2.

³¹¹ "Personal Items," *Press*, 9 February 1916, 6.

³¹² "Personal Items," *New Zealand Herald*, 5 November 1902, 6.

³¹³ Advertisement, *Press*, 27 May 1902, 8; BDM.

³¹⁴ Advertisement, *Press*, 21 September 1899, 8.

³¹⁵ Advertisement, *Press*, 15 September 1900, 10; "Local and General," *Star*, 30 June 1914, 4.

³¹⁶ "Canterbury College," *Press*, 5 November 1904, 5.

Superintendent at Barr in the Fijian Islands.³¹⁷ The lack of further reference to her in the press, other than in her mother's obituary, suggests that the Raggs may have spent the bulk of their lives overseas.³¹⁸ This conjecture receives support from a reference to one J. J. Ragg as an "old settler" in 1920.³¹⁹

Faulkner, T. Fitzgerald, "The Blind Organist" (United Kingdom, 1863–Sydney, Australia, 1920) was organist of Trinity Methodist Church, Dunedin before visiting Auckland in 1894. As a child, he came to the notice of Queen Victoria, who facilitated his education at York College and later under Sir George Elvey, of St George's, Windsor.³²⁰ From 1895 to 1907, he taught and played at various locations in Christchurch, including the Temple of Truth, St Mary's Merivale, Trinity Congregational, and St John's Latimer Square.³²¹ In 1903, he announced a trip back to England, to last approximately nine months.³²² He had returned to New Zealand by 1907, as he played in the Christchurch Exhibition, but became organist of St Matthias' Church Paddington (Sydney) in 1908.³²³

Firth, Ernest (Halifax, United Kingdom, c. 1880–Halifax, 1931), Fellow of Royal College of Organists, arrived in Christchurch in January 1910 to take up the position of organist at Durham Street Methodist Church. According to a notice in the Christchurch *Star*, "Although a young man, Mr. Firth has had eighteen years' experience..."³²⁴ Notice of his arrival appears in other centres such as Auckland and Nelson.³²⁵ Mrs Firth was a vocal soloist who regularly

³¹⁷ "Notes and News," *Sun*, 2 June 1914, 4.

³¹⁸ "Obituary," *Press*, 29 September 1930, 2.

³¹⁹ Ahmed Ali, "Fijian Chiefs and Constitutional Change, 1874–1937," *Journal de la Société des océanistes* 54–55/33 (1977): 55–64.

³²⁰ *New Zealand Herald*, 10 January 1894, 4.

³²¹ Advertisement, *Press*, 14 January 1895, 8; advertisement, *Press*, 12 December 1895, 1; "News of the Day," *Press*, 20 June 1896, 7; advertisement, *Press*, 24 February 1898, 1; "Entertainments, Meetings &c," *Press*, 29 June 1898, 3.

³²² "Personal Items," *Press*, 17 March 1903, 5.

³²³ Advertisement, *Press*, 4 April 1907, 1; "A Blind Organist," *Sydney Morning Herald*, 18 July 1908, 11.

³²⁴ "Personal," *Star*, 31 December 1909, 9.

³²⁵ "Personal Items," *New Zealand Herald*, 6 January 1910, 6; "Personal Nutters [sic.]," *Nelson Evening Mail*, 13 January 1910, 4.

assisted her husband at Durham Street and gave solo recitals.³²⁶ Firth appeared regularly not only as an organist but also as a conductor of oratorio.³²⁷ His death followed an extended period of ill health, during a trip back to Halifax, United Kingdom.³²⁸ His widow Rachel lived in Christchurch until her death on 29 December 1945.³²⁹

Forrest, Angelo (United Kingdom, date unknown –United Kingdom, 1890) came from Sunderland Parish Church to St Peter’s Church, Wellington in 1879. Forrest had been a student of Charles Hallé and had testimonials from professors of music at both Oxford and Cambridge universities.³³⁰ According to the *Evening Post*, he also brought with him, “a brilliant reputation as an organist, conductor and bandmaster of rare ability...”.³³¹ Within one month of that arrival, three major events occurred in his life: he provided music for the installation of a fellow member of the Wellington Lodge to District Grand Lodge, his wife gave birth to a daughter, and he gave a piano concert at the Athenaeum Hall.³³² In 1880, Forrest took up the conductorship of the Wellington Choral Society, but he had removed to Auckland by February 1881.³³³ Upon arriving in Auckland, he became organist of St Paul’s Church; in July, he bought the Auckland Music Warehouse from Mr J. J. Milner; this proved an unwise decision.³³⁴ One year later, he had left Auckland with his family and was visiting New Plymouth, playing at St Mary’s Church and in the Masonic Hall as well as giving performances in Wanganui and Waverley.³³⁵ This sojourn lasted one year, until his

³²⁶ “Vocal Recital,” *Press*, 22 September 1911, 8.

³²⁷ “*The Creation*,” *Press*, 10 March 1911, 7.

³²⁸ “Obituary,” *Press*, 23 November 1931, 4.

³²⁹ “Deaths,” *Press*, 31 December 1945, 1.

³³⁰ *Evening Post*, 13 September 1878, 2.

³³¹ *Evening Post*, 27 December 1878, 2; *Evening Post*, 28 July 1879, 2.

³³² “Freemasonry,” *New Zealand Times*, 26 August 1879, 3; “Births,” *Evening Post*, 28 August 1879, 2; advertisement, *New Zealand Times*, 21 August 1879, 1.

³³³ “Wellington Choral Society,” *New Zealand Times*, 10 September 1880, 5; advertisement, *Auckland Star*, 10 February 1881, 1.

³³⁴ “Scintillations,” *Auckland Star*, 26 March 1881, 2; *Auckland Star*, 18 July 1881, 2; “Mr Angelo Forrest and his Creditors,” *New Zealand Herald*, 1 October 1883, 4.

³³⁵ *Taranaki Herald*, 8 July 1882, 2; “Local and General,” *Wanganui Chronicle*, 10 November 1882, 2; “Waverley,” *Wanganui Herald*, 21 November 1882, 2.

eventually bankruptcy.³³⁶ He returned to England in 1885, where he secured an organist position, but he died of ill health in 1890.³³⁷ While the medical cause of death is not stated, it could well be that the strain of his financial position was a contributory factor. It is noteworthy that, although his time in New Zealand spanned only six years, Forrest's name as a teacher still stood after his death as a "guarantee of proficiency".³³⁸

Funston, Miss Emily Charlotte (probably United Kingdom, 1861–probably Christchurch, 1921) appeared in the press in 1877, when she advertised for students in Kaiapoi.³³⁹ Later that year she played the organ at St Bartholomew's Church, Kaiapoi, as a demonstration for the organ committee from Rangiora.³⁴⁰ The following year she moved to Christchurch where she served at St John's Latimer Square and Holy Trinity, Avonside.³⁴¹ By 1884, she was organist of the Roman Catholic pro-Cathedral, which had a new (1879) three-manual instrument by Halmshaw & Son (Birmingham).³⁴² She remained there for some years until her marriage to James Mercer in 1903.³⁴³ Funston had arrived in Christchurch as a child, and her musical mentors included N. G. Barnett.³⁴⁴

Fyffe, (William) Kington (Dublin, 1863–Wellington, 1920) Fyffe trained as a physician but was also an organist. He was first registered in New Zealand as a doctor in 1896. One of his patients was Thomas Tallis Trimnell, whom he succeeded in 1897 as organist of St Peter's, a position he retained until his death, except during service as a Major in the Royal Army Medical Corps at Gallipoli. He was educated at Clifton College (Bristol) and Caius College

³³⁶ "Meeting of Creditors in the Estate of Mr Angelo Forrest," *Taranaki Herald*, 25 September 1883, 2; "NZ Telegeams [sic.]," *Taranaki Herald*, 26 October 1883, 2.

³³⁷ "Obituary," *Taranaki Herald*, 11 October 1890, 2.

³³⁸ "Local and General News," *Marlborough Express*, 6 March 1893, 2.

³³⁹ Advertisement, *Lyttelton Times*, 10 January 1877, 1.

³⁴⁰ "News of the Day," *Press*, 8 October 1877, 2.

³⁴¹ "Town & Country," *Lyttelton Times*, 31 December 1878, 2; "Holy Trinity, Avonside," *Star*, 14 April 1879, 3.

³⁴² Advertisement, *Press*, 22 January 1884, 4; *Gazetteer NZOPT*: South Island, number?.

³⁴³ "Local and General," *Star*, 25 April 1903, 5.

³⁴⁴ "Town & Country," *Lyttelton Times*, 31 December 1878, 2.

(Cambridge).³⁴⁵ In addition to his medical practice, he was active in the Wellington musical scene, both as accompanist and soloist.³⁴⁶

Gale, W. Paget (Yorkshire, 1869–Lawrence, 1942) was appointed to Knox Church, Dunedin in May 1905, supposedly arriving from Napier Cathedral.³⁴⁷ However, there is no mention of him in the New Zealand press prior to this announcement, and no record of him ever serving in such a capacity. He came to Dunedin with experience in Scotland, and began to teach privately and play recitals.³⁴⁸ By the summer of 1905–1906, his name appears in the lists of the Dunedin Bowling Club.³⁴⁹ He was active in Dunedin musical circles, at Knox Church until 1928 and then as City Organist after the installation of the Town Hall organ in 1929.³⁵⁰ He also served as an itinerant teacher at Otago Girls' High School.³⁵¹ At the end of his life, he was living in Lawrence.³⁵²

Gray, Charles (United Kingdom, c. 1860–probably Invercargill, post-1934) arrived in Invercargill from London in 1886, as an experienced organist and teacher. His first post was as organist at St Paul's Presbyterian Church in 1886.³⁵³ By 1889, he had become organist at St John's as well as director of the Orchestral Society (later incorporated into the Invercargill Musical Union).³⁵⁴ He had an extensive list of students and seems to have made a living from musical activities. In 1893, Gray advertised a move from his studio in Dee Street to "large, airy and well lit apartments in the South British Buildings in Esk Street. The new

³⁴⁵ The Capital and Coast District Health Board maintains an online archive regarding past medical staff, see "Fyffe, W Kington, www.ccdhb.org.nz/about-us, accessed 21 June 2017; "Late Dr Kington Fyffe, *Evening Post*, 27 April 1920, 7.

³⁴⁶ "Evening Amusements," *New Zealand Times*, 15 August 1899, 5; "Beethoven Music," *New Zealand Times*, 23 April 1908, 6.

³⁴⁷ "Knox Church Organist," *Otago Daily Times*, 20 May 1905, 2.

³⁴⁸ Advertisement, *Otago Daily Times*, 26 January 1910, 6; advertisement, *Otago Daily Times*, 30 June 1905, 1.

³⁴⁹ "Bowling," *Otago Daily Times*, 27 November 1905, 5; "Bowling," *Otago Daily Times*, 2 March 1921, 6.

³⁵⁰ "Personal," *Otago Daily Times*, 11 August 1928, 12.

³⁵¹ *Mt Benger Mail*, 12 February 1941, 3.

³⁵² "Obituary," *Mt Benger Mail*, 4 December 1940, 3; "Obituary," *Press*, 17 March 1942, 6.

³⁵³ Advertisement, *Southland Times*, 13 January 1887, 3, col. 2.

³⁵⁴ CNZ: Otago and Southland Provincial Districts (1905).

studio has the advantage of a street entrance and will not doubt be fully appreciated by Mr Gray's pupils and visitors."³⁵⁵ He remained at St John's until at least 1934, though with a break when he returned to England and Europe in 1926–27.³⁵⁶ The last reference in print to Gray appears 1 May 1934.

Gregson, Harold (Glasgow, 1880—probably California, after 1938). Gregson's New Zealand career was sporadic, punctuated by travel overseas. His first appointment was to St Paul's Presbyterian Church, Napier and lasted two years, before he returned to England for further study.³⁵⁷ This may be when he trained at the Royal College of Music, London, under Walter Parratt. Until October 1906, he played at the Church of the Holy Innocents, London; at that time, he came to New Zealand to play recitals at Wellington Town Hall and the Christchurch Exhibition. He returned to London and was a solo organist at the Crystal Palace in 1907.³⁵⁸ From late 1907 into 1908, it seems he was in the United States.³⁵⁹

From 1908 to 1910, Gregson served at Napier Cathedral before again leaving for England, where he played recitals for the Japan-British Exhibition.³⁶⁰ The Gregsons returned to Auckland in December 1910.³⁶¹ He took an organist position at St Paul's Church, Auckland the following year.³⁶² During 1912, Gregson assisted with concerts in the new Auckland Town Hall.³⁶³ He was among the candidates for the official position of city organist, but was unsuccessful.³⁶⁴ Gregson spent three years travelling throughout New Zealand as judge at competitions from Invercargill to Masterton before leaving Auckland in 1915 for the United

³⁵⁵ *Southland Times*, 27 September 1893, 2.

³⁵⁶ "Personal Notes," *Lake Wakatipu Mail*, 21 February 1926, p 4; "Personal," *Otago Daily Times*, 21 May 1926; "Personal," *Evening Star*, 31 January, 1928

³⁵⁷ "Our Napier Special," *Poverty Bay Herald*, 29 November 1902, 2; "Personal," *Star*, 14 November 1904, 3.

³⁵⁸ W. H. Benjamin, "Gregson, Harold," *Biographies of Celebrated Organist of America* (Albany: The Benjamin Publishing Company, 1908), 70.

³⁵⁹ "Front Matter," *Musical Times* 49/782 (1 April 1908), 213–20.

³⁶⁰ *Poverty Bay Herald*, 6 March 1908, 4; "Our London Letter," *Oamaru Mail*, 15 February 1910, 1.

³⁶¹ "Personal Items," *New Zealand Herald*, 19 December 1910, 8.

³⁶² "Personal," *Taranaki Daily News*, 2 March 1911, 4.

³⁶³ "The Lorgnette," *Observer*, 3 February 1912, 6.

³⁶⁴ "Town Hall Organ Recitals," *Auckland Star*, 29 July 1912, 7.

States, where he played recitals in Honolulu and San Francisco.³⁶⁵ Upon his return to Auckland, he resumed his position at St Paul's.³⁶⁶ He also returned to the competitions circuit, this time in Dunedin.³⁶⁷ A railway accident in late 1917 meant that he had to have surgery to remove his right thumbnail in early 1918.³⁶⁸ Later that same year, Gregson accepted the organist position at St Sepulchre's Church, Khyber Pass (Auckland).³⁶⁹ In 1922, he left Auckland for a church position in Santa Barbara, California, but returned to Auckland at the beginning of 1923 to be organist at St Mark's Church, Remuera.³⁷⁰ By 1929, Gregson was back in California, as the private organist to George Owen Knapp at his estate.³⁷¹ He disappears from the New Zealand scene at that time, and there are no references to him after 1938, when he played for a wedding in the United States with a New Zealand connection.³⁷²

His personal life was as unsettled as his professional one. In 1907, while in London, he married Louisa Eleanor Martin, but this marriage ended in divorce in 1919 in Auckland.³⁷³ Gregson married as his second wife Winifred Myrtle May in Epsom, 27 April 1920.³⁷⁴

Hayes John (Lancashire, 1857–possibly Wellington, post-1904) served as an Inspector of Mines in Otago-Southland and the West Coast, but also played the occasional organ recital during his trips through the area.³⁷⁵ He arrived in New Zealand via Melbourne in 1890, and

³⁶⁵ "Personal Items," *New Zealand Herald*, 16 June 1915, 9; "Personal Items," *New Zealand Herald*, 11 September 1915, 9.

³⁶⁶ "Personal," *Auckland Star*, 14 January 1916, 6.

³⁶⁷ "Personals," *Sun*, 6 May 1916, 7.

³⁶⁸ "Personals," *Sun*, 27 February 1918, 2.

³⁶⁹ "Pebsonal [sic.] Items," *New Zealand Herald*, 13 May 1918, 6.

³⁷⁰ "Personal Items," *New Zealand Herald*, 6 November 1922, 7.

³⁷¹ "Personal," *Otago Daily Times*, 30 August 1929, 10.

³⁷² "Wedding at Ojai," *New Zealand Herald*, 12 August 1938, 3.

³⁷³ "Musician's Divorce Suit," *New Zealand Herald*, 5 November 1919, 7. Louisa Martin's own father, a former Supreme Court Judge in Christchurch, had created a scandal by abandoning her mother for another woman, see "Doings in Divorce," *NZ Truth*, 5 June 1909, 5.

³⁷⁴ BDM.

³⁷⁵ "Roxburgh Notes," *Tuapeka Times*, 10 November 1897, 3; *West Coast Times*, 13 November 1905, 2.

by 1904 was Inspecting Engineer, Mines Department, in Wellington.³⁷⁶ He received his training in the St Helens Collieries Company, Ltd. and was recognised as a young man for his engineering skills, being elected a Fellow of the Society of Science in 1888.³⁷⁷

Heywood, Ethelbert (United Kingdom, 1876–Dunedin, 1944) F.R.C.O., arrived from St Helen's Parish Church, Lancashire in 1912 to be organist/choirmaster of St Paul's Cathedral, Dunedin, which post he held until 1939.³⁷⁸ Upon his arrival, he played a series of recitals and advertised for pupils.³⁷⁹ He played in Queenstown in 1914, amidst hype from the local press.³⁸⁰ From then on, he settled into life in Dunedin, including assisting with the design of the Willis organ, installed in 1920.³⁸¹

Hollins, Alfred (United Kingdom, 1865–United Kingdom, 1942) was a blind organist and composer who played a set of three recitals in Invercargill in 1904 during an antipodean tour from his home in the United Kingdom.³⁸² There, he was famous as both performer and composer, while also teaching at his old school, the Royal Normal College for the Blind, Upper Norwood (London).

Howe, Clement W. P. (Wellington, 1900–Wellington, 1956) went to Mount Cook School and Wellington College. His formal musical career seems to have begun in 1919, when he served as accompanist for various performers in public concerts.³⁸³ The family were very active at Wesley Church, Taranaki Street.³⁸⁴ In late 1924, Howe accepted the post of

³⁷⁶ "Local and General," *New Zealand Times*, 17 September 1904, 4.

³⁷⁷ *CNZ: Otago and Southland Provincial Districts* (1905), 143.

³⁷⁸ Advertisement, *Otago Daily Times*, 2 April 1912, 1; W. B. Henshaw, "Heywood, Ethelbert," www.organ-biography.info, accessed 21 June 2017.

³⁷⁹ Advertisement, *Evening Star*, 16 May 1912, 5.

³⁸⁰ *Lake Wakatip Mail*, 13 January 1914, 4.

³⁸¹ "St Paul's Cathedral Organ," *Otago Daily Times*, 8 December 1920, 2.

³⁸² "The Hollins Recitals," *Southland Times*, 27 October 1904, 2; W. B. Henshaw, "Hollins, Alfred," www.organ-biography.info, accessed 21 June 2017.

³⁸³ Advertisement, *Evening Post*, 11 October 1919, 3; "Local and General," *Evening Post*, 9 December 1919, 6.

³⁸⁴ "Wesley Sunday School," *Evening Post*, 13 October 1919, 8.

organist/choirmaster at Wesley Methodist Church, Hawera.³⁸⁵ He and his new wife left Wellington at the beginning of 1925.³⁸⁶ Either the Hawera connection did not last for very long, or Howe was forever travelling, but the bulk of his career as a jobbing musician seems to have been in Wellington, acting as pianist or organist for a wide variety of organisations and individuals. He was also active in the Competition scene as an official accompanist.³⁸⁷ Later in his career, he was organist at St Peter's Church, Willis Street until his death in 1956.³⁸⁸ He also taught at Wellington High School.

Hunt, Davis (Buckingham, United Kingdom, 1860–probably Christchurch 1937) Associate in Music, Trinity College London (A.Mus. T.C.L.) attended the Brunswick High School, Leamington, and studied music under John Old, of Reading. After study at Trinity College, London (organ under Mr W. Stevenson Hoyte, piano under Mr B. Turner, and harmony under Dr Saunders), Hunt was organist at Brampton parish church, Cumberland, and precentor of the Parish Choirs Association for three and a half years.³⁸⁹ He was a pupil of Dr C. H. Lloyd, organist of Christ's Church, Oxford.³⁹⁰ Hunt came to Lyttelton in 1884 to take up the position of assistant organist at the Cathedral. Later he became organist of St Paul's Presbyterian Church. He held that position until January 1900, when he became organist and choirmaster at St Michael and All Angels. After a return visit to England, he became organist of St Mary's Merivale.³⁹¹

Hunt, Horace George (London, 1886–California, 1981). Young Horace arrived in Auckland in 1891, when his father succeeded Thomas Tallis Trimnell (see entry below) at St Mary's Parnell. He took the degree of Bachelor of Music at Auckland University College in 1907 and was briefly the organist of Cambridge Terrace Congregational Church in Wellington. Hunt was an unsuccessful candidate for the position of Auckland City Organist in 1912. He left

³⁸⁵ "Personal Matter," *Evening Post*, 27 November 1924, 8.

³⁸⁶ "Women in Print," *Evening Post*, 3 January 1925, 12.

³⁸⁷ "Annual Competitions," *Evening Post*, 8 April 1927, 5.

³⁸⁸ Personal reminiscences of Mrs Erica Moffitt and Mrs Aileen Burton, former members of St Peter's choir.

³⁸⁹ CNZ: Canterbury Provincial District (1903).

³⁹⁰ "Latest Locals," *Star*, 4 July 1884, 3.

³⁹¹ "Obituary," *Press*, 30 October 1937, 16.

New Zealand in 1913 for further studies in Britain and Germany. Like many other musicians living in Berlin at the outbreak of World War I, Hunt was a prisoner of war at Ruhleben. After the war, Hunt returned to New Zealand before emigrating from New Zealand to the United States in 1925. For twenty years, he maintained connections to the Boston Symphony Orchestra and the Berkshire Festival at Tanglewood. At the end of World War II Hunt returned to New Zealand for two years, living in Wellington. By the 1950s, he had shifted again, this time to California, where he died aged 94.³⁹²

Jordan, George Gibbs (United Kingdom, 1872–probably Rangiora, 1951) was formerly organist of Melbourne Town Hall. As a young man, he was articled to the organist of Gloucester Cathedral, after serving as a chorister of St John’s Gloucester. His name first appears in the Australian press in Prahran (Melbourne) in 1893.³⁹³ He served at St George’s Presbyterian Church, St Kilda, 1897–1904; then at St Paul’s, Christchurch.³⁹⁴ He also taught and played recitals in other centres.³⁹⁵ In 1906, Jordan resigned from St Paul’s and moved to St John’s Rangiora, where, later that year, he became conductor of the newly formed Philharmonic society.³⁹⁶ In addition to his musical life, he was skip for one of the rinks of the Rangiora Bowling Club, and something of an entrepreneur.³⁹⁷ By 1911, he appears to have been involved with the Dresden Piano Company.³⁹⁸ The following year Jordan was appointed singing teacher at Rangiora High School, later becoming music master.³⁹⁹ In 1922, Jordan left St John’s Church to become resident musician at John Knox Presbyterian

³⁹²Katherine Pawley, “Horace Hunt,” www.specialcollections.auckland.ac.nz/ww1-centenary/collegians-at-war/their-stories/horace-hunt (a site maintained by the University of Auckland Library’s Special Collections), accessed 10 May 2017; “The Terrace Congregational Church” *Evening Post*, 9 May 1906, 7.

³⁹³*Prahan Telegraph*, 2 September 1893, 2.

³⁹⁴“The New Organist of St Paul’s,” *Press*, 17 May 1904, 8.

³⁹⁵Advertisement, *Press*, 21 May 1904, 10; “Notes and Memoranda,” *Press*, 6 March 1905, 7.

³⁹⁶“Personal Items,” *Press*, 19 May 1906, 9; “Rangiora,” *Press*, 2 November 1906, 6.

³⁹⁷“Bowling,” *Press*, 17 December 1906, 10; “Local and General,” *Star*, 1 February 1907, 3.

³⁹⁸“Agricultural Show,” *Press*, 28 October 1911, 10.

³⁹⁹“Country News and Notes,” *Press*, 12 January 1912, 9; “Rangiora High School,” *Star*, 14 December 1917, 6.

Church, where he stayed thirteen years before returning to St John's Anglican.⁴⁰⁰ There is no mention of him or his wife in the press on either side of the Tasman Sea after 1942.

Kenny, David Alexander (Lyttelton, 1881–United Kingdom, 1918) Although born in Lyttelton, Kenny attended St Patrick's College in Wellington, served in the cadet forces there and remained active afterwards with volunteer territorial forces. After leaving school, he taught at the Dresden Piano Company and was organist at St Gerard's monastery as well as being heavily involved in amateur theatre. His pre-war connections to the forces meant that he had active wartime service in both the Pacific (Samoa) and the Western Front. Due to his pre-war theatrical experience, he was seconded to head up the New Zealand Division Pierrots and promoted to Captain in late 1917. He died in hospital of acute appendicitis on 6 April 1918, and is buried in Brookwood Cemetery near Walton-on-Thames (Surrey).⁴⁰¹

Kerry, Charles William (possibly Australia, 1879 –possibly Wellington, 1969) was successor to Maughan Barnett at St John's Presbyterian Church, Wellington, from 1913 until 1930, having arrived in New Zealand from St George's Presbyterian Church, East St Kilda (Melbourne) in 1912.⁴⁰² His credentials included a Second Class Diploma in Organ from the Musical Society of Victoria in 1897.⁴⁰³ He was also visiting music teacher to Scots College, 1916–27, and composer, along with Samuel Jackson, of the College Song.⁴⁰⁴ There is a reference to him in a Wellington Symphony Orchestra concert programme of 3 August 1933, and he was still playing recitals in Wellington's Town Hall at the end of 1945.⁴⁰⁵ Kerry was active in music education and orchestral conducting as well as competition adjudication.

Lemare, Edwin H. (United Kingdom, 1865–United States, 1934) was an English organist and composer. Internationally known as a recitalist, he played in various places in New Zealand

⁴⁰⁰ "Knox Church, Rangiora," *Press*, 29 September 1922, 11; "North Canterbury," *Press*, 13 June 1933, 4; "Seventy-Five Years Old," *Press*, 4 May 1935, 5.

⁴⁰¹ Matt Steindl, "Our Song-Writing Soldiers" (National Library of New Zealand blog), www.natlib.govt.nz/blog/posts/our-song-writing-soldiers 23 May 2015, accessed 9 January 2017.

⁴⁰² "In Wireless Range," *Feilding Star*, 28 January 1913, 1.

⁴⁰³ "Musical Examinations," *Age*, 19 November 1897, 3.

⁴⁰⁴ Graeme Yule, "Headmaster's Welcome," www.scotscollege.school.nz/about-us/headmasters-welcome/hm-blog, accessed 9 January 2017.

⁴⁰⁵ Wellington Symphony Orchestra: Concert Programmes 1930–41, Alexander Turnbull Library, Eph-A-Music-WSO; advertisement, *Evening Post*, 3 November 1945, 2.

during an Australasian tour. In addition to his own compositions, he published many transcriptions and arrangements for the organ of other composers' works.⁴⁰⁶

Lilly, Arthur (Dunedin, 1882–Nelson, 1960) was of immigrant stock. He went to London to further his studies in 1903, while organist of St Mary's Church, Mornington (Dunedin).⁴⁰⁷ He returned at the end of 1905, having passed the Associateship of the Royal College of Organists, and re-joined his brother A. W. Lilly, who was also an organist in Dunedin.⁴⁰⁸ In 1907, Arthur Lilly moved to Christchurch as an assistant to J. C. Bradshaw and played at St Luke's Church.⁴⁰⁹ Arthur married in 1912 and resigned the position at St Luke's the following year in order to devote time to other musical activities such as the competition scene and the Canterbury Society of Musicians.⁴¹⁰ In 1915, he became organist at Oxford Terrace Baptist Church and some renown as a composer.⁴¹¹ Throughout the remainder of the decade, Lilly was heavily involved in festivals promoting New Zealand music in addition to his church and teaching responsibilities.⁴¹² In 1923, he was appointed to Holy Trinity Avonside, where he remained for eleven years before accepting the position at St Paul's Presbyterian Church.⁴¹³

Merton, Alfred (Christchurch, 1858–Christchurch, 1931) Christ's College music master (1878–1918) and private teacher; son of Charles Merton, schoolmaster, and brother of George H Merton. The Merton family had a close relationship with Christ's College for several generations. The most famous scion of the family was the theologian Thomas

⁴⁰⁶For further information, see Edwin H. Lemare, *Organs I Have Met* (Braintree, MA: Organ Literature Foundation, 1992).

⁴⁰⁷ "Personal Notes from London," *Otago Daily Times*, 28 August 1903, 3.

⁴⁰⁸ "Personal," *Evening Star*, 31 August 1905, 4; "Omnium Gatherum," *Otago Daily Times*, 6 January 1906, 11.

⁴⁰⁹ "Personal Items," *Press*, 17 August 1907, 9.

⁴¹⁰ "Marriages," *Star*, 19 September 1912, 3; "Personal," *Star*, 7 February 1914, 4; "Canterbury Society of Musician." *Press*, 10 March 1914, 4.

⁴¹¹ "Personal," *Star*, 24 November 1915, 5; "Personal Items," *Press*, 1 December 1915, 10.

⁴¹² Advertisement, *Press*, 21 January 1916, 9; "Festival of New Zealand Music," *Press*, 28 November 1916, 7; "Festival of Music," *Press*, 5 March 1918, 2.

⁴¹³ "Personal Items," *Press*, 10 August 1923, 8; "New Appointment," *Press*, 5 April 1934, 15.

Merton.⁴¹⁴ A full listing of Alfred's contributions to the musical life of Christchurch appears in his obituary.⁴¹⁵

Moore, Irvin (Irwin) Wooler (Dunedin, 1884—probably Gisborne, 1952) left Dunedin age sixteen to study in England, returning in 1904 with L.R.A.M. (Licentiate of the Royal Academy of Music).⁴¹⁶ The following year he moved to Timaru as organist of Chalmers Church, a position he held until 1911, when he replaced Wilfrid Coulson at St Paul's Presbyterian Church, Christchurch.⁴¹⁷ In 1915, Moore returned to Dunedin to St Paul's Church, staying until 1919, when he moved to Gisborne.⁴¹⁸ Subsequently Moore served as a member of the Music Teachers' Registration Board and was a delegate to the New Zealand Society of Professional Teachers of Music.⁴¹⁹

Morshead, Edward Treise (Cornwall, United Kingdom, 1840—New Plymouth, 1912) was organist at St Peter's Wellington 1868–71, having previously been organist at St Mary's New Plymouth.⁴²⁰ He returned to Wellington in 1880 as postmaster in Te Aro, and remained in Wellington until his retirement from the Post and Telegraph Department, having worked for thirty-seven years in various parts of the Colony, including in New Plymouth and the West Coast in addition to Wellington. During his time in Wellington, he had provided substitute services for other organists (such as W. J. Harland) and been a member of St Peter's choir.⁴²¹

⁴¹⁴ Bosco Peters, "Thomas Merton," www.liturgy.co.nz/thomas-merton-christs-college, accessed 7 July 2017.

⁴¹⁵ "Obituary," *Press*, 9 February 1931, 18.

⁴¹⁶ "Footlight Flashes," *Evening Star*, 10 February 1900, 6; advertisement, *Evening Star*, 28 May 1904, 8.

⁴¹⁷ "Local and General," *Temuka Leader*, 9 March 1905, 2; "News of the Day," *Press*, 26 September 1911, 6.

⁴¹⁸ *Oamaru Mail*, 17 August 1915, p 4; "Organ Recital," *Poverty Bay Herald*, 15 July 1919, 6.

⁴¹⁹ "Music Teachers," *Evening Post*, 29 January 1944, 9; "Professional Teachers of Music," *Press*, 23 January 1926, 6.

⁴²⁰ "Supreme Court," *Taranaki Herald*, 12 October 1867, 3; *Evening Post*, 28 September 1868, 2; *Evening Post*, 18 July 1871, 2.

⁴²¹ "Mimes and Music," *Evening Post*, 11 February 1899, Supplement, 3; "Personal Items," *Dominion*, 1 October 1912, 4.

He had retired to New Plymouth and died of acute heart disease.⁴²² His wife followed him the next year, and their elder son was killed in action in 1915.⁴²³

Naylor, George Frederick (Leeds, United Kingdom, 1851–Nelson, 1920) came from a highly musical family – his brother John was organist of York Minster and two of his nephews receive mention in colonial news reports.⁴²⁴ George and his wife Annie arrived in Nelson in 1897 for his appointment at Nelson Cathedral, which he held for six years, along with private teaching and a period at the Nelson School of Music.⁴²⁵ In 1904, Naylor moved to Napier to become cathedral organist, but it was a short appointment despite supplementing his income at Napier Girls' High School.⁴²⁶ At the beginning of 1907 he returned to Nelson; by the end of the year he was an instrument retailer and again active in Cathedral music, his successor not having stayed long.⁴²⁷

Nevanas, Maurice Charles (Liverpool. 1872–Oamaru, 1902) came to New Zealand from Liverpool in 1896.⁴²⁸ He settled briefly in Nelson, where he was active at St John's Church, though he also spent time in Wellington: he played a recital and adjudicated at the Wellington Exhibition during the summer of 1896-1897.⁴²⁹ In 1897, Nevanas played in Wanganui, Nelson, and Wellington as well as assisting with the opening of the organ at St Joseph's (Wellington).⁴³⁰ He returned to Liverpool for twelve months, during which he was elected an Associate of the Incorporated Society of Musicians, before settling in Oamaru as

⁴²² "Sudden Death," *Wanganui Herald*, 28 September 1912, 7.

⁴²³ "Personal Items," *Dominion*, 10 July 1913, 3; "All Sorts of People," *Free Lance*, 5 October 1901, 3; "Sudden Death," *Wanganui Herald*, 29 September 1912, 7; "Personal," *Taranaki Herald*, 22 June 1915, 1.

⁴²⁴ "Entertainments," *Evening Post*, 23 January 1903, 5; *Nelson Evening Mail*, 13 July 1901, 3.

⁴²⁵ Advertisement, *Nelson Evening Mail*, 11 September 1897, 3; "The Drainage of Nelson," *Nelson Evening Mail*, 21 March 1902, 2.

⁴²⁶ *Hawke's Bay Herald*, 7 November 1903, 2; *Hawke's Bay Herald*, 29 January 1904, 2.

⁴²⁷ "Local & General News," *Nelson Evening Mail*, 10 December 1906, 2; advertisement, *Colonist*, 30 November 1907, 3; "Services at the Cathedral," *Colonist*, 27 December 1907, 2.

⁴²⁸ Advertisement, *Nelson Evening Mail*, 7 August 1896, 3.

⁴²⁹ *Nelson Evening Mail*, 19 December 1896, 2.

⁴³⁰ *Wanganui Herald*, 6 May 1897, 2; "Organ Recital," *Nelson Evening Mail*, 1 June 1897, 2; "Local and General," *Evening Post*, 24 September 1897, 4; "New Organ at St Joseph's," *New Zealand Times*, 28 September 1897, 2.

organist of St Luke's in 1898.⁴³¹ Perhaps he would have later returned to the United Kingdom, but his sudden death in Oamaru took away that option.⁴³² As he had no family in New Zealand, the Public Trust Office settled his estate.⁴³³

Normington, G. H. (United Kingdom, c. 1860–probably Minneapolis, United States, date unknown), former private organist to the Earl of Breadalbane, was appointed organist of St Luke's Church (Manchester Street, Christchurch) in 1886 after an apparently short assistantship at the Cathedral, and shortly thereafter replaced Arthur Towsey as Director of the Diocesan Choral Association.⁴³⁴ Normington played recitals in a variety of places both in Christchurch and further afield until his departure in early 1892, when he left New Zealand for Minneapolis.⁴³⁵ He also taught privately – at least one student, Robert Shanks, went on to play publicly, in both New Zealand and Australia.⁴³⁶ During his tenure with the Earl, Normington had worked with Jesse Timson (later to be organist in Dunedin) in Aberfeldy, Perthshire.⁴³⁷

Page, Bernard Francis (London, 1885–Auckland, 1955) held a variety of positions in the Wandsworth area of London as well as in Brockley and Kensington before being appointed Wellington City Organist in 1913, as successor to Maughan Barnett.⁴³⁸ During his tenure until 1932, through which he played almost weekly recitals at the Town Hall, Page was also president of the Wellington Society of Professional Musicians, musical director of the Wellington Amateur Operatic Society, and for a period director of the Royal Wellington

⁴³¹ *Nelson Evening Mail*, 1 December 1898, 2; *North Otago Times*, 17 December 1898, 2.

⁴³² "Death," *Oamaru Mail*, 8 November 1902, 2.

⁴³³ Advertisement, *Oamaru Mail*, 8 December 1902, 3.

⁴³⁴ "Organ Recital," *Star*, 12 February 1886, 4; "News of the Day," *Press*, 28 May 1886, 2; "Latest Locals," *Star*, 10 September 1886, 3.

⁴³⁵ "Town & Country," *Lyttelton Times*, 3 September 1887, 3; "Kaiapoi Borough Council," *Star*, 18 October 1888, 3; advertisement, *Grey River Argus*, 27 December 1888, 2; "Local & General," *Star*, 19 December 1891, 3; "Mr G H Normington," *Press*, 26 May 1897, 5.

⁴³⁶ "News of the Day," *Press*, 9 August 1888, 4; "News of the Day," *Press*, 12 July 1898, 4.

⁴³⁷ *Otago Daily Times*, 12 September 1888, 2.

⁴³⁸ "Personal Matters," *Evening Post*, 30 May 1913, 7.

Choral Society.⁴³⁹ In June 1918, Page was called up for military service, but was shortly thereafter deemed ineligible; even then, he was not available for concerts as he was seriously ill with influenza for much of the spring.⁴⁴⁰ As audience support dwindled, Page resigned at the end of 1932 and returned to Britain.⁴⁴¹ After a decade of touring and playing in London, Page returned to Auckland in 1942, having been bombed out of several flats, seen his church (and organ) destroyed, and lost all his music and books in the Blitz.⁴⁴²

Parker, Robert (London, 1847–Wellington, 1937) arrived first in Christchurch, but really made his home in Wellington, being organist of St Paul’s Cathedral in that city for nearly sixty years. In addition, Parker was involved in teaching as well as many other activities.⁴⁴³

Patterson, Rev. Fr. James Francis (United Kingdom or possibly Ireland, 1849–Auckland, 1919). In 1885, he was musical director of St Joseph’s College, London, when he opened the organ at St Patrick’s Cathedral, Auckland.⁴⁴⁴ Patterson had previously been in Australia, working for Cardinal Vaughan, and came to New Zealand at Vaughan’s request to assess the possible foundation of the Mill Hill Fathers in the country; this is presumably how he came to the attention of the Bishop of Auckland.⁴⁴⁵ In 1886, Patterson became Parish Priest of Palmerston North, then a part of the Archdiocese of Wellington, a post he retained until 1900. During this time, he played recitals in Wellington (St Mary’s Cathedral, Hill Street) and Wanganui (St Mary’s), and was active in local affairs.⁴⁴⁶ Further information on Fr. Patterson’s ecclesiastical career is available in the Archdiocesan Archives, Hill Street, Wellington.

⁴³⁹ “Personal Matters,” *Evening Post*, 22 September 1914, 6; “The Society of Musicians,” *Dominion*, 12 December 1914, 9; “Footlight Flashes,” *Evening Star*, 9 June 1915, 2; “Personal Matters,” *Evening Post*, 31 July 1915, 4.

⁴⁴⁰ “Called to Arms,” *Star*, 19 June 1918, 4; “Personal Matters,” *Evening Post*, 16 July 1918, 2; “Personal Matters,” *Evening Post*, 15 November 1918, 4.

⁴⁴¹ “Organist Resigns,” *New Zealand Herald*, 8 November 1932, 8.

⁴⁴² “Organist Back,” *Auckland Star*, 12 December 1942, 6.

⁴⁴³ See also John Mansfield Thomson, “Parker, Robert,” *Te Ara*.

⁴⁴⁴ “St. Patrick’s Cathedral,” *New Zealand Herald*, 1 June 1885, 5.

⁴⁴⁵ “Wellington Parishes,” *Zealandia*, 18 April 1968, 7.

⁴⁴⁶ “Colonial Notes,” *New Zealand Tablet*, 24 October 1980, 2; “Catholic Conversazione at the Drillshed,” *Catholic Times*, 4 August 1898, 21 (Copy supplied by Archdiocese of Wellington Archives).

Peck, Francis Leslie (United Kingdom, 1874–Wanganui, 1924) was Music Master at Wanganui Collegiate School, 1904–24 and during that time also played recitals and sat on the committee for the appointment of the new Wellington City Organist in 1913.⁴⁴⁷ He must have been a popular teacher, as in 1928 the school’s Old Boys established a memorial prize in his name, which as of 2012 was still being awarded.⁴⁴⁸ Prior to Peck’s arrival in New Zealand, he was an orchestral and choral conductor in the United Kingdom, and therefore able to step in to assist at Christchurch Exhibition (1906–7) during the illness of the resident conductor.⁴⁴⁹

Potts, Arthur Miller (United Kingdom, 1872–Rotorua, 1916) was assistant organist at Norwich Cathedral before coming to New Zealand in the early twentieth century. From 1907 until 1908, he was organist at St Mary’s New Plymouth and from mid-1908 until c. 1910 at Christ Church, Wanganui.⁴⁵⁰ He died in hospital from the effects of anaesthesia. The newspaper report said that Potts was a piano teacher from Taumarunui, and a widower.⁴⁵¹ In a bureaucratic bungle, his name appeared in the ballot for war service in 1917; when he defaulted on appearance for duty, the local Member of Parliament asked questions of the Minister of Defence.⁴⁵²

Prouse, William John (Wellington, 1878–1956). Prouse was a Wellington amateur organist who played primarily at St Thomas’, Wellington South.⁴⁵³ In his primary career as an architect, he was designer of Wellington’s Hotel St George on Willis Street and Napier Masonic Hotel.⁴⁵⁴ While on a trip to the United Kingdom, he married Ava Symons, another

⁴⁴⁷ “Local and General,” *Wanganui Chronicle*, 11 July 1904, 4.

⁴⁴⁸ Wanganui Collegiate School, “Wanganui Collegiate School Prizegiving 2012,” 14. www.c1940625.r52cf.rackcdn.com, accessed 19 July 2017.

⁴⁴⁹ “Obituary,” *Press*, 20 May 1924, 10.

⁴⁵⁰ “Personal,” *Wanganui Chronicle*, 10 September 1908, 4.

⁴⁵¹ “Death under Operation,” *Ohinemuri Gazette*, 14 August 1916, 2.

⁴⁵² “The Ninth Ballot,” *King Country Chronicle*, 4 July 1917 5; “Local and General,” *Taranaki Daily News*, 14 July 1917, 4.

⁴⁵³ “Entertainments. Dix’s Gaiety Company.” *Evening Post*, 18 June 1900, 4; “Personal Matters” *Evening Post*, 3 April 1903, 5.

⁴⁵⁴ Advertisement, *Evening Post*, 19 October 1907, 6; “New Napier Hotel,” *Auckland Star*, 14 April 1932, 20.

New Zealand native who had studied violin at the Royal Academy of Music. They returned to New Zealand in 1920, where Ava made a career for herself as a violinist under her maiden name.⁴⁵⁵

Putnam, Miss (Adelaide) May (Wellington, 1877–probably Wellington, 1975) was organist at Sacred Heart Basilica during the early twentieth century, and taught privately and at the Dresden Piano Company.⁴⁵⁶ Her father had previously been heavily involved in the music at St Mary’s Cathedral (before it burned), so she was at home in the Hill Street, Wellington environment; she played several recitals there.⁴⁵⁷ During the mid-1930s, Putnam travelled to the United Kingdom and was away for nearly a year, but seems not to have taken any formal qualification during that time.⁴⁵⁸

Renaud, Robert Neville (Worcestershire, United Kingdom, 1869–probably New Plymouth, 1946) appeared in the New Zealand press for the first time in 1897, when he became organist of St Paul’s Church, Napier. His advertisement indicated that he had trained in Leipzig, and that he was a piano tuner.⁴⁵⁹ It appears that Renaud came to New Zealand via Australia, as he was married in Gippsland in 1893.⁴⁶⁰ By 1904, he was organist at St Andrew’s, Christchurch.⁴⁶¹ During Renaud’s tenure in Christchurch, he played recitals at the Exhibition and at Wellington’s Town Hall.⁴⁶² In 1908, he moved to St Mary’s New Plymouth, where he replaced Miller Potts (see above).⁴⁶³ Renaud was involved with the New Plymouth

⁴⁵⁵ “Personal Items,” *Dominion*, 13 April 1920, 6; “Late Miss Ava Symons,” *Evening Post*, 27 June 1940, 16.

⁴⁵⁶ “Ways of Women,” *New Zealand Times*, 28 December 1907, 4.

⁴⁵⁷ “The Death of the Pope,” *Evening Post*, 18 February 1878, 2; “Archdiocese of Wellington,” *New Zealand Tablet*, 7 November 1907, 14; “Wellington,” *New Zealand Tablet*, 6 August 1908, 24.

⁴⁵⁸ “London Personals,” *Evening Post*, 17 August 1934, 15; “Social News,” *New Zealand Herald*, 6 February 1935, 4.

⁴⁵⁹ Advertisement, *Daily Telegraph*, 29 May 1897, 1.

⁴⁶⁰ “Family Notices,” *The Age*, 4 March 1890, 3.

⁴⁶¹ “Local and General,” *Star*, 29 September 1904, 2.

⁴⁶² “Fire at Palmerston,” *Evening Post*, 18 May 1907, 5.

⁴⁶³ “Personal,” *Taranaki Herald*, 4 March 1908, 7.

Amateur Operatic Society as well as the Society of Professional Musicians.⁴⁶⁴ His name appears in an issue of the New Plymouth Boys' High School semi-annual magazine in 1931.⁴⁶⁵

Ritchie, Thomas (probably Scotland, c. 1880–85—probably Dunedin, post-1934) was appointed organist of West Taieri Presbyterian Church (Southland) in late 1908, presumably as an adult, though his credentials are never shown in print.⁴⁶⁶ It would appear that Ritchie was also working for Charles Begg and Company, because in May 1909, he assisted with the opening of the new organ at St Andrew's Anglican Church, Cromwell, which Begg's supplied.⁴⁶⁷ He was also a participant in the Begg's cricket team outing to Brighton (Dunedin), where music seems to have featured as much as the match.⁴⁶⁸ Through the war years, he contributed to various musical events, including acting as musical judge for the Okawa (Canterbury) competitions.⁴⁶⁹ By 1915, Ritchie was manager of Begg's Dunedin store, and had taken on the position of organist/choirmaster at Roslyn Presbyterian Church.⁴⁷⁰ In 1917 he conducted the University Musical Society in a concert version of *Merrie England* by Edward German, and the following year took on the conductorship of the Commercial Travellers' and Warehousemen's Entertainers.⁴⁷¹ Ritchie went on an overseas business trip in 1919–20, encompassing stops in America, United Kingdom and Continental Europe, which must have increased his understanding of the music business in general.⁴⁷² He became general manager of the company in 1926 after acrimony amongst the Begg family, and was again involved in litigation in 1928; however, by 1930 the company was

⁴⁶⁴ "Entertainments," *Taranaki Daily News*, 13 September 1911, 8; "Professional Musicians," *Manawatu Times*, 5 May 1924, 3.

⁴⁶⁵ New Plymouth Boys' High School, *The Taranakian* (1 May 1931), 40, <https://issuu.com/newplymouthboyshighschool/docs/23072015111713>, accessed 23 August 2017.

⁴⁶⁶ "Personal," *Otago Daily Times*, 7 December 1908, 6.

⁴⁶⁷ "St Andrew's Anglican Church, Cromwell," *Otago Daily Times*, 25 May 1909, 8.

⁴⁶⁸ "Cricket," *Otago Daily Times*, 14 December 1909, 6.

⁴⁶⁹ "Personal," *Evening Star*, 1 September 1914, 5.

⁴⁷⁰ "Obituary," *Clutha Leader*, 15 October 1915, 5; "Personal," *Evening Star*, 17 November 1915, 4.

⁴⁷¹ Advertisement, *Evening Star*, 11 August 1917, 7; "Concert at Mornington," *Otago Daily Times*, 17 June 1918, 3.

⁴⁷² "Personal," *Otago Daily Times*, 6 March 1920, 10.

celebrating their seventieth year of trade in Dunedin, with seven other branches in New Zealand and an office in London.⁴⁷³ That same year, Thomas Ritchie was again overseas, looking at both musical instrument and radio manufacture.⁴⁷⁴

Ross, Miss Rachel (Riccarton, Christchurch, c. 1870–probably Christchurch, 1937) was a student of George Tendall, before she studied at the Royal College of Music in London, where she was considered as a “highly promising student”.⁴⁷⁵ Upon her return to Christchurch in 1893 with an A.R.C.M. (Associate of the Royal College of Music), she began to play and teach, and was for four and a half years assistant organist at Christchurch Cathedral.⁴⁷⁶ Ross appears never to have married, and lived at home until her mother’s death in 1929.⁴⁷⁷ Rachel advertised the sale of a piano in 1935, presumably when she retired from teaching.⁴⁷⁸

Searell, Richard Trist (Chudleigh, South Devon, 1832–Invercargill, 1909) was another English organist whose family emigrated from the United Kingdom to New Zealand. He trained in Taunton (Somerset) before arriving in Lyttleton in 1856. Searell’s early career was fluid, marked by movements in Christchurch from Christ’s College to St Luke’s and then St John’s before settling at Durham Street Methodist Church in 1876, where he stayed until 1899, when he moved to St Paul’s Presbyterian Church.⁴⁷⁹ In 1906, Searell moved to Invercargill, where he played at the Leet Street (St Paul’s) Methodist Church and conducted the Garrison

⁴⁷³ “Charles Begg and Company,” *Otago Daily Times*, 4 December 1926, 9; “Claim for Damages,” *Otago Daily Times*, 15 August 1928, 5.

⁴⁷⁴ “Charles Begg and Co., Ltd,” *Otago Daily Times*, 28 November 1930, 12.

⁴⁷⁵ “Latest Locals,” *Star*, 16 July 1890, 3.

⁴⁷⁶ Advertisement, *Press*, 13 May 1893, 9.

⁴⁷⁷ “Women’s Corner,” *Press*, 9 September 1929, 2.

⁴⁷⁸ Advertisement, *Press*, 20 July 1935, 26.

⁴⁷⁹ CNZ: Canterbury Provincial District (1903).

Band.⁴⁸⁰ He was a founding member of the Canterbury Society of Musicians (1890) and on its Council.⁴⁸¹ He died suddenly, in front of his bandmen, during a rehearsal.⁴⁸²

Siddall, Mrs William Valentine (presumably Invercargill, 1861–Christchurch, 1906) was married in 1900 and played a recital under her married name at St Paul's Invercargill (where she had been organist since 1899) in 1902.⁴⁸³ Formerly Miss Margaret Helen McKay Findlay, she had assisted as an accomplished accompanist from a young age.⁴⁸⁴ She continued in this role for many years, both for soloists and organisations in Invercargill and Christchurch.⁴⁸⁵ Siddall served as organist at various times for St John's Anglican Church in Invercargill under the tutelage of W. Hautrie West (see below); when he left Invercargill there was a movement to appoint her as organist, but it was unsuccessful.⁴⁸⁶ Before her appointment to St Paul's Presbyterian, Siddall served as organist of All Saints' Church, Gladstone.⁴⁸⁷ She moved to Christchurch in 1902, as her husband became Town Clerk to the Woolston Borough Council.⁴⁸⁸ At the time of her death, she was pianist for the Christchurch Operatic Society.⁴⁸⁹ William Siddall, in addition to his primary employment, was also a well-known participant in the brass band competition scene, which gave him national name-recognition. He is buried in Linwood Cemetery (Christchurch).⁴⁹⁰

Smith, Miss Eleanor Swaffield (Christchurch, 1863–Christchurch, 1939) studied with her brother Macleod Smith (see below) and Arthur Landergan before setting up as a teacher

⁴⁸⁰ Advertisement, *Southland Times*, 8 February 1906, 3; "Church Services," *Southern Cross*, 3 February 1906, 8; "Personal," *Otago Witness*, 15 August 1906, 48.

⁴⁸¹ "Latest Locals," *Star*, 8 April 1891, 3.

⁴⁸² "Obituary," *Press*, 16 August 1909, 9.

⁴⁸³ Advertisement, *Southland Times*, 16 January 1902, 3.

⁴⁸⁴ "Winton," *Southland Times*, 25 April 1876, 2.

⁴⁸⁵ Advertisement, *Southland Times*, 18 December 1878, 2; *Southland Times*, 29 June 1906, 2; "Bandmen's Column," *Star*, 30 June 1906, 6.

⁴⁸⁶ "Invercargill," *Western Star*, 4 June 1881, 3.

⁴⁸⁷ "Church Parade," *Southern Cross*, 20 May 1899, 5.

⁴⁸⁸ CNZ: Canterbury Provincial District (1903).

⁴⁸⁹ *Southland Times*, 29 June 1906, 2.

⁴⁹⁰ "Grave Concern?" *The Woolstonian* (June 1912), 4, www.woolstonbrass.org, accessed 7 December 2016.

from 1883. She appears as accompanist to the Rangiora Choral Society at its premiere performance in 1885.⁴⁹¹ The first record of Smith as organist at St Alban's Wesleyan Church appears in 1897, though she must have been organist there before that date.⁴⁹² It seems that Macleod founded the choir in 1866, and later passed the conductorship to his brother William Sidney Lovell-Smith (who later became the second husband of Kate Sheppard, the suffrage campaigner). Eleanor stayed there for fifty-one years, making her time at the church go back to 1878.⁴⁹³ In 1908, the family name was changed to Lovell-Smith and she begins to appear as Lovell-Smith in the press; by 1912, Eleanor was busy with prohibition (and this would fit nicely with her Methodist connections.)⁴⁹⁴ She seems to have kept active with her church and temperance work as well being the aunt of the numerous offspring of other siblings.

Smith, James Thomas Macleod (United Kingdom, 1850–Christchurch, 1922). The death record is shown as “Macleodsmith” [sic.], as are those of his wife Mary and daughter Nora.⁴⁹⁵ One son, Norman, was killed at Passchendaele in 1917, aged 33. Another, Stanley, committed suicide at his workplace in Hereford Street, Christchurch in 1904, aged 17.⁴⁹⁶ Smith arrived in Christchurch with his family in 1860, and took an apprenticeship with the *Evening Mail* when he finished school. At the demise of the paper in 1868, Smith and several others bought the plant and established a printing and publishing business known as Smith and Anthony, Ltd. He left the business during the 1870s and became a musician, although he had already begun musical work in the late 1860s with the establishment of the choir at St Alban's Wesleyan Church. On leaving St Alban's, he held other posts in Canterbury: St Andrew's Presbyterian, Holy Trinity Lyttelton, and Durham Street Methodist. He then moved south to St Paul's Pro-Cathedral Dunedin, St Paul's Presbyterian Invercargill, and St Augustine's Waimate before returning to Christchurch. He was also a composer,

⁴⁹¹ “Rangiora Choral Society,” *Star*, 11 September 1885, 3.

⁴⁹² Advertisements, *Press*, 1 February 1897, 8.

⁴⁹³ “Methodist Church,” *Press*, 2 March 1929, 19.

⁴⁹⁴ “News of the Day,” *Press*, 3 February 1912, 8.

⁴⁹⁵ BDM.

⁴⁹⁶ Auckland War Memorial Museum in association with the Ministry for Culture and Heritage, “Norman Macleod-Smith,” www.aucklandmuseum.com/war-memorial/on-linecenotaph, accessed 30 August 2017; “The Shooting Case,” *Star*, 9 April 1904, 5.

though at the time of his death few of his works had been published, but had been sung from manuscript.⁴⁹⁷

Taylor, W. E. (F.R.C.O.) (London, 1867–Dunedin, 1911) took up his appointment at St Paul’s Cathedral, Dunedin at the beginning of January 1892.⁴⁹⁸ Later that month he advertised for students and assumed the conductorship of the Dunedin Gesang-Verein, a new body reconstituted from the Dunedin Musical Association.⁴⁹⁹ In 1893, Taylor married the daughter of a John Macdonald.⁵⁰⁰ In addition to his normal cathedral duties, Taylor played recitals in other Dunedin churches as well as those in other centres.⁵⁰¹ He became vice-president of the Society of Musicians of Otago in 1906. He died suddenly after an illness from which he was thought to be recovering.⁵⁰²

Tendall, Charles Edward (Dalkeith, Scotland, 1877–unknown date and place) was the son of George Frederick Tendall (see below). He arrived in Christchurch as a child. As a young man Tendall was assistant organist to his father, following in the steps of Rachel Ross, Henry Wells, and others.⁵⁰³ From the time of his father’s death until J. C. Bradshaw arrived in 1902, he was acting organist at the Cathedral, and some thought he deserved the post.⁵⁰⁴ Tendall was later organist of St Saviour’s Sydenham and St Paul’s Glenmark (North Canterbury), before moving to All Saints’ Dunedin in 1908.⁵⁰⁵ There are no records of him after 1909 in either the New Zealand or Australian press. Possibly, he returned to the United Kingdom but his name does not appear in any of the musical periodicals of the time.

⁴⁹⁷ “Obituary,” *Press*, 27 July 1922, 2.

⁴⁹⁸ “Local and General,” *Otago Witness*, 7 January 1892, 17.

⁴⁹⁹ Advertisement, *Evening Star*, 12 January 1892, 3; *Otago Daily Times*, 23 January 1892, 2.

⁵⁰⁰ “Death of Mr W. E. Taylor,” *Evening Star*, 28 October 1911, 6.

⁵⁰¹ “Opening of a New Organ,” *Otago Daily Times*, 30 July 1902, 3; “Organ Recital,” *Otago Daily Times*, 27 May 1903, 3; “New Organ at All Saints,” *Evening Star*, 30 October 1905, 6; “Holy Trinity, Lawrence. Organ Recital,” *Tuapeka Times*, 7 September 1901, 3; “Organ Recital,” *Timaru Herald*, 9 September 1908, 6.

⁵⁰² “Death of Mr W. E. Taylor,” *Evening Star*, 28 October 1911, 6.

⁵⁰³ “The Cathedral,” *Press*, 5 November 1931, 11.

⁵⁰⁴ Advertisement, *Press*, 27 May 1905, 15; “Glenmark Church,” *Star*, 19 July 1907, 4; advertisement, *Otago Daily Times*, 27 September 1909, 1.

⁵⁰⁵ “Parish Meetings,” *Press*, 4 May 1905, 9; “Glenmark Church,” *Star*, 19 July 1907, 4; “Personal Items,” *Press*, 28 March 1908, 9; advertisement, *Otago Daily Times*, 31 August 1909, 1.

Tendall, George Frederick (United Kingdom, 1845–Christchurch, 1901) was another in the long list of Englishmen who came to New Zealand because of poor health. Unlike some others, he had taken a Bachelor of Music at Oxford in 1872 under John Stainer (1840–1901) and in 1874 became the organist to the Duke of Buccleuch at Dalkeith and of St Peter’s Edinburgh. By 1880, Tendall’s physical deterioration forced him to resign these positions, and he arrived in New Zealand in 1881. He chose St Michael’s Church, Christchurch out of several employment options because of the local schooling for his children. In 1885, Tendall went to Christchurch Cathedral and in 1890 became lecturer in music at Canterbury University College. Along with these positions, he also taught privately. Tendall’s performances on the Cathedral organ featured regularly in the musical calendar until 1899, when his son and long-term assistant Charles (b. 1877) took over until George’s death in 1901.⁵⁰⁶

Timson, Jesse (Springfield, Essex, 1861–Dunedin, 1924) was organist at Great Baddow, Chelmsford and later organist to private chapel of the seventh Baronet Menzies of Perthshire.⁵⁰⁷ He arrived in Dunedin in 1887 and worked first as a teacher and then as organist of First Church, a post he held until 1919, when an accident forced his retirement. Throughout his career, Timson also was involved with the local Liedertafel and the Choral Society, and worked for the Union Steam Ship Company as musical director of the Tarawera Sounds excursions.⁵⁰⁸ He played recitals not only in Dunedin, but also in Christchurch, Invercargill, Oamaru and Timaru. His wife Mary Anne (née Sutherland) and daughter survived Timson.⁵⁰⁹

Towsey, Arthur John (Henley-on-Thames, 1846–Cambridge, Waikato, 1931) was the founding father of three generations of musicians (his son Cyril and grandson Patrick were

⁵⁰⁶ CNZ: Canterbury Provincial District (1903). Further information on Tendall’s life is available in Juanita M. F. Welsh, “George Frederick Tendall (1845–1901): The Career of a Professional Musician in Late-Victorian Christchurch,” Master of Arts in Music, University of Canterbury, 2004.

⁵⁰⁷ CNZ: Otago and Southland Provincial Districts (1905).

⁵⁰⁸ “Obituary,” *Otago Daily Times*, 28 July 1924, 8.

⁵⁰⁹ “Late Mr Timson,” *Otago Daily Times*, 4 August 1924, 8.

also musicians of note).⁵¹⁰ From Auckland, he shifted to Wanganui. Many of the details of Towsey's later activities appear in his obituary.⁵¹¹

Towsey, (Arthur) Cyril (Dunedin, 1878–disappeared Auckland, 1932). Cyril Towsey's childhood was influenced by his father's movements around New Zealand and overseas. He spent time with his mother and sister in England and Germany, as well as a period in Christchurch, before the family returned to Dunedin in 1889.⁵¹² After his mother's death in 1895, Towsey arrived in Wellington in 1898 to study with Maughan Barnett.⁵¹³ He played recitals and concerts in the lower North Island before going to Europe in 1906.⁵¹⁴ In 1910, Towsey returned to New Zealand with the young Auckland singer Mary Imelda Cooper, known as Mamie, to whom he had become engaged in England; they were married in 1911.⁵¹⁵ The Towseys both were active in musical circles in Auckland, Hamilton and the surrounding areas.⁵¹⁶ From the time of their marriage through until 1917, they lived in Hamilton.⁵¹⁷ In 1914, Towsey endorsed a proprietary throat medication; presumably, he received a payment for this, as the advertisements appeared throughout the country.⁵¹⁸ During the war years, both husband and wife were involved in patriotic concerts to raise money for various causes.⁵¹⁹ In 1916, Towsey resigned his position as organist at St Peter's

⁵¹⁰ Auckland War Memorial Museum in association with the Ministry for Culture and Heritage, "Cyril Patrick Towsey," www.aucklandmuseum.com/collections, accessed 30 August 2017. For further information on Towsey's early career, see CNZ: Auckland Provincial District (1902).

⁵¹¹ "Obituary," *Evening Post*, 11 June 1931, 19; "Noted Musician," *Auckland Star*, 9 June 1931, 8.

⁵¹² *Otago Daily Times*, 16 January 1889, 2.

⁵¹³ "Deaths," *New Zealand Herald*, 15 August 1895, 1; "Personal Items," *New Zealand Herald*, 7 September 1898, 6.

⁵¹⁴ "Personal Matters," *Evening Post*, 17 August 1906, 5.

⁵¹⁵ "Musician's Memories," *Auckland Star*, 29 April 1910, 2.

⁵¹⁶ "Bach Society's Concert," *Auckland Star*, 9 September 1910, 7; "Hamilton Orchestral Society," *Waikato Argus*, 21 July 1911, 3.

⁵¹⁷ "Advertisement," *Waikato Argus*, 14 February 1912, 3. Julian Towsey has collected biographies and family trees of this family, including the New Zealand branch, complete with material from New Zealand newspapers. www.caliendi.com/towseytales, accessed 30 August 2017.

⁵¹⁸ Advertisement, *Otago Daily Times*, 7 September 1914, 6; advertisement, *Dominion*, 18 September 1914, 2.

⁵¹⁹ "Navy Relief Fund," *Waikato Times*, 22 May 1915, 4; "Hospital Ship and Wounded Soldiers' Fund," *Waikato Times*, 7 June 1915, 4; "Returned Soldiers," *Waikato Times*, 13 December 1916, 2.

Church (now Hamilton Cathedral) to take a similar position at Our Lady of the Rosary, Hamilton East.⁵²⁰ This move was followed two years later by his appointment to St Patrick's Cathedral, Auckland, which necessitated their departure from Hamilton, at which time both were lauded for their contributions to the musical life of the city.⁵²¹ Towsey continued his association with the Bohemian Orchestra (Auckland) and became accompanist for the Auckland Choral Society amongst other activities.⁵²² From 1927 onwards, both Cyril and Mary Towsey broadcast regularly on station 1YA, and Cyril was the official station accompanist when he disappeared in 1932.⁵²³

Trimnell, Thomas Tallis (Bristol, 1827–Wellington, 1897). Health issues, possibly a result of the heavy industry in Sheffield, brought Trimnell to New Zealand in 1886, when he became organist at St Mary's Parnell (Auckland). In 1891, he moved to St Peter's Wellington. Trimnell was also a noted bandsman, and acted as judge for brass band competitions throughout New Zealand. A full description of his career appeared in his obituary.⁵²⁴ It is notable that his death received much coverage internationally.⁵²⁵

Turner, Clarence Frederick (Christchurch, 1866–Christchurch, 1941) received his musical training under Mr N. G. Barnett, F.C.O., then organist of St Luke's, Christchurch, and at the age of twenty played for a wedding at St Paul's Papanui (Christchurch).⁵²⁶ Turner was organist of St Mary's Church, Merivale, from 1890 until 1896, resigning to become choirmaster and organist at St John the Baptist's Church, Latimer Square to replace Laurence Watkins, a position he held for only six months.⁵²⁷ In early 1897, Turner was

⁵²⁰ "Personal," *Waikato Times*, 8 July 1916, 4.

⁵²¹ "Personal Items," *New Zealand Herald*, 23 February 1918, 8; "Personal," *Auckland Star*, 13 May 1918, 6.

⁵²² Advertisement, *New Zealand Herald*, 15 June 1918, p. 12; "Choral Society's Concert," *Auckland Star*, 23 August 1918, 6.

⁵²³ "Broadcasting," *Northern Advocate*, 21 July 1927, 7; "Reported Missing," *Auckland Star*, 18 March 1932, 5.

⁵²⁴ "Obituary. Mr. T Tallis Trimnell," *Evening Post*, 6 September 1897, 5.

⁵²⁵ "Foreign Notes," *Musical Times and Singing Class Circular* 38/656 (1897): 694–96.

⁵²⁶ "Wedding at Papanui," *Press*, 8 August 1886, 3.

⁵²⁷ "Local and General," *Star*, 11 May 1896, 3; "News of the Day," *Press*, 5 February 1897, 4.

appointed to St Mark's Opawa.⁵²⁸ In 1899, he married Augusta Shury of Ashburton (South Canterbury).⁵²⁹ They lived in Christchurch until 1914, during which time (1908–13) he also played at St Paul's Church, Glenmark.⁵³⁰ In mid-1913, he returned to St Mary's Merivale, but his time there was curtailed. His employer, the Blackball Coal Company, sent him to Wellington on a wartime secondment that lasted eighteen years.⁵³¹ During his Wellington years, Turner spent only five years in employment as organist: two at Terrace Congregational Church and three at St Michael's, Kelburn.⁵³² He wrote a book, *Early Church Organs in Canterbury* (Christchurch: Whitcomb and Tombs, 1929). In 1932, Turner returned to Christchurch and became organist at St Peter's, Upper Riccarton.⁵³³

Watkins, Laurence Frederick (Akaroa, 1864–Wellington, 1941) was organist at St Mark's Wellington from 1896 through to his retirement in 1931.⁵³⁴ He came from a large Akaroa family via Christchurch, where he had played at St John's Church, Latimer Square and Christchurch Cathedral (as a locum for G. F. Tendall, see above).⁵³⁵ Shortly after arriving in Wellington, where he joined two brothers, he was awarded a Bachelor of Music, making him the first graduate in the faculty of music.⁵³⁶ He married Minnie Hamerton, a member of the choir of St Mark's, in 1898.⁵³⁷ In addition to his church obligations, Watkins taught at Wellington College, St Patrick's College, and Wellington Girls' College at various points in his career.⁵³⁸ He also was a composer of local note.⁵³⁹ His sister Gladys was New Zealand's first carillonneur.⁵⁴⁰

⁵²⁸ "News of the Day," *Press*, 24 March 1897, 5.

⁵²⁹ "Wedding," *Ashburton Guardian*, 7 June 1899, 3.

⁵³⁰ "Personal," *Star*, 27 March 1908, 3.

⁵³¹ "Personals," *Sun*, 18 March 1915, 4; "Personal Items," *Press*, 15 November 1932, 8.

⁵³² "Personal Items," *Press*, 15 November 1932, 8.

⁵³³ "Personal Items," *Press*, 15 November 1932, 8.

⁵³⁴ "St Mark's New Choirmaster," *Evening Post*, 22 April 1896, 3.

⁵³⁵ *Ibid.*

⁵³⁶ *Ibid.*; "Personal," *New Zealand Times*, 24 April 1900, 5; "Canterbury College in the Nineties," *Press*, 21 May 1923, Supplement, 2.

⁵³⁷ "Obituary," *Evening Post*, 28 April 1941, 9.

⁵³⁸ *Ibid.*

Webb, Augustus Charles (probably Ilfracombe, United Kingdom, 1880–New Zealand, 1954) was one of many sons of Thomas Charles Webb, and brother to Purcell and Herbert. He joined his father in Nelson in early 1906, coming from Sydney, where he had taken advanced training in the violin. The following year he moved to Milton to become organist choirmaster of Tokomairiro Presbyterian Church, replacing Gerald Mirams (see above).⁵⁴¹ During his tenure, Webb presented a variety of recitals and concerts. In 1912, he taught at King's College Auckland, a position that ended in 1913, when he became organist to Hawera Presbyterian Church.⁵⁴² Webb began teaching in Hawera (near New Plymouth) in 1914, and by April was giving an organ recital.⁵⁴³ However, Hawera was also to be a short-lived appointment, and in 1915 Webb moved to Ashburton, south of Christchurch, to be organist of St Stephen's.⁵⁴⁴ In 1916, he went to Timaru (South Canterbury) to play for a performance of Stainer's *Crucifixion* conducted by his brother Purcell. By 1920 had shifted north to Christchurch, as organist of St Andrew's.⁵⁴⁵ Like his father, Webb seems to have been unable to settle in one place for any length of time. In 1925, he left St Mark's Remuera (Auckland) to substitute for Mr Taylor at Wanganui Collegiate School.⁵⁴⁶ At some stage, Webb returned to Auckland, because he appeared as organist for Epiphany Church, Karaganhape Road.⁵⁴⁷ Possibly Webb remained in Auckland until his death, though his peripatetic life-style leaves room for doubt.

Webb, Purcell Thomas (Ilfracombe, United Kingdom, 1875 or 1876–probably Port Melbourne, Victoria, 1960) was one of several sons of Thomas Charles Webb (see below)

⁵³⁹ "Veteran Organist," *Evening Post*, 16 September 1939, 6.

⁵⁴⁰ Peter Downes, "Gladys Elinor Watkins," *Te Ara*.

⁵⁴¹ "The Mereham Tunnel Mystery," *Nelson Evening Mail*, 20 January 1906, 2; "Local & General News," *Nelson Evening Mail*, 8 March 1907, 2.

⁵⁴² "Masterton News," *New Zealand Times*, 18 May 1912, 6; "Personal Items," *Hawera & Normanby Star*, 15 December 1913, 4.

⁵⁴³ "Business Notices," *Hawera & Normanby Star*, 31 January 1914, 7; "Organ Recital," *Hawera & Normanby Star*, 21 April 1914, 7.

⁵⁴⁴ "Personal Items," *Press*, 5 July 1915, 8.

⁵⁴⁵ Advertisement, *Timaru Herald*, 12 April 1916, 1; "Service at St Andrew's Church," *Press*, 26 April 1920, 8.

⁵⁴⁶ "Personal Items," *Press*, 2 July 1925, 8.

⁵⁴⁷ Advertisement, *New Zealand Herald*, 2 April 1931, 22.

who followed their father into musical careers. Purcell had church employment both in Australia and New Zealand as well as in Wales, where as “Master Purcell Webb”, he played for English services at one of the Bangor churches in 1888, aged twelve.⁵⁴⁸ When his family moved to Queensland in 1890, he became his father’s assistant at Rockhampton Cathedral, as well as playing at the Wesleyan Church and as accompanist for the Rockhampton Choral Society.⁵⁴⁹ When the family moved to New Zealand four years later, Webb settled briefly on his own as organist of Christ Church, Wanganui.⁵⁵⁰ In 1896, he moved to Wellington to go into teaching with his father, but this was short-lived.⁵⁵¹ During the remainder of 1896 and into 1897 Webb stayed with the family in Gisborne, doing some accompanying for his father, but in late 1897 returned to Wellington to become organist at the Terrace Congregational Church.⁵⁵² From 1898 until 1901, Webb also played at various concerts and recitals in town.⁵⁵³

In 1901, Webb moved back to Australia, taking the post of organist at Grafton Cathedral (New South Wales).⁵⁵⁴ By 1905, he had returned to New Zealand, this time in Nelson, as organist of All Saints’ Church, a private teacher and conductor of the Harmonic Society.⁵⁵⁵ A single performance in Knox Church, Masterton in 1909 seems to have served as an audition, for the following month Webb received the appointment to that position.⁵⁵⁶ During his four years in Masterton, Webb conducted the Masterton Orchestral Society, served as a member

⁵⁴⁸ “Personal Items,” *Press*, 19 August 1920, 7.

⁵⁴⁹ “Christmas Day,” *Morning Bulletin*, 28 December 1891, 5; “General News,” *Daily Northern Argus*, 10 June 1892, 5.

⁵⁵⁰ “Local and General,” *Wanganui Chronicle*, 29 March 1894, 2.

⁵⁵¹ Advertisement, *New Zealand Times*, 8 February 1896, 1.

⁵⁵² “Personal Items,” *New Zealand Times*, 4 August 1897, 2; “The Messiah,” *Poverty Bay Herald*, 22 December 1897, 3; “Local and General,” *Evening Post*, 24 December 1897, 4.

⁵⁵³ “Local and General,” *Evening Post*, 5 August 1898, 4; advertisements, *Evening Post*, 28 July 1899, 4.

⁵⁵⁴ Advertisement, *Evening Post*, 8 February 1901, 4; “Northern New South Wales,” *Brisbane Courier*, 7 October 1901, 2.

⁵⁵⁵ “Personal,” *Colonist*, 23 May 1905, 2; “Wakefield News,” *Colonist*, 26 June 1905, 4.

⁵⁵⁶ “Local and General,” *Wairarapa Daily Times*, 22 February 1909, 4; “Personal Matters,” *Wairarapa Daily Times*, 11 March 1909, 5.

of the General Committee of the Masterton Musical and Elocutionary Competitions Society, and served as President of the Masterton Professional Musicians [sic.] Association.⁵⁵⁷

At the end of 1913, Webb shifted again, this time to Trinity Church, Timaru.⁵⁵⁸ By 1917, he had become Examiner to the London College of Music, and was expanding his teaching area to Temuka and Waimate (South Canterbury).⁵⁵⁹ Later the same year, Webb's choir from Timaru visited the Presbyterian Church in Geraldine.⁵⁶⁰ In 1920, the Webbs moved to Christchurch for Purcell to take up the position of organist and choirmaster at Knox Church.⁵⁶¹ Shortly thereafter, he began teaching at St Andrew's College, where he conducted two choirs.⁵⁶²

By the middle of 1927, Webb had returned once more to Australia, where he seems to have remained until his death.⁵⁶³

Webb, Thomas Charles (born possibly Nottingham, either 1851 or 1860, the record is ambiguous – probably Nelson, either 1942 or 1943) was an English organist.⁵⁶⁴ At the recommendation of Sir John Stainer, he was appointed to Rockhampton Cathedral in 1890 and made a mark in Queensland.⁵⁶⁵ In 1893, the family moved to Wellington for Webb to play at St Mark's Church.⁵⁶⁶ His career in Wellington was terminated by a row with the vicar

⁵⁵⁷ "Masterton Orchestral Society," *Wairarapa Daily Times*, 25 August 1909, 5; "Masterton Competitions Society," *Wairarapa Age*, 4 April 1911, 5; "Professional Musicians," *Wairarapa Daily Times*, 10 March 1913, 4.

⁵⁵⁸ "Personal Matters," *Evening Post*, 24 December 1913, 7.

⁵⁵⁹ *Temuka Leader*, 15 February 1917, 2; advertisement, *Waimate Daily Advertiser*, 26 April 1917, 3.

⁵⁶⁰ "Geraldine," *Timaru Herald*, 22 October 1917, 4.

⁵⁶¹ "Personal," *Timaru Herald*, 6 May 1920, 7.

⁵⁶² "St Andrew's College," *Press*, 26 August 1922, 15.

⁵⁶³ "City Church Organists," *Press*, 8 September 1927, 5; advertisement, *Geelong Advertiser*, 10 September 1927, 7; "Holy Trinity Organist Composed in Childhood," *Age*, 9 February 1952, 10.

⁵⁶⁴ *Nelson Evening Mail*, 19 June 1905, 2, states that he had received word that his mother had died in Nottingham.

⁵⁶⁵ "Last Night's Concert," *Daily Northern Argus*, 17 January 1891, 6.

⁵⁶⁶ "News of the Day," *New Zealand Times*, 5 December 1893, 2.

in 1896, a fact that raised comment in the daily press.⁵⁶⁷ Within six months, a complimentary concert was organised for his benefit, including notables such as Robert Parker, Tallis Trimnell, Maughan Barnett, and Alfred Hill.⁵⁶⁸ Webb's unemployment did not last for an extended period; by the end of October, he had been appointed to Holy Trinity Church, Gisborne.⁵⁶⁹ While there, he established a choral society.⁵⁷⁰ In April 1899, Webb accepted an appointment at Beresford Street Congregational Church, Auckland.⁵⁷¹

At the end of 1899 Webb moved to St Saviour's Cathedral, Goulburn (Victoria), a post he held into 1902.⁵⁷² By December, he was organist at Ashfield Presbyterian Church, Sydney.⁵⁷³ Towards the end of 1903, he was appointed to St Stephen's Chatswood (Sydney), to begin in 1904.⁵⁷⁴ Something must have gone very wrong very quickly – perhaps even the public notice in the Sydney paper was in error – because early in 1904 it is announced that Webb was to be the new organist for Nelson Cathedral, and would teach at the Nelson School of Music as well as privately.⁵⁷⁵ In 1906, the Nelson Liedertafel began rehearsals, and Webb's son Augustus joined his father and brother Purcell in Nelson.⁵⁷⁶ (Augustus remained in Nelson just over twelve months, before becoming organist of Tokomairiro Presbyterian Church in Milton, while another brother, Herbert went directly from St John's Wagga Wagga, New South Wales, to St Mary's Timaru).⁵⁷⁷ In May 1907, Webb senior

⁵⁶⁷ Advertisement, *Evening Post*, 26 February 1896, 2; "Condensed Correspondence," *Evening Post*, 18 March 1896, 4.

⁵⁶⁸ "Local and General," *Evening Post*, 3 October 1896, 4.

⁵⁶⁹ *Poverty Bay Herald*, 20 November 1896, 2.

⁵⁷⁰ Advertisement, *Poverty Bay Herald*, 29 November 1897, 3.

⁵⁷¹ "Personal," *New Zealand Times*, 21 April 1899, 4.

⁵⁷² "General News," *Goulburn Herald*, 13 December 1899, 3; "Religious Reports," *Goulburn Herald*, 19 May 1902, 2.

⁵⁷³ Advertisement, *The Daily Telegraph*, 20 December 1902, 3; advertisement, *The Daily Telegraph*, 28 March 1903, 11.

⁵⁷⁴ "The Churches," *Sydney Morning Herald*, 9 December 1903, 5.

⁵⁷⁵ *Nelson Evening Mail*, 15 January 1904, 2; advertisement, *Nelson Evening Mail*, 25 January 1904, 3; advertisement, *Nelson Evening Mail*, 30 January 1904, 3.

⁵⁷⁶ "The Mereham Tunnel Mystery," *Nelson Evening Mail*, 20 January 1906, 2.

⁵⁷⁷ "Local & General News," *Nelson Evening Mail*, 27 April 1907, 2; "Local & General News," *Nelson Evening Mail*, 8 March 1907, 2.

retired from his position at Nelson Cathedral, but remained in town to teach.⁵⁷⁸ In August 1908, Webb became organist of St Thomas' Newtown (Wellington), and took a teaching post at the Normal School; both appointments lasted approximately six months, since in April 1909 Webb moved to Wanganui to take on the position at Christ Church.⁵⁷⁹ In 1914, Webb became New Zealand secretary of the London College of Music.⁵⁸⁰ His time in Wanganui was the lengthiest of all his appointments. Throughout this period, Webb played and taught, and at some point became a member of the Manawatu Society of Professional Musicians.⁵⁸¹ Somewhere between 1926 and 1938, which are two definite markers for this "T. C. Webb" (there are two others of prominence in the Dominion), the Webbs returned to Nelson, where they celebrated their sixty-fifth wedding anniversary in 1938.⁵⁸²

Wells, Henry (United Kingdom, 1852–Christchurch, 1918) was a somewhat notorious addition to the Christchurch musical fraternity. He came to Christchurch in 1879 with good credentials behind him, serving first at St Michael's and then as first cathedral organist from 1881 until 1885, when he returned to St Michael's. By 1901, Wells was organist at Durham Street Methodist Church.⁵⁸³ His ferocious temper and difficulties with alcohol created a certain fluidity of employment. Wells' marriage to Ada Pike in 1884 resulted in her often being the primary breadwinner.⁵⁸⁴ Still, he was a regular performer through 1908, by which time the civic recitals had become the norm. From 1911 until 1913, Wells held the position of organist at Wesley Church, Taranaki Street, Wellington before returning to Christchurch.⁵⁸⁵

West, Miss Jennie (1866 Dunedin–1949 Auckland) was the daughter of George West, who owned a large music shop in Dunedin, and niece of W. Hautrie West (see below).

⁵⁷⁸ "Local & General News," *Nelson Evening Mail*, 31 May 1907, 2.

⁵⁷⁹ "Local and General News," *Nelson Evening Mail*, 11 August 1908, 2; "Local and General," *Dominion*, 15 September 1908, 6; "Personal," *Wanganui Herald*, 20 April 1909, 2.

⁵⁸⁰ "Personal Items," *Press*, 21 January 1914, 9.

⁵⁸¹ "Professional Musicians," *Manawatu Times*, 5 May 1924, 3.

⁵⁸² "Personal," *Bay of Plenty Times*, 24 June 1938, 2.

⁵⁸³ CNZ: Canterbury Provincial District (1903).

⁵⁸⁴ Philippa Fogarty, "Ada Wells," *Te Ara*.

⁵⁸⁵ "A Retiring Organist," *Dominion*, 29 September 1911, 4; "Personal Items," *Dominion*, 31 July 1913, 6.

Information regarding her career is available under her married name – Jennie Macandrew, – in *Te Ara*.⁵⁸⁶

West, William Hautrie (United Kingdom, 1843 –1925 Australia) came to Invercargill from Sandhurst Military Academy at the suggestion of his brother George West (father of Jennie, above) and became organist of St John’s Church and a teacher and musical-supplier of significance.⁵⁸⁷ After seven years, West shifted to Wellington, where he was organist of St Peter’s Church and active in the musical life of the city, including the Exhibition of 1885.⁵⁸⁸ It is interesting to note that in activities that also included Robert Parker (see above), the latter was the organist and West the conductor.⁵⁸⁹ His departure from Wellington was sudden; by early November 1889, they had received nine applications for the post.⁵⁹⁰ West moved to Australia, settling in Ballarat, leaving his wife to sell up their house and chattels and follow on later.⁵⁹¹ West remained in Ballarat, playing at various churches over a thirty-five year period, until his retirement in 1924.⁵⁹² This lends credence to the theory that it was not for want of probity that he resigned suddenly. Several of his sons made musical careers for themselves in Australia, and some of his descendants still live there.⁵⁹³

White, Harold Temple (Laceby, Lincolnshire, United Kingdom, 188 –Lower Hutt, 1972). The White family arrived in New Zealand when the young Temple (the name by which he was

⁵⁸⁶ Ross Somerville, “Jennie Macandrew,” *Te Ara*.

⁵⁸⁷ *Evening Star*, 2 September 1873, 2; Minute Books of the Parish of St John the Divine Invercargill, Invercargill City Libraries & Archives, AO576 S23520001 vol. 1, 95; advertisement, *Southland Times*, 18 October 1875, 4; advertisement, *Southland Times*, 8 March 1880, 1.

⁵⁸⁸ *Southland Times*, 7 May 1881, 2; advertisement, *Evening Post*, 7 June 1881, 3; *Evening Post*, 25 June 1882, 2; “The Philharmonic Society’s Concert,” *New Zealand Times*, 15 November 1882, 2; “The Exhibition,” *Evening Post*, 10 August 1885, 2.

⁵⁸⁹ “Diocesan Synod,” *New Zealand Times*, 3 October 1889, 7.

⁵⁹⁰ Alexander Turnbull Library, Wellington, Minute Books of St Peter’s Church (Willis Street, Wellington), 1856–2003, MS-Group-0053: Minute books MSY-0216-0218, 12 October 1889; *New Zealand Times*, 9 November 1889, 4.

⁵⁹¹ Advertisement, *Evening Post*, 19 December 1889, 4; advertisement, *New Zealand Times*, 15 January 1890, 8; *Ballarat Star*, 21 February 1890, 2.

⁵⁹² “Country News,” *Argus*, 23 April 1924, 15.

⁵⁹³ Personal correspondence between J. Martin Halliday and Sue Reilly and John West (great-grandchildren of W. Hautrie West) in 2014.

usually known) was twelve years old. A full listing of White's accomplishments, extending over many decades, is available in *Te Ara*.⁵⁹⁴

White, C. Raynor (United Kingdom, 1877–Auckland, 1942) arrived in New Zealand from Yorkshire in 1904 and early in 1905 took up the conductorship of the South Wellington Choral Society.⁵⁹⁵ He resigned his post at St Thomas' Newtown in 1907, with a view to returning to England, but had returned to Wellington by early 1909.⁵⁹⁶ Later that same year White moved to be organist at St John's Methodist Church, Ponsonby (Auckland), where he remained until mid-1916, when he went to St Paul's Presbyterian, Christchurch.⁵⁹⁷ From 1912, he also advertised for students, as he also did later in Christchurch.⁵⁹⁸ In 1921, White became the national representative of the London College of Music.⁵⁹⁹ Six months after shifting to Trinity Congregational Church (Christchurch) in 1927, he became a teacher at Wanganui Collegiate School, though the appointment lasted only three years.⁶⁰⁰ White spent his time thereafter assisting with the restoration of the Wanganui Museum barrel organ, originally used at Paihia.⁶⁰¹ During this time, he was also organist at St Mary's Anglican Church, Hawera, but in 1938, he moved to St Andrew's, Epsom (Auckland).⁶⁰²

Williamson, Mrs G. W. played in a recital in St Aidan's Church, Alexandra in 1913.⁶⁰³ Her name appears as a teacher in the Trinity College examinations results for 1912, but nothing

⁵⁹⁴ Judith White, "Harold Temple White," *Te Ara*.

⁵⁹⁵ "Personal Matters," *Evening Post*, 29 October 1904, 5; advertisement, *Evening Post*, 7 February 1905, 4.

⁵⁹⁶ "Personalalia," *New Zealand Times*, 11 October 1907, 5; "Personal Matters," *Wairarapa Daily Times*, 13 February 1909, 5.

⁵⁹⁷ "Meetings & Entertainments," *Auckland Star*, 20 May 1909, 6; "Personal Items," *New Zealand Herald*, 26 April 1916, 8.

⁵⁹⁸ Advertisement, *Auckland Star*, 26 January 1912, 12; advertisement, *Sun*, 6 January 1917, 1.

⁵⁹⁹ "Personal Items," *Press*, 27 January 1921, 6.

⁶⁰⁰ "Personal Items," *Press*, 30 May 1927, 8; "Personal Items," *Press*, 1 December 1927, 8; "Teacher's Tirade," *Northern Advocate*, 13 December 1930, 5.

⁶⁰¹ "Unusual Recital," *Evening Post*, 15 September 1937, 13; "An Old Organ," *Evening Post*, 3 September 1938, 11; "Historic Organ," *Evening Post*, 10 April 1939, 8.

⁶⁰² "Continued Progress," *Auckland Star*, 14 May 1938, 12.

⁶⁰³ Advertisement, *Alexandra Herald and Central Otago Gazette*, 15 October 1913, 4.

is indicated about her own training.⁶⁰⁴ It is possible that the family moved to Wellington thereafter, as there are records of what appears to be the death of Williamson's mother, the birth of a daughter, and later engagements of two daughters.⁶⁰⁵ Without her own given name, her own dates cannot be established, nor those of her husband.

Withers, James Theodore (1866–1944) was for many years organist at the Free Methodist Church, Rangiora – from at least 1879 (when he was aged thirteen) through the 1920s.⁶⁰⁶ In 1936, he played for a wedding at Rangiora's John Knox Presbyterian Church.⁶⁰⁷ Withers was a staunch member of the local Methodist community and served the church in non-musical capacities as well, particularly as a delegate to the Methodist Conference.⁶⁰⁸ He was a director of the Rangiora Investment and Building Society and served on several civic bodies.⁶⁰⁹

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<https://paperspast.natlib.govt.nz>

⁶⁰⁴ "Music Examinations," *Evening Star*, 23 November 1912, 11.

⁶⁰⁵ "Deaths," *Evening Post*, 28 August 1914, 1; "Births," *Evening Post*, 26 June 1923, 1; "Engagements," *Evening Post*, 6 July 1940, 18; "Engagements," *Evening Post*, 14 May 1945, 8.

⁶⁰⁶ "Anniversary Tea Meeting," *Lyttelton Times*, 3 May 1889, 5.

⁶⁰⁷ "Weddings," *Press*, 11 August 1936, 2.

⁶⁰⁸ "Methodist Conference," *Press*, 23 February 1906, 5.

⁶⁰⁹ "Rangiora Investment and Building Society," *Press*, 19 February 1914, 8; "Rangiora Philharmonic Society," *Star*, 27 March 1908, 1; "Rangiora Brass Band," *Star*, 22 September 1917, 10.

N.B. Throughout the thesis, where no title is given for individual items in newspapers – but solely a newspaper title, date, and page number – the item is untitled in the source.

<i>Akaroa Mail and Banks Peninsula Advertiser</i> (1877–1939)	<i>Manawatu Times</i> (1883–1923)
<i>Alexandra Herald and Central Otago Gazette</i> (1902–45)	<i>Marlborough Express</i> (1868–1920)
<i>Ashburton Guardian</i> (1879–1921)	<i>Mataura Ensign</i> (1883–1920)
<i>Auckland Star</i> (1870–1945)	<i>Mt Benger Mail</i> (1881–1941)
<i>Bay of Plenty Times</i> (1872–1945)	<i>NZ Truth</i> (1906–30)
<i>Bruce Herald</i> (1865–1920)	<i>Nelson Evening Mail</i> (1886–1922)
<i>Bush Advocate</i> (1888–1912)	<i>New Zealand Herald</i> (1863–1945)
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<i>Daily Telegraph</i> (1881–1901)	<i>North Otago Times</i> (1864–1918)
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