

AUSTRALIAN OPERA, 1842 - 1970;  
A History of Australian Opera with  
Descriptive Catalogues

by

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VOLUME II:

DESCRIPTIVE CATALOGUES OF AUSTRALIAN OPERA.

VOLUME II: Descriptive Catalogues of Australian Opera

	<u>Page</u>
Presentation of the Catalogues	i
Procedure	ix
Abbreviations	xvi

PART ONE

Catalogues of Australian Opera

Catalogue No.1: Opera Written in Australia 1842-1970	1
Catalogue No.2: Opera Written Overseas by Australian Composers, 1905-1970	227
Catalogue No.3: Opera for Children's Theatre, 1924-1970	268

PART TWO

Supporting Catalogues

Catalogue No. 4: Semi-Opera and Colonial Drama with Music, written in Australia, 1828-1854	300
Catalogue No. 5: Pantomime, Burlesque, Vaudeville, Extravaganza and Musical Farce, written in Australia, 1850-1903	355

<u>APPENDIX:</u> Composers of Opera overseas, who were sometime resident in Australia, and whose work or activities contributed to the development of Australian music and opera	436
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<u>CHECKLIST OF COMPOSERS:</u>	492
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VOLUME IIPRESENTATION OF THE CATALOGUES

The second volume is essentially a sourcebook to the preceding narrative. The task has been to locate and describe extant manuscripts and materials of operas and music theatre works written in Australia, or overseas by Australian composers, and to assemble supporting documentary and bibliographic evidence. It recognizes that music historiography must be based on a precise knowledge of primary source materials, and that music criticism requires accurate bibliography.

The catalogues also collate neglected and dispersed materials in a manner designed to promote their preservation, to render them more accessible both to scholars and to performing groups interested in their revival, and to allow for future additions.

Each catalogue has outer time limits. These are merely those of the sources found and presented, in chronological sequence, with the end date of 1970 chosen for the purposes of this study. The sole exception is Catalogue 4; here, the period for the colonial plays with music is already dictated by the archival collection in the Colonial Secretary's Papers in the Mitchell Library, Sydney. Thus the dates framing each catalogue have no significance other than to mark the extent of known materials. The many and varied works which have been written since 1970 will be the subject of future additions and supplements.

An alphabetical listing by composer, or by title, has limited usefulness in comparison with the chronological sequence selected here,

which enables changes in theme and treatment to be noted, and which illustrates productive periods and regional activities. As this repertory study is of a pioneering nature, it is as essential to include the minor, humble, and forgotten works as well as the more successful and ambitious. The aim has been to record all past achievements in opera composition as a continuing part of the Australian musical heritage. As already remarked, many valuable sources have disappeared and delays in bibliography usually incur further losses; for that reason, even works of dubious imprimatur, unsubstantiated or anonymous or undated works have been listed, in the hope of some future new evidence and future discoveries.

The volume divides into two: the first section has three Catalogues, the second two, which are Supporting Catalogues of mainly semi-opera sources. *Catalogue I* comprises operas and music theatre works written in Australia between 1842 and 1970. The decision to separate from it those works written overseas by Australian expatriates and to list these in *Catalogue 2* has long been justified in other Australian bibliographies which have drawn attention to some important features which can be exposed by this method.<sup>1</sup> Such features are the implications of overseas performance records, commissions, revivals, and publication, in comparison with the "made in Australia" records. The nature and extent of their contribution to Australian Opera by expatriates who have been mainly active overseas, especially in the years 1930 to 1965, might be assessed in terms of their need to work overseas, even while they

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1 Introduction to Volume I, *Australian Literature*, by E. Morris Miller, Sydney, 1973, 9-12.

stressed their "Australian" identity in circumstances which made such an identity largely irrelevant.

*Catalogue 3* lists works written for children's theatre. It is an autonomous area, as these works differ in genesis and intention from adult theatre. Those works described here were written either for school children to perform, or for adults to play before young audiences. Artistic objectives here are more frequently governed by a given situation, such as the composer as class teacher, or the educational purpose of the script, score, and staging concept.

Each of these three Catalogues displays some generosity towards genre and class of work. For instance, there is a great deal of overlap among the so-called "opera" sources which border on the "burlesque", or in which spoken words are more significant than the inserted musical numbers. Some of the more doubtful inclusions in *Catalogue 1* are there because their title-pages describe them as "opera" or "operetta", although other evidence may suggest a more appropriate term such as "musical farce" or "play with music". A few early 19th century works are included in *Catalogue 1* because they appear to have contained some original music or at least have some evidence of new arrangements and adaptations of older musical sources; those written in the same period which do not reveal any original musical activity are more generally listed in *Catalogues 4* and *5*. It has been difficult to make any rigid classifications for several of these early works. For example, *The Currency Lass* (1844) seems only to have used existing music, but its lively contemporary Australian theme and characters merit its inclusion among the operas and operettas of *Catalogue 1*; *Mordgrundbrook* (1970), a slight work

with less local topicality, less originality in its dialogue, also appears in the first *Catalogue*, rather than among the early burlesques, because its German composer appears to have included his own new music alongside imported adaptations. Even an argument to support beginning *Catalogue 1* with *The Mock Catalani* (1842) is open to debate. The libretto has not been traced, but the drama is clearly an adaptation, or translation. The writer, Charles Nagel, from the evidence of his other known works (which appear in *Catalogue 4*), may also be fairly described as a composer, and certainly adapted music as well as plots from other sources. As two of his surviving songs may be original, until future research uncovers new evidence his "operetta" may stand among the early works listed in *Catalogue 1*. Even in the more substantial case for Isaac Nathan's two operas, only further analysis of all his surviving English music against the Australian sources might alter the reasonable assumption that the latter were actually written in Australia and contain new music.

Despite an overall generosity towards inclusion and classification of the works, there are numerous torsos, juvenilia, and apparently unfinished sketches which have been found in manuscript collections which have *not* been included here, as they do lack substantiating evidence. Other works not included comprise those in progress or completed since 1970, withdrawn or postponed operas, and some Australian librettos and translations written for operatic treatment which have been completed by foreign composers elsewhere. During the course of this research, a considerable number of dramatic works was discovered. These include musical comedies and music for stage, film, radio and television plays and documentaries written in the twentieth century. Dance-dramas and music for staged ballets have also been composed in Australia. Such works, like those 19th century dramatic oratorios, dramatic odes and cantatas, and masques or pageants,

generally fall outside the scope of the present study, but should be interesting for future research in Australian music, especially as they have been composed by many of the opera composers listed here.

The *Supporting Catalogues 4 and 5* present "semi-opera" sources to give a wider perspective to the previous 19th century listings and to demonstrate the flow-on between different genres which yet retain the common purpose of creating theatrical entertainment using words and music together. As the research proceeded, many intersections were made with other fields of study, particularly drama and literature. Yet rarely in these disciplines has the music itself been studied or noticed, even when it plays an integral part in the performance.

A full descriptive catalogue of colonial Australian stage works has not yet appeared. *Catalogue 4* is built around those collected manuscripts known as the Colonial Plays formerly in the Colonial Secretary's Inpapers and now held in a separate collection SZ50-SZ69 by the Archives Authority of the Mitchell Library, Sydney. Other early sources are added to this list, including the works by David Burn and Evan Henry Thomas and some anonymous pieces which appear to date from the 1840s. Some scripts in the Archival collection may only be local copies of imported works; e.g., *The Queer Client* by Charles Dibdin, which may be a copy or local adaptation made by George Coppin in 1842. All of that collection was listed, however, for the sake of keeping the body of primary sources known as Colonial Plays intact, even if that has meant some early pantomimes and burlesques appear here rather than in *Catalogue 5*. Several of the play texts have



not been studied in depth. What has been considered important is the part music was intended to play in the performance, and whether any music was new or at least arranged by a local composer.

Similarly, of the works listed in *Catalogue 5*, few contain original Australian music, and, in all, the music was quite subordinate to words and action. However, local, topical, and idiomatic themes emerge in these entertaining pieces, which complement and at times compare favourably with the more serious treatment of similar themes in opera. Many opera composers ventured into the field of burlesque, pantomime, extravaganza, and farce, and in the earlier period, at least, there are close similarities in the different genres between style and form. The semi-opera field appears to have been the richer for its adaptation and preservation of folk songs, popular ballads and traditional sources. Its lively performance history in the Australian theatre makes possible an interesting comparison with the less-certain reception of serious Australian opera, and suggests there is a considerable body of evidence here for a future study of the relationship between audience and the theatre 'business' - promotion, production, critics, publishers, and entrepreneurial management - in 'elite' and 'mass' forms of entertainment.

In *Catalogue 5*, several of the most successful and large-scale pantomimes and burlesques are documented more fully than others; usually because they show some original music composition; or because a composer listed in the *Catalogue 1* has entered this field.

It is likely, too, that this rich 19th century tradition has been precursor to the 20th century Australian musical comedy. Certainly their inclusion here helps to identify contemporary themes and performance practice, illustrates the close connections in 19th century theatre between "opera" and "semi-opera", and enlarges the context of the operas themselves and the biographical records of individual composers in Australia.

Above all, both *Catalogues 4 and 5* demonstrate the remarkable contribution made to developing Australian theatre by the actor-managers of the earlier 19th century. These include Conrad Knowles, Joseph Simmons, John Lazar, Henry O'Flaherty, Edward Geoghegan, Charles Nagel, all of whom preceded the so-called "father of the Australian theatre", George Coppin. They helped form an active theatre, with an appreciative audience, well before the arrival of William Saurin Lyster or James Cassius Williamson - a theatre remarkably varied in repertory which ranges from romantic melodramas and historical tragedies and verse dramas, to farces eccentric, nautical, or Turkish, with a wide range of comedies, burlesques, and medley entertainments, all written well before the so-called heyday of Australian theatre after the goldrush period in the later 1850s. The productivity of the 1840s was not equalled until the 1870s and again in the 1970s, and it is interesting to speculate that these periods of greater activity might coincide with a closer artistic appreciation between creator and audience, and during decades socially, politically and economically supportive to creative endeavour.

The *Appendix* presents another dimension to *Catalogue 1*.

Composers who had already written opera overseas before residing in Australia, or who wrote opera overseas after their period of residence in Australia, were frequently catalysts within Australian music in general. As established composers, conductors, performers, they each influenced to some degree the course and development of Australian opera. This description of their overseas works may provide useful biographical evidence, and may suggest a focus for comparative research into the processes of transplantation from a parent musical culture to colonial propagation. Recent investigations also suggest a fruitful research area in comparative North American and Australian musical development, through a study of the migratory movements of composers, singers, and musicians.

A great deal of biographical data has accumulated in the course of this study which cannot be fully presented here, although references appended to each entry suggest further sources. However the volumes now appearing in the *Australian Dictionary of Biography*, and soon to appear in the sixth edition of *Grove's Dictionary of Music and Musicians*, do contain biographical and musical data on Australian composers which could fill existing lacunae.

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PROCEDURE

"A Catalogue stands or falls by the suitability of its arrangement, the accuracy and fullness of its information (which should be crisply conveyed) and the ease with which it can be used."<sup>2</sup>

The same information has been sought, and the same procedure followed, as far as possible, for each work presented in the Catalogues. Where the work was available, such information was drawn from its contents and title-page, whether in the original manuscript form, or in a printed or duplicated form. If the work was not located (N/L) or unavailable (N/A), data was acquired from other contemporary sources. Whenever the accuracy of such sources is questionable, the following: (?) appears. In each case, the following procedure and abbreviations are used.

Identification

1. The earliest known date of composition, publication or performance of the work.
2. Title, subtitle, or alternative title to the work.
3. Name of the composer (c) and author (a) of the piece
4. Description and classification of the work into:
  - genre
  - number of Acts (in roman figures)
  - number of scenes (sc) within Acts (in brackets)

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2 Michael Tilmouth, in a review, *Musical Times* CXIII/1552 (June, 1972) 561.

opus number (op)

dedication (ded) or commission (comm)

### Libretto materials

5. Information about the libretto (lib) which might comprise:
- source(s) of adaptation (ad), translation (tran), arrangement (arr)
- date of composition (comp), completion (compl), submission (sub), revision (rev) and of licence to perform (lic) when noted in the manuscript source (MS)
- location and description of the libretto, whether it is original (O), in manuscript, copies, typescript (t.s.), published (pub) - with place, date and location; or advertised (adv), with also the number of pages (p, pp) and Volumes (Vol(s)), any subsequent translation, and any other relevant observations such as the existence of a scenario (scen), sketch, fragment (frag), covering letter, or other documentation.
- Failure to locate a libretto is indicated by N/L

### Music materials

6. Information about the score (sc) which might comprise:
- description of extant sources including original music in manuscript (O/MS), copy, whether a full (F) or vocal (V) or orchestral (Orch) score and parts (pts), or fragment, sketch, revision, excerpt (excp), whether published, or in facsimile edition (facs) (ed), with also information about the number of Folios (Fol), Volumes, parts, pages, state of binding, whether complete with title-page (t.p.), autograph, signature and date

(nd = not dated in the score). Also noted is the location of the score, the place of completion, its availability for this research, whether it is in an uncatalogued condition (uncat) in library or private (p) or the composer's possession (c.poss), or in manuscript collections and papers, or publishers' collections and catalogues. Failure to locate the music is shown (N/L); or if it was not available for study (N/A).

#### Performance records

7. Information about the first performance (perf), whether fully staged or in concert form (cp), or excerpts, with any significant revivals (rep) such as radio and television (TV), and overseas premieres, has been sought. Proposed, scheduled, or part-rehearsed productions which did not eventuate are noted. This information is given in chronological order with the date, theatre, city, company, producer (p), conductor (con), designer, with any other relevant information concerning the production, such as leading soloists, the number of choristers, orchestral forces and assisting managements and sponsors.

#### Characters

8. The cast of characters (Char) is listed in the order given in the source, or, where these are not available, are derived from contemporary references. Where possible, information is also given of vocal and choral specifications, spoken or mute roles, additional resources such as ballet, mime, off- and on-stage musicians, and special effects needed in production such as lighting, pre-recorded, or amplified sound, film, or other mixed and multi-media resources.

#### Instrumentation

9. The instrumentation (Inst) derived from the original source, is listed in abbreviated form (see Abbreviations) with additional specifications for any different or later revised versions of the same work. When the only

reference found has indicated "full orchestra", it has been assumed to mean the combination of 2,2,2,2; 4,2,3,0/1 in woodwind and brass, with additional timpani, percussion, and the normal complement of strings. On occasions, the information has been obtained from proposals made in the vocal score, or from the composer's own sketches.

### Duration

10. The duration (Dur) of the performance is given whenever possible from the score. It can otherwise be deduced from the number of Acts and scenes which suggest either a full-length work (usually two or more Acts with several scenes), or a short scale (usually one Act, or a number of short scenes or parts). The duration is more readily available in works performed since 1960. (hour=hr); (minutes= min).

### Summary

11. A short summary of the main structure of the work follows. It attempts to show if the work is sectional, with spoken dialogue and individual musical numbers, or with recitative either accompanied or unaccompanied with a number scheme; or a music-drama type, with continuous musical texture following the dramatic action without interruption. Accompanying orchestral passages of note and overtures and other introductory materials are referred to. Linking passages, orchestral interludes and entr'acte numbers, and any important orchestral effects are included, and also coda and epilogue passages. The summary also describes choral forces and their employment in the form, as separate numbers, refrains, narrative, commentary, processional, interjectory, or as important dramatic elements in the work. Also dances, interpolated ballets, the use of monodrama, and other non-vocal devices are noted, together with any other requisites, such as mechanical effects or audience participation.

The vocal numbers are also listed, where possible showing vocal requirements, the number and nature of solo, ensemble, and concerted groups, but the vocal pitch range has not been included.

Although this procedure has not attempted to include any extended analytic or critical discussion of the music, there is a general indication of the composer's intentions and technical apparatus.

Description of a very general nature includes melodic, harmonic, rhythmic, or textural features and compositional devices employed to achieve dramatic unity and contrast. This may also include notice of the use of motivic and thematic materials in developmental forms, the use of variation and serial techniques, of aleatoric or improvisatory techniques. Any very distinctive features in the notation, or in the deployment of instrumental or vocal resources are also summarized.

Where the dramaturgical realisation differs in a significant way or degree from the acknowledged source, or where some textual materials have been interpolated from other sources, notes are given and any different versions by the same author or composer are listed. Further data on subsequent writings and works which are based on materials in the listed work under discussion, is given. Where a source or a composer or librettist has referred specifically to dramatic or musical symbolism or interpretation, this has been included.

Music examples have been omitted, together with details of scenic or costume design, for reasons of space and scope. Where a work is located, intact, and available, the plot and brief scenario are omitted from the Catalogues; these have been provided only especially for works which are incomplete, whose authenticity is in doubt, or for which future documentary evidence may assist a later identification.



References

12. References (Refs), provided in abbreviated form, comprise chiefly contemporary records such as Press Reviews, Programmes, and interviews and correspondence (corres) with the composers. In addition, important relevant secondary sources are listed. Where several sources duplicate information, only the earliest published references have been selected. The references are more a guide to the work than to its author or composer, unless, as in several 19th century cases, the work itself has been lost or there is scant documentation for the composer or his works in general. They serve as footnotes to the catalogued works and the information given there, as well as augmenting the footnotes to Volume I. Full documentation, however, is provided in the Bibliography.

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ABBREVIATIONS

- A Alto
- a author
- ABC Australian Broadcasting Commission
- ABC:N Federal Music Library, Australian Broadcasting Commission,  
Sydney
- ABC:NA Musica Australis Archives, ABC Federal Music Library, Sydney
- ABC:S, ABC:V, ABC:Q (SA, Victorian, Queensland branches of ABC,  
Music Libraries)
- ABD *Australian Biographical Dictionary*. ed. F. John. Melbourne. 1934.
- ACA Australian Council for the Arts. Sydney
- ACP:L Library of Australian Consolidated Press, Melbourne
- ad adapted, adaptation
- ADB *Australian Dictionary of Biography*. gen.ed. D. Pike (dec);  
G. Serle and N.B. Nairn. Melbourne -  
I (1788-1850, A-H) 1966;  
II (1788-1850, I-Z) 1967;  
III (1851-1890, A-C) 1969;  
IV (1851-1890, D-J) 1972;  
V (1851-1890, K-Q) 1974.
- Adel Adelaide
- adv advertised
- AE *Australian Encyclopedia*, gen.ed. A.H. Chisholm, B.W. Pratt,  
Sydney, 1965, 10 vols.
- AETT Australian Elizabethan Theatre Trust
- ANL National Library of Australia, Canberra
- AO The Australian Opera
- AOO *Annals of Opera*, A. Loewenberg; rev. ed. Walker, London 1953
- App Appendix
- APRA Australasian Performing Rights Association

arr	arranged, arrangement
asc	ascribed (to)
ASCM:L	Library of the Canberra School of Music
ASME	Australian Society for Music Education
B	Bass
Bar	Baritone
BCM	British Catalogue of Music
bn	bassoon
br	brass
Brisb	Brisbane
c	composer
CAAC	Commonwealth Assistance to Australian Composers
Canb	Canberra
c ang	cor anglais
cb	double bass
c bn	contra bassoon
CBLO	<i>Complete Book of Light Opera</i> , M. Lubbock, London, 1962
cel	celeste
Ch	Chorus
Char	Character(s) or Dramatis Personae
clar	clarinet
COB	<i>Complete Opera Book</i> . G.Kobbe; rev.ed. Harewood. London, 1966
CODO	<i>Concise Oxford Dictionary of Opera</i> , eds. H. Rosenthal, J. Warrack. London, 1955
Col Sec	Office (or Papers) of the Colonial Secretary, Sydney
comm	commissioned
comp	composed

compl	completed
con	conductor
corres	correspondence
cp	concert performance
cym	cymbal
DAB	<i>Dictionary of Australasian Biography. 1855-1892</i> ed. P. Mennell. London, 1892
DCM	<i>Dictionary of Twentieth Century Music</i> , ed. J. Vinton. London, 1974.
ded	dedicated, dedication
dr	drum (including: b.dr. bass drum; s.dr. side drum; k.dr. kettle drum, etc.)
Dur	Duration
ed	editor, edition(s)
Edin	Edinburgh
EMMI/II	<i>Australian Literature 1795-1938; A Descriptive and Bibliographical Survey</i> , 2 vols. E. Morris Miller, Melbourne, 1940; repr. Sydney, 1973
el	electric
ens	ensemble
euph	euphonium
excp	excerpt(s)
f.	full
fac	facsimile
fl	flute
fn	footnote

- Fol Folio(s)  
frag fragment
- glock glockenspiel
- Grove *Grove's Dictionary of Music and Musicians*, ed. E. Blom,  
5th ed. London, 1954, 9 vols.
- gui guitar
- HAOP *Handbook of American Operatic Premieres, 1731-1962*,  
ed. J. Mattfeld, New York, 1963
- harm harmonica
- harps harpsichord
- HDM *Harvard Dictionary of Music* ed. W. Apel, 2nd ed. London, 1970
- hn horn
- Hob(T) Hobart(Town)
- hp harp
- hr hour
- ICMM *International Cyclopedia of Music and Musicians*, eds.  
O. Thompson, N. Slominsky *et al.* 9th ed. London 1964
- ISCM International Society for Contemporary Music
- illust illustrated
- Inst Instrumentation
- JCW:L Library of J.C. Williamson Theatres Ltd. Sydney

Laun	Launceston
lib	libretto
lic	licence(d)
Lond	London
Melb	Melbourne
Mezzo S	Mezzo Soprano
min	minute(s)
MS & MSS	Manuscript(s)
N/A	not available
NCon	Library of Conservatorium of Music, Sydney
(nd)	(not dated)
N/L	not located
NLN	Library of New South Wales (NSW)
NLN:M	Mitchell Library, Library of NSW
NLN:D	Dixson Library, Library of NSW
NLN:A	Archives Authority, Library of NSW
NMU	Macquarie University Library
no(s)	number(s)
np	no pagination
NSPL	City of Sydney Public Library
NSW	New South Wales
NU	Fisher Library, University of Sydney
NU:A	Archives, University of Sydney
NU:M	Dep. of Music Library, University of Sydney
NUN	Library of University of NSW, Kensington
NUNE	Dixon Library, University of New England, Armidale
NZ	New Zealand

- O original (as in O/MS)
- ob oboe
- OCEL *Oxford Companion to English Literature*, ed. P. Harvey,  
3rd ed. Oxford, 1958
- OCM *Oxford Companion to Music*, ed. P. Scholes, 9th ed. Oxford, 1960
- OCTh *Oxford Companion to the Theatre*, ed. P. Hartnoll. Oxford, 1951
- op opus
- OPI & II *Opera Production, a Handbook*, Q. Eaton, 2 vols., Minnesota,  
1961, 1974
- p & pp page (s)
- pc percussion
- Perf Performed or performance
- pf Piano
- picc piccolo
- p.poss private possession
- pr printed
- pt(s) part(s)
- pub published
- Qld Queensland
- QSL:O Oxley Library, Queensland State Library, Brisbane
- QU Fryer Library, University of Queensland
- rec recorder
- recit recitative

Refs	References
rep	repeated
rev	revised, revived
S	Soprano
s	series
SA	South Australia
SAA	South Australiana Collection, State Library, SA
SATB	Soprano, Alto, Tenor, Bass
sax	saxophone
sc	score
scen	scenario
SSL	State Library of South Australia
SSL:A	Archives of the South Australian State Library
str	string(s)
SU	Barr Smith Library, University of Adelaide
sub	submitted
SUCon	Elder Music Library, Department of Music, University of Adelaide
Suppl	Supplementary, Supplement
Syd	Sydney
T	Tenor
tamb	tambourine
Tas	Tasmania
tb	tuba
timp	timpani
t.p.	title page
Tr	Treble
tran	translated, translation



trbn	trombone
tri	triangle
trpt	trumpet
t.s.	typescript
TSL	Tasmanian State Library
TSL:C	Crowther Library, State Library of Tasmania
TV	television
uncat	uncatalogued
unid	unidentified
Univ	University
v	vocal
vc	violin cello
vib	vibraphone
vla	viola
vln	violin
VLU	La Trobe University Library
VMoU	Monash University Library
VMS:L	Library of the Musical Society of Victoria, Melbourne
Vol(s)	Volume(s)
VSL	State Library of Victoria
VSL:A	La Trobe Library, State Archives of Victoria
VU	Baillieu Library, University of Melbourne
VU:A	Archives of Melbourne University
VUCon	Conservatorium of Music Library, Melbourne University
VU:GM	Grainger Museum, University of Melbourne

WA Western Australia

ww woodwind

xyl xylophone

PART ONE

CATALOGUES OF AUSTRALIAN OPERA

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Catalogue No.1:

*OPERA WRITTEN IN AUSTRALIA,*

*1842 - 1970*

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comic operetta/burletta

lib ad unid Spanish novel, 'The Street Musicians of Toledo' N/L

lib pub Syd 1842. N/L

Music pub Syd: 3 songs adv in Syd Press 14 May 1842. I extant aria, 'The Pretty Bark Hut in the Bush' in v sc 3 pp with 1 p text and vs 2-4, 1842  
NLN:M

Perf. 4 May 1842, Royal Victoria Theatre Syd with Joseph Simmons as the counter-tenor Catalani.

Reviews show that the plot described a young man who hopes to win the love of the Mayor's daughter in a small English town. He wagers that the Mayor will kiss his hand within a week. Disguised as the singer Angelica Catalani (1780-1849), he enters the town and as 'The Mock Catalani' entrances the villagers with his/her falsetto charms, winning both the bet and the daughter's hand.

In Press correspondence in reply to a sarcastic review in the *Australian Chronicle*, 14 May 1842, Nagel denied any intentional plagiarism, stating he adapted his plot from the novel alluded to by 'The German' twenty years previously (see Letter to the Editor, *Australian*, 19 May 1842, p.3). This operetta was also performed for a farewell night at the same theatre for the retiring 28th Regiment (see *Australian*, 14 June 1842).

As there is other evidence that Nagel was both writer and composer, and the extant song may be original, until further

manuscript evidence appears the work may be included in this Catalogue as an Australian operetta with newly-composed music.

Refs.        ADB II, 446  
                   CODO, 70  
                   OCTh, 165  
                   Maretzek, 53-4

*Press Reviews:*

*Sydney Morning Herald*, 5 May 1842; *Sydney Gazette*,  
 12 May 1842; *Australian Chronicle*, 14 May 1842;  
*Sydney Free Press*, 10 May 1842; and 4 June 1842;  
*Australian* 10 May 1842; 2, col 3; and 12, 14, 17  
 May 1842; and 17, 19 May 1842; and 14 June 1842.  
 Corres with E. Irvin, Sydney 1973.

1843

c NATHAN, Isaac

a NAGEL, Charles *Merry Freaks in Troublous Times*

historical operatic drama, II (10, 9)

Compl 3 March 1843

V. Sc. with text, v. underlay pub Nathan, Syd 1851,

170 pp, NLN:M

Song, 'Sweet Smiles and Bright Eyes' (I/8) pub Syd

1845, Fol NLN: M

Perf. 29 May 1844, cp. excp only, Royal Hotel, Syd.

Mrs. Wallace-Bushelle sang the Finale to Act II with a ch from the Australian Philharmonic Society and the Band of the 80th Regiment, Con Nathan. No record of a full stage perf.

Char. Charles II, disguised as Jacob Tomkins (T); Wilmot, later Earl of Rochester, disguised as Peregrine Samson; Sir Henry Milford, a Royalist; Alfred, his page and nephew (S); Sir John Granville; Captain Ephraim Holdfast, a Puritan; Lieutenant Nehemiah Longshanks, also a Puritan and Ensign Zachariah Marrowbones, a Puritan (Bar); Boniface, a Landlord and a Royalist; Thomas the Tapster and engaged to Margaret; Prior Clement; First and Second Cavalier; First and Second Monk with other small solo roles for Cook, Cellarer, Keeper and Servant; Lady Milford; Margaret, Boniface's daughter (S); Ch of Cavaliers, Puritans, Soldiers, Villagers, Monks, Attendants (SATB).

Inst. The V Sc indicates in I/6 in the song 'The Kiss You Stole' (2 vs) the f-sc intentions for: 2 cornets (A), fl, 2 ob, 2 clar (A), 2 bn, str, and pf. Elsewhere in the sc are indications for pc and other inst effects.

The comic plot which describes incidents in the life of Charles II is told in spoken dialogue with set numbers:

- I. Overture; Ch of Cavaliers (TTBB); song (B); song and dance (S); Ch of Villagers (SSTBB); dance; song (S); song (T); song with ch. (TTBB) and Orch Dirge.
- II. Ch of Cavaliers (TTTB); song with ch; Double ch of Cavaliers and Puritans (TTBB) which ends in 9 pts arr antiphonally; comic song (Bar); Song (S); song (S); concerted Finale for soli and 6-pt ch, with inst coda.

Refs. Brewer, 86  
 Clifton, 11-14  
 J. Hall, no.8 (V) 361-4; no.3 (IV) 375; no.10 (V) 106  
 Hort (1)  
 Irvin (1) 237  
 McGuanne, 23  
 Mackerras, 95  
*NSW Monthly Magazine*, July 1843, 347 and Oct. 1843,  
 (np) contained in facs. app. to pub v sc of opera.  
 Roderick, (1) 12, 22  
 Taubman, 66-7  
 Towers, DCOO. (np)  
 Wentzel, (1) 53-6, 58



1843 a O'FLAHERTY, Henry Charles (?) *Life in Sydney;* or  
*The Ran Dan Club*

comic operetta/burletta, II (5,5)

"written expressly for the Royal Victoria Theatre,  
Sydney 1843."

lib ad W.T. Moncrieff, *Tom and Jerry;* or  
*Life in London,* Lond 1821

sub to Col Sec 31 July 1843; lic refused in covering  
letter 43/6965 in 4/4562.2, NLN:A

O/MS (several copyists?) signed "F.O.C.H." I act (sic)  
32 pp, in Col Sec App 5, SZ60, NLN:A

No evidence of perf.

Char. Tom King; Jerry Webber, Bob Logic; Dan Rogerson;  
Sam Salmons; Sam Lyonson; Joseph Rafaelles;  
Jim Brown; William Landgobber; Major Inneson;  
Whaler Bob; New Zealand Sal; Jack Wysail;  
James (Jemmy) Green; Chas. Sandiwell; A.B. Davison;  
Solly Reubenson; Walking Pieman; Mrs. Mattiman;  
Jane; Eliza; Anne; Ch. of Ladies and Gentlemen,  
'Cabbage-Tree Mob', Police, etc.

Spoken dialogue with interpolated songs, dances and a chorus finale,  
in the style of a ballad opera. Musical numbers are:

I/1 song by Tom, to unspecified music  
I/3 song, 'I'm a gipsy King Pandy'  
song, 'Jim Brown'  
vln solo 'a la Wallace' and dance,  
I/5 dance and 'Gallopade'  
II/1 song, 'Catch a boat',

- II/3 song, 'A wet sheet and a flowing sea' music repr. in Anderson (1) p.141 with ch, vln solo and dance to 'Blacksal and Dusty Bob' (a piece from the Surrey Theatre repertory), and followed by a sailor's hornpipe,
- II/5 'brilliant music playing' for the Ball Scene, including the 'Currency Quadrilles',
- Final ch: 'Nix my Dolly', a broadside, music pub. in Anderson (1), p 27.

A licence to perform this anonymous piece was refused by the Colonial Secretary, E. Deas Thomson, "as it contains matter of a libellous character, independently of other objections" (letter dated 22 August 1843). The text is notable for the inclusion of colonial caricatures and social criticism, and is set in several Sydney localities such as the George Street Auction Mart, the Shakespeare Tavern, Royal Hotel, the Rocks, and Woolloomooloo Court House.

Rees has argued strongly for the likelihood of O'Flaherty (whose initials are F.O.C.H. in reverse) as author or co-author, but the script may have been a joint adaptation by the Victoria Theatre's ensemble, for whom O'Flaherty acted as spokesman in correspondence with Deas Thomson.

Refs.

Anderson, (1) 27, 141

Christesen, 139-40

Nadel, 32-3

Rees (2), 59-61

Williams, Ch I, 66-7; Ch 2, 3, 4, 6; App III (np)

*Covering Letters* include: anon to Col Sec, 21 August 1843;

Col Sec comment, 22 August 1843;

O'Flaherty to Col Sec, 22 August 1843;

Col Sec to O'Flaherty, 25 September 1843;

all in 43/6965 in 4/4562.2, NLN:A

see also *Jemmy Green in Australia* (1845?) and the notes attached,  
and O'Flaherty's play *Isabel of Valois* (1840?) both in Catalogue 4.

1844 a GEOGHEGAN, Edward *The Currency Lass; or*

*My Native Girl*

operetta, II (2, 1)

O/lib MS in 2 Vol, 19p, 25p, in *Col Sec App 5*,

SZ 51 a/b, NLN:A

Covering letters 44/4164 in 4/2653.5, NLN:A

pub in the National Theatre Series, ed by Roger Covell,  
with musical arr, illust, notes etc, for Currency Press,  
Syd 1976; described as "a musical play".

Perf. 30 May 1844, Royal Victoria Theatre, Syd.

Company included Messrs. Fenton, James, Griffith,  
Simmons, Mrs Torning, Mme Louise, Mrs Wallace.

Char. Samuel Simile, a Devotee to dramatic composition;  
Edward Stanford, his nephew; Harry Hearty, a Currency  
Lad; Lanty O'Liffey, a genuine Emeraldler; Catherine  
Dormer; Susan Hearty, the Currency Lass, who also  
assumes the 'breeches' characters of : Frank Foretop  
of HMS Fearnought (a regular 'reefer'); Mlle Mathilde  
Angelique Corinne de la Roche Bellejambe (a danseuse  
of the first order) and Charles Clackit (a genuine  
Cornstalk); Jenny, a servant girl.

The play is in prose dialogue with the following inserted songs:

Act I, sc 1: song to the air 'Molly Ashore'  
song to the air 'Shady yon Garden' and  
'Oh an Irishman's Heart is inflammable stuff'

Act I, sc 2: song to the air, 'Cherry ripe'  
duet to the air, 'Over the hills and far away'

Act II, sc 1: song to the air, 'The Lincolnshire loacher'  
 song to the air 'Fine old English gentleman'  
 5 medley songs and dances to French, Scottish,  
 Irish, German tunes (traditional) with a sailor's  
 hornpipe  
 song to the air 'Over the waters to Charlie'  
 finale with ch to the air, 'We'll hae nae King  
 but Charlie'

Refs.

Brewer, 12  
 Covell (1) 304  
 AE III, 281-3  
 McGuire, 58-61  
 Oppenheim (1) 286-7; (3) 129-30  
 Rees (2) 22f  
 Williams, Ch 1, 85; Ch 2, 2-6

1846

c NATHAN, Isaac

a MONTEFIORE, Jacob L      *Don John of Austria*

historical opera, III (4, 4, 4)

lib tran/ad from Casimiri Delavigne, 'Don Juan d'Autriche' (N/L), compl July 1846; sub to Col Sec and lic granted, 29 April 1847.

O/MS lib 80 pp in Col Sec App 5, SZ57, with covering letters, NLN:A

V sc pub by Nathan, Syd (nd) 263 pp, NLN:M.

Excp of v sc pub in I Nathan, *Southern Euphrosyne* (etc), Syd/Lond 1849, pp 15-21, 65-71, 73-79, 81-87; 89-93; NLN:M

Perf.      7 May 1847, Royal Victoria Theatre, Syd con Nathan.

The company included Frank Howson, John Howson, W. Griffiths (as Don John, Phillip II and Don Quixado) and Mrs. Guerin (Agnes) respectively. Nathan described it as "the first (opera) ever written, composed and performed in Australia" in *Southern Euphrosyne*, 14.

Char.      Brother Carlos, alias Charles V of Spain; Phillip II, the King of Spain; Don Quixado, the former Prime Minister; Don John of Austria, son of Charles V; Don Rhy Gomes; Don Ferdinand de Valdes; Domingo, Jerome and Manuel; Agnes, a Jewess; Dorothy; Ch of Lords-in-Waiting, Officers, Alguazils, Monks and Attendants (SATB).

Inst.      No directions are given on the v sc; full orch probably intended.

The Overture has been arr for orch by Nathan's descendant, the Australian con Charles Mackerras, and

was perf in the ABC 'Musica Australis' series.

His Inst includes: 2 fl (picc); 2 ob; 2 clar; 2 bn;  
4 hn; 2 trpt; 3 trbn; timp; str. The f sc arr is  
held in ABC:NA (1963).

The drama is in prose with inserted musical numbers.

These comprise:

- I Overture; Fandango Ballet with Ch (SSATBB); solo song;  
solo song; duet; solo song; duet.
- II Solo song; quintet; duet; trio; Monks' Ch (ATBB); solo  
song; duet.
- III Solo song; trio; solo song; concerted finale. This  
comprises the following sections: Orch introduction;  
6-pt ch; solo; 6-pt ch with quintet; 6-pt ch; full ch  
with quintet; solo; male ch; full ch and quintet;  
6-pt ch; tutti with an orch coda (pp 227-263 of v sc).

The excps which were pub by Nathan in *Southern Euphrosyne* in  
v sc (with page numbers) and their corresponding position in  
the complete v sc are:

Overture, 15-21; 'The Visions of Youth' 65-71 with the  
obligato air, 'Why are You Wand'ring?' from I/2, 66;  
'I dare not say how much I love', 73-79 from I/3, 90; 'Canst thou  
bid the hand its cunning forget', 81-7 from II/3, 185; and  
'I'll go to sleep', 89-93 from I/1, 62. All excp were entered  
at Stationers' Hall, Lond and pub by Ford (Syd) and Cramer,  
Addison and Beale (Lond). Nathan announced in *Southern  
Euphrosyne* that the whole of the music from the opera was 'in  
the press' (p 21). The complete v sc features elaborate  
written-in vocal ornamentation and some examples of figured bass.

- Refs. ADB II, 279-80
- AE VI, 243
- Bergmann, 3-5, 13-15
- Bertie, 16 ff
- Brewer, 57
- P. Campbell, 29-31
- R. Campbell, 255
- Covell, (1) 13-15, 68-9
- DAB II (under 'Nathan')
- Forde, 18-19
- J. Hall, no 8 (V), 361-4
- Hort, (1) 11
- Irvin, (1) 230
- Johns ADB, 261
- McCredie, (1) 1-2
- Mackerras, vide biography
- Nathan, *The Southern Euphrosyne* (full title in  
Bibliography) see above; also contains reviews  
from *London Daily Press*, 28 October 1835, vii;  
also 145 ff.
- Orchard, (1) 26, 28, 91
- O. Phillips, 13-30
- Rosenthal, 30
- Towers DCOO (np)
- Wentzel, (1) 274, 53-6, 58, 203
- Press Cuttings; Sydney Morning Herald*, 19 May 1956;  
and 5 January 1957.



1847(?)

c MARSH, Stephan Hale

a SEARLE, Edward           *The Gentleman in Black*

Serio-comic opera, III (3, 3, 4) comp. 1847 (?)

lib ad Cruikshank, source N/L

lib pub Melb 1861, 19 p. VSL

music believed destroyed in California N/L

Perf.     24 July 1861, Theatre Royal, Melb by W.S. Lyster's Operatic Troupe, 3rd season of opera in their first year in Australia. Cast included Lucy Escott (Mezzo S) Georgia Hodson (C); Farguharson (B); Squires (T); con A. Rieff, jun; described as "the first production of the first original opera ever brought upon the board of an Australian theatre" (lib). The Overture was also played at a Promenade Concert, Melb, 1866, Charles Horsley.

Char.     Comte de Tien à la Cour; Maxwell, a young merchant; Ledger, his clerk; Morin, a political cobbler; the Gentleman in Black; Fanchon, maid to: Adela: Ch of Monks, Workmen, Sans-culottes, etc (SATB)

Inst.     37 orch pts were believed destroyed by fire in San Francisco.

A number opera with spoken dialogue, set in London and Paris during the French Revolution, with a rescue plot, conventional love plot, disguise, Masked Ball, etc. Numbers comprise:

I.           Overture; double male ch; solo cavatina (T); solo song (B); duet (T, B); solo aria (T); recitative and aria (Mezzo S); duet (C, Mezzo S).

- II. Male ch; ballet divertissement; solo cavatina  
(Mezzo S); duet; quartet (S,T,B,B); solo aria;  
Monks' ch with solo (B); solo song with ch refrain.
- III. Grand March with ch; terzetto canone (Mezzo S,T,B);  
solo aria cantabile (T); ballad (Mezzo S); solo song (B):  
song (C); ch (SATB); recitative and aria (Mezzo S);  
ch and soloists in concerted finale.

Refs.

AE, V, 500

Brewer, 56, 58-9, 64

R. Campbell, 259

J. Hall, no.24 (VI) 453-7

Hort, (1) 8-11

McCredie, (1) 1,3

Mendelssohn, 130

Radic, (1) 16, 152

Wentzel, (1) 276, 234, 226-7

Press reviews, *Argus*, 25 July 1861, 5-6; *Age*, 25 July  
1861, 5.

1866

c HORSLEY, Charles Edward

a HORNE, Richard Henry      *The South-Sea Sisters*

lyric masque (3 parts) op 73

lib in English/French/German, pub Melb 1866

12p, Pam Vol LVIII, VSL.

music N/L

Perf.      24 October 1866 for the opening of the Melb Inter-Colonial Exhibition, with Ch of the Melb Philharmonic, con Horsley. Cp only; the work was not staged.

Inst.      STB soloists with Narrator and SATB Ch with full orch.

A dramatic verse drama with spoken portions of the poem interspersed with set musical numbers, which are indicated in the libretto in italics. The plot describes the arrival of the first settlers in the 'primeval wilderness', their pastoral life, the discovery of gold and the rush of international immigrants, Australia's welcome (which includes a 'demon-like' Corroboree), the joys and perils of a mining life against the attractions of the city with its curse of 'alcohol - opiates - and burlesque'. Finally, the Genius of Australia appears with visions of future prosperity. The 3 sections contain the following numbers:

I:      Orch Introduction (Symphony) with narration; Ch; recit (B).

II:      Ch; March of all Nations (National airs); Ch with orch accompaniment and narration; Ch; Narration; Ch (with the 'song-dance' which incorporates the rhythm of the music of the Goulburn River aborigines and is accompanied by the 'measured beating upon a sort of drum made from a dried opossum skin'; Ch.

III: solo (S); trio (STB); solo (T); narration and final Ch.

On the same occasion, Horsley's Intercolonial Exhibition March was performed; it exists in pn sc, NLN:M.

Refs.

ADB IV, 427-9

Grove's IV, 381

Louis Lavater, "Musical Composition in Australia",  
in *Australian National Review*, August 1931, 16-22

Orchard (1) 176, 92, 169

Radic (1) 213-18, 226f; 264, 295, 314, 315-6, 430,  
439, 442

Wentzel (1) 234, 16, 191, 256

1867

c FURLONG, W.R.

a GORDON, Adam Lindsay · *Ashtaroth*

opera

lib ad from Gordon's dramatic lyric, pub Melb

1867

N/L ·

No evidence of performance

The plot is similar to the Faust legend, and characters include a Norman Baron and the scholar, Hugo. 500 copies of the poem were originally printed by Clarson and Messina, but sales were poor and Gordon's widow later sold the copyright. All that is known of this work is that the "Song of Thora" was not originally written for *Ashtaroth* but was incorporated in the opera. There were apparently close rhyming schemes and the entire text was in poetic form.

W.R. Furlong (b 1844) arrived in Melbourne in 1853 and studied composition with Charles E. Horsley. At least one song is extant, called "The Free Selector's Daughter" (1898).

Refs.

EMM I, 240-1, 357

E. Humphris and D. Sladen, *Adam Lindsay Gordon, and his Friends in England and Australia*, Lond.

1912, 48-9, 328

Rees (2) 92-3

*Tatler* (Melbourne) 2 July 1898, 8

1870

c/a PÜTTMANN, Carl

*Mordgrundbrück;*

or: 'The Murder-Valley-Bridge'

grand romantic melodramatic scenic opera III (4, 2, 2)

Scen. with Introduction, Prologue to each Act,

pub Adel 1870, 16p SSL

German lib and music N/L

Perf. 22 November, 1970, Theatre Royal, Adel by a company from the Adel Liedertafel, an orch of 12, con Püttmann, in aid of the Franco-German War Relief Fund.

Preceded by vocal and instrumental concert items.

Char. Kunibert von Drachenfels, a Stipendiary Plunderer and unnatural father; Amalgunda, his daughter; Edward, page to Kunibert; Sassafras von Eulenhurst, a neighbouring Knight; Two Black Esquires; Schnapsio, a theatrical gentleman who acts as Prologue; Invisible Ch of Cupids, Servitors, Bomaetschen (Bohemian Boatmen) etc. (T,B).

A number opera in spoken dialogue with added topicalities, and elements of the burlesque and melodrama with spectacular stage effects. The plot is a burlesque of the Gothic melodrama, with both original music and arrangements of operatic music.

As there is other evidence that Püttmann was a composer as well as conductor, until further manuscript evidence appears this work may be included in this Catalogue as an Australian Opera-burlesque with some newly-composed music.

Refs. ADB V, 461-2

Brewster-Jones, (1) 28-33

Press review, *Advertiser*, 23 November 1870, 1-2

1872

c SCHMITT, Carl

a HORNE, Richard Henry *Cazille*

opera, II

comp Syd N/L

Perf. 8 April 1872, Masonic Hall, Syd, co, excpts.at  
'a complimentary concert'. Performers included  
amateur Syd singers, ch of 50, orch of 30, con  
Schmitt.

Dean Fitchett establishes that Horne wrote the original  
libretto for Schmitt in Australia. Excpts. performed in  
the second half of the concert were: introductory recitative,  
quartet, arias and choruses with orchestral accompaniment.  
The music was described as "exquisitely beautiful" and  
abounding in arias.

Schmitt established a choral society in Sydney in 1869,  
which possibly provided the large number of choristers.  
The performance was preceded by an Overture by Auber,  
choruses from George Root's operatic Cantata, 'The Haymakers'  
(USA, 1859) and Mendelssohn's Wedding March, glees, and vocal  
and piano solos.

Refs: Brewer, 70

Fitchett, 31

*Press Reviews:* *Sydney Morning Herald*, 9 April  
1872, p.4, col.6 and *Table Talk*, 31 October 1890,  
p.16, col.1.

1879

c OPERTI, G.

a LINGARD, W. Horace

*I Ladroni*

(The Robbers)

comic operetta, I. N/L

Perf. 16 May 1879, Theatre Royal Melb at a benefit for Miss Lingard, as an afterpiece to the premiere of a classical romantic drama in IV acts, *The Vestal* by Parodi, and Act II of *Our Boys*.

An American, Lingard was actor-manager of the Theatre Comique, New York when J.C. Williamson made his debut in musical comedy in *Pluto*, an extravaganza adaptation of Byron's *Orpheus* in 1869. Williamson's first Australian tour with Maggie Moore (1874-5) probably prompted Horace and Alice Lingard to tour with their family from 1875-9. *I Ladroni* "was "full of diverting situations".

Until further manuscript evidence appears, the work is included in this Catalogue as an original Australian piece. No other references to the composer have been found.

Refs. Brewer, 76

Dicker, 17, 65, 89, 91f

*Press Review:* *Argus*, 17 May 1879, 8 col.1



1880

c/arr COPE, David

a EMMET, Harry W.

*Our Village*

operatic satire, II

lib ad from Mary Russell Mitford's novel, 'Our  
Village' pub 1824-32 (probable?) N/L

Perf. 24 July to 30 July 1880, Bijou Theatre, Melb with  
Marion Dunn, Alice Wooldridge, H. Vernon and G.P.  
Carey; ch of 60, con Cope.

Char. The Premier of Victoria; Cetewayo, a Zulu Chieftain;  
Barmaid; Ch of Chinamen, Loafers, Larrikins "and  
other colonial necessities", Politicians, etc.  
(SATB).

The piece was set in contemporary Melbourne, with part of  
the action taking place in front of the new Exhibition  
Building. The Zulu Chieftain invades Melbourne with  
comical results. Press reviews strongly criticised the  
work as "an inscrutable mystery, or an insoluble enigma,  
or an unanswerable conundrum and found the satire imperceptible  
in the dreary dialogue. The music numbers included the air  
'A Warrior's Life for Me', duet 'Over the snow' and a negro  
air and ch in Act II.

This is probably the work mentioned by Orchard as an opera  
based on 'Our Village' which he ascribes to the composer,  
C.S. Packer (see Supplementary Checklist v) as an adaptation  
from the popular book by Mitford which was serialized as  
"Sketches of Rural Life, Character and Scenery" in *The  
Lady's Magazine*, London 1819 and later pub separately in  
London, 1824-32. Arundel refers to an opera set to the  
same book and composed for Sadler's Wells by the composer  
Henry Phillips in 1851.

As there is other evidence that Cope was a theatre composer, until further manuscript evidence appears the work may be included as an original Australian operatic piece with newly-composed music.

Refs. OCEL ('Mitford, 1787-1855'), 527

Orchard, (1) 52

L.A. Triebel, *Fisher's Ghost and other Essays*,  
Melbourne 1950, 48.

*Press Reviews:*

*Argus*, 23 July 1880 (adv) and 26 July 1880, 6,  
col 6; *Table Talk*. 31 October 1890, 16, col 1.

1880

c KOWALSKI, Henri

a CLARKE, Marcus A.H. *Queen Venus*

(also: "Moustique"?)

comic opera or opera bouffe, III

comp Melb 1880 N/L

Perf.(i) c.1881, Melb, excp only in cp of "Queen Venus"  
at a Benefit Concert for Clarke's widow Marion,  
con Kowalski.

(ii) 1883, Monnaie Theatre, Brussels, premiere of  
"Moustique".

(iii) 2 July, 1889, Opera House, Syd. Aust premiere  
of "Moustique" by Kowalski and Clarke. Thomson-  
Bracy Co starring Flora Graupner; con Kowalski

Contemporary references describe the plot as a number opera with spoken dialogue, which depicts incidents to a party of tourists who arrive at an island hitherto inhabited by virgins vowed to celibacy. The plot bears similarities to Lecoqu's *Les Cents Vierges*.

There were apparently some difficulties in this collaboration. Kowalski complained of problems in setting Clarke's words to music. It was unfinished at the time of Clarke's death in 1881, and may have undergone some revisions between the Melbourne and Brussels productions, but the two titles seem, on evidence, to be the same work. Kowalski arrived in Melbourne for the first time on 11 September, 1880; Clarke died on 2 August, 1881. No materials have been discovered to date.

Refs.

Brewer, 89

Comettant, 196-7; 180-4

*Cosmos* (Syd), 30 April 1895, 433-6

Elliott, (1) 231, 238-9

ICMM, 1135-6

*Melbourne Review*, January 1882, 6

Quinn, 391

1881

c KOWALSKI, Henri

a LAKE, Joshua

*Vercingetorix; or,**Love and Patriotism*

lyric drama, III

lib tran/ad from the play by M. Maniel; pub

Melb 1881, VSL.

lib also pub Syd 1886 in *Program no 5*, Royal

Philharmonic Society NLN:M; also an "Epitome of

the Plot" pub Syd 1881 (?), NLN:M

music N/L

Perf. (1) 31 March, Garden Palace, Syd in cp only, with

Mme Boema as Luctera, Signora Palma as Vercingetorix,

Mr. Farley as Ambrokino (sic), con Kowalski

(2) 24 September 1881, Town Hall, Melb by the Melb

Liedertafel; first complete perf (cp only) with 200 in

Ch. and orch of 50. Soloists included Mme Boema,

Signor Coy, Signor Riccardi and Signor Linsetti.

con Kowalski.

(3) 1 July 1886, Great Hall of Syd Uni by the Royal

Philharmonic Society with Miss Frances Saville,

Vernon Reid and F.J. Hallewell. cp also. con by

Kowalski.

Char.

Luctera (S) betrothed to Vercingetorix (T), the General

of the tribes of Gaul; Ambrokind, a Druid (B);

Ambiorix, a Gallic Chief (Bar); a country lass; an

old shepherd; and Ch of Druids, warriors, women and

peasants, SATB.

26.

Inst.            2 fl, 2 ob, 2 cl, 2 hn. 2 trp, 3 trbn, timp,  
str (4.2.2.2.3)

The drama is based on the 8th Book of Caesar's *Commentaries* on the Gallic Wars. "Upon this authentic military history, it has been necessary for operatic purposes to graft a love story" (lib). The love story bears considerable resemblance to Bellini's *Norma*. None of the performances in Australia were staged or costumed. The first production in Sydney was not musically successful, and the work appears to have been re-written for larger vocal resources. The 1881 Sydney version contains 7 numbers in Act I, 2 in Act II, and 9 in Act III. The 1886 Sydney version has been enlarged and both Acts II and III appear to have been re-written. The 2 versions contain:

Version I (Syd 1881)

Version II (Syd 1886)

*Part I*

Overture: Pastorale

I: Ch: Hymn to Creator  
Recit (V)  
Ch with V  
recit, duet (V.Ambrok.)  
duet (L, V)  
aria (Ambrok)  
Ch: Polonaise (March)

I: Ch with soli  
Ch and V  
duet (L, V)  
Ambrok. (later with V)  
Ambrok. (later with L)  
Ambrok, aria  
Ch: 'Military March'

*Part II*

Romanza (L); echo ch.  
Recit (L)

Orch. 'Reverie'  
Recit (L)  
Ch (T,B) 'Oath' scene  
Ch (S,A) 'Entry of Druids'  
Quartet (V,L,A,A)  
Concerted finale

*Part III*

Aria (V)	Orch. Introduction
Ch; (S,A) 'Dirge'	Aria (V)
Ch.	Ch (SATB) and V.
'Marche Guerrière' (Orch)	Death of Ambrok.
Ch.	Duet (V,L); L's death
recit, duet (L,Ambrok)	Ch. finale
Orch. passage	
aria (V)	
duet (L,V)	
Ch.	

The libretto indicates offstage instrumental effects. Possibly a double male chorus is also intended for Act II, part 3 in the 1886 revised version.

The story appears to have interested Marshall-Hall. In his collected papers, there is a mutilated fragment of an unidentified Press Review concerning M. Schure's verse drama *Vercingetorix*. (sic), VU:GC, Fol 32.

- Refs. Banks, W.J. *Australian Musical Album, no.1*, 1894;  
 NLN:M  
 Comettant, 180-4, 196-7, 358-9, 366-8, 371  
*Cosmos*, 30 April 1895, 433-6  
 Brewer, 80, 88  
 Elliott (1) 231, 238-9  
 ICMM, 1135-6  
 Quinn, 391-3  
 Radic (1) 494, 540, 550-2, 649; Radic lists the entries for the Metropolitan Liedertafel, Melbourne for 1883-8 on p649; she also quotes fully from press reviews of the 2 Melbourne

productions: *Argus*, 26 September 1881;

*Telegraph*, 4 July 1881; *Argus*, 27 February 1883;

*Evening Herald*, 23 September 1886.

Royal Sydney Philharmonic Society, *Concert Programs*,

1858, 1864-1885, NLN:M



1882

c HEUZENROEDER, Moritz *Singvögelchen**(Little Singing Bird)*

German operetta, I. N/L

Perf. 29 May 1882, S.A. German Club by 32 amateurs of the Deutscher Männergesangverein, in the second half of a concert con Heuzenroeder. The first concert given by the society.

There are 3 characters in a domestic comedy set on the Continent. Lord Middelby, an Englishman in lodgings, attempts to rid himself of a musical young lady and her lover who are constantly warbling on the floor below. Dialogue, solo and choral numbers.

The piece was announced on 12 May but postponed until 29th May. Concert items preceding the operetta included a duet from *Der Freischütz* and piano selections by Heuzenroeder. The words were probably perf in German. As there is no reference to any author, the composer probably also wrote his own script. Although the MS appears to have been lost, there is sufficient evidence of Heuzenroeder's ability as a composer to warrant the work's inclusion in this Catalogue as an original Australian operetta. The same may be claimed for *Onkel Becker's Geschichte* (I, 1882) and *Faust und Gretchen* (I, 1883).

Refs. *S.A. Register*, 28 May 1882, 5; and 30 May, 1882, 6

1882

c/a HEUZENROEDER, Moritz

*Onkel Becker's Geschichte*

(Uncle Becker's Story) or

("The History of Uncle Becker")

German operetta, I. N/L

Perf.

3 November, 1882, SA German Club by amateurs of the Deutscher Männergesangverein after a concert of excpts. from Donizetti's *Lucia di Lammermoor* and Gounod's *Faust*. 30 singers, con. Heuzenroeder.

There are 3 characters in this domestic comedy. Solo numbers are joined by declamatory dialogue and incidental music. It is set in a goldsmith's house, where his marital crisis is happily resolved.

Refs.*Press Review:**SA Register*, 4 November 1882, 5, col.3.and see comment relating to *Singvögelchen* (I, 1882)

1883

c HEUZENROEDER, Moritz *Faust und Gretchen*

a JAENTSCH, R.

German Operetta, IV, N/L

Perf. 19 March 1883, Albert Hall, Adel by the amateur members of the SA Deutscher Mannergesongverein, in aid of the Rhine Inundation Fund, in the presence of Governor W.C.F. Robinson (see I, 1894).

Char. include Faust, Mephistopheles, Margarethe, her brother Valentine (an innkeeper), Siebel (village schoolmaster), Martha (companion to Margaretha), Liesel, and ch (T,B).

A parody on Goethe's *Faust*, set in a South German village in 1850. Numbers included a students' drinking song, "Kom met zer Hant, im Schnellen Lauf", a serenade to guitar accompaniment by Mephistopheles, and several choruses.

Refs. *Press Review:*

*SA Register*, 19 March 1883, 1, col 6; 20 March 1883, 7, col 1, and see comment relating to *Singvögelchen* (I, 1882).

1883

c SEARELLE, Luscombe

a PARKE, Walter

*Estrella*

comic opera, III

v sc pub but N/L; lib N/L

- Perf. (i) 14 May 1883, Prince's Theatre, Manchester  
(ii) 24 May 1883, Gaiety Theatre, Lond  
(iii) 27 September 1884, Theatre Royal, Syd  
(iv) 15 November 1884, Princess Theatre, Melb, the two  
latter perfs by the Montague-Turner Co, cast  
including Carlo Modini, Nellie Stewart, Philip  
Day, John Wallace, Kate Santley, John Forde and  
Edwin Kelly, con Searelle

Char. The Count; Major Domo; Mr and Mrs Phylloxera;  
Lorenzo (T); Brigetta; Estrella (S): Doge; Ch of  
pages, gondoliers, maidens. (SATB).

Inst. full orch

Contemporary reviews show the work to be set in Venice with  
spoken dialogue and the following musical numbers:

- Act I: Overture, opening ch, songs and dances; military  
song with ch; serenade; song (S); duet (T,S);  
song and ch; ch (SSAA) hymn to Hymen; ch (TB);  
unacc septet with ch in concerted finale.
- Act II: entr'acte orch music; ch; recit and scena (S) with  
bird imitations; incid music with ob solo; duet  
and quintet; duet (S,T); octet and ch.
- Act III: ch; various solo songs; concerted finale.

The music was published in vocal score with instrumental indications, and contemporary reviews speak of "well-varied and brightly arranged music, with considerable originality, many cheerful melodies and a straightforward unaffected style", reminiscent of Donizetti, with an Overture airing subsequent themes "according to modern notions". The composer superintended rehearsals. He was said to be the first colonial musician "who has been so fortunate as to get a work of such proportions produced within two years in England, America and Australia". Parke is also the author of "Les Manteaux Noires".

Refs. Brewer, 83 (gives premiere as 2 August 1884)

R. Campbell, 278

*Press Reviews:*

*Sydney Morning Herald*, 26 September 1884, 8, col 4;  
29 September 1884, 8, col 5

See also Cat.I (1884, 1885)

1884

c MACLEAN, Hector R

a MOSER, Thomas

*Populaire*

comic opera, III (2,2,2)

lib pub Syd 1886, 27 pp NLN:M

music N/L

Perf. (i) 19 April 1884, Paling's Salon, Syd, with Morgan (T),  
Hallewell (Bar), small orch and composer on pf.

(ii) cp excp 3 August and 31 August 1885 by Maclean on  
the org of Great Hall, Syd Univ, including 'waltz'  
(III/1) and 'Waiting for the Gun' (II/1)

(iii) first f stage perf November 1886, Government House  
Syd, con Maclean

(iv) rev by Burwood Amateur Operatic Club, 1887, Syd.

Char.

George Rowlock, an athlete of the sensational type;  
Charlie Danvers, a scholar; Muriel, a worshipper of  
muscles as opposed to intellect; Clara (ditto);  
Spavin, a trainer of animals; Long Odds, a bookmaker;  
Ch of Bookmakers, Girls (SATB)

The plot may be lightly indebted to Marcus Clarke's first  
novel, *Long Odds*, published in instalments in *The Colonial  
Monthly*, Melb from March 1868, and later in book form, Lond  
1896, repr as *Heavy Odds* in 1909. A pirated dramatic version  
of the novel was perf in Lond in an ad. by Sefton Parry, c 1872.  
This opera is in spoken dialogue with musical numbers:

Act I: sc 1. ch of tennis girls with solo; recit; solo song;  
solo song; with ch refrain; ch of Bookmakers and  
Girls; solo song; ch with 'chromatic cadenza'; song;  
ch; song; duet.

2. Ch of Bookmakers and girls

- Act II:      sc 1. Recit and Ch, 'They are Waiting for the Gun',  
words by F. Myers; song; song; duet.
2.      Ch of girls/bookmakers; song; song with ch;  
finale.
- Act III:     sc 1. solo song and waltz; duet; song with ch;  
quartet; solo and duet; ballad; ballad; duet.
2.      Solo song with ch; ch; ch; recit and soli with ch  
finale.

An Overture in the style of Weber contains themes from the opera. The work was praised for "the freshness of melody and constructive ability" which were "distinctive, fresh and really tuneful" although reminiscent of Flotow, Offenbach and Sullivan, and fitted to a better burlesque libretto and "words of a higher lyric and general order" than given.

- Refs.      Brewer, 79, also noted that some of the songs were  
pub.
- Elliott (1) 61, 118-20, 277
- EMM I, 383
- Orchard (1) 92, 176
- Press Reviews:* unid cuttings dated 3 August 1885,  
and 31 August 1885, in *Newspaper Cuttings 1884-1902*,  
Archives G3/85/1, NU:A.
- Sydney Morning Herald*, 19 April 1884; 21 April, 1884,  
6, describing it as the "first opera bouffé written in  
Australia and a satire on the excessive pursuit of  
athletics".

1884

c SEARELLE, Luscombe

a PARKE, Walter *Bobadil*

comic opera, III (1,1,2)

lib ad from *The Arabian Nights*, and pub Syd1884, 24p, *Pamphlets I*, SSL

music N/L

Perf. 22 November 1884, Opera House, Syd under the management of Majeroni and Wilson. con by Searelle

Char. Sultan of the East (B); Prince Haroun (Bar); Schacabac (Bar); Armenian Money-lender (T); Guard (B); Bobadil (T); Lulu (Mezzo S); Widow Hannifer (C); Piccalil (S); Zuleika (C); Gulnare (Mezzo S); Princess Zorayda (S); SATB Ch of fruitsellers, ladies of the harem, Chinese water-carriers, soldiers, guards, Amazons, etc.

The plot is in spoken dialogue with 25 musical numbers which include solo songs, recitative and arias, a septet with chorus, and concerted Finales to each Act. There is also: an unaccompanied quintet with chorus, a 'laughing chorus', a 'Chinese chorus', duets, romantic ballads, other ensembles, and a Final Grand March. Some of the lyrics were written by Searelle himself.

Refs. EMM I, 383

Brewer, 83-5

*Press Reviews:*

*Sydney Morning Herald*, 21 November 1884, 8 and 24

November 1884, 8

See also 1883 and 1885, Cat I



1885 c/a SEARELLE, Luscombe *Isidora*

comic opera, III. N/L

Perf. (1) 7 July 1885, Bijou Theatre, Melb

(2) 22 August 1885, Opera House, Syd under the management  
of Majeroni and Wilson and con by Searelle

Refs. Brewer, 84

L. Searelle, *The Dawn of Death*. London 1889, NLN:M

*Press Review:*

*Sydney Morning Herald*, 24 August 1885, 8

1885            c/a HANSON, Thomas                            *Federation*

                 an "Australian" opera

                 lib pub Melb 1885 but N/L

                 music N/L

Ref.            EMM I, 388, who refers to a son and daughter also  
                 of T. Hanson.

1886

c MACLEAN, Hector R      *The Agamemnon of Aeschylus*

incidental music to the play.

lib in English tran pub Syd 1886, NLN:M

O/MS V pts ch only 600 lines with Greek underlay  
in 3 extant sc. 24 pp. 4 pp. 22 pp. all incomplete,  
also

O/MS Solo v. pt(Orestes) in V sc of p.10, 1 p., NU.

Perf.    14 June, 1886, Great Hall, Syd Univ, by a cast  
of male students; perf in Greek prepared by staff  
and students led by Professor Walter Scott. Orch  
Overture, ch lines in chanted recit by a ch of  
12 elders with an auxiliary ch. The orch (30)  
led by Kretschmar and Rivers Allpress, con Maclean;  
produced by Scott, with electric lighting by the  
Univ Engineering Department. Stage manager was  
B.N. Jones of the Gaiety Theatre Syd.

Refs.    Brewer, 79  
EMM II, 917  
G.L. Fischer, 'Greek Drama in the Great Hall, 1886',  
*Gazette*, University of Sydney, III/2 (Sept.  
1971) 26-7.  
McCredie, (1) 4  
Orchard, (1) 62, 176  
*Programme and Press Reviews* including unid cutting  
14 June 1886; *Commemoration Address*, 16 May 1887;  
and *General News*, 2 June 1886; in *Newspaper  
Cuttings File (1884-1902)*, Archives G3/85/1, 31,  
NU:A.

1887

c PLUMPTON, Alfred

*I Due Studenti*

a CATANI, Ugo

(The Two Students)

opera, III, N/L

Perf. 27 December 1887, Alexandra Theatre, Melb Perf in Italian by Signori Santinelli and Buzzi with Signora Cavalleri, from the Royal Italian Opera Co then appearing under M. Simonsen's management, also by Flora Graupner.

Char. Sebastiano and Inigo, the two students; Naomi, a Jewess and servant to Donna Leonardo; Ch of peasants.

Inst. Full orch (?)

A number opera, set in 16th century Spain, with a storm scene, overture, large choruses including a setting of a Spanish melody in "Da Siviglia la bella citade" (Act I) and "A morte" in III. Solo passages for T, B, duets, Rivs, but the reliance on a string of musical monologues for only 3 singers was critised by the *Argus* reviewer for monotony of tone. The music was said to be elegant and in the style of Donizetti, but the plot lacked pith. Comettant writes of the work from hearsay in 1890:

Il (i.e. Plumpton) s'est essayé au théâtre avec un opéra en deux actes qui avait pour titre, si je ne me trompe, "les Deux Etudiants". Cette oeuvre n'a eu qu'une seule représentation. Mais cet insuccès n'est pas imputable au compositeur; il l'est à ses détestables interprètes qui n'ont su faire valoir aucun des mérites de la partition". (p.180)

Refs. *Press Review:*

*Argus*, 28 December 1887, 5, col.5.

See also *Table Talk*, 14 February 1890, 3, col.2 and 16, col.3.

Comettant, 180-1, 184;

also other refs to Plumpton in

Emm I, 106, 107

Radic (1) 319, 330, 558, 557.

1887

c/a BAYER, Louis

*Federation*

opera, II

lib pub Melb 1887 N/L

No evidence of performance

A serenade from this opera survives as listed in the files of Musica Australis Archives, called "The Moon shines bright" in v sc with vln obbligato, pub Troedel, Melb (nd); no further materials have been discovered to date.

Refs. EMM I, 383

corres with M.T. Radic, Melb 1974

1888

c/a BAYER, Louis

*Muutchaka; or**The Last of his Tribe*

opera, II

lib pub Melb 1888 N/L

No evidence of performance

The only known surviving source is the Prayer, "Weep with me" listed in the files of Musica Australis Archives, set for voice and pn and vln; pub Troedel, Melb (nd); no further materials have been discovered to date.

Refs. EMM I, 383

Musica Australis Archives, ABC:N. Other listed items include Newspaper Cuttings, concert programs, of the Warrnambool Orchestral Society (1903-4), photographs, letters and the v sc of the "Laura Waltz" also by Bayer. None of these items or the two opera excerpts were available for the present work.

1890 c/a(?) ROBERTSON, John Steele *The Infant*

comedy-opera, II (2)

lib pub in *Centennial Magazine* Vol 2, no 9,  
August 1889 - July 1890, p 713-20 with illust. VSL.

No evidence of perf.

Char. The Professor; his son, the Infant; the nurse, Jane.

The author's note to the printed text shows that the play was specifically written for performance before a Melbourne University audience. It may have been a student revue piece. The printed text is essentially only a summary of the spoken dialogue, but prints the texts of the songs which have a Gilbertian style.

The following musical numbers are inserted in the prose dialogue:

I: solo (Prof), solo (Infant), solo (Infant), solo (Nurse),  
duet (Prof and nurse); duet (Prof and Infant); and final  
tableau.

II: solo (Infant); duet (Nurse, Infant); duet (Prof, Infant);  
solo (Nurse); trio (All), and finale with individual solos  
and trio.

Refs. EMM I, 384

Serle, BAPV, 235



1890

c SHARP, Cecil James

a BOOTHBY, Guy Newell *Dimple's Lovers*

comic operetta/farce, I(1)

lib pub Adel 1890, 6 pp. *Pamphlets* I, SSL

music N/L

Perf. (1) 2 Sept. 1890, Government House Choral Society, Adel, in a private amateur perf, con Sharp.

(2) 9 Sept. 1890, Albert Hall, Adel by the Garrick Club in an amateur perf. Cast included Miss Schrader, Messrs. Parker, Marcus and Holder; pf accompaniment by Sharp; producer, Boothby.

Char. Sergeant Ramrod (Bar); Boatswain Marlin Spike (T); Constable Pompous X32 (B); Dolly Dimple (S).

Spoken dialogue with solo songs, patter songs, duets and a final quartet.

Refs. *Press Review:*

*Advertiser*, 3 September 1890, 5, and 10 September 1890, 7.

*Programme*, Pam I, SSL

1890

c SHARP, Cecil James

a BOOTHBY, Guy Newell

*Sylvia;*or, The Marquis and the Maid

comic opera, II

lib pub Adel 1890, 47 pp. *Pamphlets* I, SSL.

O/MS facs 2 bound copies f.sc. signed, dated

Adel 22 November 1890, 245 pp. (MS music 91 pp.)

SSL: A

Perf. 4 December, 1890, Theatre Royal, Adel, con Sharp;  
producer Boothby, with amateur cast including Mrs.  
T. Jones, Misses Nelson, O'Sullivan; Messrs. Billon,  
Parker, Lawrence, Nitschke, Sear, Holder; orch of  
22 led by Hermann Heinecke.

Char. Marquis of Brabazon disguised as Will Honeycomb;  
Benjy Wheatsheaf, a Miller and tenant of the  
Marquis and a notorious smuggler; Dismal Meek,  
his clerk; Tony Duckweed, a Squire in love with  
Kitty; Bosun Catspaw, leader of the Pressgang;  
Beadle Bumble; Jacob; Sylvia, the Miller's Ward;  
Kitty, her cousin; Dame Margery, the Miller's  
Housekeeper; Ch of Country Maidens, Millhands,  
Rustics and Pressgang. (SATB).

Inst. 2 fl, ob, 2 clar (B), 2 bn, 2 hn (F), 2 trpt, 2  
trbn, timp, str.

Spoken dialogue with set numbers including:

I: Overture and 11 numbers with ch of maidens and millers,  
song with ch refrain, aria, 'toast' song with ch; song;  
ballad; song and duet; quartet, 'coaching' song with ch;  
quartet; concerted finale;

II: 13 numbers including 'Mayday' ch; a 'Moorish' dance;  
patter song; serenade; recit and duo; quartet; dance:

Millers' ch; serenade; Sailors' ch; song; final ch;  
'Mayday' dance.

Refs. AE VIII, 84

Brewster-Jones, (1) 29-30

Glennon, 249

Johns NA. (Adel 1906) 190

Karpeles, 70, 92-8, 7-11, 82, 28f, 69f

Orchard, (1) 57-8

*Press Review:*

*Advertiser*, 5 December 1890, 5-6.

1891           c/a BEAUPUIS, Emmanuel de                 *Two Wicked Maids*  
   operetta    N/L

Perf.        14 March 1891, Opera House, Melb.

There is other evidence that this composer wrote songs and piano music in Australia, but no further evidence of materials about this operetta has yet come to light.

Refs.        *Argus*, 13 and 16 March 1891

1892

c ALLEN, George B

a STEPHENS, J. Brunton *Fayette; or, Bush Revels*

'original Australian comic opera', III

lib pub Brisb 1892, 47pp. QSL:0

O/MS lib in QSL:0 N/A

music N/L

Perf. cp in Brisb but date and place have not yet been found.

Char. Tom Trueman, a lucky digger; Terence O'Flynn alias Jack Nugent or Dr. Jack, a bush doctor; Joe Stanmore or Unlucky Joe, a late University man; Lil, leading lady of the 'Cosmopolitan Variety Company'; Tessy, second leading lady and the doctor's deserted wife; Fan, third lady; Loo, fourth lady; Dame Davies, elderly lady of the company and chaperone; with Ch of Men and Women of the troupe, diggers etc. (SATB).

The opera has spoken dialogue and 27 musical numbers, and is set in bush scenes in the early goldrush period on the 'Lazarus' claim and the 'Midas' diggings. There is an inner stage tent for the audience of diggers for a play-within-a-play. A lucky digger hires the touring troupe to entertain the lonely gold-diggers and there are several comic interplots.

Numbers comprise:

I: Ch of women with solo (Fan); solo (Dame Davies) with Ch; recit and solo (Dr Jack) and offstage women's Ch; SATB Ch offstage; air 'Here's a Health to all good lasses'; solo with Ch refrain (Tom); Ch of Ladies and Ch 'catch' of 'Coo-ee'; recit and aria (Lil) with spoken monologue; solo and quartet (Lil); SATB Ch; duet (Tessy/Doctor); recit and solo (Joe); ensemble finale.

II: Ch of Diggers (T.B.); solo with Ch (Tom); solo (Joe); solo (Lil); solo (Doctor); March with Ch; solo (Dame Davies); concerted 'Eureka' finale; orch interlude 'Store scene'.

III: Ballet by Variety Troupe; song (Tom) 'The Bower Birds' with Ch; Bridal March (orch with Ch); duet (Joe and Lil); concerted finale.

Refs. Brewer, 73-4

H. Cargill, 'James Brunton Stephens', *Queensland Review* no 2 (May 1886) 123-133.

Dougherty, 431

EMM I, 384

C. Hadgraft, *James Brunton Stephens*, Queensland 1969, 99-100.

Rees (2), 74-5; (1), 36-7

*Press Review:*

see *Table Talk*, 12 February 1892, 5.

1893

c HEUZENROEDER, Moritz

a EVANS, Harry Congreve *Immomeena*

'Australian comic opera', II (1 1)

lib pub Adel 1893, 11pp. SSL and NLN:M

2 songs pub: 'The Little Green Isle of the Sea'

7 pp. (nd) and 'Australia' words by C.C. Presgrave

in v sc for S and Ch. 3pp. (nd), both in SSL.

O/MSS N/L

- Perf. (1) 7 October 1893, Theatre Royal Adel by the SA  
Comic Opera Company, con A.C. Quinn alternating  
with Heuzenroeder. The amateur cast included  
Misses Guli Hack, Etta Wood, and Paltridge.  
Ch of 60 with dancers trained by Miss Millie  
Osborne of Williamson and Musgrove's Comic  
Opera Company.
- (2) April 1894, Theatre Royal, Adel by the Adel  
Opera Company.

Char. Alderman Mayne, MP; Professor Bingham; Alex  
Fergus alias Alex Fergus Mayne (T) ; Harry Crosby,  
a squatter; Harold Montague, a swell; James Main,  
adventurer; Billy-the-Hatter, a mad shepherd  
stockman; Kitty Crosby (S); Violet Melford (S);  
Maggie, an Irish servant (Mezzo S); Lottie;  
Ch of stationhands, stockmen, girls etc. (SATB).

The play is in spoken dialogue with inserted musical numbers:

I: Offstage male Ch and girls' Ch; patter song with  
refrain; trio; duet; song; Ch; song with duo;  
quartet; song; song with refrain; sextet; final Ch.

II: 'Waltz' Ch with dances and songs; duet; song; 'Skirt' dance; song ;gavotte duet; cavatina; patter song; final tableau with 'Song of Australia' for soloists and full Ch.

Refs. Brewster-Jones, (1) 28  
 G.L. Fischer, (4), 8-9  
 Orchard, (1) 57  
 Rees (2) 76  
 Programme in *SA Theatre Programmes 1870-90* uncat.  
 SSL:A.  
*Press Reviews:*  
*Advertiser*, 30 September 1893 and 9 October 1893, 6; *SA Register*, 30 September 1893 and 9 October 1893, 7.  
 corres with P. Heuzenroeder, Tanunda SA, 1971  
 W. Wood, 'Moritz Heuzenroeder - a musical pioneer', *LINQ* III/1 (1974) Univ of North Qld, 4-8.  
 M. Heuzenroeder, *Obituary in Music* (Adel, December 1897), 11.



1893

c HILL, Alfred F

a ADAMS, Arthur H

*The Whipping Boy*

'eccentric opera' III

comp Wellington NZ 1893

lib N/L

O/MS v sc 'original and rough copy' originally in poss of Miss A van Stauerer, via Manazoni, Milan; then in c poss, 19 Ingestre St, Wellington NZ; text underlay in pencil/ink; incomplete, Photocopy made available, missing p nos. from ABC:N

Perf. 1896, excp in cp Wellington NZ by the Wellington Orchestral Society, con Hill.

Char. Matron; Rina; Lera; Tartaric, a Senator; likewise Poppi and Carbunkle; Tophphi, the Regent for a day; Prince Periwinkle; John, the Whipping Boy; Princess Kerisene; Sapolia, a young housewoman; Ch of Maids-in-Waiting, Senators, Seneschals, etc. (SATB).

Inst. V sc indicates full orch with offstage cornets, concertina and pc.

Spoken dialogue with inserted musical numbers which include:

I: Overture; aria with Ch refrain; Ch of Senators; comic song; various solo songs; Ch of Senators with refrain.

II: Ch with soloists; duet; trio and Invocation Scene (see 'Don Quixote de la Mancha', Catalogue I, 1904) with offstage incidental effects to mimed action; duet; song; concerted finale with procession and dance.

III: song; boys' Ch; quartet; duet; concerted finale.

Some sections of the MS at Acts II and III are timed with perf directions. Pencil marginal notes appear throughout the sc. The parts of this sc which are overwritten to words for 'Don Quixote' are: Finale to I, 7 pp.; no.1 in II, 2pp.; trio, duet and Invocation scene in II, 15 pp.; Final Ch to II, 6 pp.; John's song, which becomes a dance in 'Don Quixote', in III, 2pp.

The composer notes passages where added dialogue is needed, e.g. for entrances and exits, and suggestions for cuts in the text. Several pages are illegible through alterations. The Invocation scene summons a witch called 'Urijjj' in a churchyard at the point that Don Quixote calls on the vanished spirits, and in the original work there is a dance of Phantoms.

Refs. AE I, 114

*Alfred Hill Catalogue of Music*, (1963) 9: this only lists an 'Overture' to 'The Whipping Boy';  
ABC:N.

Fitchett, 34

McCredie, (4) 204, 213

*Table Talk*, 9 October 1891, 16

corres with Mrs M Hill, Sydney 1970

1894 c ROBINSON, William C F

a HART, Francis *Predatoros; or  
The Brigand's Bride*

serio-comic romantic opera, II (i i)

lib pub Adel 1894, 30pp VSL.

Music N/L comp in collaboration with Julius Herz (?),  
Perth WA

- Perf. (1) 11 January 1894, Government House, Perth, titled  
"The Handsome Ransom; or, The Brigand's Bride"  
(2) 12 November 1894, Princess Theatre, Melb by an  
amateur company.

Char. Predatoros, a Brigand Chief (Bar); Burglaros, his  
lieutenant (Bar); Mr Potts, a British tourist (B);  
Algernon, his son (T); Angelina, his daughter (S);  
Mrs Potts (C); Guida, a decoy (Mezzo S); SATB Ch  
of Brigands and Peasants.

A romantic Sicilian 'banditti' play with comic spoken dialogue  
linking 22 musical numbers as follows:

- I: Overture; opening Ch of Brigands and Peasants; song  
with Ch (Predatoros); song with Ch (Guida); quartet  
(Potts family); tourist's song (Mr Potts); solo song  
(Angelina); recit and concerted piece (ens); song  
(Mrs Potts); song (Predatoros); duet (Angelina,  
Predatoros); sextet with Ch; finale; entracte (orch  
interlude).
- II: Ch and dance, a Saltarello; song (Algernon); song  
(Guida); trio (Guida, Algernon, Burglaros); song  
(Burglaros); duet (Mr and Mrs Potts); characteristic  
dance; song and dance (Angelina); finale.

Refs.

ADB IV, 386-7

AE IV, 254

Brewster-Jones, (1) 29

EMM I, 385

Radic, (1) 501, 555, who suggests Julius Herz was co-composer.

Rees. (1) 18

Scott, 142 (Governor Robinson's musical pseudonym was also "Owen Hope").

1895

c LARDELLI, Guglielmo

a BROWNE, Marjery

*Katharine*

comic opera, II

comp in the Blue Mountains, NSW c 1894

A "Waltz arranged on airs from the opera" for pn

was pub Syd (nd); library date 10 June 1895, NPL:M

lib N/L

Perf. 21 March 1895, Continental Hotel, Syd.

Quinn's contemporary interview with the composer that year establishes that Lardelli composed the opera in 18 days after a long search for a suitable libretto. Marjery Browne "had a turn for verse making" (see also Alfred Hill's *Lady Dolly*, 1898). Lardelli had been pessimistic about achieving a performance of his works in Australia because of a public preference for burlesque. Quinn refers to two other songs from the opera, "How passing sweet it is to love" (S), and an air, "I dreamt that I a lover had" written as a patter song for the Doctor. Quinn also includes short music examples. As yet, no further materials have been discovered.

Refs. Quinn, 395*Sydney Morning Herald*, 22 March 1895, 5

Numerous published pieces by Lardelli are in ABC:N and

NLN:M, printed by Palings in Sydney and also in London.

1895

c ALPEN, Hugo

a CHIPLIN, C W

*El Dorado*

opera III (2,1,2) N/L

Perf. 28 October 1895, Guild Hall (late Gaiety Theatre) Syd  
with chorus, orchestra led by A. Wentzel, con Alpen.  
Company included Miss M. Wynne, Mrs F J Riley, Messrs  
Thompson Brown, Nesbitt, Clancy, T H Rainford. In the  
audience were Frank Brewer and Roberto Hazon.

Char. Dora (S); Anna (Mezzo S); Harold (T); Ludwig (T);  
Henri (Bar); Carl (B); Jack, an old digger (B);  
Ch of diggers etc (SATB)

The first Act is set in Switzerland, the second in a digger's camp  
at Hill End, NSW, and the third in Switzerland again. The plot  
describes a colonial goldfield's experience for the immigrant  
Harold, and his eventual wooing of Dora in his native land. An  
Overture introduced the themes of the opera, emphasizing Ländler  
in a bridal waltz and chorus in III. Act II, in contrast, intro-  
duced a hornpipe and diggers' chorus 'We're sure to strike the reef'.  
The performance was described in the Press as the first opera by a  
Sydney resident to be successfully performed with 'such resources'.

Refs. *Press Review:*

*Sydney Morning Herald*, 5-6 29 October 1895.

1895

c TRUMAN, Ernest E.P.

a PATERSON, A.B. (Banjo) *Club Life*

comic opera, II

lib N/L

MS copy by W. Banks in v sc for Ch practice, in extant  
frag from Act I only, 27pp (nd) NLN:M

Perf. 12 December 1895, Criterion Theatre, Syd

Char. include: Mabel (S); Waitress (S); Lady P (C); Freddy (T);  
Waiter (Bar); Sir P (B); and SATB Ch

From the surviving fragments, reconstruction indicates a number  
opera with spoken dialogue, recitative and arias, ensembles and  
concerted finales to both acts. The plot is comic in the style  
of W.A. Orchard's *The Coquette* (1905). The choral numbers are:

I: Introduction; male ch; C solo with ch; S solo with ch;  
(rep by C and ch refrain); S solo with ch derived from the first  
male ch; B recit with ch; B solo with ch refrain; T solo with ch;  
Sextet with ch as finale to Act I.

There is some evidence to suggest Truman used recurring thematic  
materials.

Refs. ABD (1934) 363  
*Johns Annual*, London 1914, 211  
*Johns Who is Who*, 1922, 276  
E.G. Knox, (ed) *Who's Who in Australia*, Sydney 1933-4, 255  
Orchard (1) 94, 65  
*Sydney Morning Herald*, 12 December 1895, 6  
*Theatre Magazine*, 2 March 1914, in *Hill Papers* 528/5,  
NLN:M.

Note that Truman had later written two operas, *The Bond of Friendship* and *The Sergeant's Bride*, both with librettos by A.W. Brierly, which he took to London in 1898. They have not been located and there is no evidence for their performance. See also Cat I, (1896) and (1902).

Several printed scores by him are in NLN:M and *Hince Australian Sheet Songs* 410-488, Box 1, A-B, ANL.



1896

c DUNN, John M.

a EVANS, Harry Congreve *The Mandarin*

'Chinese comic opera', III

music/lib N/L

Perf. 19 November, 1896, Theatre Royal Adel by an amateur company including Misses Nelson, Pizey, Messrs. Paltridge, Eaves, Glover, Webb, Hosking; with a ch of 60 including boy choristers from St. Peter's Anglican Cathedral, trained by Dunn; con Dunn.

Char. The Mandarin, Tom Ah Toe Tom; How Ler, his brother; Tin Khan, the gardener, in love with Swee Tee; Sing Too, in love with Chee Kee; Fan Too, a valet; Li Ah and Too Lung, noblemen; Swee Tee and Chee Kee, the Mandarin's two daughters; ch. (SATB, Tr).

Spoken dialogue with set numbers and incidental music including an Intermezzo (Minuet) between Acts I/II, with:  
I: Overture; ch; dance; duet; ch and dance; song; quintet;  
II: Chinese ch; duet; song; song; concerted finale.

Refs. *Press Reviews:*

*Advertiser*, 19 November 1896, 2, 6;

20 November 1896, 6.

Brewster-Jones, (1) 30

*Cyclopedia of S.A.* II, 189

Fischer, (4), 9

Horner, 63

McCredie, (1) 4

Orchard, (1) 58, 110

Rees, (2) 77

1896

c TRUMAN, E.E.P.

a ESPINASSE, Bernard

*The Magic Cloak*

operetta

N/L

Perf. 16 October 1896, Paddington Town Hall, Syd, in a  
charity perf by an amateur company con by Truman.

Refs. *Sydney Morning Herald*, 16 October 1896, 6  
Orchard (1) 94  
EMM I, 274  
*Records*, Syd Town Hall, including *Herald*, 23 March 1935;  
"Vade Mecum" booklet (nd), 10 .  
Programs, SUMS, Item 3, 1927, NU:A  
Truman's extant works also in NLN:M; ABC:N; *Hince*, ANL;  
and Beauchamp Collection of MS autographs and  
copies, NLN:M,  
see also Cat. 5 (1899) for Espinasse

1897

c JUNCKER, Augustus W

a PRIDHAM, C.P.

*The Romance of Corsica*

opera, III

N/L

Perf. 18 February 1897, Oddfellows' Hall, Syd by an amateur company, con Juncker.

No materials have to date been discovered for this opera. A common view is that Juncker's most famous and successful song, "I was dreaming" for voice and pn with words by Arthur Rigby, pub in Syd on 8 May 1894, 7 pp, came from this or one other of his operas. However, evidence suggests that this song, which had sold over 20,000 copies by 1895, was first interpolated into the pantomime *Rip Van Winkle* by Juncker's pupil Violet Ludlow, and later introduced by Nellie Stewart into the operetta *Ma Mie Rosette* (1894), a work which has at times been attributed to Juncker. The composer reported to Quinn that his operas had been rejected; impressario Majeroni "assured me that were (they) even ten times better than any of Gilbert and Sullivan's, he could not think of producing (them) in Australia until (they) had been stamped with European approval".

Other operas attributed to Juncker include: *Fishing for Fame* (1907, Cat I); *The Queens Page*, N/L and no evidence; and *Zelma*, N/L but c.1885 in Brisbane. As Juncker arrived in Australia in 1882 as conductor of Dunning's touring Opera Company, it is possible he wrote or arranged several operatic works for this company, but no materials have been recovered.

Refs. Quinn, 396-7

Orchard, (1) App.7, 218, 220

*Sydney Morning Herald*, 19 February 1897, 5

H.J. Samuel (ed), *Songs of the Decade 1895-1910* (excuts  
provided for this research by TSL, nd, np).  
*Theatre Magazine*, 2 March 1914, *Hill Papers* 528/5, NLN:M  
corres with M.T. Radic, Melbourne 1974-5

1897

c MOULTON, Alfred

a KRUSARD, Edouard

*Lelamine*

comic opera, III

N/L

Perf. 8 May, 1897, Princess Theatre, MelbRef. Information from ABC:N, Musica Australis Archives

1898

c MARSHALL-HALL, George W L

(tran) LEEPER, Alexander

*Alcestis*

('La Divinité du Stix')

classical drama with music, III

lib ad from Euripedes, in Greek

O/MSS comp between November 1897 and April 1898,

Melb. all contained in VU:GM, comprise:

(1) f.sc bound, dated 17 April 1898, Greek text underlay, signed, 174 pp.; formerly in poss of Library of Melb Liedertafel, transferred to VU:GM in 1974

(2) Orch/pts frag 92 bars (incomplete) unid.

Fol 27.

(3) miscellaneous sketches 'for setting of a Greek poem or drama', identified as:

(i) v sc 30 bars sketch for f sc p.67, ink, 2 pp.

(ii) v sc with v underlay, continuation of (i) 4 pp.

(iii) v sc with ch pts, sketch for melodrama of f sc at I, p.13f; 8 pp.

(iv) v sc for ch I, sketch for f sc p.14 from 'Admetus rushes in', 3 pp.

all sketches contained in Fol 23, VU:GM in 1974.

Perf.

(1) 22 June 1898, Melb Town Hall, given in Greek by students of Trinity College, Melb and Trinity College Women's Hostel; Florence Towl (later Mrs Ballara) as soloist. Ch of Melb Liedertafel offstage. Producer Dr. Leeper, con Marshall-Hall. Ch. of 76, orch of 50.

- (2) 1 August 1898, cp, Melb Town Hall by Melb Liedertafel  
in a concert ded to Prince Bismarck by the con.
- (3) 20 December 1898, Alexandra Theatre, Melb in the first  
season of opera by students of the Albert St.  
Conservatorium, con Marshall-Hall.
- (4) 1913, at Meissen, Germany. No further details.

Inst. 2 fl, 2 ob, 2 clar (B), 2 bn, 4 hn, 2 trpt,  
3 trbn, tb, timp, hp, str with solo S, Ch SATB.  
The 18 extant Orch pts in O/MS (frag) are for:  
ob, clar, bn, hn, trpt, vln I (4), II (5), vla  
(2) and vc/cb (2).

The three-act drama, performed in Greek, is divided into  
sections or scenes by the spoken text as follows: (from  
the f sc).

Orch introduction 8 pp.

- I (i) melodrama: spoken text with accompaniment of  
fl, hns, str and double male ch (TTBB) pp.1-27 and  
(ii) 28-63  
(iii) finale with full orch and ch to p.91.
- II (i) Orch introduction to entrance of Admetus, pp.93-98.  
(ii) orch and ch to p.126.
- III (i) orch introduction  
(ii) sc 1: pp.129-132.  
(iii) sc. 2: orch only, pp.133-136.  
ch: pp.137-159 with English text underlay.  
(iv) melodrama: spoken text with accompaniment of  
hns, trbn, tb, str. pp.160-164.  
(v) finale: full orch and double ch, ends p.174.

There is no indication in the surviving f sc of the solo aria (S) apparently sung at the first performance, but Sketch (ii) may be an earlier version of this aria.

The text insertions divide the musical numbers except in the melodramas when the spoken lines are accompanied by incidental music by a small ensemble.

There are several extant photographs from the first performance of 'classical' sets and costumes (VU:GM, Fol 29) and photographs of Florence Towl as Alcestis and the final funeral procession reproduced in the *Tatler* (Melb 25.6.1898, pp.6-7 and 2.6.1898, pp.7-8).

- Refs.        Davies, 10
- Mackenzie, 13
- Parkinson, 8
- Marshall; Hall, *letter* to J. Barrett, Berlin  
(nd) possibly 1913 (?), uncat, VU:A.
- Press Reviews:*
- Age*, 23 June 1898
- Argus*, 11 June 1898; Editorial 3 August 1898;  
2 August 1898
- Musical World*, 8 October 1898, all in VU:GM,  
Fol 32
- Tatler*, 25 June 1898, p.5, 6-7; and 2 June 1898,  
7-8.
- T.G. Tucker, 'The *Alcestis* at Melbourne'  
in *Hermathena*, X/25 (1900) 475-7.  
also see EMM II, 916 (Dr. Leeper)



1898 c MOULTON, Alfred

a TEMPLE, H

*The American Girl*

comic opera, II

N/L

Perf. 9 July 1898, Princess Theatre, Melb

Ref. information from ABC:N as above, and which also holds  
some published songs by Moulton.

1898

c HILL, Alfred

a BROWNE, Margery *Lady Dolly*

romantic opera, II

O/MS orch sc dated 1898, NLN: M

O/MS v sc *Hill Papers*, Set 528, NLN:M N/A

Perf. 31 March, 1900, Palace Theatre, Syd, by the Syd Liedertafel; con. Hill, Producer, Cecil Lawrence; (6 perf).

Char. Darrent, the Duke of Deanecliffe; Lieut. Jack Forrest; Juan Castello, a Professor of the Mysteries; Timothy Tate; Beryl Brooklyn, the Duke's American fiancée; Lady Dolly, the Duke's sister; Penelope Pride, his Aunt; Mistress Marigold, the housekeeper at Deanecliffe; Dame Datchett, a rustic; Ch of Guests, Rustics; Servants, etc. (SATB).

Spoken dialogue with musical numbers including solo songs, ballads, serenades, duets, an unaccompanied quartet with off-stage 'echo' ch, other ch and concerted finales to each act. Dances include a 'Skirt' dance for children; a 'Lilac' ballet; and a costumed Gavotte to open the Masquerade Ball, Act II, contrasted with an 'eccentric' dance for Penelope Pride, Act I.

Refs. McCredie, (4) 212, 206

McGuire, 156

Programme, *Hill Papers*, 528/1, NLN:M

*Press Reviews:*

*Daily Telegraph*, 2 April 1900;

*Sydney Morning Herald*, 24 March 1900; and

2 April, 1900; in *Hill Papers*, 528/6 NLN:M.

1902

c TRUMAN, Ernest E P

a LEUMONE, Clarence M

*Mathis*

music drama, II

lib ad from E. Erckmann and A Chatrian, *The Bells*(originally *Le Juif Polonais*) drama, III, pub Paris and

Lond trans Leopold Lewis, 1871, copy in NLN:M

lib pub Syd 24 pp 1900 (?), NLN:M

music N/L

Perf. 26 July 1902, Criterion Theatre, SydChar. Mathis, Heinrich, Catherine, Annette, Christian,  
The Jew (a Vision), and ch.

The play was a popular psychological thriller of the late 19th century and given in blank verse. The published libretto of this Australian performance does not clarify whether the dialogue was set to music, or (more likely) was sectionalized by the following inserted and incidental musical numbers:

- I: Overture, song by Mathis and ch, song by Heinrich with ch, ch, song by Catherine, song by Annette, orch storm effects, quartet with Mathis, dream sequence, solo by Mathis, duet by Christian and Annette, ballet, ensemble and finale.
- II: orch introduction, ch, song by Christian with ch refrain, ch, the dream (presented as a monodrama), ch, concerted finale.

An Australian film of *The Bells*, financed by Cozens Spencer and filmed by the Higgins Brothers, was made in Sydney in 1909-10, but there is no evidence for supposing that the film score was by Truman (see Porter, 176).

London actor Henry Irving had his first stage success at the London Lyceum with *The Polish Jew* in 1871. The first Australian

performance of this 'study in terror' was in Sydney, 1873 when James Carden appeared as Matthias (Farmer Whyte, 41).

J.L. Hall directed *The Polish Jew, or Bells in the Storm* founded on *Le Juif Polonais* and adapted by London actor Sam Emery, at the People's Theatre, Melb. in 1880 (see *Argus*, 4 September 1880, 7).

Refs.

ABD (1934) 363

Brewster-Jones (i), 31

Johns' Who is Who (Sydney 1922) 276

Farmer Whyte, 41

OCTh ('Henry Irving') 391

EMM II, 930 (refs to Erckmann and Chatrian)

E. Truman, 'Vade Mecum', Town Hall, Sydney (nd) 10

Obituary (unid frag nd) NSPL

*The Theatre Magazine*, 2 March 1914, *Hill Papers*

528/5, NLN:M

1902

a/c (?) PHILLIPS, Oswald J. *Zuma*

comic opera, II

lib in tp.s. copyright and registered 31 July

1902, Syd, 99p, copy given to NLN:M 14.3.1921

music N/L

No known performance.

Char. Zuma, a rich widow; her daughter Kiti; town maidens Chiki, Dula and Zamie; Mohammed, King of Wow-Wow; Dorkee, his Chamberlain; Kharkee, the Captain of the Guards; Pluckah, Zuma's Examiner-in-Chief; Larkee, a 'malleem' or Dervish-fakir; Ebo, Zuma's steward; Zuma's suitors, also town youths, Ramah, Jackabee and Hooka; The Great White Captain, an explorer; Launcelot, his lieutenant; Paska, their guide and servant; various choruses.

The script is an exotic Arabian adventure in spoken prose dialogue with inserted musical numbers which include both male and female choruses, solo songs with choral refrains, an offstage chorus, marches, recitative, an eccentric dance and song, solo serenade and several ensemble numbers such as duets. As only written evidence remains, it is possible Phillips never found a composer to collaborate in realising the piece.

Ref. EMM I, 387

See also this Catalogue, (1904)

1902

c/a MARSHALL-HALL, George W.L.

*Aristodemus*

a musical setting of a dramatic tragedy in  
25 sections

lib Eng/Germ pub Melb 1900, 2 copies in Fol 14,  
16, VU:GM

O/MSS:

- (i) f sc Germ v underlay, compl. 11 August  
1902, 528 pp., Fol 14, VU:GM
- (ii) v sc bound, 296 pp., Fol 15, VU:GM
- (iii) v sc bound with copy in MS of 4 pt ch from  
I/2, 13 pp. and Germ lib., Fol 16, VU:GM

No evidence of perf.

Char. Artemis; Aristodemus, King of Messenia; his  
Queen; Taira, his daughter; Ophioneus, a blind  
soothsayer; Messenger; Damis, a youth betrothed  
to Taira; Coryphoeus; A Boy; Tisis, bearer of  
the Oracle; Ch of Messenian Women and Old Men;  
Spartans, Soldiers, Attendants, etc. (SATB)

Inst. fl, ob, clar, b.clar, 2 bn, 4 hn(E), 2 trpt,  
2 t.trbn, 2 b.trbn, cb, tb, hp, str.

The spoken text of Marshall-Hall's original play is in blank  
verse and was intended for declamation over an orch accom-  
paniment. The scenes are divided by ch. sections set to  
the text and accompanied by orch. Also orch passages which  
illustrate mimed actions link the scenes, so that there is a  
continuous musical setting. An orch introduction leads to  
the following scenes: 1. Artemis; 2.Ch; Hymn to Artemis;  
3. Entrance of Aristodemus; 4. Entrance of Tisis; 5. ch;  
The Birth of Hercules; 6. Entrance of Queen; 7.Entrance  
of Taira; 8. March: The Sacrifice; 9. Entrance of  
Ophioneus: His frenzy; 10. Ch: Words of Madness;

11. Entrance of Guard, Taira's self-sacrifice and Ch:  
 Soundless are the feet; 12. Entrance of Messenger;  
 13. Farewell to Taira; 14. Ch: The Lament; 15. Entrance  
 of Damis; 16. Ch: Agamemnon's Sacrifice; 17. Entrance of  
 Messenger to announce Taira's death; 18, Shield Scene; the  
 Curse of Ophioneus; 19. Ch: Thou that Dwellest; 20. Ch:  
 The Fall of Ithome; 21. Messenger: The Death of the Queen;  
 22. Guard: The Fall of the Throne; 23. Death of Aristodemus;  
 24. Ch: Behold; 25. Vengeance of Artemis.

The Preface to the O/V Sc is a quotation from Goethe, 'Alle  
 Schuld nacht sich auf Erden'.

Refs.        EMM I, p.358, 275-6, 386

1902

c JONES, Frederick Wynne

a SOUTER, David H

*The Grey Kimona*

original Japanese operetta

lib pub Syd 1902

music N/L

Perf.

28 September 1907, Theatre Royal, Adel by

Pollard's Juvenile Opera Company comprising 50

children from Theatre Royal, Syd and the Tin Can

Band. 6 perfs con F.H. Pollock (Classic)

A "juvenile" variation of *The Mikado* with musical numbers, lyrics, and "quaint novelties". This was its Australasian premiere. Frederick Jones, contemporary with Alfred Hill, also composed a comic opera, *The Monarch of Utopia*, first performed in 1892, Wellington, N.Z. (see Suppl.V N/L)

Refs;*Advertiser*, 26 September 1907, 2, col 1 (adv);

30 September 1907, 9, col 5

EMM I, 287

Fitchett, 34



1903

c HILL, Alfred

a ADAMS, Arthur H

(arr WILLIAMSON, James C) *Tapu;**or, A Tale of a Maori Pah*

Maori comic opera, II

O/MS, V sc ABC:N N/A

Perf.

- (1) 16 February 1903 Wellington Opera House, NZ by Pollard's Opera Company touring NZ and Tas.
- (2) 9 July 1904, Her Majesty's Theatre, Syd, by J.C. Williamson's Royal Comic Opera Company, with imported Maori dancers from the Hawke's Bay district and a skilled Maori dancer to train the company's ballet mistress; with arr and stagecraft by Williamson.
- (3) rev. 1953 by the Syd Musical Society at Penrith (27 Nov.) Wollongong (30 Nov) and Gosford (4 Dec), NSW.
- (4) 21-3 Jan. 1954, by the NSW State Conservatorium of Music.

Char.

Mara, a young Chieftainess; Tawera, a Maori Maiden; Fay Chrysalis; Makutu, a Maori Prophetess; Molly, Polly and Dolly who are members of the Women's League; Ika, Chief of the Ngatikahungunu Tribe; Tonga, a young Maori; John Smith; the Honourable Claude; a Slave; 2 Maori Guides; George Wright, an Australian Delegate. (Fay and John are stranded members of a touring Opera Company), Ch (SATB).

Spoken dialogue with numbers which comprise traditional operatic arias, a mock-operatic scena for George Wright including a song accompanied by bicycle bells, and adaptations of Maori songs and traditional dances presented for the first time in a stage reproduction. Numbers include:

- I: Opening ch, songs, ballads, duets, a March for ch, quartet, the Poi Dance, the Maori War dance by warriors, and Finale (14 numbers);
- II: entr'acte; song with ch, quintet, solo songs, duets, trio, the Maori Haka, and a concerted finale (11 numbers).

- Refs. AE I, 114 ('A.H. Adams')
- McCredie, (4) 213
- Rees, (2) 53, 106-8, 109-110, 113, 116-7; 119-20, 129
- Tate, (2) 26
- Programme, *Hill Papers*, 528/1 NLN:M
- Press Cuttings and Reviews:*
- Press release, (nd) 528/1; *Argus*, 9 March 1914, 528/5; *Australasian*, 27 August 1904, 528/1; *Theatre Magazine*, 2 March 1914, 528/5, *Hill Papers*, NLN:M

1904 a/c(?) PHILLIPS, Oswald John *The Quest of Prince Epacris*

a musical fairy-play, III

lib in tp.s., written Mosman, NSW, 14 June 1904 and

sub and read by Registrar, NLN:M on 8 July 1904.

Library date, 14 March 1921. 36 pp.

music N/L

No known performance.

There are innumerable characters and musical numbers in this conventional pantomime. Music includes requirements for:

Act I: Ch of winds with refrain, and offstage wind-song music  
night ch to end the Act.

Act II: solo for the Prince; Ch of Snow Queen and her attendants;  
pseudo-Japanese Ch; solo for Princess Iris-San and her  
female attendants (North wind); West wind music  
with banjo; solo for Princess Cotton-Pod and Ch with  
dance; Eastwind music with Princess Lobelia; solo song.

Act III: set in the ballroom of the Palace of Flowland, with  
music for a processional entry of flowers; dances; Ch;  
a gavotte dance; and concerted finale.

As with Phillips' previous piece (1902) there is no evidence to  
suggest this was ever set or performed.

Ref. EMM I, 387

1904 (?) c WINSLOE HALL, H.

*(Young) Lochinvar; or,*

a BEMISTER, W. Murray

*The Course of True Love*

comic opera, III

O/MS v sc in I Vol bound, 262 pp, ink, no text or  
v underlay; signed endpage, dated 26 June 1904;  
recently presented by Major-General R.F. Hopkins to  
SUCon (1977).

Perf. 1928, Theatre Royal, Adelaide; rev. perf in 1931 at  
Norwood Town Hall, Adelaide.

Char. The surviving score does not indicate cast or  
instrumentation.

Inst. 2 fl, ob, 2 cl, bn, 2 trp, 2 hn, trbn, timp, hp, str.  
(from the orchestral Introduction to Act I)

There are no special features of this score which is in the Savoy  
operetta-style. The composer has made many pencilled alterations  
to the score, mainly changing vocal pitch, which suggests it is a  
rehearsal copy or first draft.

There was apparently spoken dialogue, to which numerous numbers  
are added. Act I has 13 numbers; Act II has 9; Act III has 7.  
There are solo songs, duets, two trios, several songs with chorus, and  
each Act ends with a concerted Finale. Choruses include a 'Hunting'  
chorus offstage; a choral March; a female Waltz chorus. There is  
a madrigal quartet in Act II. An orchestral introduction serves  
as an Overture for 21 bars, in which horns introduce the 'Lochinvar  
motive' with a 2-bar phrase which recurs through the opera.

Winsloe Hall also wrote the music for *The Ugly Duckling*, a  
pantomime fairy-opera which was performed at the Theatre Royal  
Adelaide in 1921 starring a very young Robert Helpmann.

He ran the Elder Conservatorium opera school with his wife, singing coach Delmar Hall, from their arrival in Adelaide in 1912 until 1928, during which time they produced several light operas, therefore, (*Young*) *Lochinvar* may have been composed in London before he emigrated.

Refs.            Brewster-Jones, 33  
                      interview with the late John Horner, Adelaide 1971  
                      interview with Miss Stella Sobels, Adelaide, 1972.

1904

c HILL, Alfred

a BEATTIE, William B., *Don Quixote de la Mancha; or, The Mad Don.*

romantic-comic opera, II (i.i)

lib ad Cervantes' novel, Syd. 1904.

- (1) copy O/lib t.s. dated 23 September 1904 with sketches of music in margin. 51 pp, signed (nd), Folder I, X7, ABC:N

O/MSS:

- (1) f.sc. Overture, 15 pp. ink (nd) X7, ABC:N  
 (2) f.sc. Vol.I, 127 pp. to end of no.3, Act II; Vol.II, pp.128-254 to end, X7 ABC:N  
 (3) v.sc. in I vol. with loose pp of excp of Overture, no.1, 9 pp: also pp.54-7; p.158 of v.sc. are loose. Signed, dated 10 September 1909. 171pp. Auckland. Folder I, X7 ABC:N

No extant v. or orch. pts.

V. underlay is often missing in (i), (ii) and (iii).

No evidence of perf.

Char. Senor Quixada of La Mancha, etc (Bar); Sancho Panza (Buffo); Don Juan Perez de Viedma (Buffo); Philip the Fair, King of Spain (originally T, altered to spoken pt); Roderigo, a muleteer (Bar); Pedro, innkeeper (Buffo); Grillo, wineseller (Buffo); Five Apparations: Amadeus of Gaul; Palmerin of England; Frederic Barbarossa; Heinrich Tannhäuser and Launcelot of the Lake (all mute); Travelling Barber (T); Chief of the Holy Ten (B); Jabez, Carlos and Pedrillo; Dōna Clara, daughter of Don Juan (S);

Dulcie, her maid, called by Don Quixada his 'Dōna Dulcinea del Taboso' (Mezzo S); Inez, innkeeper's wife (C); Maritorness, her servant (Mezzo S); dancer; Heart of Fire; ch. of peasants, muleteers, spectre-knights, phantoms, watchmen, monks, galley-slaves, penitents (SATB).

Inst. 2 fl; 2 ob; 2 clar Bb; 2 bn; 2 trpt Bb; 2 T.trbn; B.trbn; tb; s dr; timp; cym; str.

(Overture appears to have been scored earlier than the extant f.sc. and it also includes hp.)

Spoken dialogue links 27 musical numbers and is preceded by an Overture (9 pp, 0/v. sc). Details of this number opera will be given to indicate Hill's form. The p. nos. indicate refs. to v.sc. (iii above):

Musical numbers:

- Act I:
1. Serenade (Roderigo) with invisible ch of Muleteers, pp.7-12
  2. Duet (Pod. Clara) pp.13-17
  3. Song (Clara) pp.18-23
  4. Trio (Clara, Dulcie, Rod.)pp24-29
  5. Ch A, double ch of muleteers cracking whips, jingling bells,P30  
Ch B, ch of women, Bolero dance, 10 bars,P39  
Ch C, Vocal Bolero (ballet) with ch of S only, pp. 40-49
  6. Rhapsody with dialogue; recit and aria (Don Q), with speech (Sancho) pp.49-51

## Musical numbers - Act I (Contd.)

7. 'Old Song' (Don Q) with Sancho joining refrain, pp 52-6
  8. Song (Sancho) with some spoken dialogue, quasi-recit, pp.56-62
  9. Ch of galley-slaves, A, a capella, TB, p.63  
Ch B, Barber's Song, p.67  
Ch C, Ch of Penitents with incidental music through dialogue T, B, pp.69-70 and music to accompany fight sc. 16 bars, p.72.
  10. Serenade (Rod) p.73  
Incidental March music for entrance of carriage, battle music, and shouts from ch. p.75
  11. Vocal Pavanne (Clara, Don Q.) with double ch p.76; followed by classical Song (Clara) p.77 and dance pavanne by omnes, pp.83-7.
- Act II:
1. Trio (Inez, Marit, Pedro) pp.88-92
  2. Dance with castanets, tamb, gui, pp.93-5.
  3. Womens' Cachucha and ch. pp.96-101
  4. Song with ch (Don Juan) to p.109
  5. Song (Sancho), 'Laughing Song with ch' and dance, pp.110-111
  6. Song (Marit) pp.113-115
  7. Pastoral Duet (Marit, Sancho) pp.116-119
  8. Quartet and dance to p.126
  9. Song (Clara) pp.127-8
  10. Duet (Clara, Rod.) pp.129-131 (da capo)



## Musical numbers - Act II (Contd.)

11. Trio (Inez, Marit, Pedro) with masks,  
pp.132-7

12. 'Goodnight Ch' with 2 watchmen offstage,  
music for exits (SATB) pp.138-144

\* 13 and 14. Recit in graveyard (Don Q) pp.145-6  
Vigil (melodrama) with Entrance of Apparitions,  
ballet-waltz, ch of spectres (SATB), pp.147-158,  
last numbered page, signed, dated.

15. Ch of consternation (originally no.13) offstage  
ch SATB (np)

16. Finale (originally no.14) with concerted nos.  
final Chorale. (np)

\* The dated page of the v.sc. p.158 is the concluding page of the 'Vigil scene' no.14, 'exeunt all, leaving Don on stage in the dark'. In the O/lib nos.13 and 14 are later additions, pp.40-2, linking no.12 (with a concluding ballet, 'all exeunt save Don, on dark stage, moonbeams, divests himself of armour') with no.15 (originally 13).

These scenes 13 and 14 correspond to the O/v.sc of Hill's earlier opera *The Whipping Boy* (see 1893) at Act II, 'Invocation Scene' for 15pp, where the score is overwritten with the vocal underlay of Don Quixote invoking the vanished spirits (Apparitions) and calling Dulcinea by name over an approaching offstage chorus of spectres with storm effects. In the f.sc of *Don Quixote*, each Apparition appears in turn, accompanied by gong, fire and a dramatic motif which

is developed motivically in the concluding ballet and waltz with the chorus of spectres. See Notes on *The Whipping Boy* for other passages related to *Don Quixote*. In the f.sc. of *The Whipping Boy*, p.192, the overwritten 'Vigil' scene is scored for bn, hns, trpt, trbns, and low str.

On the O/lib there are added marginal sketches of the main melodic and harmonic features of each number, written in pencil. This suggests this was Hill's first draft copy. A scene with chorus is suggested for Act III (?) and a duo in canon, sestett; and, for Act II, no.2, for the dance by Inez and Maritorness, Hill notes 'what kind? Tarantella?' (Pt.2, p.5).

Refs.            *Alfred Hill Catalogue of Music* (1963) 9, ABC:N  
McCredie (4), 213.

*Every Criminal His Own Judge*

comic operetta, II

lib. sketch and scen, 4 pp, with text to portions of  
Act I, 18 p, in *L. Lavater MSS*, 20 p, Box 538/2, VSL:A.

music N/L; possibly not compl.

No evidence of performance.

Char.

Soolem, Sultan of Toobad; Boshtar, his daughter;  
Mustacha, handsome young courtier and her lover;  
Djelifesh, Grand Smoodger of Toobad and Keeper of the  
Royal Menagerie; Goo Goo, in love with Mustacha,  
Boshtar's favourite slave and unwilling accomplice; Viskaz  
a courtier; Chiki, one of Boshtar's women; Ch.

The extant fragment has words to the following (intended) musical numbers to be inserted in the spoken dialogue: opening Ch of courtiers and the entrance of Djelifesh; song for Djelifesh and Ch; song with Ch refrain; Ch; and scena for Mustacha and Boshtar.

The scenario refers to a Colac audience. The script ends on the note "no.6: Chorus of Girls". Lavater's draft notes for a book review, his poems and his critique of a Fritz Hart concert are enclosed in the same loose-page MS collection. Lavater also drafted a libretto translation of *Chilparic*, which is in his collection of Literary Notebooks, *Lavater MSS*, 538/1, VSL:A.

The above work is very similar in character and plot to Alfred Hill's early comic operettas.

No ref.

1905

c HILL, Alfred

a BIRCH, J. Youlan

*A Moorish Maid;**or, Queen of the Riffs*

romantic comic opera, II

O/MSS: f sc NLN:M; v sc ABC:N N/A

Perf.

- (1) July 1905, Her Majesty's Theatre, Auckland, NZ and subsequently in Wellington, Dunedin and regional centres, with amateur ch and professional principals including Lilian Tree and Frederick Graham. Rosina Buckman sang 'La Zara; in Wellington.
- (2) 28 April, 1906, Palace Theatre, Syd, by the George Stephenson Opera Company with Rosina Buckman and Edward Lauri.
- (3) rev. August 1952 at Rockdale and Mosman, NSW by the Kogarah Musical Society; script rev. by Alex Watchthorn, cast of 69, orch of 17.

Char.

Zulieaka, a Riffian Spy (S); Selim, a citizen of Fez; likewise Theta, Diera and Cassim; Alli Mehemet, the Divorcer-General; Mae, principal of a touring Corps-de-Ballet (S); Mena, a Moorish Maid; Princess Hashma, Ruler of the Dominion of Fez; Gastro, a Bragman masquerading as Prince Omar; Uncle Assie, nobleman of Fez; Mulez, the same; Prince Omar, son of the Sultan of Morocco; Elferino, Lieutenant of La Zara's Band of Riffians; Abdul Khar, her second Lieutenant; La Zara, Chieftainess of the Band of Riffians;

specialty dancers and hockey girls; Ch of Nobles, Moors, Algerians, Townspeople, Riffians, Cacassins, Soldiers, Nubian Slaves, Ladies of the Ballet. (SATB)

Inst. fl, ob, 2 clar, bn, hn, 2 trpt, trbn, timp, str.

Spoken dialogue with the following numbers: Act I: 13;, Act II: 11, including solo songs, duets and ensembles, ch and dances, and concerted finales to both acts.

Refs. McCredie, (4) 195-6, 199

*Prospectus and Memorandum of Agreement* between George Stephenson and Alfred Hill, 1 February 1906, Wellington, NZ, *Hill Papers*, 528/1, NLN:M  
*Programme*, *Hill Papers*, 528/4, NLN:M  
*Theatre Magazine*, 2 March 1914, *Hill Papers* 528/5, NLN:M

1905

c ORCHARD, W. Arundell

a CURTIS, W.J. and

HUNT, John Ignatius

*The Coquette:**or, A Suicidal Policy*

comic opera, II (1, 2) comp July 1904-5, Syd  
lib pub Syd 1905

O/MSS (1) f sc bound, 340 pp. p.poss. Mrs. R.  
Goodwin-Hill, Mosman NSW, 1972 (see Refs. below).

(2) v sc excp 'rescued from the ruins of "The  
Coquette' my first and best comic opera' (t.p.) not  
bound, dated 1905, 32 pp. p.poss. Mrs. R. Goodwin-  
Hill.

Perf.

28 August to 20 September 1905 (8) Palace Theatre,  
Syd, producer Curtis, con Orchard with ch of 50  
engaged from the Syd Liedertafel (TB) and Mme.  
Christian's Garcia School of Music (S, C), with  
amateur principals and a Grand Oriental Ballet  
staged by Miss Minnie Hooper.

Char.

Jeremy Pymble, an Insurance Agent; Gilbert Cameron,  
clerk (Bar); Sir Percival Pryington, a Society  
Detective (T); G.M. Kilburn, Manager (Bar); Theo-  
dore Vanburgh, deceased; Members of the Selection  
Committee of the Incorporated Institute of  
Suicides, Ltd, including: Archibald Wearyone,  
Richard Rhymer, an alleged poet; Professor  
Mustyman, a Philosopher; Hans von Growler, a  
Hypochondriac, and Nicholas Neverpart, a miser;  
a Clerk; Nanette, a typist (S); Lady Bloomsbury,  
a Matchmaker; Vivienne Vanburgh, Theodore's niece;  
6 girls as Members of the International Homo-  
phobia Club; Ch of Typists, Clerks, Liftmen,

Rickshaw Boys, Tourists, Oriental Visitors,

Market Men, Women Coolies, etc (SATB)

Inst. fl, ob, 2 clar (A), bn, 2 hn (F, A), trpt, trbn,  
str.

Spoken dialogue with the following numbers:

- I: Overture, Ch: 'Work and Pleasure'; T solo; Bar solo;  
ch with soloists; trio and dance; duet (Bar, S);  
ch of welcome preceded by incidental music to a  
melodrama; ch and soloists: 'The Suicides' Brigade';  
S. solo; quartet; concerted finale;
- II: Ch; T solo; duet (T,B); sextet; ensemble with ch;  
concerted finale. Between the scenes, an orch  
interlude is "intended to epitomise the main incidents  
of the plot" and recalls all the main motives; leading  
to sc 2: male ch; Bar solo with ch refrain and off-  
stage ch; ch with soloists and concerted finale.

Refs. EMM I, 388  
Orchard, (2) 29-30  
*Programme*, p poss. Mrs. R. Goodwin-Hill, Mosman,  
NSW, 1972.  
*Press Cutting*, unid. (nd) from the composer's  
collection, poss. Mrs. R. Goodwin-Hill.

In 1974, Mrs. Goodwin-Hill transferred the private papers  
and MSS belonging to her father, W.A. Orchard, to the ANL  
Canberra.

1906

c/a CARNEGIE, William Dalrymple      *The Magic Ring*

fairy comic opera

scen with Char, pub by the composer, 6 p,

21 May 1906, Melb.      copy in VSL.

music N/L

No evidence of performance

Char.      There are 23 parts.      Principal soloists include:  
 Prof. Drinkhardt (a musical tramp); Count Horoshino  
 (a wanderer); Chin-Kee (a Chinaman); Lady Marguerite  
 de la Dondemine (in love with the Count); Bridget  
 O'Brien (an old woman looking for a husband, who gives  
 the Count a magic ring to help him on his travels to  
 America.      There are choruses of guests, soldiers,  
 fairies, police, maids.

After many adventures, misfortunes and travels through Japan and  
 America, the Count and Lady Marguerite are united.      Spoken dialogue  
 frames several musical numbers, including solo songs, serenades,  
 a sleeping chorus, street songs, a Japanese chorus, hymn, duet and  
 ensembles.      There are two orchestral waltzes, "The composer's dream"  
 and "Fairy lights".

Ref.      EMM I, 388



1906

c ORCHARD, W. Arundel

a CURTIS, W.J.]

*The Emperor*

comic opera, III

O/MS, Overture, f sc leatherbound, signed,

dated, "8 perfs Palace Theatre, my second comic opera student work retain", 32 pp. p poss. Mrs. R. Goodwin-Hill, Mosman NSW 1972 (ANL, 1974).

3 songs pub Syd (nd) retained in this Vol, v sc are: Monarch of Wine, 4 pp.

The Love that Maid has given, 2 pp.

Than Heart has known, 2 pp.

Perf. 7 November 1906, Palace Theatre Syd by an amateur cast

Inst. fl, ob, clar, bn, hn, 2 trpt, trbn, timp, str.

The extant sc does not indicate Char or plot.

Refs. *Musical Australia*, August 1923 (np) p.poss  
Mrs. R. Goodwin-Hill, NSW State Conservatorium  
of Music, *Magazine*, IV/3, 10-11  
Orchard, (2) 31

1907 c McCARTHY, Charles

a TAYLOR, Harry

*Lady Nora*

comic opera, III

N/L

Perf. 19 June 1907, Her Majesty's Theatre, Syd.

The orchestration of McCarthy's lyrics and the musical score was prepared by J.T. Gresty.

Refs. Dicker, 123

*Table Talk*, 9 March 1890, 3

*Sydney Morning Herald*, 20 June 1907, 7

1907

c JUNCKER, Augustus W

a WILSON, Mary Stuart

*Fishing for Fame*

comedy operetta, III

N/L

Perf.

6 November 1907, Standard Theatre, Syd, by an  
amateur group, con by Juncker.

Refs.

*Sydney Morning Herald*, 8 November 1907, 8  
and see this Catalogue (1897)

1907

c ORCHARD, W. Arundel

a CURTIS, W.J.

*The Man in the Moon;**or, A Trip to Mars*

comic opera, III

O/MS v sc leatherbound, signed, "rehearsed but not performed; much of the music of this was taken from our first opera 'The Coquette' (t.p)" dated 1907. p poss Mrs. R. Goodwin-Hill, Mosman NSW 1972 (ANL, 1974)

Not performed.

Spoken dialogue (not extant) with numbers:

I: Overture, 8 numbers including 3 ch, 4 solo songs, and a quartet;

II: 2 ch, 3 solo songs; duet, sextet, gavotte quartet;

III: orch prelude, 2 solo songs, 2 ch, concerted finale.

The O/MS indicates which numbers were taken from *The Coquette*, and the O/MS of that opera further indicates the re-wording, settings and alterations for *The Man in the Moon*.

Refs. see 1906, *The Emperor* and 1905 *The Coquette*

1908

c GABRIEL, Virginia

a MARCH, George

*The Merry Grass Widow*

operetta, II

N/L

Perf.            29 September 1908, Standard Theatre, Syd.

No other materials for this opera have been discovered, but the composer also wrote the music for *Evangeline* (1876), a pastoral cantata with 4 soloists and SATB chorus, first performed at the Adelaide Town Hall on 25 August 1876 by the Adelaide Amateur Musical Union with full orchestra. That work - adapted by J.L. Lonsdale from Longfellow's poem - contains 12 musical numbers with a linking narration.

Refs.            *Pamphlets I*, (1976) SSL:A

*Sydney Morning Herald*, 30 September 1908, 6

1908

c THEAKSTONE, Nao

a SLATER, Frederic

*Nell of the Navy*

operetta, III

lib pr. *Evening Telegraph*, Charters Towers, 1908

(Qld). N/L

No evidence of performance.

The woman composer was from Sydney, the librettist a  
Queensland journalist.

Ref.

EMM I, 388

1909

c THEAKSTONE, Nao

a SLATER, Frederic

*The Whirl of the World*

comic opera, II

lib and music N/L

Perf.

1909, Royalty Theatre, London; single perf

Ref.

EMM I, 388

1909/10 (?) c/a EWART, F.M. Donaldson, Ekkart (also Ekkehard)

opera, IV (iv, ii, i, iv)

comp Melb c 1909-10 (?) see Note below.

lib ad Victor von Scheffel's romance 'Ekkehard'  
O/MS lib, also t.s. copy, both in English text,  
in VU:GM 1974.

Scen. in English, 2 pp, includes subtitle 'A  
Romantic Medieval Play in Song'; VU:GM.

O/MSS all in VU:GM include:

4 vols. of f.sc. stitched, unbound, in:

1. O/MS Act I, 131 pp. signed, nd; Italian text.
2. O/MS Act II, 195 pp, signed 'Napoli..Novembre  
1926', included with this Vol an unbound trans  
in Italian of lib made by Rosalie Papale.
3. O/MS Act III, pp 317-424, on t.p. 'La Scena  
della Croce' with 2nd t.p. in German,  
'Ekkehard: Kreuz Scene und Kriegs Musik'; Ital-  
ian/German text, nd.
4. O/MS Act IV (no t.p.) incomplete. Missing  
pp: 9-, 166, 23-32, 143-152. Italian text.  
nd.
5. MS (copies?) Orch pts. unused? Missing pts  
for Hns 3 and 4.
6. O/MS v.sc. Act II, pp 62-125, Italian/German  
text. t.p. 'Ek-K-art', signed, 'Preludo sul  
Canto Greco'; includes scenic designs in red  
ink, nd.
7. v.sc copy Act II, title and subtitle in English,  
English/German text, nd.





8. O/MS v.sc frag. unid.
9. O/MS f.sc. 'The Battle' (La Guerra) Act III:  
t.p. at back: 'Ekkart, opera in quattro atti;  
alto terzo', 'In the 11th century great hordes  
of Huns invaded and laid waste the Western  
Countries. The Huns in this true legend  
invade Swabia but are ignominiously defeated  
and have to fly'. nd.
10. MS copies f.sc. in 3 extracts:  
Prelude to Act II; 'Praxedis and her Doves';  
'Farewell and Prayer for the Soldiers at the  
Cross' in Act III; with Orch pts addition of  
4 hn c ang; and multiple str pts. nd.

Perf. No evidence, but the Prologue to 'The Love of  
Ekkehard' was perf. at a Queen's Hall concert  
for the Aust. Institute of Arts and Literature,  
with orch (?), nd.

Char. Countess Hedwig, Ruler of Swabia; Ekkehard, a  
young monk of the monastery of St. Gallus; The  
Abbot Cralo, Abbot of St. Gallus; Praxedis, Greek  
demoiselle to the Countess Hadwig; Audifax, a  
little goat boy and serf of the castle; Hadumoth,  
a little goose girl, ditto; Romeias, watchman  
,  
and huntsman of St. Gallus; Spazzo, Chamberlain  
at the Castle of Hohentweil; Burhardt, nephew to  
Romeias; a Captain of the Huns; a witch; CH: Huns,  
Monks, Ladies, Attendants, pages, schoolboys, fair-  
ies, elves, soldiers. Actors: an angel; Spirit  
of the Dawn. In O/MS (1) cast is also given in German.

Inst. (taken from O/Orch pts): 3 fl; picc; 2 ob;  
2 clar; B clar; 2 bn; sax; 2 hn; (but 4 are shown  
in O/f. sc) 3 trpt; 3 trbn; tb; timp; tamb; cel;  
hp; org; str.

Note. The only dated MS is the f.sc. Volume II of Act II, showing this was completed at Naples in November 1926. Dr. Dreyfus, from her interview with Mrs. Ewart's son, Air Commodore Ulex Ewart of Cremorne, NSW, suggests that 'Ekkart' was Mrs. Ewart's first opera and was written c 1909-10, presumably in Melb where she lived from 1904. During a visit to Europe in 1911, she tried, unsuccessfully, to interest publishers in it. She again travelled overseas at the end of the first World War, c 1919, and in Italy again tried to interest publishers and performers, again without success. Commodore Ewart established that SONIA ALDON, an occasional pseudonym, is an anagram of 'Donaldson'.

Refs. F.M.D. Ewart, *Biographical Information*, t.s. n.p, dated 15.4.1975, kindly lent by Dr. K. Dreyfus, VU:GM.

Ernest I. Robson, letter to F.M.D.E., from 4 Staverton Rd; Oxford dated 27 September 1929, with an English tran of 'Anacreon's Ode 9'; VU:GM.

Press Cutting, unid frag nd, in crate containing the Ewart MSS presented to the University Conservatorium after Mrs. Ewart's death (1946/7); VU:GM 1974.

G. Davies, 27.

1910

c/a MARSHALL-HALL, G.W.L.

*Stella*

opera in 3 sc (3 settings or acts with 10 sc)

O/MSS: Lib:

- (i) Lib MS with Stage directions, sets, sketches, uncat. VU:GM
- (ii) t.s. lib showing alterations for Lond perf. with Press cuttings enclosed, Fol 5, VU:GM

O/MSS: Music:

- (iii) o/f sc signed, bound, autograph dated end-page "finished in the tail of Halley's Comet 12 May 1910, 1.30 am", originally p poss. Hubert Marshall-Hall, Lond (son), now in VU:GM (np)
- (iv) f sc (copied by Lüttich?), VU:GM
- (v) f sc pub Lond. (nd) Fol.6. VU:GM
- (vi) o/v sc. MS excp. bound. Fol.6. VU:GM
- (vii) o/orch pts MS bound, Fol.7, 8. VU:GM
- (viii)v sc 2 copies, bound, dated 23 December 1909 - 4 February 1910, Fol.5, VU:GM

Perf.

- (1) 4 May 1912, Her Majesty's Theatre, Melb con Marshall-Hall; producers Mme. Elise Wiedermann and Harry Hill. Cast included Rosina Buckman, Richard Hawley, A. Bartleman, Stanley Horwood, Margaret Murdoch; ch of students of the Albert St. Conservatorium, trained by Sig. Rebottaro, Melb.
- (2) 8 June 1914, Lond Palladium, for 15 perf. in condensed version of 2 sc. Cast included Constance Drever, Harold Deacon, Joseph

Inland, Harrison Cook, Dorothy Jacobs:

orch of 42, con Marshall-Hall.

(3) proposed perfs. in America, England, Germany (1912) did not eventuate.

Char. Dr. Noel Kirke (T); Mostyn Chamley, Mayor and President of the Social Purity Society, former lover of Stella (B); Rev. F. Weldon, Rector of the Parish (Bar); Stella Winton, trained nurse in Mrs. Chase's home (S); Mrs. Chase, widow, friend of Chamley and Weldon (Mez S); her sick child (mute); Nursemaid (mute); manservant to Dr. Kirke (mute); Ch of Picnickers, Members of the Social Purity Society Committee (SATB).

Inst. 3 fl, 2 ob (c.ang), 2 clar (b, clar), 2 bn, 4 hn(E), 3 trpt, 3 trbn, tb, timp, pc, hp, str.

Through-composed in a continuous texture of accompanied recit with numbers and linking orch passages.

I: i. T solo; ii. duo (T,S); iii. B solo; iv. Bar solo; v. trio (B, Bar, Mez S);

II: vi. duet (T,S)

III: vii. orch introduction to 5-p ch and soloists;

viii. T solo, quintet (S, T, B, Bar, Mez S);

ix. speechsong solo with ch interjections;

x. S solo, melodrama, duet (S,T); offstage ch in a 4-p chorale; concerted finale.

The portions performed in London were Trio (I:v), duet (II:vi), Waltz and ch (III:vii), the complete sc ix, and portions of sc x (sections of MS 124-150), thus reducing the perf to 60 min duration.

Refs.

Hart, (2) 29-31

McCredie, (1) 5

Tate, (2) 25

Correspondence: M-H *letter* to J. Barrett,  
Lond. 8 April 1914, uncat.

M-H *letter* to J. Barrett, Lond. 25 June 1914  
uncat.

Oscar Fischer-Sobell *letter* to J. Barrett, Lond.  
16 Dec 1912, uncat.

M-H *letter* to J. Barrett, Lond. 12 Dec. 1912,  
uncat.

M-H *letter* to J. Barrett, Melb. 12 Oct. 1912,  
uncat.

A.E.J. Lee *letter* to J. Barrett, Lond. 28 Jul. 1911,

A.E.J. Lee *letter* to J. Barrett, Lond. 3 May 1914,  
uncat.

Ella Winter *letter* to H. Brookes, Lond. 4 Aug.  
1921, uncat.

M-H *letter* to H.J. Wertheimer, Lond. 12 Jun.  
1914, uncat. all contained in VU:A.

*Press Reviews* of the Aust production, including:

*Punch*, 9 May 1912; 16 May 1912

*Age*, 13 May 1912

*Argus*, 13 May 1912; *Table Talk*, May 1912;

*Ladies Letters*, May 1912; and unid. article,  
Melb. May 1912; contained in *Hince Papers*,  
MS 2691, ANL.

*Press Reviews* London production, including:

*British Australasian*, 28 May 1914; *Daily News*,

7 June 1914; *Daily Telegraph*, 9 June 1914;

*British Australasian*, 11 June 1914; *Daily Telegraph*, 14 June 1914; *Sunday Times*, 14 June 1914; *Standard*, 7 June 1914;  
all uncat. contained in VU:A.

*Other Press Reviews:*

*Herald* (Melb) "First Australian Opera Night in London", 18 July, 1914;  
*Age* (Melb), article by H. Tate, 2 Jan. 1926,  
both uncat. contained in VU:A.

*Programme* with Scen. Fol.5, 29, VU:GM.

G.M. Fowler, *Correspondence File*, VU:GM.

1910

c/a McBURNEY, Mona

*The Dalmatian*

'grand' opera, IV

lib ad from the romantic-historical novel by  
 Marion Frances Crawford, "Marietta, a Maid of  
 Venice", N/L  
 music N/L

- Perf. (1) 26 October 1910, Athenaeum Hall, Melb by the Albert St.  
 Conservatorium Opera School.
- (2) 1923, Playhouse, Melb by the Albert St. School with a  
 student case, con Alberto Zelman
- (3) 3 August 1925, excpt. cp. with the Victorian Musical  
 Society, Melb.

Extant works by Miss McBurney, Margaret Sutherland's first teacher,  
 were held by the Victorian Musical Society until their collection  
 was incorporated in the VSL. However, no materials from the  
 opera have yet been discovered. Several of her songs appear in  
 the *Hince Australian Sheet Songs* Collection in Box 6, O-R, 688-735,  
 ANL and Box 7, S-So, 736-65, ANL.

- Refs. Davies, 20
- McBurney, *letter* to G.W.L. Marshall-Hall, Melb (nd),  
 uncat. in VU:GM (1971)
- McCredie, (1) 5
- Fraser, Frances (ed), *Centenary Giftbook*, Melbourne 1934
- Orchard, (1) 95
- Sutherland (1), 23
- H. Tate: "Music Criticisms for the Melbourne Age, in  
*Hince Papers*, MS 2691, especially items dated 17 April  
 1925; 3 August 1925; ANL.
- corres. with Miss Esther Rofe, Melbourne 1971.

1911      c/a CHANTER, Arthur      *A Daughter of Italy*  
opera, N/L

Perf.      29 April 1911, Tünnverein Hall, Melb.

Refs.      Composers File, ABC:N  
Davies, 16



1911 a TAYLOR, T. Hilhouse ('Toso') and

SPENCER, Thomas E

*Mrs McSweeney*

comedy operetta, III

lib ad from Spencer's novel, "The Surprising  
Adventures of Bridget McSweeney", nd.

N/L

Perf. 21 October 1911, Criterion Theatre, Syd.

The Rev. Taylor also adapted European pantomimes for the Australian stage in the 1890s, listed in Catalogue 5 (1893) and (1894) but made his greatest success with a dramatisation based on Wagner's *Parsifal*. Impressario J.C. Williamson had first seen the opera at New York's Metropolitan Opera House in 1903, and enthusiastically backed Taylor's version, called *Parsifal; a Romantic Mystery Drama* in Sydney performances in 1906. It was staged as a grand spectacular entertainment. There is no evidence yet discovered for the composer of the music to *Mrs. McSweeney*, which may have used arranged music from other sources.

Refs. EMM I, 261, 358-9, 384-5

Dicker, 151-6

1912

c/a CHANTER, Arthur

*The Vintner of Wartaburg*

comic opera, N/L

Perf. 29 April 1912, Türrnverein Hall, Melb

Chanter collaborated with David Bedford in several operas performed in Melbourne early in the 20th century, none of which has yet been located. However, songs with words and music by Chanter are contained in the *Hince Australian Sheet Songs* collection Box 1, A-B, 410-488 in ANL. Many were published in London but none seem to have appeared in his operas.

Refs. Composers File, ABC:N

corres. with M.T. Radic, Melbourne 1976

1912

c/a MARSHALL-HALL, G.W.L. *Romeo and Juliet*

opera, IV (2, 3, 1, 1)

arr. Shakespeare's play

comp. Melb 1912

lib. pub Lond. 1914 in Eng/German, based on  
 tran ad from Tieck and Schlegel by Marshall-  
 Hall. Fol. 20, VU:GM

O/MSS:

- (1) O/f sc 3 vols bound, dated 1912, Acts:  
 I, 172 pp. II, 229 pp. end page dated  
 26 July 1912. III and IV (copy by Lüttich?)  
 202 pp. Fol 12. VU:GM
- (2) orch pts to Act II/1. with copy of v sc,  
 Fol.13. VU:GM
- (3) O/f orch pts MS Fol.24. VU:GM
- v sc pub Lond. 1914. 2 copies with Eng/German  
 text, 272 pp. (i) Fol.21, VU:GM. (ii) uncat.  
 VU:GM.

Perf.

- (1) 14 December, 1912, Her Majesty's Theatre,  
 Melb.stage perf of Act II/1 (Balcony Scene)  
 only, by a student orch of the Albert St.  
 Conservatorium con Marshall-Hall, with  
 Elizabeth Wiedermann-Pinschof as Juliet  
 and Radcliffe Hawley as Romeo.
- (2) Proposed full stage perf in Melb. and Lond.  
 failed to eventuate.

Char.

Escalus, Prince of Verona (Bar); Paris (T);  
 Capulet (B); Tybalt (B); Peter, servant to  
 Capulet (B); Romeo (T); Mercutio (Bar); Benvolio  
 (Bar); Friar Lawrence (B); Friar John (B); Lady

Capulet (S); Juliet (S); Nurse (C); Montague (mute); Ch of Citizens of Verona, Kinsfolk to the Capulets and Montagues, Officers (SATB); Pages, Masquers, Attendants, Dancers.

Inst. 2 fl(pic), 2 ob (c.ang), 2 clar (b clar), 2 bn, 4 hn, 3 trpt, 2 trbn, tb, k.dr, s.dr, cym, hp, str.

A continuous texture with accompanied recitative linking set numbers and using interrelated thematic materials and leit-motifs. Major numbers are:

I/i: ch, Bar solo; duet (T,B); quartet; aria (Bar); trio;  
 ii: orch introduction, trio (S,S,C); ch and 3 Old English Dances; trio, duet (T,S); duet (T,C);  
 II/i: orch introduction, trio (T, Bar,Bar); T solo, duet (S,T); extended recitatives;  
 ii: recitatives.  
 iii: fight sc, ch (SATB); Bar solo;  
 III/i: orch introduction, duet (S,T); duet (S,S); quartet and duet (S,B); S solo;  
 IV/i: orch introduction, duet (B,S); solos (T,B,S,B); finale.

Refs. Orchard, (1) 93  
 Corres: M-H *letter* to J. Barrett, Lond. 12 October 1912;  
 M-H *letter* to J. Barrett, Melb. 12 December, 1912;  
 A.E.J.Lee *letter* to J. Barrett, Lond. 3 May 1914;  
 M-H *letter* to J. Barrett, Lond. 1913;  
 M-H *letter* to J. Barrett, Lond. 6 June 1913;  
 M-H *letter* to H. Brookes, Lond. October 1913;

M-H *letter* to J. Barrett, Lond. 17 February 1914;

M-H *letter* to J. Barrett, Lond. 18 June 1913;

M-H *letter* to H.J. Wertheimer, Lond. 12 June  
1914;

Ella Winter *letter* to H. Brookes, Lond. 4 August,  
1921;

all uncat. contained in VU:A

M-H *letter* to F. Dierich, Berlin, 23 October  
1913; Fol.20, VU:GM

*Press Reviews:*

*Age* 16 December 1912, uncat. and

*Argus* 16 December 1912, uncat., VU:A.

1913

c/a HILL, Alfred

*Teora;**or, The Enchanted Flute.*also *The Weird Flute*

romantic Maori opera, I

compl 8 February 1913

lib stimulated by 'A Traveller's Tale', pr  
*Household Words* and called 'The Magic Flute'  
 in NZ. (See O/MS)

O/MSS

(1) lib. II act sketch, autograph, Act II  
 extant 22 pp.(nd) *Hill Papers* 528/1,  
 NLN:M

(2) O/f sc ABC:N N/A

Perf.

23 March 1928, Turret Theatre Syd, con Joseph  
 Post, with a student cast from the NSW State  
 Conservatorium of Music, including Harold  
 Tollemache, Wilfred Thomas, Rupert Swallow,  
 May Craven, John Ryan and student orch including  
 John Antill and Lloyd Davies. Presented with  
 concert items; also considered for the first  
 production of the Australian Opera League, 1914:  
 (see "Giovanni").

Char.

Tainui, a Maori Chief; Tohunga; Waipata, the son  
 of Tainui; Teora, daughter of a rival Chief,  
 Pomare; the Spirit of Pomare.

O/Lib. also indicates the following characters:  
 Tiora; Waipata; Tanui; Taiaha; Koro; Miro.

Inst.

fl, ob, 2 cl, bn, 2 hn, pf, str.

Refs.           corres Mrs. Mirrie Hill, Syd, 1970  
corres Mr. Joseph Post, Syd, 1970

*Press Reviews:*

*Age* 5 March 1914; *Hill Papers* 528/5, NLN:M.

*Theatre Magazine*, 2 March 1914; *Hill Papers*,  
528/5, NLN:M.

Programme, *Hill Papers*, 528/2, NLN:M

McCredie, (4) 207.

1913

c/a HART, Fritz Bennicke *Pierrette*

opera, I, op.13 (2 sc)

comp. 1913

O/MSS: f sc, v sc; v pts, orch pts, in Hart  
Collection, VSL 1973 (21) N/A

- Perf.
- (1) 3 August, 1914. Repertory Theatre, Syd in the first season of opera by the Australian Opera League (6 nights); con Joseph Bradley; given with Alfred Hill's "Giovanni"(see 1914). Cast included Frederic Collier, Reginald Roberts, Mary Campbell and Elsa Warman.
  - (2) 5 December 1914, His Majesty's Theatre, Melb, given with Lecocq's "La Fille de Mme. Angot", con Hart.
  - (3) 19 April 1919, Princess Theatre, Melb in a season of opera by the Frank Rigo Grand Opera Company, con Hart.
  - (4) 24 September, 1931, Melb, con Hart, producer Reginald Roberts with the Melb Symphony Orch and members of the Melba Conservatorium Opera Society, given with Hart's "St. George and the Dragon" (see 1930).

Char. Pierrot (T); Pierrette (S); his Uncle (Bar);  
and his Aunt (C).

A continuous musical narrative links numbers such as a duet and a canonic quartet. An orch interlude, 'Nocturne', divides the stage action into two parts and is played to a bare stage entr'acte.



As with all the following operas by Fritz Hart, the MS sources were located in the archives of the Honolulu Academy of Arts and unavailable for this research. In 1973, Mrs. Marvell Hart offered the *Hart Collection of MSS* to the Victorian State Library, where they are now located. The *Collection* is extensive and awaits cataloguing and documentation, which has been beyond the scope of this present work.

Refs.

*Press Reviews:*

*Age*, 5 March 1914; *Hill Papers*, 528/5,  
*Argus*, 9 March 1914; *Hill Papers*, 528/5,  
*Bulletin*, 6 August 1914; *Hill Papers*, 528/5,  
*Sydney Sun*, 4 August 1914; *Hill Papers*, 528/5,  
*Theatre Magazine*, 2 March 1914; *Hill Papers*,  
 528/5, NLN:M

Orchard, (1) 157

McCredie, (2) 9

1913

c/a HART, Fritz B

*Malvolio*

opera, III, op.14

lib ad Shakespeare's play.

O/MSS: f sc, v sc; v/orch pts, *Hart Collection*,

VSL 1973. N/A

Perf.

- (1) 5 December, 1919, Act I only, The Playhouse, Melb, presented by the Melb Conservatorium of Music, con Hart, and perf with Glück's "Orpheus". Cast included Tom Minogue as Sir Toby Belch, G.H. Cann as Malvolio, Harry Webster as Clown, Vida Sutton as Olivia and Anne Williams as Maria.
- (2) 10 July 1931, Act I only, given by the Melba Conservatorium Opera Society and members of the Melb Symphony Orch in a Melb Music Club Opera evening, together with Hart's "St George and the Dragon" con Hart. (see 1930).

Refs.

corres Mrs. M. Hart, Honolulu, 1971.

*Programme*, with extract showing spoken dialogue with set numbers, poss. Mrs. Hart.

*Press Review:*

*Theatre Magazine*, 2 March 1914; *Hill Papers*, 528/5, NLN:M.

1914

c HILL, Alfred

a SOUTER, David

*The Rajah of Shivapore*

romantic comic opera, II

compl. 22 March, 1914

O/MSS. N/L

Copy v sc 104 pp. (nd) ABC:N.

Perf. 15 December 1914, The Playhouse, Syd.

Char. Chunder (Bar); Bunder (Bar); Rajah of Shivapore (B or Bar); Jengis (T) Sworder; Aimee (S); Bulbul (Mez S); Raneer (Mez S); Blind Beggar with pipe (mute); Sweeper (mute) Boy with drum (mute); 6 female dancers/singers; Ch; Dancers.

Spoken dialogue with 25 musical numbers incorporating 'Oriental' effects.

I: Ch; song (S); song (T); dance, ch; song and dance (Bar; ch); duet (Bar Bar); entrance of Rajah and Raneer with ch; trio (B, Mez S, Bar); song with dance (Bar/ch); song (S); duet (S,T); song (Bar); duet (Mez S, Bar); concerted finale.

II: Ch; 'Wailing' trio (B,Bar,Bar); song (Mez S); dance,duet (T,S); song (T); duet (T,S) with ch and ballet; song (T); music for sword-fight, and concerted finale.

Refs. McCredie, (4) 205  
corres Mrs. M. Hill, Syd, 1970

1914

c HILL, Alfred

a CALLAN, Harriet

*Giovanni, The Sculptor*

romantic opera, III (short)

O/M, f sc one Vol. Acts I, 83 pp.; II, 63 pp.;

III, 41 pp. (188 pp.) (nd) ABC:N

Perf. 3 August 1914, Repertory Theatre, Syd (6 nights),  
in the first season of opera by the Australian  
Opera League, con Hill/J. Bradley. Cast  
included Florence Young, and season included  
Hart's "Pierrette" (1913); repeated at His  
Majesty's Th, Melb, 5 December 1914.

Char. Padre (B); Jeanetta, a widow and mother of  
Giovanni (C); Giovanni (T); Amina (S), an  
orphaned friend of Giovanni; Count Alberto,  
Patron to Giovanni (Bar); Princess Violetta,  
Alberto's cousin with whom Giovanni falls in  
love (S); Porter (B); Ch of Students and Monks  
(T,B).

Inst. fl, ob, 2 clar (Bb, bn, 2 hn (F), timp, hp, str.

A continuous texture with recitative and set numbers:

- I: Overture introducing thematic foundation, recitative  
and songs, duet, orch bridge passage leading to an  
S solo 'Ave Maria' with offstage 4-pt male ch,  
orch coda, quintet;
- II: patter song, aria (T), recitative and unaccompanied  
recitative;
- III: orch intermezzo, Drinking song (male ch), arias and  
recitative; duet;

Motivic devices and leit-motif techniques with a lyrical  
treatment of solo vocal lines predominate in the style of

this short opera.

Refs.

*Press Reviews:*

*Argus*, 9 March 1914;

*Bulletin*, 6 August 1914;

*Herald*, 8 August 1914;

*Sun*, 4 August 1914;

unid. cutting,(nd). All in *Hill Papers*,

528/5, NLN:M.

1914

c/a HART, Fritz B            *The Land of Heart's Desire*

opera, I, op 18

compl 1914

lib ad play by W.B. Yeats

O/MS f sc *Hart Collection*, VSL. N/A

No evidence of performance.

The Overture is listed on the repertory of works perf. by the NSW State Conservatorium of Music Orch, con Henry Verbrugghen, during its tour of Vic., 1919.

Probably the first perf of Yeats' play in Australia was given by the Adelaide Repertory Theatre produced by Bryceson Trehorne in 1908 (Rees, (2) p.113).

Refs.            Catalogue, *Hince Papers* MS 2691, Item 3776,  
ANL.    corres Mrs. M. Hart, Honolulu, 1972.

1915

c BREWSTER-JONES, Hooper J *Deirdre of the Sorrows*

music drama, III

lib ad play by J.M. Synge, pub 1910

O/MSS:

- (1) f sc frag. 5 pp. (nd), signed, ABC:NA
- (2) v sc bound Vol, signed, dated, with v under-lay, 477 pp., ABC:NA
- (3) v sc sketches, I/3, 37 pp., signed, dated 28.10.15, SUCon
- (4) v pts sketches, I/1, pl, 15-20, signed, dated 28.10.15, SUCon
- (5) song for Deirdre, sketch, 2½ pp., ABC:NA

No evidence of perf.

Char. Conchubor, Old Woman, Lavarcham, Deirdre, Naisi, Ainnle, Arden, Fergus, Owen, Soldiers, etc.

Inst. 3 fl (pic), 2 ob, c.ang, 2 clar (B<sub>b</sub>), B clar(B<sub>b</sub>), 2 bn, 4 hn, 3 trpt, 2 trbn, tb, timp, hp, str.

The opera is through-composed with orch introductions to each Act. In the only complete score (v.sc), there are many signs of additions, alterations and perf instructions. The dialogue is frequently carried by repeated notes in a speech-rhythm recit, while the expanded sections show a preference for Wagnerian harmonies. Within the continuous texture are numerous scene sections. Dates in the v sc record the composer's work between 28.10.15 to 27.2.16 (p.161); 31.4.16 to 30.6.16 (p.218), from 17.9.16 to 20.11.16 (p.293), and resumed 18.12.16. This score deteriorates from pp.445-477 and has no final date.

Synge's last play was incomplete at his death and published posthumously. It is based on ancient Celtic sources, 'The Sons of Usnach' from the 'Three Sorrowful Stories of Erin'. Other Irish dramatists of these tales are Lady Gregory, G.W. Russell and W.B. Yeats. See also Hart's opera to the Synge prose drama (1916) and Hart's adaptation in his own text (1926).

No Refs.



1915

c/a HART, Fritz B

*Riders to the Sea*

opera, I, op.19

compl. 1915

lib. ad. play by J.M. Synge

O/MSS: f sc, v sc, v pts, *Hart Collection*,

v sc pub Sackbut, London 1926

no 2. p 65. Copy in NYPU. Vol.I.

VSL. N/A

No evidence of perf.

Char.

Maurya; Bartley, her son; Cathleen, her

daughter; Nora, a younger daughter; Ch of women.

Refs.

corres. Mrs. M Hart, Honolulu, 1972

1916

c/a HART, Fritz B

*Deirdre of the Sorrows*

opera, III, op 21

comp 1916

lib ad play by J.M. Synge

O/MSS: f sc, v sc, 3 Vols *Hart Collection*,

VSL. N/A

No evidence of performance.

Refs. corres Mrs. M. Hart, Honolulu, 1971See also *Deirdre in Exile*, 1926 by Hart,and *Deirdre of the Sorrows*, 1915-16 by Brewster-

Jones.

1917

c ORCHARD, W. Arundel

a CURTIS, W.J.

*Dorian Gray*

music drama, III

lib arr novel by Oscar Wilde

O/MS: f sc 3 Vols leatherbound, Vols I,

211 pp., II 169 pp., III 106 pp. dated end

page 10 January 1917, Kammeraka NSW; dated

t.p. 1915-1917. p.poss. Mrs. R. Goodwin-Hill,

Mosman NSW, 1972 (ANL, 1974).

Perf.

11 September, 1919, cp. Act II excp. only, Hall of the Conservatorium of Music, NSW, con Henri Verbrugghen with Miss Dulcie Huxtable, Miss Alma Garrett, Messrs. Emil Sussmilch, Arthur Appleby, Roy Allen and R. McClelland; perf. with other concert items.

Char.

Lord Henry Wotton (Bar); Dorian Gray (T); Basil Hallward, an artist (B); James Vane, a sailor, brother to Sybil (B); Sybil Vane, an actress (S); the Duchess of Monmouth (Mez S); Victor, a servant (mute); Offstage Ch of Fates (SATB - 16 voices).

Inst.

2 fl, 2 ob, 2 clar (B<sub>b</sub>), 2 bn, 3 hn (F), 2 trpt (B<sub>b</sub>), 3 trbn, timp, str. Added to sc at a later date:  
c ang.

A continuous music drama with accompanied recitative, leit-motifs and motivic interrelations within solo and ensemble extended passages. The major sections are:

I: Prelude with 'Fate' motif, hidden ch, accompanied recit leading to Dorian's aria (p.66), Wotton's aria (p.88), duet between Sybil and Dorian (p.172); Dorian's Monologue with hidden ch;

- II: orch introduction, recit leading to Sybil's aria (p.53) with unseen ch commentary; duet between the Duchess and Wotton, and the death-scene of Sybil;
- III: orch introduction, offstage ch, recit leading to the murder of Hallward by a maddened Dorian, and Dorian's death.

There are many later alterations and additions made to Act II for performance purposes. The Overture illustrates two main themes: a 'fate' motif and a 'romance' motif with two subsidiary motifs expressing the 'evil influence' and 'warning' symbolism of the text. These are recalled throughout the drama and illustrate emotional states, characterisation and dramatic incidents.

- Refs. Best, 23
- Grove's, VI, 262
- Orchard, (2) 247 App.A; 26
- Canon*, V/9 (April 1952) 443
- Programme*, 11.9.1919. p.poss. Mrs. R.Goodwin-Hill, Mosman, NSW, 1973.
- Press Reviews:*
- Australian Musical News*, 1 October 1919, 110
- Triad*, 10 October 1919, 39
- Musical Australia*, August 1923, 5, 6, 10-11

1917

c BREWSTER-JONES, H.

*Call to France*

("A Call to France")

("The Spirit of France")

opera-ballet, III

lib N/L

O/Ms copyright 9 September 1918, Melb.

(i) scen, ink, 2p, SUCon

(ii) v sc, ink, 20 p, with Intro to Act I, dated  
4.6.1917 to 10.6.1917; 8 p of Act II dated  
and 8 p of Act III, 11.6.1917 to 13.6.1917  
in SUCon

(iii) f sc to Act III, ink, 32 p. SUCon.

No evidence of performance.

Char. Spirit of France (solo); Girls; Follies; Men.Inst. fl, ob, cl, hn, cor, 3 trbn, hp, 2 timp, str.No refs.

1917

c/a HART, Fritz B.

*Ruth and Naomi*

opera, (7 sc) op 24

comp 1917

lib ad Biblical sources

O/MSS; f sc, v sc, pts, *Hart Collection*,

VSL, N/A

Perf.

- (1) 7 July, 1917, Playhouse, Melb by the Conservatorium of Music, Melb, con Hart; produced with Purcell's "Dido and Aeneas" and Glück's "Iphigenia in Aulis" for 4 nights.
- (2) March, 1919, Playhouse, Melb by the Conservatorium of Music, con Hart; with identical programme (1).
- (3) 20 August, 1930, Bijou Th, Melb, by the Melba Conservatorium Opera Society, con Hart, perf. with Mozart's "Il Seraglio"; 4 nights.

Refs.

corres Mrs. M. Hart, Honolulu, 1971.

1918 (-28) c/a BREWSTER-JONES, H

*Ondine*

lyric drama I (3) (incomplete)

O/MS lib compl t.s. (i) 5p; (ii) p 6-7 and sketches p8-15; (iii) p 16-20 unfin.

O/MS music scores: all materials in SUCon:

- (i) v sc sketch, ink, 43 bars, Intro, dated 9.11.1918, "Undine"
- (ii) f sc sketch, Prelude, 7 p dated 27.8.1928 "Ondine", "Scene lyrique", incompl.
- (iii) v sc, pencil, nd, Prelude, sc i and 2, setting 12 p of lib with underlay, 87 p
- (iv) v pts 10 p, signed, incompl
- (v) v sc to I, pl-9; 11-13; 15. dated 9.11.1918, incompl
- (vi) v sc (unid) dated 5.1.1922, 2p
- (vii) v sc (sketch) dated 11.11.1921, 2p
- (viii)v sc (sketch) song, nd, from p 223, 3 p
- (ix) v sc (sketch), ink, Fisherman's Wife's entry from "Ondine", 1 p, in ABC:NA.

No evidence of performance.

Char. Fisherman; Prince Huldbrand; Old Lady; Ondine.

Inst. fl, ob, cl, bn, 2 hn, 2 trpt, 2 trbn, tb, str.

The story as set by the composer is adapted from the European fairy romance by Motte Fouque (1911) which was set operatically by E.T.A. Hoffmann in 1816. In the original story of the water sylph, Prince Huldbrand von Ringstetten forsook Undine after suffering harassment from the water goblin Kühleborn.

The Prince marries his former lover Bertalda but dies with Undine's kiss.

Brewster-Jones's unfinished prose drama ends at Act I where the Prince, after his forest adventures, first falls in love with Undine. It is probable he intended to write a full-length opera, and although most of the extant MSS date from 1918, it seems he was still toying with completing a full score as late as 1928

No refs.



1918

c/a HART, Fritz B.

*The Fantasties*

romantic - comic opera, III, op.35

comp 1918.

lib ad play by Edmund Rostand

O/MSS: N/L

copy v sc, *Hart Collection*, VSL N/A

No evidence of perf.

Refs.

corres Mrs. M. Hart, Honolulu, 1972

1920

c/a HART, Fritz B.

*The Travelling Man*

opera, I, op.41

comp 1920

lib ad play by Lady Gregory

O/MSS: f sc, v sc with copy v sc,

*Hart Collection*, VSL, N/A

No evidence of perf.

Refs.

corres Mrs. M. Hart, Honolulu, 1972

1921

c/a BREWSTER-JONES, H.

*The Belle of Cairo*

("Cairo Maid")

("The Maid of Cairo")

musical comedy. incompl.

O/MS lib, rough scen, suggested sc, song text,  
pencil, loose book, ABC:NAO/MS v sc sketches 18 p; 5 p; 12 p; latter dated  
6 March 1921. ABC:NA

No evidence of performance

The sketches show a wartime comedy set in Cairo on several locations, such as an oasis on the outskirts on a native village, the Casino san Stefano at Alexandria. Characters include American tourists, a Shepherd; phantom figures of ancient Egypt; army officers and Australian soldiers and their girls, and the heroine, the Cairo Maid. The composer experiments in his libretto with Australian vernacular and slang rhythms and idioms.

No refs.

1921

c/a HART, Fritz B.

*The King*

opera, V, op.43

comp 1921

lib ad play by Stephen Phillips

O/MSS, f sc, v sc, *Hart Collection*, VSL, N/A

No evidence of perf.

Refs.      corres Mrs. M. Hart, Honolulu, 1972

1922      c/a BREWSTER-JONES, H.      *Sweet Doll of Haddon Hall*  
romantic opera.    incompl.  
O/MS sketch of v sc frag, pencil, dated 6.6.1922  
6 p, in ABC:NA

No refs.

1922

c/a HILL, Alfred

Auster

a Coungeau, Emily

romantic opera, III

comp. 1919-1922

lib ad verse drama 'Princess Mona, A Romantic Poetical Drama' by E. Coungeau, pub Brisb October 1916, 65 p. Repr. as 'Stella Australia', Brisb. September 1922.

O/MSS

- (1) f sc 3 Vols. bound I, 127 pp.;  
II, 125 pp., III, 66 pp. (incomplete).  
Vol.I signed, dated 4 July 1919. ABC:N
- (2) orch sc Act III; I Vol. bound pp.67-110,  
ABC:N

Perf.

- (1) 7 September 1922, Syd Town Hall, cp. as a 'Cantata' by the NSW State Orch and ch, con Hill. Soloists included Florence Austral.
- (2) 25 March 1935, His Majesty's Theatre, Melb, first stage perf. by the Fuller Royal Grand Opera Company, con Hill, producer Garnet Carroll, (6 nights). Cast included Horace Stevens, Isolde Hill, Sydney de Vries, Browning Mummery, Frederick Collier and Gladys Garside; perf as a II-act opera.
- (3) 7 March 1938, cp. NSW State Conservatorium of Music, con Joseph Post; as an 'allegorical one act opera'.

Char.

Auster (S); Camoola; Gnomus, (a Spirit of the Past) (B); a Demon; a Marauder; Don Pedro Garcia (Bar); the Lover (T); Ch of Nymphs, Fairies,

Flower-Maidens, and Pirates (SATB).

Char. of original published drama, 'Princess Mona' (1916);

[Prince Boris, an explorer; Sir Lionel

Montmorency, his secretary; Count de Longueville and Don Pedro Garcia, both companions to Prince Boris; Princess Mona; Camoola, her attendant; Gnomus, an Earth-Sprite; elves, bandits, court officials, soldiers, sailors, demons, etc.]

Inst. (1) 2 fl (pic), 2 ob (c.ang), 2 clar (B<sub>b</sub>, A<sub>b</sub>),  
2 bn, 4 hn, 2 trpt, 2 t.trbn, b trbn, tb, pc,  
hp, timp, cel, str.

(2) scoring for Act III finale: sax, solo  
cornet, 3 trpt, 2 cornets (B<sub>b</sub>), 3 t.trbn,  
2 b.hn, 3 b.trbn, euph, 2 B<sub>b</sub> bass, s.dr, k.dr,  
cym, t.bells.

Continuous music with accompanied recit and major passages; the Overture introduces themes intrinsic to the musical development, and use is made of leit-motifs to express the symbolism of the mytho-allegorical story.

- I: Overture, ch of elves, 'da capo' aria with ch interjections, ballet, aria with offstage 'sprechstimme' narrative, song, trio, aria and ch of pirates;
- II: aria, solo voice of the Demon, waltz, march and ch of pirates, orch 'storm' scene with 'echo' S.aria and two 'da capo' arias (S,T); duet;
- III: (probably deleted from the stage production): an allegorical tableau with solo vocal numbers, illustrative orch effects and a final ch for vocal quartet and brass band.

The tableau corresponds to the symbolic 'Anzac' patriotic tableau in 'Princess Mona', III.

Refs.

McCredie, (4) 194, 205

Mackenzie, 91

Programme, 25 March 1935, *Hill Papers*, 528/2,

NLN:M

*J.C. Williamson Magazine*, Melb. 1935, *Hill Papers*,

528/1, NLN:M

corres Mrs. M. Hill, Syd 1970

corres Mr. J. Post, Syd, 1970

interview with Miss Una Howard, Adel. 1971

*Wireless Weekly*, 4 March 1938, *Hill Papers*,

528/2. NLN:M

*Press Reviews:*

unid. 10 August, 1935; p. poss.

Miss U. Howard, Adel. 1971;

*Australian Women's Weekly*, 6 April 1935,

(*ibid*); unid. 3 September 1922, p.poss.

Mrs. M. Hill, Sydney 1971.

Publications by E. Coungeau include:

*Stella Australia*, Brisb, 1922

*Princess Mona*, 65 pp. illust. with 3 stage sets

by D. Souter, Brisb, 1916

*Palm Fronds*, Brisb, 1927

*Fern Leaves*, Brisb, 1934

*The Centenary Prize Poem*, Brisb, 1924

"Commemorative Poem for the Opening of the

Commonwealth Parliament, Canberra:

'Invocation"', 9 May 1927, Canberra.



1922

c/a ANTILL, John

*Endymion*

lyric drama, II parts with Prologue and  
Epilogue (7)

compl. 1922.

lib. ad/arr poem by Keats.

O/MS: f sc, 156 pp., signed (nd)

c. poss. Syd 1971.

- Perf. (1) September, 1953, NSW National Opera Company,  
Syd, producer Robin Lovejoy.
- (2) 16 April, 1971, cp. excp: Prologue and  
Epilogue, by the George Dreyfus Chamber  
Orchestra with Eileen Hannan and John  
Pickering, con Dreyfus; Melb.

Char. Endymion (T); Diana (S); Peona (Mez S); Glaucus  
(B.Bar); a Nereid (C); a Priest (Bar); the Fates;  
Cloto (S); Lachesis (S); Atropos (C); Double ch  
(SSAATTBB); Double female ch (SSAA).

Inst. 4 fl, 2 ob, c.ang, 3 clar (b.clar), 3 bn, (c.bn),  
4 hn, 3 trpt, b.trbn, tb, timp, b.dr, sn.dr, cym,  
gong, hp, str.

A lyric masque combining elements of allegory and classical  
drama with dramatic realism. Accompanied recit for the  
solo vocal sections, brass accompaniment for divided ch  
sections and descriptive orch bridge-passages are major  
features of the score. Sc 7 presents a Vestal Hymn by  
double female ch with a divided str orch, and the Epilogue  
(Diana, Endymion and ch) combines three ch of Priestesses,  
Soldiers and People.

The MS is presented as Prologue, Part I, Part II, and  
Epilogue, each of which is preceded by 'The Argument' and

illustrated by the composer's watercolour set drawings and lighting schemes. Stage directions are added to the MS text.

Refs.        *Canon*, VII/2 (Sept. 1953) 52  
                 Murdoch, (2) 10  
                 corres Mr. J. Post, Syd, 1970  
                 corres Mr. G. Dreyfus, Melb, 1971  
                 interview and corres Mr. J. Antill, Syd, 1971

1922

c PARKER, E.A.

a PARKER, G.E.

*The Great White King*

opera, III (1.1.1)

lib pub Colac, Victoria, 1922, 39 p, VSL.

Music N/L

No evidence of performance

Char.

Jack Frost, the Great White King; Horace, a lost sailor and lover of Ione; the Millionaire, father of Ione; the Workin' Man; the Capitalist; Reginald, friend of Horace; Jack and Tom, friends of Reginald; Ione, maiden loved by Horace; Mrs Spinnaker, Matron of a School for Young Ladies; Maude, Susan and Jane, friends of Ione and Horace; Ch of youths, maidens, Eskimos, SATB.

The libretto shows spoken dialogue linking the following musical numbers in a comic plot using vernacular idiom and grotesque caricaturisation to mock class distinctions.

Act I: Ch of schoolmaidens (SA); Ch of youths (SATB) with song by Maude; Ch; Ch of weeping maidens (SA); aria and Ch (Ione); recit and Ch (Ione); Millionaire and Ch; recit, duet and Ch (Millionaire and Mrs Spinnaker); Trio; song (Capitalist) with Ch refrain; Ch; part-song, soloists and duets; aria, prayer, invocation with melodrama (Ione and the spirit of Horace); Finale ensemble.

Act II: North Pole: Male quartet, "The Northern Lights" (Workin' Man, Capitalist, 1st and 2nd Eskimos); Echo Song (Workin' Man); duet (Ione and Horace); Ch; recit and prayer (Ione); chant (Ione and Ch); solo (Jack Frost);

Ch; duet, "Reunion"; Ch; Ch, "Farewell to the Pole";  
Ch.

Act III: ("Dolorosa"): Ch:"Faith and Love"; recit (Ione);  
duet (Ione and Horace); Ch and Finale ensemble with  
final tableau as the orch plays a Wedding March.

Refs. EMM I, 392

1923

c HILL, Alfred

a McCRAE, Hugh

*The Ship of Heaven*

musical fantasy, II

compl. 28 November 1923

lib pub, III Acts, 121 pp, Syd, Lond, 1951.

SU. ded. to A. Hill and D. Fitton.

O/MS orch sc, I Vol, 134 pp. (nd), ABC:N.

no v underlay, but cued.

- Perf.
- (1) 1923, excp. cp, Musical Association of NSW.
  - (2) rehearsed only by the NSW. State Conservatorium of Music.
  - (3) 7 October, 1933, Savoy Theatre, Syd, first stage perf. by Independent Theatre Company, producer Doris Fitton.

Char. Pierrot; Columbine; Cupid; Sir Gorgeous Gobble; Giant; Soot; Devil; Ch (SATB) with many lesser characters (acting)

Inst. fl (pic), ob, clar (Ab), bn, hn(F), trpt (A), timp, str.

Spoken dialogue with set numbers including:

- I: Overture, song, duet, song with ch, duet, waltz  
song, song, finale (orch setting of 'Rule Britannia', inserted in Sc in loose-leaf pp.)
- II: Orch introduction, song, ballet (waltz), ensemble, song, trio, with offstage ch; accompanied recit, trio, ensemble, instrumental interlude, offstage ch, duet, song.

At this last section (20) of the extant MS, Hill alters the MS to "Act III" and adds the concluding numbers:

III: Overture, song with ch, duet, duet, song, duet,

song (an addition to original Act II of 4 looseleaf pages to the MS), concerted finale.

The published play with McCrae's illustrations, is dedicated to "Alfred Hill ("Orpheus Redivivus"), who composed the music for this play, a music sweeter than songs the young birds sing; hearing it, fairies grow fairer; while Pierrot, wakened, seeks Columbine at the same time that Columbine seeks him." Also ded. to Doris Fitton. The author describes it as "a plotless fairytale written for authentic children, young or otherwise", and the book indicates the following musical numbers:

- I: song (Sir G) p.26; duet (Sir G., Columbine) p.29;  
 song (Pierrot) p.37; song (Pierrot, Columbine) p.39;  
 song (Cupid) p.42; song (Pierrot) p.45, rep. p.52.
- II: Song (Pierrot) p.59; recit (Moon) p.60; Song  
 (Pierrot) p.61, Ballet of Flowers; song (Pierrot)  
 p.69; recit., trio and song (Devil, Face, Pierrot),  
 p.71; off stage ch of ghosts, shadows, devils, dwarfs  
 etc. p.75; incidental music p.79; song (Columbine)  
 p.81.
- III: song (Pierrot) p.83; duet (Cupid, Columbine) p.90 with  
 dance; song (Pierrot) p.93 where the music is  
 reproduced in v sc. "Now do the little buds enfold  
 themselves" (pp.94-5); duet (Columbine, Pierrot)  
 p.103; finale song, "Heigh-down-derry", p.120.

- Refs. Best, 24-8  
 Covell, (1), 24f; 141-3  
 Glennon, 156-8  
 McCredie, (1) 4-5; (2) 8-9; (3) 10; (4) 205,  
 181-257.

Orchard, (1) 64, 93

*Sunday Sun*, 8 October 1933; *Hill Papers*,

528/2, NLN:M

corres Mrs. M. Hill, Syd, 1972

corres Mr. J. Post, Syd, 1970

1923

c/a HART, Fritz B.

*Esther*

opera, II, op 57

comp. 1923

lib ad Biblical Sources

O/MSS: f sc, v sc, *Hart Collection*, VSL. N/A

No evidence of perf.

Inst. 2 fl, 2 ob, 2 clar (B $\flat$ ), 2 bn, 4 hn (F), 3 trpt  
(C); 3 trbn, tb, tri, cym, timp, hp, str.

Refs. corres. Mrs. M. Hart, Honolulu, 1972



1924

c/a HART, Fritz      *The Woman Who Laughed at Faery*

fantastic comic opera, I, op 58

O/MSS, f sc, v sc, orch pts, also with 2 copies

v sc, *Hart Collection*, VSL. N/A.

Perf.      (1) 25 September, 1929, Playhouse, Melb by the  
Melba Conservatorium Opera Society in its  
29th Annual Perf of Opera, with Donizetti's  
'Daughter of the Regiment', (4 perf.) con  
Hart.

(2) 28 November, 1929, Playhouse, rev.perf.  
con Hart, with a student cast, ch of 45,  
and members of the Melb Symphony Orch.

Char.      Fairy; Mary, an Irish peasant girl (S);  
betrothed to Shamus (Bar); Mrs. Murphy, an  
old woman and mother of Shamus (Mez S); Ch (SATB).

Inst.      2 fl, ob, c.ang, 2 clar (A), bn, 2 hn, pc, pn,  
hp, str.

Irish folk materials are used for thematic development in  
an idiomatic rather than directly-quoted sense. Spoken  
dialogue conveys the comic text, with set numbers.

Refs.      *Programme*, September 1929; p. poss. Mrs. M. Hart,  
Honolulu, 1972.

1924(?)

c/a TATE, Henry

*The Dreams of Diaz*

Australian Mytho-Musical Play, I

extant source: 'Text and Notes on *The Dreams of Diaz* copied from pf. sc; pts for str quartet also available', t.s. 3 pp. (nd), *Hince Papers*, MS 2691/Item 1290, ANL.

O/MSS, music, lib N/L

No evidence of performance.

Char. Diaz, a Portuguese Sailor (T); Spirit of the Virgin Bush (C); The Genius of Mankind (B).

Inst. pf, or pf with str quartet.

Magic lantern slides for visual effects are also envisaged (MS, p.2).

An Overture (59 bars) leads to Diaz' accompanied solo song-narrative of the discovery of Atlantis. The Spirit of the Virgin Bush appears with descriptive narrative; her dialogue with the Genius of Mankind and her soliloquy follows.

Diaz wakes at the appearance of Captain Cook's ship (16 bars of Overture rep.). After Diaz' narrative, the 'Spirit of the Bush' music returns with slide projection of "the Vision of modern Melbourne". Diaz' solo aria leads to a 45-bar coda as Dawn breaks.

The opera is founded on an incident of the long-drawn maritime search for the Southern Continent. It is listed in the short Catalogue of Tate's works compiled by Vida Lennox and printed as App II in H. Tate: *Australian Musical Possibilities*, (Melb, 1924), p.58f. The works are not dated.

It was possibly performed together with Tate's incidental music to Mrs. E. Coulson Davidson's play "Yin-

Yin" (nd), in the private amateur productions of the Pioneer Players at her home in Oakleigh, Victoria, during the 1920s, or earlier, at Moore's Annual Drama Nights, 1909-1912 in Melb.

- Refs. Best 30-1  
 Covell, (1) 104f; 301  
 EMM I, 391; 145-6  
 Johns, ADB, 352  
 McCredie, (1) 2, 5  
 K.S. Prichard. "A Reverie in Memory of Henry Tate", *Manuscripts*, no 3 (November 1932) 46-50  
 Rees, (1) 71; (2) 127, 113-115  
 Serle, DAB II, 408  
 E. Cole (ed) *The Poems of Henry Tate*, Melb 1928  
 "Henry Tate", Obituary, *The Spinner* (July 1926) 111-2.  
 H. Tate: "Music Criticisms for the Melbourne Age", Vol.I: 6.9.24 - 17.10.25;  
 Vol.II: 22.10.25 - 7.5.26; *Hince Papers*, MS 2691, ANL.

1925

c/a BREWSTER-JONES, H.

*Dagobert the Jester*

opera (3), incompl

O/MSS:

- (i) lib sketches to sc i and iii, 7 p, SUCon
- (ii) scen to sc i, ii, iii, 1 p, SUCon
- (iii) v sc pencil sketch with v underlay, 21 p,  
dated 8 April 1925, to opening of sc ii. SUCon
- (iv) v sc to sc i (compl) ink, dated 8 April  
1925, 20 p, SUCon
- (v) v sc song for Dagobert from the opera, excp  
only; 2 p, p poss Miss Barbara Moncrieff's  
*MS Album*, ABC:NA (1974)

No evidence of performance.

Char. Princess; Dagobert; Ch of Greybeards.

No indication of intended inst.

No refs.

1926-(39)? c/a BREWSTER-JONES, H.

*The Nightingale and the Rose*

opera-ballet, I, incompl

lib ad from Oscar Wilde's story

O/MSS in SUCon:

(i) v sc sketches, dated 26 August 1926 to  
13 December 1939, 35 p

(ii) v sc incompl, dated 26 August 1926 to  
13 December 1939, 13 p

No evidence of performance

Char. (all mime parts): Nightingale; Red Rose; Student.

No refs.

1926

c/a HART, Fritz B.

*Dierdre in Exile*

opera, I, op 66

ded to "A,E,", 1926

O/MSS: f sc, v sc (20); orch pts (24); *Hart Collection*, VSL. N/APerf.

- (1) 22 September, 1926, Playhouse, Melb by the Melba Conservatorium Opera Society (4 nights) with Glück's "Orpheus". Cast included Lilian Crisp, Lilian Stott, Howard Andrews, with Basil Hart as the Doctor; con Hart.
- (2) 22 June, 1928, His Majesty's Th, Melb, in the J.C. Williamson-Melba Grand Opera Season, in conjunction with Leoncavallo's "I Pagliacci"; one perf. Cast included Lilian Crisp, John Brownlee and Lilian Stott; con Hart.

Char.

Deirdre (S); Lavarcham (Mez S); Conchubor, the King (T); Doctor (speaker in Prologue and Epilogue).

Inst.

2 fl, ob, clar, c.ang, bn, 2 hn, trpt, trbn, timp, b.dr, cym, tri, pf, str.

The text is narrated during the Prologue and Epilogue to an orch accompaniment which introduces leit-motifs and thematic materials. These sections frame the action which is sung over a continuous musical texture which further explores the themes.

Refs.

M. Campbell, "Fritz Hart", *Melba Conservatorium Magazine*, no 5 (1949) 3-5.

R.L.E. Foreman, "The Musical Development of Arnold Bax", *Music and Letters* CII/1 (1971)59-68

Glennon, 200

Grove's IV, 120-1

F. Hart, "Words from Honolulu", *Melba Conservatorium Magazine* no 5 (1938) 6-7

Mackenzie, 59

McCredie, (1) 5

Moresby, 148 f.

Orchard, (1) 93-4, 159.

*Press Release;*

J.C. Williamson-Melba Grand Opera Company,  
22 June 1928; p.poss Mrs. M. Hart, Honolulu, 1970  
corres. Mr. Claude Kingston, Melb, 1971  
corres. Mr. J. Post, Syd, 1970  
corres. Mrs. M. Hart, Honolulu, 1970-1

*Press Reviews:*

*Age*, 24 September 1926; *Argus*, 23 September  
1926; *Argus*, 23 June 1928, 27; *Sun*, 23 September  
1926; *Table Talk*, 26 May 1927, 15-16;  
*Wireless Weekly*, 25 August 1933, 12.

Editorial, *Melba Conservatorium Magazine*, no 10,  
(1943), 3-4.

1928

c/a DOUGLAS, Clive

*The Scarlet Letter*

opera, I (2) incompl

lib ad from Nathaniel Hawthorne's novel

comp between 1925 and 1928

sc sub for Entrance Exhibition, Melb Uni Conservatorium  
in 1928

O/MS v sc, I Vol np. t.p. "first attempt at opera"

and signed, dated: Prologue, 11 January 1929;

sc i on 19 August 1928; sc ii on 11 November 1928.

*Douglas MSS* 7656, Item 444, VSL:A (1971)

No evidence of performance

Char.

Hester Prynne; Brother Dimmesdale, a Minister;

Chillingworth; Town Beadle; Mistress Hibbins;

Governor; Indian servant; Young wife; Ch of Puritans,

Deacons, Magistrates, Townspeople SATB

Inst.

Indications for use of: fl, ob, cl, c ang, bn, hns,

trpt, trbn, timp, pc, str

The Prelude presents thematic material subsequently used to illustrate characters, emotions and actions. The orchestral accompaniment incorporates tone colourings and contrasted timbres for character delineation. An additional song, called "Chillingworth's Soliloquy from *The Scarlet Letter* with words and text by Byron" is inserted in the score at the end of these sketches. The sketches are incomplete.

Refs.H.E. Johnson, *Operas on American Subjects* refers to

others on this theme by Carlson, Damrosch, Florida,

Giannini, Kaufmann, Southard and Claflin

Murdoch (2) 77

corres with the late Clive Douglas, Melbourne 1970-2



1928

c/a HART, Fritz B.      *The Forced Marriage*

opera, IV, op 79

lib ad play by Molière

O/MSS f sc, v sc, *Hart Collection*, VSL, N/A

No evidence of perf.

Refs.      corres Mrs. M. Hart, Honolulu, 1971

1930

c/a DOUGLAS, Clive

*Ashmadai*

opera, I (2), op 12

comp 1930

reduced to a Choral Fantasia, op 24, 1935

for an ABC Composers' Competition. c. poss.

Melb.

lib ad dramatic poem by Byron, 'Heaven and Earth', and Genesis text.

O/MSS f sv, orch pts. Allans Music, Melb 1970.

O/MS sketches, *Douglas MSS*, 7656, Item 445,

VSL (1964).

Perf.

(1) August 1936, ABC-Radio Broadcast with ABC Wireless Chorus and Melb Orchestra, con Douglas; transmitted to Melb, Hob, Brisb, Syd.

(2) 1939, ABC-Radio Broadcast, Hob.

(3) 24 March, 1972, Assembly Hall. Melb by the George Dreyfus Chamber Orchestra, sc.2 only, cp. No stage perf.

Char.

Japheth, son of Noah (B); Adiel, his lover (S); Azazel, a Seraph (T); Ch (SATB - 16 singers).

Inst.

2 fl (pic); ob (c.ang); 2 clar; bn ; 2 hn;  
2 trpt; timp; pc; str.

[Inst for Choral Fantasia: Solo B, SATB ch; orch].

The first scene is a Pastorale with B solo, a 4-part female ch with descriptive orch accompaniment. The second, The Deluge, is scored for SATB ch with orch background.

Refs.

Murdoch, (2) 78

Covell, (1) 149-152

corres C. Douglas, Melb, 1970

1930

c/a HART, Fritz, B.

*St. George and the Dragon*

opera, I, op 99

lib ad an 'Old Cornish Christmas Play', pub

in E.L. Fowler, *The Daffodil Poetry Book*,

Lond (nd?)

O/MSS f sc, v sc, orch pts, *Hart Collection*,

VSL. N/A.

Perf.

(1) 10 July, 1931, Kelvin Hall, Melb, by the  
Melb Music Club, perf by students of the  
Melb Symphony Orchestra, con Hart.

Presented with Hindemith's "Hin und Zurück".

(2) 24 September 1931, Melb, by the Melba  
Conservatorium Opera Society, con Hart,  
with Hart's *Pierette* (see 1913).

Inst.

2 fl, 2 ob, 2 clar, bn, trpt, 2 hn, cym, tamb, tri,  
timp, str (4.4.2.1).

Refs.

*Programme*, 10 July 1931, p.poss. Mrs. M. Hart;  
corres Mrs. M. Hart, Honolulu, 1971.

1931

c/a EWART, Florence Maud Donaldson, *The Courtship of  
Miles Standish*

opera, III (iii, iii, ii)

ded 'to my mother, Elizabeth Lewis Donaldson'

lib ad Longfellow's poem of the same title.

2 copies lib t.s. bound, VC:GM

O/MSS: 2 sets of f.sc. of 3 vols each (c.copy  
and con copy, I Act per vol) bound, Melb, VU:GM.  
in c.copy, t.p. Act I, addressed at Lyceum Club,  
Melb, later changed in pencil to Domain Court,  
121 Domain Rd, South Yarra SEI.

Act II (c copy) encloses promotion booklet, 3 pp,  
and addressed as above. dated 1932, changed in  
pencil to '40'. Details of these sets are:

1. f.sc. c.copy: Vol.I (I) 178 pp, signed, with  
Inst (amended); Vol.II (II) pp.179-305, signed;  
Vol.III (III) pp 306-396, signed. V.underlay.
2. f.sc. con copy; Vol.I(I) 188 pp signed;  
Vol.II(II) 136 pp, signed; Vol.III(III) 118 pp,  
signed.
3. Orch pts in O/MS. Missing pt for Hp2. Cues.
4. v.pts: all ch pts, all v.pts; also incomplete  
v.pts to Act I/3 (Bar); II/6 (T); I/2 (T).
5. O/A 2 v.sc. complete plus I v.sc. incomplete;  
dated 12 September 1934.
6. O/MS excp f.sc. pts. Act III/8, 'Sweet is the  
perfumed air'.

All MSS contained in VU:GM

Perf.

- (i) May, 1931, University Conservatorium, Melb.  
pf. acc. cp? excp?
- (ii) 4 September 1931, 3 excp, cp, on 3LO Radio  
Broadcast, Melb. soloist Myrtle Skinner with  
ABC Orch.
- (iii) proposal by Dudley Glass to take f.sc. to the  
Metropolitan Opera House, NY, 1931, apparently  
failed.

Char.

Miles Standish, the Captain of Plymouth, New  
England (Bar); John Alden, Miles's secretary and  
companion (T?); Priscilla, a Puritan maiden (S);  
Chief Elder of Plymouth (B); Second Elder (T);  
Wattawamat, an Indian Brave (B); Peeksuot, same(T);  
Hobomok, friendly Indian messenger and inter-  
preter (Bar); Ch of Elders of Plymouth, Sailors,  
Puritans, Indians, Soldiers, Spirits of Love.  
Master of The Mayflower (mute?)

Inst.

3 fl; picc; 2 ob; c.ang; 2 clar (Bb, A). B.clar  
(Bb); 2 bn; b.bn [sic]; 4 hn; 3 trpt; 3 trbn;  
tb; 3 timp; pc (2 dr; tom-tom, cym; tri; bells,  
glock; wind machine); cel; 2 hp; normal str.

The text of ch in Act I/2 is taken from Longfellow's poem,  
'The Cumberland'.

A short Overture leads to a through-composed score in which  
most of the text is in parlando recitative, choruses are  
in 4 or 5 parts with triadic or unison harmonies or

accompanied by many scale passages. Features of the orchestral accompaniment are chromatic elements in scale formations, seventh chords, use of sforzando exclamation, which contrast with lyrical vocal passages in which the melodic content follows the rhythms and shape of the prose text which is underlaid. There is some incidental thematic development in melodic materials which does not constitute a motif system, and the overtures beginning each Act, as well as linking orchestral passages, do not employ materials from the vocal passages.

Refs.     corres with Dr. Kay Dreyfus, Grainger Museum,  
Melb. 1974.

*Press Review*, unid frag (nd) in crate containing  
the Ewart MSS, VU:GM 1974 (catalogue in progress)

*Brochure*, containing references to the work (for  
publicity purposes?) by Bernard Heinze, dated 22  
September 1931; Anne Macky, 26 September 1931;  
Thomas Brentnall 17 September 1931; Harold Elvins  
14 August 1931; A.E.H. Nickson 7 August 1931;  
Louis Lavater (nd); Edward Cahill 1 September  
1931; also with photograph of composer; pr.  
Melb. (nd), VU:GM 1974

F.M. Ewart, Note handwritten on t.p. Act I? O/MS  
con. copy: 'I wish to thank Edward Dry, esq of  
Oxford, for his kindly help in my study of 'Hexa-  
meter' metre'.

1931 c/a HART, Fritz B. *The Nativity*  
 Opera, I (Prologue, 3 sc) op 105  
 lib ad Biblical sources  
 O/MSS f sc, v sc with copies of orch pts,  
*Hart Collection*, VSL N/A

No evidence of perf.

Refs. corres Mrs. M. Hart, Honolulu, 1971

\* \* \* \*

1931 c/a HART, Fritz B. *The Dead Heat*  
 comic operetta, I  
 O/MS v sc with copy v sc,  
*Hart Collection*, VSL. N/A

No evidence of perf.

Refs. corres Mrs. M. Hart, Honolulu, 1971

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1931 c/a HART, Fritz B. *The Fiancees*  
 comic operetta, I  
 O/MS f sc with 2 copies v sc,  
*Hart Collection*, VSL. N/A

No evidence of perf.

Refs. corres Mrs. M. Hart, Honolulu, 1971

\* \* \* \*



1933

c/a EWART, F.M. Donaldson, ('Vedas'), *Nala's Wedding*  
opera, I (iv)

ded to Mrs. Boyce Gibson ('learned in Indian lore') t.p.

lib ad Dean Milman's tran of 'The Episode of Nala' from  
the 'Vanaparvam', the third pt of the Indian epic poem  
'Mahābhārata', c400 BC (Sanskrit)

c/a pseudonym: 'Vedas'

O/MSS: 3 copy lib, t.s. with foreword, signed and with  
extracts from Dean Milman, VU:GM

1. O/MS f.sc. 132 pp, signed 'Vedas', nd. English text.
2. O/MS f.sc. 194 pp. stitched, unbound, signed. nd.  
English text, also containing alternative version of  
I/2 from p60-87 (unbound) and additional Prelude for  
Orch.
3. 2 MSS v.sc:
  - (i) O/MS 85pp, English text; subtitled 'From the Indian  
*Iliad*, the Mahābhārata (400 BC)';
  - (ii) copy of MS, v.sc. 56pp, dated Melb. 1933.
4. O/MS frag. 3pp unfin. 'Nala and the Swans' from 'Swan  
Scene' of the same opera. All sources in VU:GM,  
Melb. 1975.

No evidence of perf; no perf. materials.

Char. Nala, King of Nishada; Damayantī, King Bhima's  
daughter; King Bhima, the greatest King of the  
Indus at the time; Rajayana, King of the Swans;  
Suyanana (the beautiful-eyed), Queen of the Swans;  
Indra, God of Clouds; Agni, God of Fire;  
Yaruna, God of Waters; Yama, God of Death.  
Ch.Men, Women, Swans, Spirits of Air and Trees.

Inst.      2 fl; picc; 2 ob; c ang; 2 clar; B clar; 2 bn;  
             4 hn; 3 trpt; 3 trbn; tb; timp; pc (tam-tam, dr;  
             cym; glock); cel; hp; str.

Detailed scene descriptions include a 'Note for filming'  
in libretto on p5.

Refs.      Corres with Dr. Kay Dreyfus, Grainger Museum,  
             Melb. 1975.

1933

c/a HART, Fritz B. *Isolt of the White Hands*.

opera, IV, op.106.

lib ad poem by Edward Arlington Robinson.

O/MSS: f.sc; v.sc; 2 copies 'Prelude',

*Hart Collection*, VSL. 1973. N/A

No evidence of performance.

Refs. corres with Mrs. M. Hart, Honolulu, 1971.See also Appendix for Hart's remaining 4 operas  
written in Hawaii, post 1933.

1938

c/a DOUGLAS, Clive M. *Kaditcha*

opera, I (iii), op 19.

comp 1938, originally called 'Bush Legend'

rev and ad for radio perf and sub as thesis for  
D.Mus. degree, Univ of Melb under title of  
'Kaditcha', 1958.

ded 'To the Australian Aborigines'

lib ad from Aboriginal legends as "an attempt to  
capture in music the atmosphere of the bush:

O/MSS:

- (1) O/sketches (nd) in v sc titled 'Bush Legend,  
(1938) in *Douglas MSS* 7656/444, VSL:A 1964.
- (2) O/f sc in I Vol dated March 1957 of rev  
opera 'Kaditcha' including Preface, Glossary,  
np, bound, Allans Music, Melb 1970.
- (3) O/MS 'Blue Billabong', symphonic suite for  
Orch dated 1944, with incidental music to  
the 'choreographic operetta 'Kaditcha', 'an  
atmospheric cycle in 4 movements for Orch  
and optional ch for Kaditcha', *Douglas MSS*  
7656/444, VSL:A.

Perf. 1938, cp on ABC, radio broadcast with Hob Orch,  
Tas. No known stage perf.

Char. Doowee (S); Alkira (C); Karawora (Bar); Woor (B);  
Ch of 24 SATB with soloists; dancers.

Inst. 2 fl; 2 ob; 2 clar; 2 bn; 2 hn; 2 trpt; 3 trbn;  
hp; vib; timp; B dr; cym; tam-tam; Indian dr;  
Chinese cym; str (8.8.6.4.3).

c/a note to f sc: 'can be reduced to 30 Inst/  
16 Ch'.



1940

c/a DOUGLAS, Clive M. *Eleanor Trilogy*

lyric drama in trilogy form, op.26, 27, 28.

comp 'in memory of the Battle for Britain',  
1940.

O/MS: f sc 3 vols bound, signed, dated 1940.

Allans Music, Melb 1970.

No evidence of perf.

Char. Eleanor, Queen to Henry II (Mezzo S);  
Rosamund, a Lady of the Court (lyric S);  
Henry II (Bar); Ch of Ladies, Courtiers, (SATB).

Inst. 2 fl; 2 ob; 2 clar (B<sub>b</sub>); 2 bn; 2 hn (F); 2 trpt  
(B<sub>b</sub>); 2 trbn; timp; str.

Through-composed with some adapted folk materials (mainly  
folksongs) and historical narrative, with motivic develop-  
ment.

Part I: "Eleanor", op.26. Orch Prelude, followed by major  
numbers including: 1. Greetings (Mezzo S and ch);  
2. King's Entrance (Bar, ch); 3. Solo (Bar);  
4. King's assignation with Rosamund (duet);  
5. Eleanor's warning (S, Mezzo S, Bar, ch);  
6. Duet with ch; 7. King's denunciation and  
finale.

Part II: "The Maid Rosamund", op 27. 8. Rendezvous and  
Waltz (S and female ch); 9. Tryst (S, Bar, ch);  
10. Love sc (S, Bar); 11. King's resolve;  
12. Parting (S, Bar, ch); 13. arranged as an  
optional finale to Part II as a Duodrama for Bar  
and Mezzo S in 2 sc entitled "The Story of the  
Silken Thread", op 29 (separate score).

This was later called: "Intermezzo", op 29, and first perf in 1943 by the Brisb Symphony Orch as an orch suite scored for: 2 fl; ob; c. ang; 2 clar; 2 bn; 4 hn; 2 trpt; 3 trmb; tb; timp; hp; str. The piece utilises five themes taken from the Trilogy and developed;

14. Eleanor's discovery; 15. The plot (Mezzo S).

Part III: "Henry of Anjou", op 28. 16. Mock Investiture, St. George's Day; 17. Toast of St. George (ch); 18. Eleanor curses Henry; 19. Death of Rosamund; 20. Finale: Rosamund's sanctification.

An instrumental paraphrase of two scenes from the *Eleanor Trilogy* entitled "Essay for Strings" (op 55) was devised for string orch and first perf in 1954 by the Syd Symphony Orch, c Joseph Post.

Refs. Best, 13, 69-73  
 Covell, (1) 150, 261  
 Glennon, 118  
 McCredie, (3) 5; (1) 10  
 Murdoch, (2) 78-9  
 Tate (2) 26  
 corres with Dr. C. Douglas, Melb 1972

1945

c/a EWART, F.M.Donaldson *Pepita's Miracle*

('Sonia Aldon')

opera, II (iii, iii)

lib ad from story by Ann Bridge

ded 'To my two sons'

O/MS lib in VU:GM

O/MSS in VU:GM:

- (1) f sc unfin 'composed by Sonia Aldon' (an anagram of Donaldson, see EKKART 1909, Note)
- (2) f sc frag of Act I (comp by F.M.D.E); identical music to (1) above;
- (3) v sc complete, dated Melb 7 November 1945;
- (4) v sc unfin. nd.

No evidence of perf.

Char. Pepita, a young peasant girl; Giacomo Gaddi, her father; Maria Gaddi, her mother; Agostino and Umberto, her small brothers; Bianchina, her friend; a Harley Street Doctor and his wife; Foreman; Ch of silk-factory workers and peasants.

Inst. 2 fl; 2 ob; 2 clar; 2 bn; 2 hn; 2 trpt; 2 trbn; pc; str.

Refs. corres with Dr. Kay Dreyfus, Grainger Museum, Melb 1974-5.



1952

c PENBERTHY, James

a HANSON, J.B.

*Whip*

music-drama, III (ii, ii, ii)

ded Louise Hanson-Dyer

O/MS: c poss Perth, 1970. N/A.

No evidence of perf.

Char. Anna (Mezzo S); her sister Mary (S); and brother Thomas (Bar) who are members of an Australian family; Michael, a visitor (Bar); Angela (S); Timothy (T); Ch of Townspeople, Farmers (SATB).

Inst. 2 fl; 2 ob; 2 clar; 2 bn; 4 hn; 2 trpt; 3 trbn; str.

Dur. 1 hr. 30 min.

Refs. Covell, (1) 261-2  
Glennon, 171-2  
McCredie, (1) 12-13; (2) 16  
corres with J. Penberthy, Perth, 1970

1953

c/a ANTILL, John

*The Music Critic;**or, The Printer's Devil*

opera, I

lib based on an actual event in Tas.

O/MS v sc 89 pp, signed including c's set sketches; c poss Syd 1971.

No evidence of perf.

Char. Robert, Mildred, Bill, Madam Soprano, Signor Baritone, all singers; with Ch SATB of members of the touring Opera Company.

Inst. 2 fl; 2 ob; 2 clar; 2 bn; 2 hn; trpt; 2 trbn; timp; pc; pf; str.

A tragi-comedy parody of opera-within-an-opera. Musical numbers include a mock March, arias, an ironic ch and ch interjections, a drinking song, ch dirge, and concerted finale. The extant score does not include lib or spoken dialogue or scenario and is in sketch frags in parts.

The idea resembles Stanford's 2 act opera 'The Critic; or, An Opera Rehearsal', with text by Lewis Cairns James after R.B. Sheridan's comedy, 'The Critic' of 1779. Stanford's opera was first perf. 14 January, 1916 in London.

Refs. AE I, 400  
Best, 74  
*Canon* IV/1; VII/2 52 and VIII/9 (np)  
Covell, (1) 154-6, 241, 156-7  
Glennon, 140  
Grove's V, 169  
McCredie (1) 10  
Orchard, (1) 96  
interview/corres with J.Antill, Syd, 1971

1954

c/a PENBERTHY, James *Larry*

opera, I (ix)

O/MS c poss Perth, 1970. N/A

No evidence of perf, but scheduled for production during the Olympic Games, Melb, 1956, and auditioned by the Syd Sympony Orch. A proposed perf in USA was not realized.

Char. Larry, a half-caste ( Bar); Joan, a white girl (Mezzo S); Father, a Mission Priest (spoken); Ch of Native Adults and Children; Ballet.

Inst. full orch.

Dur. 40 min.

Aboriginal music, and original music which is based on Aboriginal melodic and rhythmic materials, is used to describe conflict in race relationships.

Refs. corres with J. Penberthy, Perth, 1970

1956

c/a PENBERTHY, James *The Earth-Mother*

music-drama, III (iii, iii, iii);

O/MS c poss Perth, 1970, N/A

No evidence of perf, but scheduled for production by the Australian Elizabethan Theatre Trust, Syd 1958; the perf was not realized.

Char. Roseen, an Aboriginal girl (S); Danny Riley, a half-caste (Bar); Jenny, an Aboriginal girl (S); Ch of quasi-Aborigines, Shed-hands, Shearers, Police, Officials; Ballets.

Inst. full orch.

Dur. 1 hr. 30 min.

The music is based on Penberthy's "Theme of the Earth-Mother" later used in his Sixth Symphony.

Refs. corres with J. Penberthy, Perth, 1970

1957

c HANSON, Raymond

a WHEELER, John *The Golden Ring*

operatic fantasy, I

O/MS: c poss Syd 1971. N/A

No evidence of perf.

Char. The Gardener (Bar); the Cat (T);  
4 Lettuce Plants; Ch of Snails.

Inst. full orch.

Dur. 38 mins.

A Prelude, with set musical numbers including Bar aria, quartet, T solo, ch with quartet, Bar solo and trio, which explore thematic relationships.

Refs. corres with R. Hanson, Syd, 1971

1958

c HANSON, Raymond

a WHEELER, John

*The Lost Child*

opera for television, I

O/MS: c poss Syd. 1971. N/A

No evidence of perf.

Char. Judas Iscariot; Peter; Man-servant; Maid-servant; Portress; Malchius' servant; Ist. High Priest; 2nd. High Priest; Narrator; offstage Ch (SATB)

Inst. full orch.

Dur. 40 min.

A narrative in accompanied recitative relates an episode describing the betrayal and denial of Christ, with a choral commentary.

Refs. corres with R. Hanson, Syd. 1971  
 Best, 86  
 Covell, (1) 160-1  
 McCredie, (1) 12  
 Murdoch (2) 112-3

1958

c/a PENBERTHY, James

*The Bullock-Driver*

comic opera (i)

lib ad Lance Skulthorpe's short story based  
on Tom Collins (Joseph Furphy): *Such is Life*.

O/MS c poss Perth, 1970. N/A

No evidence of performance.

Char. Bullock-Driver (Bar); Male ch of Stationhands;  
Ballet of Bullocks.

Inst. full orch.

Dur. 30 min.

Written in inter-related episodic form to a boisterous  
text.

Refs. corres with J. Penberthy, Perth, 1970

1959

c/a PENBERTHY, James *Dalgerie*

opera, I (with Prologue and Epilogue)  
lib ad Mary Durack's novel, "Keep Him, My  
Country".

O/MS c poss Perth, 1970, N/A

Perf. 1959, Festival of Perth, by the AETT,  
producer, Stefan Haag; designer, Elizabeth  
Durack; cast including Joy Mammen and Ronal  
Jackson.

Char. Dalgerie, an Aboriginal girl (S); Mundit, an  
Aborigine (T); Stan, a Station Manager (Bar);  
offstage Ch (SATB).

Inst. full orch.

Dur. 1 hr. 15 min.

Aboriginal and original materials describe the love story  
in a Prologue, a flash-back scene, and Epilogue of a  
death-scene and ceremony of the serpent-ritual with native  
ballet and offstage commentary-chorus.

Refs. Covell, (1) 261-2  
*World of Music*, IV (Dec. 1959) 68  
corres with J. Penberthy, Perth, 1970



1960

c/a GORDON, John

*Fisher's Ghost;**A Legend of Campbelltown, 1826.*

Opera, I (iii with Prologue, Epilogue)

lib ad contemporary reports of the murder of Frederick Fisher in 1826, repr in Tegg's *Monthly Magazine* (1836), in G. Ingleton's *True Patriots All* and in G. Mackaness, *Lags and Legirons* with ad of 8 contemporary lyrics; includes glossary of prison slang. c poss Syd 1970.

O/MS f sc, O/V sc; copy v sc 77 pp. subtitled 'A tragi-comic operetta', signed, dated July 1960, c poss Syd. Also copy v sc by APRA, Syd 1960.

Rev v sc in O/MS, dated April 1963, with additions to p.67 (a, b, c), c poss Syd 1970.

2nd rev planned in 1970.

Perf.

- (1) 29 September 1960, Syd Teachers' College by the Intimate Opera Group of Syd. Producer D. Dawson, con. Gordon; cast included Alan Light as Worrall. pf accompaniment. Preceded by cp. other items.
- (2) 22 September 1963, ABC-TV, Syd producer R. Allnutt, con G. Humphrey; cast included Marilyn Richardson and Don Philips, also an offstage male ch. A landline link with the Univ of Syd Carillon was made with Gordon playing.

Char. Birdlime, a Pickpocket (T); John Hurley (T);  
George Worrall (B.Bar); Jerry O'Connell (B);  
Mrs. Hurley (S); Miss Hurley (S); Ghost/  
Constable (Bar); Male Ch in version 2 only.

Inst. (1) pn. 1960.  
(2) fl; ob; c.ang; clar; bn; hn; pc; str; 1963.

Dur. 45 min.

Set as a period operetta with original music including  
accompanied recitative and the following numbers:

The Prologue sets lines believed to be spoken by  
George Barrington, actor and pickpocket, at the  
opening of the Sidaway Theatre, Syd 1796.

Sc.i: Drinking Song (4-pt) with refrain incorporating  
ribald colonial verses; Treadmill Song, 'They say  
he showed a simple pate', on an ostinato bass for  
4-pt male ch in unaccompanied canon with stretto-  
like entries for the 2 female soloists; Quartet  
(B.Bar, S, S, T) and duet, 'In Windsor Town', a  
ballad about Robert Malkin who sold his wife in  
Windsor, NSW in 1811; recitative followed by duet  
and dance, 'Come sit we by the fireside' to words  
by Robert Herrick.

Sc.ii: Introduction, song (T), 'In Constant Mirth I  
passed my Time', based on verses describing the  
fate of John Lilburn who was transported to  
Sydney circa 1840; the appearance of Fisher's  
Ghost; song (T), 'I saw him in the pale light  
o' the moon'; song and quasi-recitative (S);

Sc.iii: Song (T), 'My name they say is Young Birdlime';  
duet (B,T); song (B.Bar), 'Within a dark and dismal

cell' to verses on John Tawell, a Sydney convict of 1817 and murderer who was apprehended in England and hung in 1845. In the rev version, Fisher's Ghost here reappears to Worrall's astonished sprechstimme (p67f), with a recapitulation of the duet, and a concerted finale.

Epilogue: recapitulation of the song opening Sc.iii, and the music to the Ghost's appearance as a coda.

Refs.

corres with J. Gordon, Syd, 1970, 1972.

Covell, (1) 262

McCredie, (1) 12

L. Triebel, *Fisher's Ghost and Other Essays*,

Melb. 1950, 2-6

corres with Miss J. Spring of J.Albert & Son,

Melb, 1970.

1960

c WERDER, Felix

a MARSHALL, Alan

*Kisses for a Quid*

comic opera, I (ii), op 39.

lib an original story

O/MSS f sc; orch, pts; lib; dated Dec 1960,

c poss Melb 1971.

Perf.23 May, 1961, "Q" Theatre Guild, Melb, con  
Basil Deane; producer Beatrice Oakley (5 nights).Char.The Barker, Professor Bugle (T); Roselle, a Lady  
Wrestler (S); Daphne, second Lady Wrestler  
(Mezzo S); Jim, a Boundary-Rider (T); Sam,  
a Shearer (Bar); Ch. of Spectators (SATB);  
Ballet; spoken parts/actors: Strongman;  
Fortune-Teller, etc.Inst.fl; 2 clar(B); 2 hn (F); 2 trpt (B); trmb;  
pc; timp; s.dr; b.dr; tam-tam; vc.

An Overture leads into the pre-scene in which the Barker invites spectators inside the side-show tent in a syncopated dissonant declamatory style, followed by a 'can-can' dance. In the inter-scene, inside the tent, the main numbers are a dance, Shearers' ch and song 'Wool Away' with ch refrain, which leads to the wrestling about when Jim and Sam challenge the lady wrestlers. Crowd interjections and the Barker's continual descriptive commentary accompany the stage actions. A lyrical aria by Roselle leads to the tragic denouement which is written in a lyrical counterpoint.

- Refs.      *Music and Dance*, May 1961, (np)  
              *Opera*, XII (August, 1961) 514  
              McCredie, (1) 17  
              Murdoch, (2) 193  
              Interview/corres. with F. Werder, Melb. 1971

1964

c/a HOLLIER, Donald *The Passion of Our Lord*

opera-oratorio, III (x)

ded to the composer's parents, 1964.

lib ad Biblical sources, arr. for church perf.

O/MSS in c poss Canb 1970 N/A

Perf. Stage version compl 1965 for proposed perf  
April, 1971, Canb.

Char. Jesus (spoken); Mary (C); Mary Magdalene (S);  
Peter (T); James (B); John (Bar); Caiaphas (Bar);  
Annas (B); Pilate (Bar); Pilate's Wife (S);  
Judas (T) 4 Elders (2 T, 2 Bar); Acting Ch;  
Commentary Ch; 2 Narrators; Boys Ch (Tr.A).

Inst. fl; ob; clar; bn; 2 trpt; 2 trmb; hpl pn; org;  
pc; str.

Dur. 1 hr. 30 min.

The narration conveys the Passion story with acting scenes which are divided by unaccompanied choruses for double ch which comment on the action. The music is tonal with some elementary aleatoric and spatial effects, and the dramatic presentation is on a large spectacular scale.

Refs. corres. with D. Hollier, Canb, 1970  
McCredie, (1) 20  
L.Sitsky, 'New Music in Australia', C.A.B.  
ICVI/3, (June 29, 1970) 41-2.

1965

c GROSS, Eric

a McGLASHEN, Len

*The Amorous Judge*

comic opera I (iii)

lib ad tram Heinrich von Kleist: *Der Zebrochene Krug* (1806) as "The Broken Pitcher".

commenced 1963; cast April 1964; 20 pp.facs. c.poss.

O/MS: v sc; 125 pp; tape; c poss Syd 1970.

Perf.

2 April, 1965, Union Theatre, Univ of Syd,

producer Robert Allnutt; director P. Hickie;

con Gross with professional cast including Alan

Light, William Kelley, Althea Bridges, Frank Lisle,

Valda Bagnall, Marie Tysoe, Ronald Maconochie,

Gino Zancanaro and Rosalind Keene. (6 nights).

Production assisted by Pro Musica Society and

the AETT; underwritten by W.D. &amp; H.O. Wills (Aust.

Ltd.), and Leeds Music, Aust.

Proposed TV perf not realized. Proposed publication of score by Leeds Music not realized.

Char.

Judge Adam (B.Bar); his clerk, Breit (B); his fiancée, Grete (S); Justice Walter (B); Martha Rull (S); her daughter Eva (Mezzo S); Rupert Timpel (Bar); his father Veit Timpel (T); and his cousin Brigid (S).

Inst.

2 fl; ob; 2 clar; b.clar; hn; hp; pc; str.

Dur.

60 min.

Through-composed with accompanied recitative and lyrical passages extended for solo and ensemble development. Begun in 1963 libretto by the singers, and was composed to their vocal abilities and requirements. Gross especially built the opera

around the central character of Judge Adam, whose eccentricities and deformed foot, are echoed musically during the court trial concerning a mysteriously broken pitcher.

The score is densely atonal and uses instrumental textures and contrasting vocal ranges for variation. There is little melodic continuity in a fragmented, intense style, but Brigid has one aria which contrasts with the surrounding musical texture.

The composer has also written sacred cantatas and choral works especially for his own groups at St. Andrew's Cathedral and the Sydney University Musical Society which he conducts. His children's opera, *The Ugly Duckling* is listed in Cat. 3 (1965). Plans to have *The Amorous Judge* televised and toured through the other States were not realized. The opera was hailed as the first fully professional Australian opera to be developed specifically in and for an opera ensemble of leading singers.

- Refs.           Covell, (1) 165, 263  
                   McCredie, (1) 12  
                   Murdoch, (2) 108  
                   *Programme*, 2 April, 1965, c poss Syd 1970.  
                   *Press Reviews:*  
                   *Sydney Morning Herald*, 3 April 1965;  
                   *Daily Telegraph*, 3 April, 1965;  
                   *Bulletin*, 1 April, 1965, 11;  
                   *Herald*, 9 June, 1964; all in ACP:L.  
                   corres. with E. Gross, Syd. 1970.



1965

c SITSKY, Larry

a HARWOOD, Gwen

*The Fall of the House of Usher*

opera, I (ix sections)

compl Brisb July 1965

ded to Rex Hobcroft (harps Overture ded to Ann  
Cooper) comm for the Festival of Contemporary  
Opera and Music, Hob 1965

lib after Edgar Allan Poe

O/MSS: f sc, tape I, IIa, IIb; rev monologue;  
tape of O/perf in c poss Canb 1970

V/sc pub G.Ricordi &amp; Co, Syd 1974. 63 pp.

Rec: proposed by EMI, Vic in August 1974

Perf.

- (1) 18 August 1965, Theatre Royal, Hob,  
producer Stephan Beinl (of AETT), con  
Sitsky from pf/harps; during the Festival  
of Contemporary Opera and Music, with members  
of the Tas Symphony Orch.
- (2) February/March 1970, ABC-TV, national  
transmission, and also entered by ABC in  
1969 Italia Prize; producer Brian Bell,  
con Patrick Thomas. Cast included Marilyn  
Richardson, Brian Hansford and Robert Gard.
- (3) 25 July 1973; first opera to be staged at  
Syd Opera House
- (4) 27 September 1974, Royalty Theatre, Adel by  
New Opera SA. producer Chris Winzar, con  
Barry Golding.

Char.

Roderick Usher (B.Bar); Lady Madeline (lyric S);  
Narrator (T).

Inst. fl; ob; trpt; timp; pc; pf doubling amplified  
harps; 3 pre-recorded tapes of sound effects and  
ch effects; str; 6 vln; 2 vc; cb.

Dur. 45 min

In a traditional number form but without intervening curtain and in a continuous musical texture. The Overture (with Tape I) leads to the following sections: Narrator's aria; Usher's Aria I; Madeline's Arietta in which Usher joins in one verse in duet; Narrator greets Usher; Usher's second Aria with the mimed death-scene of Madeline and comments by Narrator; 'Storm' scene or orch interlude with interpolations by Usher and Narrator; the Reading Scene (Narrator) with special effects on tape; Usher's Monologue in unaccompanied 'sprechstimme'; Death of Usher and a recapitulation of the Overture using Tape IIa and IIb.

The music is built on ten 12-note rows, five of which are associated with Usher's character-row and are closely interrelated. The harpsichord part for the Overture is Sitsky's 'Improvisation for Harpsichord' composed for the documentary film 'Robert Kippel, Junk Sculpture no 3', Brisb, 10 March 1965. Special effects are scored for the piano in the 'Storm' scene, and there are offstage sound effects in the Reading scene. A revised version of the Monologue (x) was comp in Canb in May 1969.

Music for the Tape IIa was comp by Sitsky for the film 'Metal Construction', using six overlays of an S voice presented canonically. The harpsichord part in the opera is amplified.

Refs.

Covell, (1) 195-200, 265-6

McCredie, (1) 19-20, (2) 17-18

Murdoch, (2) 175

Peart, (1) 1-4

Sitsky, *Transcript of Tape Recording*,

(November 1967) from Tapes 313, 314, 26 pp ANL.

See also Bibliography, for Sitsky's other articles.

*Report of Proceedings*, Festival of Contemporary

Opera and Music, Hob 1966

*Press Reviews:*

*Sydney Morning Herald*, 14 March 1970;

*Australian*, 14 March 1970; 18 May 1970;

*Bulletin*, 23 March 1970, 52; from ACP:L

interview/corres with L. Sitsky, Adel 1970-4.

1965

c/a PENBERTHY, James *Ophelia of the Nine-Mile Beach*

comic opera I (ii)

O/MS c poss Perth 1970. N/A.

- Perf. (1) 19 August, 1965, Theatre Royal, Hob, in the Festival of Contemporary Opera and Music; director Rex Hobcroft; producer John Young (of the AETT) with the Tas Symp Orch.
- (2) August, 1973, Festival Theatre, Adel by New Opera, SA with the ABC Adel Singers; producer Dean Patterson; con Brian Chatterton.

Char. The Poet (mute); Hannah (Mezzo S); Ophelia (S); Harold (T); Ch of Life-Savers and Neighbours (SATB).

Inst. full orch.

Dur. 30 min.

The first scene contains impressionist musical representation of the movements of the sea. The style is lyrical and episodic.

Refs. Covell, (1) 262  
 Mackenzie, 115, 202  
 McCredie, (1) 12-13  
 Murdoch, (2) 160; '1955' (sic)  
*Report of Proceedings*, Festival of Contemporary Opera and Music, Hob, 1966.  
 corres with J. Penberthy, Perth, 1970

1965

c SUTHERLAND, Margaret A

a CASEY, Maie

*The Young Kabbarli*

Chamber opera I (i)

lib ad from an incident in the life of Daisy  
Bates at Beagle Bay, WA in 1900.

O/MS of f sc in c poss Melb 1971.

F sc pub by J. Albert &amp; Son, Ltd. Syd 1973.

Rec: EMI Q40ASD - 7569, with lib booklet, 1973.

Perf.

- (1) 19 August, 1965, Theatre Royal, Hob in the  
Festival of Contemporary Opera and Music,  
producer Stephan Beinl, con Rex Hobcroft,  
with the Tas Symphony Orch and assisted  
by the AETT.
- (2) 13, 14 November 1972, Olde Kings Music Hall,  
Adel and also rep at National Gallery of  
Vic. by New Opera SA; con Patrick Thomas  
with Aboriginal dancer and didjeridu  
performers David Gumpilil and Dick Bundilil,  
Assisted by the ABC and Flinders Univ, SA.  
Preceded by recital of selected songs by  
the composer.

Char.

Kabbarli, the Aboriginal name for Grandmother  
given to Daisy Bates (Mezzo S); Goondowell (Bar);  
Yoolbian (S); Trappist Brother (B.Bar); 3  
Aboriginal girls (mute), dancers.

Inst.

2 fl; pic; 2 clar; 2 bn; hn; pf; pc; str. ens;  
the didjeridu pt was a later addition.

Dur.

50 min

An orch introduction with didjeridu leads to an Irish folksong solo for Mezzo S, and quasi-recit and duet-dialogue with the Trappist monk. An orch interlude with offstage ch (optional?) links the onstage action with a mimed dance-drama. A second short orch interlude leads to the epilogue with its recall of the folksong and an orch recapitulation of the introductory themes.

- Refs. Best, 59-65
- Covell (1) 152-4, 261
- J.D. Garretty, *Three Australian Composers*, MA Thesis, t.s. (Univ of Melb 1963), 49-102.
- K. Hince, 'An Essay in Race-Relations', *Hince Papers*, MS 2691/2863-2868. ANL.
- McCredie, (1) 9-10; (2) 18-19
- Murdoch, (2) 181-6
- Orchard, (1) 95
- A. Silbermann, article in MGG XII
- J. Sinclair, 'Margaret Sutherland: Australian Composer', *Journal ASME*. no 4 (April 1969) 57-8
- M. Sutherland, (1) 23-7; (2) 40
- D. Symons, 'Music in Melbourne', *Music and Dance* L11 (Jan 1962) and L111 (Aug 1962)
- H. Tate, 'A Melbourne Composer', *Age*, 15 March 1926; *Hince Papers*, Bk II, MS 2691. ANL.
- Report of Proceedings*, Festival of Contemporary Opera and Music. (Hobart 1966) 15-16
- interview/corres with Miss M. Sutherland, Melb, 1970-3

1965-6

c DREYFUS, George

a KELLAWAY, Frank

*Garni Sands*

opera, II (iii, ii)

lib ad by Kellaway from his radio play of 1964.

O/MS f sc in 2 Vols, I: 215 pp. II:177pp.

Vol 2 T.P. dated 24 December 1965; endpage

dated 28 July 1966, Melb in c poss Melb 1970.

copy t.s. lib in c poss Melb 1970.

Facs v sc pub Allans Music Ltd. Melb 1973.

231 pp. (v sc made by Willy Giefer).

Perf.

- (1) October 1965, excp Act I/i taped for an ABC-TV Survey documentary, Melb.
- (2) 6 November 1970, excp Act II, 'Verandah' sc cp by the George Dreyfus Chamber Orch. Melb assisted by ACA.
- (3) 2 July 1971, excp Act I/iii 'Campfire' sc. Assembly Hall, Melb cp by the George Dreyfus Chamber Orch.
- (4) First stage perf: 12 August 1972. Science Theatre, Univ of Syd by the Univ of NSW Opera, producer John Milson, con Dreyfus, Cast included Ron Stevens, Eilene Hannan, Neil Easton and Arete Zantiotis; rep at Union Theatre, Melb 25 August, 1972.
- (5) May 3, 4, 10, 11, 1975, Madison Av Theatre, New York, by the Bel Canto Opera, producer Theodor Sieh.

Char.

Andrew Stewart, a squatter (Bar); Kirstie Stewart, his wife (Mezzo S); Eve Stewart, their daughter (S); four Ticket-of-leave convicts; Kane Chapman

(T); Joe Ayres (T); Miles Buckstone (Bar);  
Emmanuel Hook (B); Commentator/Sergeant (B Bar).

Inst. fl (picc); clar; bn; hn; trpt; trbn; pf; cel;  
pc (3): vib; xyl; glock; campaneto, metal block;  
w. block, t-tome, bongos, s dr; marakas, piatti,  
tri; crot; gran cassa, t-tam; timp; str (either  
quintet soli or 8,6,4,4,2).

Dur. 2 hr.

A continuous musical texture which follows the action and describes offstage actions, with a sung narration by the Commentator on the passage of time. The opera is divided into five scenes bridged by orchestral interludes. Idiomatic instrumental textures are associated with individual characters in the manner of the melodic leit-motif. Some spoken dialogue is inserted, and 'sprechstimme' used as well as lyrical vocal expression and some ensemble work. e.g. in an 'a cappella' quartet. The major extended passages are:

- Sc.i: Commentator; duet (Eve and Kane), orch interlude.
- Sc.ii: Commentator; orch interlude: 'Storm' and 'Shipwreck' scenes; solo (Eve); Commentator; solo (Eve);  
Commentator; solo (Eve); Commentator; orch passage as the characters reappear; quartet (Kirstie, Stewart, Eve, Kane); solo (Eve); Commentator.
- Sc.iii: 'Campfire' sc (the convicts)
- Sc.iv: (Act II) duet (Eve, Kirstie); duet (Eve, Kane);  
spoken dialogue; duet (Eve, Kirstie); orch interlude.
- Sc.v: aria/duet sections (Stewart, Sergeant); trio (Stewart, Sergeant, Kirstie); quartet (Kane,



Kirstie, Stewart, Sergeant); short instrumental interlude; finale.

Refs. Covell, (i) 266-7, 191-5

Lucas, K.: 'George Dreyfus' *Garni Sands*: A Forward Step for Australian Opera', *Studies in Music* VII (1973) 78-87

McCredie, (1) 18

Murdoch, (2) 83-4

*Press Reviews:*

*Australian*, 17 January 1972; 14 August 1972;

*Sunday Telegraph*, 20 August 1972; *Bulletin*, 26

August 1972; *National Times*, 21 August 1972;

*Observer*, 27 August 1972; *Musical Times*, October 1972, 991.

*Press Comments:* t.s. booklet, c poss Melb 1974

K. Hince, Press preview in *Australian*, 29 August 1974.

interview/corres with G.Dreyfus, Melb 1970-4

corres with F. Kellaway, Melb 1973

1966

c WERDER, Felix

a RADIC, Leonard

*The General*

opera I, op.69

O/lib "The General; or, The Nation Calls",

compl 5 March, 1966, t.s. 20 pp;

a poss Melb 1974

Lib pub *Australian One Act Plays*, ed. M.Horner,

Bk.III, pp.1-24, Adel 1967.

O/MS f sc c poss Melb 1971. N/A

No evid of perf. The companion piece to the play, *The Particular*, was first perf 8 April 1965, Canberra Repertory Society, producer Peter Batey.

Char. General Perigord; Louisa, his wife; Irene, their daughter (Renee); Robert, her fiancée; Millie, secretary to the General; an Army messenger.

Inst. full orch.

The dialogue is rhymed for the set numbers, including arias, duets, and ensembles.

Refs. interview with F. Werder, Melb. 1970

interview with L. Radic, Melb. 1974

Covell, (1) 264

McCredie, (1) 17

Murdoch, (2) 194

Williams, App.VII (np). A copy of the O/Lib is in the Hangar Collection, QU.

1967

c EDWARDS, Ross

a WILLIAMS, Graham

*Quem Quaeritis*

' a play of the Nativity for voices and instruments'

I (iii)

ded to Graham Williams, November 1967. Adel

lib ad from 13th century Nativity playtexts

facs copy O/MS f sc from J. Albert &amp; Son Ltd.

Syd 1970

f sc pub J. Albert &amp; Son, 1972

Perf. 20 December 1967, St. Peter's Cathedral, Adel by ch  
of the Cathedral and St Cuthbert's Church, Prospect.  
Con David Swale; producer P. Butler with a student  
orch from the Elder Conservatorium of Music. Adel.

Char. Soloists (Tr, C, Bar), actors, mixed choir (Tr, A,  
boys preferably).

Inst. Chamber orch of: fl (picc); ob; bn; trpt (Bb); trbn;  
2 timp; hp; harm; glock; pc (2 c dr or tom-tom, bell,  
2 suspended cym; tam-tam); org.

Dur. 35 min

The events of the Nativity are related in chant-form while  
carols accompany a series of tableaux vivants based on  
movements from the Liturgy. The original music, set to  
the traditional carol texts and a prose adaptation of  
liturgical drama, is derived from two plainchants. 'Quem  
Quaeritis in praesepe' and 'Ave Maria gratia plana', and  
incorporates medieval techniques such as organum, canon,  
and isorhythm in a close contrapuntal texture. The main  
sections are:

- (i) Processional: 3-pt boys' ch a capella with a sequential 'Alleluya' refrain; Tr solo with harm; SATB ch with a Bar solo arranged antiphonally; C solo; Tr and A ch; instrumental allegretto.
- (ii) Unaccompanied Bar solo; 2-pt Tr ch with Tr solo; Bar solo with org; 2-pt Tr/A ch a capella; C solo unaccompanied and with 3-pt Tr response; instrumental quartet in canon.
- (iii) Trpt fanfare; C solo with org; 3-pt Tr/A ch with org; recapitulation of SATB ch (from i, no.4); 3-pt Tr/A ch in a carol; final processional (same as in i, no.1).

Refs. McCredie, (1) 25

Murdoch, (2) 91

*Programme annotation* by R. Edwards, ABC:N

corres with R. Edwards, London 1970, Syd 1972.

interview with G. Williams, Adel 1972

1967

c WERDER, Felix

*The Agamemnon of Aeschylus*

opera (25 sections) op.76

O/MS: f.sc poss Melb 1971.

Perf. 1967, cp. ABC radio production; con Cillario;  
not staged.

Char. Clytemnestra (S); Cassandra (C); Agamemnon (B);  
Aegistus (T); Ch (SS).

Inst. fl; trpt (B<sub>b</sub>); bn; pc.I & II (vib; tam-tam, tamb;  
tri; 2 bongos, 3 t.bells, piatti); hp; pf.

The work is organised into instrumental and vocal sections or strophes which have distinctive instrumentation and metrical patterns and which demarcate the text. Choral and lyrical sections are proportionate with the narrative, and although it is through-composed, the drama is sectional in the following manner:

Prologue (ch); Strophe I (ch); Bistrophe (Clytemnestra and ch); Anti-strophe (Clytemnestra); Strophe 2 (ch); Parastrophe (Clytemnestra); Strophe 3 (ch); Promenade, an instrumental passage; Strophe 4 (ch); Ode (Agamemnon); Anti-Ode (Agamemnon); Biode (Agamemnon and Clytemnestra); Strophe 5 (ch); Bistrophe 2 (Clytemnestra and ch); Strophe 6 (ch); Sonata (Cassandra); Strophe 7 (ch); Sonata 2 (Cassandra); Strophe 8 (ch); Anti-Sonata (Cassandra); Katastrophe (ch); Katnode 1 (Clytemnestra and ch); Strophe 9 (ch); Metaode 2 (Clytemnestra); Coda (Aegistus, Clytemnestra and ch). The work is serially constructed, the initial 12-note row having strong tonal implications.

Werder has since retained the choruses (Strophes and Anti-strophes) and describes the work as *Choruses from Agamemnon*

(see Murdoch, (2) 195).

- Refs. McCredie, (1) 17  
Murdoch, (2) 195  
*Sydney Morning Herald*, 5 September, 1968 (np)  
Interview/ccrres with F. Werder, Melb 1971

1967

c/a PENBERTHY, James      *The Miracle*

opera for television, I

O/Ms: c poss Perth, 1970, N/A

Perf. 1968, Winthrop Hall, Univ of WA, (stage perf).Char. Joseph (T); the Woman (S).Inst. str. ensDur. 15 min.

The two singers discuss their experience of the risen Christ on the Saturday after Good Friday, in a highly chromatic and expressionist vocal style which is accompanied by strings. The action takes place inside their room, but offstage actions are suggested by text and music.

Refs. corres with J. Penberthy, Perth, 1970

1968

c GALLASCH, David

a BARRETT, Ruth

*The Missus;**or, A Man's World*

opera, I (iii)

comm Intimate Opera Group, SA.

ded Barbara Howard, 1968.

lib ad Mrs. Aeneas Gunn: "We of the Never-Never".

O/MS: f sc c poss Adel 1970.

Perf. (1) 11 March, 1968, Mead Hall, Adel by the Intimate Opera Group, Barbara Howard; con Gallasch, during the Adel Festival of Arts.

(2) 9 Oct. 1968, St. Peter's College, Adel, by a boys' cast. Con Gallasch.

Char. Blue (T); Ross (Bar); and Joe (B); who are station-hands; Charlie, the Overseer (B); Slick, a City-Slicker (T); Ted, the Boss (Bar); Bess, the Missus (S).

Inst. pf; pc. Original intentions for full orch, ballet and ch not realized.

Dur. 50 min.

In number form with a recitative-like narration and spoken dialogue. Whole-tone scales and the dense chromatic contrapuntal style adhere to tonal centres, and attention is paid to a naturalistic setting of speech rhythms.

The text is in rhyming couplets with an emphasis on slang and Australian idioms. Musical numbers include lyrical arias, duets and ensembles.

Refs. interview/corres with D. Gallasch, Adel, 1970  
*Advertiser*, 12 March, 1968 (np)



1968

c/a PENBERTHY, James *The Town Planner*

comic opera, I

O/MS: c poss. Perth, 1970. N/A

No evidence of perf, although scheduled for the Perth Festival, 1968.

Char. Hungry Dick, the composer (T); his sweetheart Connie Cockiebird (S) "who is chosen from the audience because she has perfect pitch and astute musical perception"; The Town Planner, Sir Tom Planner (B); Aggie, Connie's mother (C).

Inst. full orch.

Dur. 30 min.

Written in strict serial form with set numbers but Sir Tom's songs are in C major harmony to dramatise his conservatism. The work is intended to incorporate some audience participation and is to be performed in-the-round.

Refs. corres with J. Penberthy, Perth, 1970

1968

c/a TAHOURDIN, Peter

*Riders in Paradise*

dramatic monodrama (i)

lib ad from Elizabeth Barratt Browning's

"Sonnets from the Portuguese" and her letters

to Robert Browning

O/MS f sc 39 p in c poss, Adelaide 1968

Perf. 6 August 1970 by Jane Carter and members of the Uni of  
Adel Wind Quintet and Elder Str Quartet, Elder  
Conservatorium, Adel.

Inst. Contralto/Narrator; fl, ob, cl, bn, 2 vln, vla, vc.

The score suggests that "the instrumentalists should be seated at one side of the platform, leaving the speaker/singer free to move independently about the stage as the dramatic implications of the text suggest. A few stage properties may be employed - a Victorian lecturn, writing desk, and chair, - in conjunction with lighting used to heighten the dramatic effect".

The piece is structured on: a Prologue; prose dialogue punctuated by fl; Sonnet I for singer and ensemble; Interlude I for oboe and prose speaker; Sonnet II; Interlude II for violin and speaker; Sonnet III; Interlude III for cello and speaker; Sonnet IV; Interlude IV for bassoon and speaker; Sonnet V; Interlude V for viola and speaker; Sonnet VI; Epilogue for clarinet and speaker.

The composer has also written the chamber opera *Inside Information*, *Polly Adams*, a two-act comic opera, and an electronic music score for the drama by Colin Ballantyne *Pacific Rape* for the Adelaide Festival of Arts in 1970.

Refs. interview/corresp with the composer, Adelaide 1970-1

1969

c HOLLIER, Donald

a PRICE, Graham *Orpheus and Euridice*

chamber opera, I (iv)

comm. Orange Festival, NSW, 1969.

lib. ad. from Greek and Roman legends.

O/MS: c poss Canb, 1970, N/A

copy f sc AESM:L.

Perf. March 1969, Orange Festival of Arts by the Canb School of Music Opera Workshop, producer Hollier; con Andrew McCulrigh.

Char. Orpheus (Bar); Euridice (S); Persephone (C); Narrator (spoken); mime ch.

Inst. 2 pf (also playing pc.) and pre-recorded women's ch on electronic tape transmitted quadrophonically.

Dur. 50 min.

An experiment in total-theatre using spatially dispersed sound, 3 film projectors on 3 sides of the theatre-in-the-round, with a central acting area. The audience participates in 3 songs, and the action is mimed. The musical scenes are presented by static ensembles while narration describes the action against a filmed/mimed sequence. The music is serially-based and melodic, and is notated on large sheets of architectural drawing-paper.

Refs. McCredie, (1) 20; (2) 11-12

L.Sitsky, *CAB* 41-2

corres with D. Hollier, Canb, 1970, 1973

corres with R. Covell, Syd, 1971

1969

c WERDER, Felix

a RADIC, Leonard

*The Affair;**or, The Four-Sided Triangle*

opera I (iv) op 99

comm by AO, 1969

O/MS lib compl March-April 1969, 36 pp t.s. in a  
poss Melb 1974O/MS f sc with plot synopsis, text underlay, 192pp;  
in c poss Melb 1971.

Perf. 14 March 1974, Opera House Syd by the AO con  
William Reid, producer Stephan Hall with a cast  
including Robert Gard, Etela Piha, Robert Eddie  
and Jacqueline Kensett-Smith.

Perf with Sitsky's *Lena* (see 1970)

Char. Sir Reginald Carmichael, the Australian High  
Commissioner (T); Lady Celia Carmichael, his wife  
(S); Gregory Jones, 2nd Secretary to the Diplomatic  
Corps (Bar); Filippo Tomas, the South American  
Ambassador (Bar); Olivia Tomas, his wife (Mezzo S);  
Ch SATB of maids, workmen, Diplomatic corps guests,  
and officers.

Inst. fl; 2 ob; clar(B<sub>b</sub>); 2 hn (F); 2 trpt (B<sub>b</sub>); 2 trbn;  
pc I (tri; 2 bongos, s dr); pc II (b dr; cym;  
gong, 3 tom-toms); pc III (xyl; bamboo claves);  
timp; str; and a prepared electronic tape.

An Orch Preamble (Overture) establishes a rhythm and a  
motif which evolve from a fragmented mosaic and which  
provide the basic musical material for subsequent develop-  
ment in the following numbers which are contained in a  
continuous texture:

- (i) Bistrophe (S, Bar); Monostrophe (S); Bistrophe II (S, Bar, T); Antistrophe (S, Bar); Postamble (S, Bar); Interamble I (orch interlude).
- (ii) Monody (T); Duo (T, Bar); Tristrophe (T, Bar, Mezzo S); Bistrophe (T, Mezzo S); Apostrophe (T, Mezzo S); Interamble II (orch interlude).
- (iii) Choreostrophe (S and Ch); Tristanza (S, T, Mezzo S); Bistrophe (S, Mezzo S, Bar); Amble (S, Mezzo S, Bar); Stretto (S, Mezzo S, Bar); Interamble III (orch interlude).
- (iv) Choreostrophe II (ch); Chorale (ch); 'Affaire de Corps', a play-within-a-play melodrama with electronic sound effects; Katastrophe (concerted finale with all soloists and ch).

The piece is serio-thematic, and the strophic form, although contained in a through-composed structure, contrasts distinctive instrumentation, texture, timbre, tempo and vocal characteristics whilst also expressing Werder's interest in Greek terminology, formal balance and the thesis-antithesis concept of movement.

The electronic tape in sc (iv) is notated on the O/MS in duration signs and is scored for: trpt; trbn; pc I and II and III, timp; str and fragmented vocal sounds from Mezzo S and Bar voices.

The original libretto by Len Radic suggests the following titles for the work: *The Affair*, *The Four-Sided Triangle*, *Affair for Four*, and *Strictly Operatic*. Three versions are extant:

- (i) the rough synopsis of the original idea, t.s. 6pp;

- (ii) 1st draft, *Affair for Four*, March-April 1969,  
36pp, t.s.;
- (iii) 2nd draft including Werder's annotations and  
comments, March 21-April 18, 1969, ink 44 pp.
- All are in the a poss Melbourne 1974.

Refs. S. Hall, 'Two New Australian Operas', *Opera  
Australia* no 2 (April 1974) 15-17  
McCredie, (1) 17-18  
Murdoch, (2) 191-201  
Werder, '20th century Rococo', *Opera Australia*  
no 1 (January 1974) 20-1

*Press Reviews:*  
*Sydney Morning Herald*, 16 March 1974;  
*Australian*, 18 March 1974.

interview/corres with F. Werder, Melbourne 1971,  
1973

interview with L. Radic, Melbourne 1974

1969

c WERDER, Felix

a RORKE, Peter

*Private*

opera for television, I

comp Sept 1969, op 103. comm ABC.

O/MS: f sc c poss Melb 1971. N/A.

Perf. 1970, Brussels, in the Festival of TV Opera, and also screened in Italy, 1970 as an entrant in the Italia Prize. Screened on Australian ABC-TV networks, 1973.

Char. She (S); Willie (high T); Don (high Bar); Fred (Bar).

Inst. 2 fl (picc); 2 ob; clar (B<sub>b</sub>); 2 bn; 2 trpt (B<sub>b</sub>); 2 trbn; pc I (tri; 2 bongos, s dr; susp claves); pic II (gong, t-toms; b dr; tied cym; vib); timp; hp; str.

Dur. 45 min.

Serially-constructed in a continuous setting which employs recapitulation techniques for the flash-back sections of the drama, and investigates musical symbolism to mirror the dramatic and visual elements of the three dream sequences. The characters and their predicament reflect Werder's interest in exploding opera conventions and in parodies of Mozartian situation comedy.

Refs. Best, 102

Covell, (1) 182-191, 264-5

McCredie, (1) 17-18; (2) 19-20; (3) 19

M. Oakes, 'Werder's Still an Extremist'. *Daily Telegraph*, 10 Dec 1969 (np).

F. Werder, 'Composing in Australia', *Meanjin*

XVI/2 (1957) 140-4

interview/corres with F. Werder, Melb 1971

L. Sitsky, "New Music", *Current Affairs Bulletin*

XC/3 (June 29, 1970) 43-4.



1969

c ANTILL, John

a FLOWER, Pat

*The First Christmas*

opera for television, I

comm NSW Government Cultural Grants Commission,  
1966.

O/MS: c poss Syd 1970, N/A

Perf. 25 December 1969, ABC-radio production, Syd cp;  
rep Christmas Eve, 1970. Not televised or staged.

Refs. AE I, 400  
Covell, (1) 154-6, 241, 156-7  
Glennon, 140  
Grove's V, 169  
McCredie, (1) 10  
Murdoch, (2) 13-14  
Orchard, (1) 96  
interview/corres with J. Antill, Syd 1971, 1973

1970

c HUMBLE, Keith

*La Legende*

cantata (music theatre) comp. Melb. 1970

entered for Italia Prize by ABC, July 1970.

lib ad Pierre Albert-Birot 'Le Legend'.

O/MS; lib; tape; c poss Melb 1970.

Inst. solo S, pc; pn; 2 synthesisers, pre-recorded  
tape and mixed media with text in French.

This work is also designed for stage perf with visual material prepared by Noel Counihan which uses 7 statues in a 'monumental' setting. The poem by Albert-Birot (1876-1967) is pre-recorded (or off-stage) by S solo, and amplified through speakers concealed behind the statues spaced at random in the theatre. There are 28 episodes for partly-seen crowd-ch which link the segments of the poem, and the ch parts are composed of numerous vowel or consonantal sound objects. A tape collage of natural sounds including the surf, a creaking chair, knocking, coughing, walking and electronically-treated orch sounds, is reproduced spatially. The text is a lyrical narrative of classical simplicity and the ch acts as a Greek chorus-commentary.

Refs. corres with K. Humble, Melb, 1970-2

1970

c BRUMBY, Colin

a SHAPCOTT, Thomas

*The Seven Deadly Sins*

opera, II (Prologue, iv, iii)

lib with music excp pub by T. Shapcott, 59 pp.  
with 8" rec disc, Ipswich, 1970.

O/MS N/A

Perf. 12 September 1970, SGIO Theatre, Brisb by the  
Qld Opera Company con Brumby, producer Graeme  
Johnston. Cast included David Parker, Peter  
Egan, Marissa Brumby, Alan Horsfield, Barbara  
Burton, Jacqueline Pomfrett and Phillipa Rogers.

Char. Everyman (T); Morality, The Suitor, Ringmaster  
(Bar); The Goddess, Pride, Sloth, Wiggle, Avarice  
III (S); Mad Tom (B); The Mother, Old Moll,  
Avarice IV, Giggle, Anger (S); The Daughter,  
Fake, Avarice I, Sloth (S); Envy, Phony,  
Avarice II (S); The Voice of Apollo (offstage  
speaker); 6 dancers; pre-recorded tape and film  
segments.

Dur. 2 hr.

Inst. clar; sax; org; pf; pc; 6 vln; taped sound effects.  
Passages of spoken dialogue, some pre-recorded vocal ensem-  
bles, ballets and set numbers describe the episodic text  
which is derived from sources ranging from the 'Everyman'  
morality play to Beckett's 'Waiting for Godot'. The seven  
actor-singers in the ensemble take a number of roles.

Refs.*Press Reviews:**Sydney Morning Herald*, 14 Sept 1970;*Musical Times*, (Dec 1970) 1249

corres with C. Brumby, Brisb 1970

1970

c DREYFUS, George

a STRAHAN, Lynne

*The Gilt-Edged Kid*

opera, I

comm by AO, 1969-70

O/MS: f sc and lib 198 pp, c poss Melb 1970.

N/A.

- Perf. (1) 11 April 1976, Great Hall at Montsalvat by the Gekko Co-operative, presented by the Montsalvat Arts Foundation, con Dreyfus, producer Elke Neidhardt.
- (2) 27 June 1976, Great Hall of the National Gallery of Victoria by the same company and production.

Char. The Rebels (Radicals) including: The Gilt-Edged Kid (T); Clio (S); Rusty (B); Roy (high T); The Establishment (liberals and chameleons) including: The Administrator (Bar); Chief of Police (B); and Chief of Security (high T); Figures from the Past (conservatives) including: Drozdov (Bar); Lheureux (high Bar); Catafalque (coloratura S); and Ch of policemen, rebels (SATB).

Inst. 2 fl (picc); 2 ob; 2 clar (B clar); 2 bn (C bn); 2 hn; 2 trpt; 2 trbn; timp; pc; pf; str.

Dur. 90 min

An original play of political action and confrontation between rebel and establishment forces contested as a power game which culminates in an archery contest and death struggle between the Kid and Administrator.

Refs. George Dreyfus, *Complete Catalogue of Works*,  
Sept 1973, Allans Music, Melb.  
corres/interview with G. Dreyfus, Melb 1971-4

1970

c CONYNGHAM, Barry

a OAKES, Meredith

*Edward John Eyre*

opera, music theatre (I)

lib pr with programme, poss Roger Covell, Syd  
1971

O/MS c poss Syd 1971; rec EMI 1974.

Perf.

(1) 1 May 1971, Science Theatre, Univ of NSW

Opera with the National Institute of Dramatic Art, con Roger Covell, producer Rex Cramphorne and rehearsed under the supervision of Conyng- ham. Cast included Penelope Bruce as soloist with the New Sydney Woodwind Quintet and the Sydney Sinfonietta.

(2) 31 July 1973, concert hall of the Syd Opera House by the Univ of NSW Opera, produced with Purcell's 'Dido and Aeneas'.

(3) August 1973, in Britain during the 5th International Festival of Youth Orchestras, in Aberdeen and London by the Univ of NSW Opera. A recording of this production was released in 1974 by EMI.

Char.

Solo S with actors' ch.

Inst.

fl; clar; ob; bn; hn; and str quartet (or 3.2.2. 2.2) and clapsticks.

The work was composed to a request from Donald Westlake of the New Sydney Woodwind Quintet for a new work as companion piece to Peter Sculthorpe's 'Tabuh Tabuhan' for voice and wind quintet. The poems on which the libretto is based

were inspired by the biography of Eyre by Geoffrey Dutton, 'The Hero as Murderer' (1971). The work is through-composed and incorporates a variety of monodramatic vocal techniques for a declamatory solo voice, as well as spoken sections, solo and contrasting sound effects from the wind concertino and string ensemble, and several semi-improvised instrumental passages. Graphic notation is used for the chorus which is employed for percussive effects and comments on the action besides illustrating it through mime and movement.

The sections are: Orch introduction for str; Interlude I with text; Poem I (Eyre's departure from Adelaide on 18th June 1840) which is personified by a society lady with speaking/acting ch; Poem II (Narrative of the journey, near Lake Torrens in August 1840); Interlude II (for str); Poem III (The death of John Baxter on 28 April 1841 and Eyre's reverie); Interlude III; Poem IV (Eyre and the aboriginal Wylie encounter Rossiter's whaling ship on 2 June 1841); Interlude IV; Poem V (Eyre's arrival at Albany, King George's Sound on 7 July 1841).

All the Interludes are for str ensemble only.

Refs. Programme with Lib copy in NUN, 1971

*Press Reviews:*

*Australian*, 2 May 1971; 1 May 1971;

*Sunday Australian*, 9 May 1971, 17

Murdoch, (2) 64-9



1970

c SITSKY, Larry

a HARWOOD, Gwen

*Lenz*

opera I (Prologue, vii, Epilogue)

ded Gwen Harwood; compl Canb December 1970.

comm by AO 1970.

lib ad from a short story by Georg Büchner (1836)

O/MS f sc and lib in c poss 267 pp. with additional

Prelude 23 pp. Canb 1970.

tape of first perf, c poss Canb 1974.

Perf. 14 March 1974 by the AO con Richard Divall,  
producer Stephan Hall; produced with Werder's  
'The Affair' (1970). Cast included Ron Stevens,  
Grant Dickson, Robert Allman, Elizabeth Fretwell,  
Cynthia Johnston and Isabel Veale.

Char. Lenz (T); Oberlin (B); Kaufmann (Bar);  
Frederike (Mezzo S); Kaufmann's Wife (S);  
dead child's mother (S); with SATB Ch.

Inst. 2 fl (picc); 2 ob; 2 clar; 2 bn; 4 hn; 2 trpt;  
2 trbn; tb; pc; hp; pf; electronic gui; str.

Dur. 1 hr 15 min.

A music drama which is through-composed. Although divided  
into sections, it is presented without intervening curtain  
or set changes.

An orch Prologue is followed by these sections:

I: Frederike and Lenz, 'Spiritual Love' in which a  
passacaglia is used.

II: Lenz and Oberlin; Oberlin's aria.

III: Lenz's Sermon, a parody of II

IV: Frederike and Lenz in the graveyard, 'Physical Love'

(str only).

V: Kaufmann, 'Rejection of Man' with brass and woodwind.

VI: Scene with the sick child, 'Rejection of God' (full orch).

VII: Suicide scene featuring percussion and the return of the passacaglia, 'Rejection of Self'.

Epilogue: percussion especially.

The music is constructed from thematic rows and their inversions which interact to depict characters and extremes of emotional states.

The premiere performance took 75 min, set abstractly to depict a variety of locations. The extended Prelude was adopted for this production and the composer made some minor amendments to the score during rehearsal.

Refs. Murdoch, (2), 178

*Press Reviews:*

*Sydney Morning Herald*, 16 March 1974;

*Australian*, 18 March 1974.

L. Sitsky, 'Lenz: a kind of Magic Unique to the Operatic Form', *Opera Australia*, no 1 (January 1974) 20

S. Hall, 'Two New Australian Operas', *Opera Australia* no.2 (April 1974) 15-16

R. Divall, 'A Conductor's View', *Opera Australia*, no 2 (April 1974) 18-19

corres/interview with Larry Sitsky, Canb 1970-6

1970

c/a HUMBLE, Keith

*In Five**(Nunique V, or "La Rountala")*

opera, I

comm by AO, 1970.

lib ad marionette play by Pierre Albert-Birot,  
 "Matoum et Tevibar" (Paris, 1919).

O/MS: f sc; tapes, etc. c poss Melb 1970. N/A.

No evidence of perf.

Inst. Scored for mixed-media, including 6 soloists, ch,  
 electronic tape, film, normal full orch with added  
 pc and experimental lighting.

A satire on art and anti-art, which is the fifth of the  
 composer's *Nunique* series, and of similar duration to the  
 Paris music theatre works (vide), with an extension of  
 the composition techniques used in the opera-cantata, "La  
 Legende". Albert-Birot's play is subtitled, "cris rhythms  
 et bruits de Germaine Reynaud d'Arc".

Refs. Covell, (1) 102, 233

H. Gifford, "An Interview with Keith Humble"

*Music Now*, I/3, (March 1970) 10-12

McCredie, (1) 19; (2) 12

Murdoch, (2) 125, 230-1

Interview/corres with K.Humble, Melb 1970, 1973

- (?) c/a BREWSTER-JONES, H. *Phillip II*  
 opera, I (1) incompl  
 lib ad from story by Verhaerer  
 O/MS v sc pencil sketch only to Act I, sc 1,  
 nd, 4p, in ABC:NA

No refs.

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- (?) c/a BREWSTER-JONES, H. *Merlin*  
 opera, incompl  
 O/MS:  
 (i) v sc pencil sketches only, 7 p, 9 p, 8 p, in  
 exercise book, in ABC:NA  
 (ii) frag of dialogue for *Merlin* adjoining unid  
 sketch for a Sonata for pn, 2 p, in ABC:NA

No refs.

(?) c/a EWART, F.M. Donaldson

a EWART, Dorothy Graham *A Game of Chess*

opera, I (nd) incompl

lib ad from a play by Giacosa and trans by F.M.D.E.

O/MS lib and music frag, sketches only, with

*Ewart MSS*, VU:GC 1974

Ref. corresp with Dr. K. Dreyfus, Melbourne 1974

(?) c/a EWART, F.M. Davidson *Mateo Falcone*

opera, II (3,3)

comp Melb nd, incompl

lib ad from Prosper Merimee's story

2 copies lib, t.s. bound, VU:GC

lib (earlier version?) t.s. titled "A Hillsman of Corsica"; also scen O/MS draft of forward to lib;

VU:GC

O/MSS of music:

(i) f sc Act I (3), II (2) incompl, np, nd.

(ii) f sc Act I (3), II (1) sc 2 incompl, np, nd

(iii) v sc bound, 112 p, signed, Melb nd

(iv) v sc frag: Act I (1,2), I (3), II (1) and

II (6?); refers to sc 7,4,6, but these are not in the lib. unbound;

(v) orch pts in unfin frag, 3 v pts, for Mateo,

Gianetto and Giacomo. unid.

all in VU:GC

No evidence of performance

Char. Mateo Falcone, a rich and strongly characterized (sic) herdsman of Corsica (Bar); Guiseppa Falcone, his wife (C); Fortunato Falcone, their little son aged 10 years (C); Adjutant Tiodoro Gamba, Commander of the Voltigeurs of Corsica (B); Gianetto Sanpiero, a Corsican Outlaw (T); Giacomo (T); Ch of Corsican soldiers and inhabitants of Porto Vecchio.

Inst. full orch (see Ewart MSS for 1926, 1931, 1933, this Cat.)

Refs. corresp with Dr. K. Dreyfus, Melbourne, 1974

Catalogue No.2:

*OPERA WRITTEN OVERSEAS*  
*BY AUSTRALIAN COMPOSERS,*  
*1905 - 1970.*

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1905

c CLUTSAM, George

*The Queen's Jester*

opera. N/L

comp England

Perf. 1905, Leipzig, GermanyRefs. *Grove's*, Vol.II, 355



1906

c CLUTSAM, George

*A Summer Night*

opera, I. N/L

comp England

Perf. 23 July 1910, His Majesty's Theatre, Lond  
in the second season of English Opera presented  
by Sir Thomas Beecham.

Refs. Mackinley, 261-2  
White, (1) 142, 264

- 1912           c CLUTSAM, George           *After a Thousand Years.*  
                  opera, I N/L  
                  comp England
- Perf.           1912, Tivoli Theatre, Lond as a 'new Egyptian  
                  miniature Grand Opera'.
- Refs.           *Grove's*, Vol.II, 355

\*       \*       \*

- 1912           c CLUTSAM, George           *King Harlequin.*  
                  dramatic opera, IV. N/L  
                  comp England.
- Perf.           1912, Berlin, titled 'König Harlekin'.
- Refs.           *Fred Johns Annual*, Syd 1914, 38  
                  White, (1) 142, 264

1916

c CLUTSAM, George

(with BATH, Hubert)

a HOOD, Basil *Young England*

operetta, III. N/L.

comp in England

Perf. (1) 1916, Daly's Theatre Lond.(2) 1920, Drury Lane, Lond with Hayden Coffin  
as 'John Oxenham'.

Spoken dialogue with set musical numbers which include a solo for Sir Francis Drake, an octet and other ensembles. The second production included broad comic effects and spectacular scenic and mechanical effects.

Refs. L. Lavater, 'Commercialisation of Music', *Meanjin* V/i (1946) 62-4. He also refers to Clutsam's operas, 'Gabrielle', 'The Little Duchess' (both nd) and his pasticcio arrangement of Schubert's music in 'Lilac Time', perf at the Lyric Theatre, Lond, in 1922. There are also numerous musical comedies, but none has been located.

Mackinley, 261-2

White, (1) 142, 264

1931

c BENJAMIN, Arthur

a COLLARD, Alan and

GORDON, John B.

*The Devil Take Her.*

opera, I (with Prologue)

comp Lond 1931;

ded to Sir Hugh Allen

lib including lyrics by Cedric Cliffe,

'The Blind Beggar's Song' and 'Drinking

Song', pub as vocal underlay in V sc pub

by Boosey &amp; Hawkes Ltd; Syd 1932.

- Perf. (1) 1 December 1931, Royal College of Music Lond, producer J.B. Gordon, con Sir Thomas Beecham, with assistance from the Ernest Palmer Opera Fund. Student case included Sarah Fischer, Trefor Jones and Victor Harding.
- (2) Many subsequent English productions including one in November 1933 at Sadler's Wells, con Beecham, alternating with Benjamin; designer Hans Stohback of the Cologne Opera House.
- (3) First Aust perf in September 1953, by the National Opera of Aust, Syd, in a season with John Antill's 'Endymion'. Producer Robin Lovejoy with Ronald Dowd as the Poet. Of many subsequent Aust perfs, also given by ABC-TV opera series with Alan Light as the Doctor.
- (4) 1941, American Premiere.

Char. Wife (Mezzo S); Poet (T); Neighbour(Bar);  
 Doctor/Devil (B); Maid (S); 3 Women (S,  
 Mezzo S, C); Watchman (Bar); Sweep (Bar);  
 Blind Beggar (Bar); Orange-Seller (C);  
 2 Attendants on the Doctor (B, S); Bird-  
 Seller (mute).

Inst. 2 fl; 2 ob; 2 clar; 2 bn; 4 hn; 2 trpt;  
 3 trbn; tb; timp; pc; pf; str.

Dur. 50 min

A continuous composition with transitional descriptive passages for orch which link the various numbers through motif technique. Vocal lyricism contrasts with street cries and descriptive vignettes in a bustling street sc, and with an exotic buffa song by the Doctor. A drinking quartet and instrumental scherzo lead to the climax with a comic duet-dialogue in which motifs associated with characterisation and themes from previous sections re-appear for farcical or ironic effect. Ostinati, intervallic relationships, natural speech rhythms and imitative sequences between vocal and instrumental parts are common stylistic devices. There is also some identification of selected timbres with individual characters, and the harmonic setting is traditional. The comic plot includes a 'deus ex machina' and a reversal of roles.

Refs. *AETT Broadsheet*, Hince Papers, MS 2691/2332,  
 ANL.  
 Arundell, 196  
 Mackenzie, 213  
 Review, in *Canon VII/2* (September 1953) 52  
 Op I, 177-8 (includes synopsis)

1933

c BENJAMIN, Arthur

a CLIFFE, Cedric

*Prima Donna*

opera, I (ii)

compl Lond August 1933

ded to Lord Palmer of Reading

V. sc copyright Performing Rights Society,

112pp including sketch of set, stage

directions etc pub Boosey &amp; Hawkes, Syd 1951.

- Perf. (1) 23 February 1949, Fortune Theatre Lond; cast included Aust singer Max Worthley.
- (2) Aust premiere August 1952 by Melb Opera Guild, producer Kenneth Burns. There have been many subsequent Aust and international productions.

Char. Florindo (Bar); Alcino (T); Count (B Bar); Olimpia and Piametta (coloratura S); Bellina, the maid (Mezzo S); pastrycook, assistants, furniture removers and 2 negro pages (all mute).

- Inst. (1) 2 fl; 2 ob; 2 clar; 2 bn; 4 hn; 2 trpt; 3 trbn; timp; pc; pf/cel; gui/hp; str.
- (2) reduced inst: fl; ob; clar; bn; 2 hn; trpt; trbn; timp; pc; pf/cel; gui/hp; solo str.
- Also on stage inst: fl; vln; vla; vc; gui/hp.

Dur. 50 min.

A parlando-recitative links set numbers. These include:

- (i) str ensemble Overture, duet between Alcino and Florindo, Bellina's aria, comic trio and instrumental coda;
- (ii) a gavotte intermezzo, ballet of pastrycooks and removers which comprises a trio section (musette)

to an on-stage accompaniment (gavotte); Alcino's comic song, a quartet between the two stars from the opera and the men (S, S, T, Bar); a drinking trio for the Count, Alcino and Florindo, and scena for Olimpia and Fiametta entitled 'The Ariadne Desolate' in 'da capo' style with florid imitative counterpoint which is accompanied by an on-stage quintet and is interrupted by ad lib repartee. The scena ends with an elaborate cadenza in bel canto style.

The opera concludes with a duet between Bellina and the Count who represent conniving maid and lascivious patron, after the pairs of lovers have been united in true Italian intermezzi comic convention.

- Refs. A. Benjamin, 'Schooldays in Brisbane', a fragment of an autobiography', *Music Survey* (March 1951) 168-72.  
 Mackenzie, 188  
 Review, in *Canon VI/i* (August 1952) 43  
 White, (1) 271, 273  
 corres with J. Post, Syd 1971  
 Op I, 212 (includes synopsis and American productions)

1950

c BENJAMIN, Arthur

a CLIFFE, Cedric *A Tale of Two Cities.*

romantic melodrama, (vi)

compl Lond 17 February 1950

ded to John Morris

lib ad novel by Charles Dickens

V sc 267 pp dated endpage, copyright and pub

Boosey &amp; Hawkes Ltd, Lond 1954

Perf.

- (1) 1950, BBC-Radio production (cp) which won first prize in the 1951 Festival of Britain music competition and a British Council award; producer Denis Arnold.
- (2) August 1957, Sadler's Wells, Lond (first stage perf) by the New Opera Company, producer Anthony Besch, company including Heather Harper and John Cameron, with Goldsborough Orch. Rev in 1958 season.
- (3) 1960, BBC-TV production.
- (4) 4 February 1960, San Francisco Opera House, California US.
- (5) 1954: considered for a Royal Command Perf in Melb but not perf in Australia.

Char.

Mme. Defarge (Dramatic S); Lucie Manette (lyric S);  
 3 Women (S, Mezzo S, C); Miss Pross (C); Young  
 Countess (Lyric S); Dr. Manette (T); Charles Darney  
 (T); Sydney Carton (B); Lorry (Bar); Defarge (B);  
 4 'Jacques' (Bar, B, Bar, T); Maquis de St.Evremonde  
 (Bar); Gabelle (B); Spy (T); Hurdy-Gurdy Man (Bar);  
 Old Maquis (B); Apple-Seller (C); SATB Ch with soli;



speaking roles: (Corporal, Old Maquis, Little Boy);  
on-stage flute-player, fiddler, dancers.

Inst. 2 fl (picc); 2 ob; 2 clar; 2 bn; 4 hn; 3 trpt; 2 t  
trbn; tb; timp; pc (s dr, b dr, cym, gong, glock,  
harness chains, tri, t dr, coco nut shells); hp;  
pf/cel; str.

Onstage orch: gui; fl; solo vln; dr; hurdy-gurdy.

A continuous, accompanied narrative links the larger set numbers.

The main dramatic features of the sc are motivic development and melodic fragments motivically-derived to delineate the characters. They relate closely to the textual imagery.

The Overture is literally taken from an earlier film score by Benjamin on the French Revolution (this has not been located).

The principal theme of the Overture is a bass ostinato pattern which undergoes harmonic and rhythmic transformations throughout the opera.

Another important motif is the celeste-figure portraying states of mental confusion, and a reiterated rhythmic pattern is used for sinister effects.

Inserted popular songs, dances and pasticcio fragments are episodic in appearance, and assist the illustration of emotional states. They include French-based songs such as the folksong, "Sois donc sage, beau Colin", "Au clair de la Lune", a pastoral "Bergerette" and two ch, the revolutionary "Ah, ça ira, ça ira les Aristocrates" and "Unisez vos coeurs et vos bras" which is adapted from Grétry's "Pour planter l'arbre de la liberté".

On- and off-stage choral and instrumental effects add spatial dimension, and large colourful crowd scenes contrast with the lyrical solo arias accompanied by chamber instrumental ensembles.

The six scenes are dramatically and musically well contrasted within a large-scale melodramatic work.

- Refs. F.R. Blanks, 'Some Observations on *The Tale of Two Cities, a Romantic Melodrama*', in *Canon VI/ii* (June 1953) 492-5
- A. Boustead, 'Moliere with Music', in *Music and Musicians* (November 1964) 27
- Arundell, 240-1, 246
- Covell, (1) 241ff
- Grove's* (1954), I, 622
- F. Hutchens, 'A Tribute to Arthur Benjamin' in *Meanjin XIX/iii* (1960) 299-300
- Mackenzie, 181
- corres with J. Post, Syd 1970
- Op II, 216-7 (with Synopsis)

1953

c/a GLANVILLE-HICKS, Peggy *The Transposed Heads*

opera II (vi)

comm by Louisville Philharmonic Society Inc USA  
under a Rockefeller Grant, 1953

lib ad from Thomas Mann's novella with his collabora-  
tion (trans. H.T. Lowe-Porter).

F sc pub by Associated Music Publishers NY.

Rec by Columbia, June 1955 (LOU 545-6)

O/MSS in *Glanville-Hicks Collection*, VSL 1970. N/A

Perf.

- (1) 3 April 1954, Columbia Auditorium, Louisville,  
Kentucky USA, by the Louisville Opera Company  
and orch.
- (2) 10 February 1958, Phoenix Theatre NY, producer  
Chandler Cowles, designer Dick Evans, costumes  
donated by the Indian Government.
- (3) 27 June 1970, Australian premiere in Science  
Theatre, University of NSW Opera, Sydn, con  
Roger Covell, using the costumes and sets of the  
NY production.

Char.

Shridaman, an ascetic young Brahmin (T), his low-  
caste friend Nanda (Bar), their lover Sita (S), 2  
speaking roles for the Goddess Kali and a Guru, and  
Ch (SATB) and dancer/s.

Inst.

fl; ob; clar; bn; hn; trpt; trbn; hp; pc(4); str  
quartet.

Dur.

1 hr, 30 min.

Thomas Mann's story is a blend of realistic drama, Indian  
legend and a metaphysical discourse on the laws of balance, the  
pairs of opposites. The through-composed score incorporates

intricate Hindu rhythms, pulseless and static ostinati, long arabesque lines and extended melodic vocal passages.

- Refs. G. Antheil, 'Peggy Glanville-Hicks' in *American Composers' Alliance* IV/i (1954) 2-9
- P. Glanville-Hicks, 'Composer for Theatre', booklet (np, nd) in VSL.
- Grove's* (1954) III, 655
- McCredie, (1) 14, (2) 7
- Reviews in *Canon* VII/12 (July 1954);
- Bulletin*, 27 June 1970, 49-50;
- Daily Telegraph*, 29 June 1970, 11.
- Op II, 325-E (includes Synopsis)

1956

c GLANVILLE-HICKS, Peggy

a LORD DUNSANY

*The Glittering Gate*

curtain-raiser opera, I

lib based on Dunsany's original playtext

F sc pub in facs by Colfrank NY 1957

O/MS 108pp, signed endpage, 'Stänberg bei München,  
6 April 1956', VSL.Perf.

(1) 15 May 1959, NY

(2) March 1972, Australian premiere in AMP Theatre  
in Adel Festival of Arts, by Intimate Opera  
Group, producer John Milson, designer Ross  
Anderson, (with score reduced to pf and pc).Char.

Bill, a burglar (T) and Jim, also a burglar (Bar).

Inst.fl (picc); ob; clar (A); hn (F); trpt; trbn; hp; glock;  
cym; b dr; tam-tam; str quintet; pre-recorded tape of  
'laughter' effects. Orchestrated in Majorca, 1956.Dur.

35 min.

A through-composed short comic opera with a short Prelude which introduces two brief motives: an intervallic figure and a rhythmic accompanimental figure.

The dialogue is set naturalistically with speech inflexions which break into lyrical passages.

The plot describes the emotions of two drunken burglars who try to safe-crack their way into Heaven. The climax is reached in a duet whose accompaniment is influenced by jazz rhythms.

The taped effects and directions for the intermittent appearance of empty beer bottles lend an atmosphere of black comedy.

Refs. P. Glanville-Hicks, 'Composer for the Theatre',  
booklet (np, nd) in VSL.

Murdoch, (2) 103

*Press Reviews:*

*New York Herald Tribune*, 15 May 1959 (np);

*Musical America*, no 79 (June 1959) 20;

*Musical Courier*, no 159 (July 1959) 12;

all contained in the Glanville-Hicks Collection, VSL.

Op II, 279-80

1956

c BENJAMIN, Arthur

a BRAHMS, Caryl and

FOX, George

*Manana*

TV opera, I

comp Lond 1956

lib ad Brahms' short story, 'The Juniper Tree'.

O/MS facs in v sc 93pp, p poss of Boosey & Hawkes Ltd Syd 1971. It includes composer's directions, scen, camera instructions, details of proposed inst, etc. (nd)

Perf. 1960, BBC-TV Lond. Presented as 'the first Television Opera'.

Char. Luisita, the widow's niece and ward (Lyric S); the Widow (C); Pedro, Luisita's lover (T); Wise Man (B Bar); Washerwoman (S); Conchita (Mezzo S); Pia (C); Dolores, the Innkeeper's wife (dancer); the Mayor (B); Jose (T); Innkeeper (B); Carlos, Jose's small son (speaker); Ch of villagers with small solo pts for Pickpocket, Lazy Man etc (SATB); Flamenco singer/dancer; gui player.

Inst. indications are for full orch with gui and castenets. As a pioneer experimental work, the surviving score appears naïve and sketchy. The story depicts a Spanish village life threatened but finally unchanged by a contrived miracle. The score contains Benjamin's customary motivic materials and characterisation, comic play, melodramatic verismo elements and some attractive arrangements of folk materials in song and dance.

- Refs. Best, 50-1  
Covell, (1) 241 f  
Glennon, 143-4  
H.Howell, 'Arthur Benjamin 1893-1960', in *Tempo*  
no 55/56 (1960) 2-3  
McCredie, (1) 14; (2) 3.



1957-60

c BENJAMIN, Arthur

a CLIFFE, Cedric

*Tartuffe*

opera, II

lib ad Molière's play (1664)

commenced 1957, pn sc compl 1959;

part-orchestrated (overture 254 bars, 3 set pieces  
and notes) in April 1960;

orchestration compl by Alan Boustead, 1961; MS N/L

Perf.

30 November 1964, Sadler's Wells Lond by the New  
Opera Company; radio relay by BBC. producer Peter  
Ebert; con Alan Boustead. Production assisted by the  
British Arts Council, London City Council and Vic-  
Wells Association.

Char.

Mme Pernelle, the mother of Orgon (Mezzo S); Elmire,  
his second wife (Mezzo S); Dorine, a maid (S);  
Orgon's children by his first marriage: Mariane (S)  
and Damis (T); Orgon, a rich bourgeois (B Bar);  
Tartuffe, a pious hypocrite (Bar); Laurent, his  
servant (B); Valere, in love with Mariane (T); an  
Officer of the Law (Bar).

Inst.

full orch (no score available)

A black comedy of the 'faux Devot', a religious humbug who  
wreaks havoc in the home of his benefactor and is exposed as  
a seducer and scoundrel, the libretto is in free rhyming verse,  
partly based on Moliere's rhyming alexandrines with some arias  
and ensembles in strict lyrical verse forms. The original play  
is reduced from 5 to 2 acts, and the conventional eulogy to  
Louis XIV is replaced by a farcical ending in a concerted  
epilogue. Two of the original characters (Cleante and Bailiff)

are omitted. Cliffe inserts a duet for the lovers, a monologue for Tartuffe, an episode emphasizing Tartuffe's unpleasant nature, and a sentimental scene for Orgon and Elmire which includes the folksong 'Si le Roi m'avait donne' from Moliere's "Le Misanthrope" and sung in this opera to the melody traditionally used in French productions of that play, which Benjamin found in the library of the Comédie Française, Paris. The text gives many opportunities for ensembles and buffa styles.

Benjamin uses a traditional number structure with pieces ranging from short ariettas to duets, a trio and septet. Characters and emotions are associated with particular melodic phrases or motifs first introduced in the Overture and later developed.

Refs.

Arundell, 270

McCredie, (2) 2-3

C. Cliffe, 'Benjamin's *Tartuffe*', in *Musical Times* (November 1964) 819

A. Boustead, 'Molière with Music', in *Music and Musicians*, (November 1964) 27

*Press Reviews:*

W. Dean, *Musical Times* (January 1965) (np)

A. Blyth, *Music and Musicians* (January 1965) (np)

C. Osborne, *New York Times* (1 December 1964) (np)  
in *Cuttings File*, ABC:N, 1971.

*Programme*, 3 December 1964, ABC:N, 1971. N.

"Programme Note" in *Radio*, BBC Third Programme,  
(30 Nov 1964) ABC: N.

1960

c/a GLANVILLE-HICKS, Peggy

a GRAVES, Robert

*Nausicaa*

opera, III, 6 (Prologue, 3,2,1 with 3 Interludes)

lib ad from Graves' novel, "Homer's Daughter" in

collaboration, Majorca 1956

compl New York 1957

O/MS f sc 435 pp signed dated 27 May 1960 Gibraltar.

VSL.

Rec by Composers' Recordings Inc, CRI 175, USA

(from original relayed production, 23 August 1961).

Perf.

19 August 1961, Herod Atticus Theatre, Athens, con  
 Carlos Surinach, producer John Butler, presented by  
 the Greek Government in the Athens Festival with a  
 cast of 150, Teresa Stratas as 'Nausicaa'.

Char.

Nausicaa, daughter of King Alcinous (S); Aethon, a  
 shipwrecked Cretan nobleman (Bar); Phemius, the Court  
 minstrel (T); Clytoneus, young brother of Nausicaa  
 (T); likewise Eurymachus (Bar); Priest (T); Messenger  
 (Bar); Queen Arete (C); King Alcinous (B); Antinous  
 (T); and Ch (SATBB, also SM-SM-SA and TTBB), dancers.

Inst.

2 fl (picc); ob; 3 clar (2 b clar); 2 bn (c bn); 2  
 hn; 2 trpt; trbn; pc; hp; pf; str.

Dur.

2 hr.

A modern version of a classical drama is set in a continuous  
 accompanied narrative with set numbers including arias and  
 ensembles. Interludes separate the action. Major sections are:  
 Prologue, Act I/i, orch interlude, Act I/2, I/3, Act II/4,  
 interlude, II/5, interlude and prologue to Act III/6.

The text has combined two interpretations of *The Odyssey*. Homer's Penelope becomes Nausicaa, and Homer's Odysseus is Aethon. Homer's description of the shooting contest incident where Penelope's fifty lovers compete for her, becomes Graves' marriage tournament for Nausicaa's hand in sc 6.

A secondary plot derives from Graves' idea that *The Odyssey* itself was really written by a woman - Princess Nausicaa.

The composer acknowledges the influence of her research work on Greek folk materials in her use of modes and metres in a musical idiom which reflects Aegean-Demotic sources.

In 1971, during this present research, the MS sources of this opera were incomplete. Sections examined were O/MS Act II/4, the Prelude to Act III, and sc 6 (Finale) ending on p.435, in the *Glanville-Hicks Collection*, VSL.

Refs. Biographical Note, *Glanville-Hicks Collection*, VSL, which contains extensive Press Cuttings from reviews in *Variety*, *Time Magazine*, *Frankfurter Allgemeine Zeitung*, *Le Figaro*, etc.

*Catalogue*, Broadcast Music Inc NY (nd) in VSL

P.Glanville-Hicks, "A Note on the Libretto and the Music", in *Composer for the Theatre*, (nd, np) VSL.

McCredie, (1) 14, (2) 7

Murdoch, (2) 103

*Programme*, Athens Festival, 31 July-15 September 1961, VSL.

Australian Reviews in *Music and Dance* (September, 1961) 7 and (October 1961) 8

Op II, 166-7 (with Synopsis)

1963

c WILLIAMSON, Malcolm

a GILLIAT, Sidney

*Our Man in Havana*

opera, III, 8 (2, 4, 2)

comm by Rostrum Lond 1962

lib ad the novel by Graham Greene

V sc 284 pp and lib 106 pp pub by J.Weinberger Ltd  
Lond 1964 (copyright).Perf.

2 July 1963, Sadler's Wells Theatre Lond, con James Loughran, producer John Blatchley. Cast included Raymond Nilsson, Owen Brannigan and April Cantelo. Rev by Sadler's Wells in 1964 and subsequently perf in Germany, Hungary (in August 1967) and USA. Not perf in Australia.

Char.

Bramble, a vacuum-cleaner salesman (T); Dr.Hasselbacher, his friend (B); Milly, Bramble's daughter(S); Beatrice, Mrs. Weston (S); Lopez, Bramble's assistant (T); Segura, Captain of Police (Bar); Hawthorne of the Foreign Office, London (high Bar); the Chief (B); Savage (high T); Miss Jenkinson (C); Carter (Bar); Hopper (Bar); McDougall (T); Water-Melon-Seller (Mezzo S); Lottery-Ticket-Seller (B); Shoeshine (T); Waiter (T); another Waiter (Bar); a Lady (S); another Lady (Mezzo S); 2 Policemen (Bar); Customer (mute); Waitress (S); another Waitress/Flower-Seller (Mezzo S); Tramp (T); 3 Musicians (T, S, C); 2 Customers (T, Mezzo S); Guide (T); and Ch of tourists, guests, peasants, and policemen (SATB).

Inst. (1) 2 fl (picc); 2 ob (c ang); 2 clar (b clar/a sax);  
2 bn (c bn); 4 hn; 2 trpt; 3 trbn; hp; cel/pf;  
el gui, pc (2); str.

(2) for chamber ens: fl (picc); ob (c ang); clar  
(b clar); sax; bn (c bn); hn; trpt; 2 trbn; hp;  
cel/pf; el gui; pc (2); str.

Dur. 2 hr. 15 min.

A brief Prelude opens the melodrama which is set in speech-based declamation with occasional set numbers and expanded vocal ensembles. Orchestral interludes allow for set and mood changes and the passage of time. The composer has also used Spanish dance rhythms, street calls and other effects for naturalistic setting, and dramatic repeated orchestral effects.

A *Concert Suite* from the opera was comm by the BBC and first perf at the International Light Music Festival, Munich in October 1963. It is scored for S, T, B soloists, SATB Ch, and 2222/423/hp/gui/pc/str (dur 31 min) and pub by Weinberger (1963).

An *Orchestral Suite* from the opera was first perf on 6 January 1966 Lond and scored for 2222/433/hp/2 pc/str (dur 18 min) and also pub by Weinberger (1966).

A synopsis and notes on the materials are pub in Eaton II, 175-6.

Refs. Op II, 175-6 (with Synopsis)

*Press Review* in *Sydney Morning Herald*, 18 January 1962 (ACP:L).

1963

c HUMBLE, Keith

a MARC'O

*L'Entreprise*

theatre music-drama, I

comp Le Centre de Musique, Paris, 1963

O/MS c poss Melb 1970

Perf. 1963, Le Théâtre des Arts, Paris, supported by Jean Cocteau, by an ensemble from Le Centre led by Humble.

Inst. 2 pf; 3 pc; vln; clar; b clar; with an ensemble of actor-singers who mime, dance and improvise to a rehearsed script and score.

Dur. 45 min.

The work has a morality-play framework of various simultaneous plot fragments linked by socio-political commentary and culminating in a catastrophic ending. Words, labels, ideas, threaded through simultaneous episodes, are used as sound objects, as are the musical ingredients of fragments of national anthems, pop songs, revue songs, and choral pieces which appear in anecdotal juxtaposition with deliberately traditional set pieces such as arias and duets. Audience participation, improvisation and reaction to environmental situations and to the audience's expectations are essential features of the presentation. The original music is serially-based in timed segments, and was scored for the resources available.

Refs. Covell, (1) 102, 233

McCredie, (1) 19; (2) 12

Murdoch, (2) 125-6

A. Payne, 'Flair and Sensibility' in *Music and*

*Musicians*, XII (December 1963) 42  
interview/corres with K. Humble, Melbourne 1970,  
1973.



1964

c HUMBLE, Keith

a MARC'O

*Le Printemps*

theatre music-drama, I

comp at Le Centre de Musique, Paris, 1964

O/MS c poss Melbourne 1970

Perf. 1964, Théâtre Recamier, Paris, during the Festival of United Nations, and supported by Jean Genet and Ionesco.

Inst. fl; 2 clar (B<sub>b</sub>); b clar; a sax; pf; vln; cb with 'made' instruments including a 'Jillaphone' and pc.

Dur. 45 min.

Similar in form to the ensemble pieces 'L'Entreprise' and 'L'Armée des Saluts'. Audience participation is here required in an on-stage party during the performance. The word-text is written in a 'sprechstimme' style with intrusions of spoken narrative and 'operatic' lyrical pieces. The homemade instruments for percussive effects are notated on a graphic score which indicates rhythmic motifs and intensities.

Refs. Covell, (1) 102, 233  
 McCredie, (2) 12  
 Murdoch, (2) 126  
 interview/corres with K. Humble, Melbourne 1970, 1973

1964

c WILLIAMSON, Malcolm

a DUNN, Geoffrey

*English Eccentrics*

chamber opera, II

comm by English Opera Group, Lond 1964

lib ad from novel by Edith Sitwell

V sc pub by Chappell. N/A

Perf.

(1) July 1964 at Aldeburgh Festival, England

(2) rev 12 December 1969, Sadler's Wells Theatre

by the Lond Opera Centre in a student production.

There have been several subsequent English

productions. Not perf in Australia.

Inst.scored for a small solo group and SATB Ch of 8 voices  
with ch ens.Solo scenes and ensembles are accompanied by ostinati-based  
orchestral music. Extended vocal passages are lyrical.A *Suite* from the opera was pub by Chappell in 1964.Refs.Glennon, 183 (refers to a review by S. Edwards in  
*Music and Musicians* (February 1965) (np)*Press Reviews:* R. Crichton in *Musical Times*

(February 1970) 179; Australian reviews in

*Daily Telegraph*, 29 May 1964 (ACP:L cutting) and*Sydney Morning Herald*, 29 May 1964 (ACP:L cutting).

1965

c GLANVILLE-HICKS, Peggy

a DURRELL, Lawrence

*Sappho*

opera, III (7)

comm by Ford Foundation for the San Francisco Opera House, 1963

lib ad from the play by Durrell in poetic verse.

O/MS f sc in 2 vol 490 pp, signed dated 24 October 1965 in VSL.

Lib N/A

Not perf.

Char. Sappho (Mezzo S); Diomedes (Bar); Phaon (lyric T); Minos (B Bar); Pittakos (dramatic T); Kreon, husband to Sappho (B), with three Maidens, Chloe (S); Joy (S) and Doris (Mezzo S); and three Sybils (S, S, Mezzo S), and two children (mute), Ch (SAATBB).

Inst. 2 fl (picc); 2 ob (c ang); 2 clar; 2 bn (c bn); 4 hn; 3 trpt; 3 trbn; timp; pc; hp; str.

Dur. 2 hr. 15 min.

A continuous declamatory texture in which dialogue links set larger numbers in a traditional tonal structure with some exotic harmonisations. Extended numbers include arias and ensembles and solemn formal choruses which are more lyrical and expressive than the speech-style narrative. Different vocal styles and instrumental timbres are explored. There is an Overture and some brief interludes and preludes. The plot is tragic and develops in cumulative sequences leading to Sappho's exile through her own oracular powers; the last aria she sings is one of the four surviving original Sappho poems incorporated by Durrell in the libretto.

In the course of the present research, the MS materials housed in the *Glanville-Hicks Collection*, VSL were incomplete, and consisted only of Act I (231 pp) and Act III/3 (finale, to p.490).

The composer gained the rights to Durrell's play in 1961 and awaited a commission. The San Francisco Opera intended to premiere it in 1965 with Maria Callas, but the large-scale work still awaits performance.

- Refs. P. Glanville-Hicks, 'At the Source', in *Opera News*, 16 January 1961 (np) in VSL.
- P. Glanville-Hicks, 'Composer for the Theatre', (nd, np) in VSL.
- Murdoch, (2) 103
- Op II, 205-6 (with synopsis)
- Review, *Music and Dance* (October 1961) 8

1965

c HUMBLE, Keith

a MAR'0

*L'Armée des Saluts*

theatre music-drama, I

comp at Le Centre de Musique, Paris, 1965

O/MS c poss Melb 1970.

Perf. 1965 ParisInst. fl; clar; bn; trbn; harm; 2 pc; vc; with 2 singers  
(S, C) 4 actors and ch of instrumentalists.Dur. 45 min.

With its double entendre of 'salute the army' and 'the Salvation Army', the theatre piece begins as street theatre outside the theatre with the actor-musicians enticing the audience within. Audience involvement continues; it assists in sound effects and exchanges roles with the company which observes the audience in a ritual procession on stage. The script is in homily style with anecdotal national anthems inspired by Humble's response to the multi-national formalities observed during the opening of the Olympic Games held in Melbourne in 1956. Assorted military uniforms, actions reminiscent of revivalist meetings and choral hymn insertions are included in performance.

Refs. Covell, (1) 233

McCredie, (2) 12

Murdoch, (2) 126

interview/corres with K. Humble, Melbourne, 1970,  
1973.

1965

c HUMBLE, Keith

*Oeuvres Méchantes I - IV*

'Bar' music-theatre (1-6)

comp Paris 1965

O/MS poss Melb 1970

Perf.

1965 in the Parisian Bar 'Maurice Alezza', in a series of ephemeral shows entitled 'Créations et Recréations', which adapt the tradition of the French Bar singer to the techniques of the 'Théâtre d'absurd' with social commentary, 'gestures' and improvisation.

Refs.

Murdoch, (2) 127

interview with K. Humble, Melbourne, 1970

1966

c WILLIAMSON, Malcolm

a CHAPPELL, William

*The Violins of Saint-Jacques*

opera, III/6 (Prologue, 2, 2, 2)

comm by Sadler's Wells Trust and the Gulkenkian  
Foundation, Lond 1966

lib ad from the novel by Patrick Leigh Fermor.

lib pub 40 pp. Weinberger, Lond 1967.

V sc pub Weinberger. N/A

Perf.

(1) 29 November 1966 Sadler's Wells Theatre, Lond  
con Vilem Tausky, producer William Chappell,  
Company included April Cantelo, Patricia Kern,  
Jennifer Vyvyan and Owen Brannigan.

(2) rev by Sadler's Wells in 1967/8 season and  
1968/9, the latter produced by John Blatchley  
at Lond Coliseum.

Not perf in Australia.

Char.

Old Fisherman (Bar); Berthe, niece of Count de  
Serindan (S); Josephine de Serindan, daughter of the  
Count (Mezzo S); Sosthene de Serindan, son of the  
Count (T); Marcel Sciocca, son of the Governor (Bar);  
Mathilde, Countess de Serindan (S); Agenor, Count de  
Serindan (B); Captain Henri Joubert (T); Governor  
Sciocca (T); Mme. Sciocca (S); Gentilien, the Count's  
butler (Bar); Maman Zelig (Mezzo S); François de  
Chambines (T); his twin brother Gontran (T); Basket  
Man (T); First Oarsman, (T); first Netman (Bar);  
second Oarsman (B); second Netman (B); Ch of  
Fisherman, servants, guests, masquers, revellers,  
etc. (SATTBB).

Inst. 3 fl (picc); 3 ob (c ang); 3 clar (b clar); 3 bn  
(c bn); 4 hn (F); 4 trpt; 3 trbn; tb; org; 2 hp;  
timp; pc (3); str.

Onstage ens: fl; clar; 2 hn; 4 trpt; 3 bln; cb.

Dur. 2 hr, 20 min.

The synopsis and notes are found in EAton, Op II, 234-5.

No score was available for this present research.

Refs. Op II, 234-5

McCredie, (1) 14

*Press Reviews:*

Bulletin, 18 September 1965, 48; and 2 December 1968

(ACP:L cuttings file);

*Daily Telegraph*, 1 December 1966 (ACP:L cutting)



1966-72

c HUMBLE, Keith      *Nunique Music I - VII*

music theatre pieces

O/MS c poss Melb 1972

Perf.

Nunique I, 13 May 1966, Paris

Nunique II-IV, 1968-70, Monash University, Melbourne  
with the percussionist Jean-Charles Francois.

Nunique V - (see 'In Five,' p.     )

Nunique VI - VII, 1971-2 in Melbourne.

The pieces experiment with open pitch, electronic sounds, kinetic concepts, aleatory effects and audience participation in mixed-media collages. They represent part of Humble's 'monument' music, in which timbre and pitch discoveries are important, and in which the composer is concerned with texture, spatial and other aspects of sound.

Refs.H. Gifford, 'An Interview with Keith Humble' in  
*Music Now*, 1/3 (March 1970) 10-12

Murdoch, (2) 128

corres with K. Humble, Melbourne 1973

1967

c WILLIAMSON, Malcolm *Dunstan and the Devil*

opera for amateurs, I

comm by Cookham Festival, 1967.

V sc pub by Weinberger, 1969. N/A

Perf. 19 May 1967, Cookham Festival of Arts, U.K.Char.Inst. pf (2), pc (2)Dur. 50 min.Refs. Glennon, 183

1968

c/a WILLIAMSON, Malcolm *The Growing Castle*

chamber opera, II (8)

comm by Lord Dynevor and Dynevor Centre 1968.

lib based on Strindberg's "Dream Play" by c.

V sc pub by Weinberger, 1970. N/A

- Perf.
- (1) 13 August, 1968 at Dynevor Music Room, Dynevor Castle, South Wales, produced/con by Williamson.
  - (2) Rev 14 January 1969, Australia House, Lond assisted by the Australian Musical Association, designed by Kenneth Rowell with Margreta Elkins, Geoffrey Chard, Neil Easton and Jennifer Vyvyan.
  - (3) subsequent perfs in Manchester, the Sibelius Academy in Helsinki (1971), Flemish Chamber Opera in Antwerp (1972), Catholic University of USA in Washington (1971) among others.  
Not perf in Australia.

Char. 28 acting/singing roles taken by 4 singers (S, Mezzo S, and 2 Bar).

Inst. pf/harps; chime bars; pc (s dr, tamb, gong) optional Gaelic hp. (all possibly by one player).

Dur. 110 min.

A tableau construction with a pattern of intricate episodes which depict the allegory in a dream-like sequence. Set numbers are embedded in a continuous melodic setting. Conventional stage scenery is abandoned here for articulated lighting and projection.

Refs. Op.II, 103-4 (with synopsis, description of roles,  
production problems)  
*Press reviews:*  
see S. Walsh, "Williamson's *The Growing Castle*, in  
*Tempo* 86 (Autumn 1968) 10-12;  
*Musical Times* (December 1969) 1227;  
*Sydney Telegraph*, 24 November 1968 and  
*Daily Telegraph*, 20 November 1968 and  
*Sydney Morning Herald*, 20 November 1968, all np from  
ACP:L Cutting File.  
see also *Musical Times*(December 1971) no 1546, 1185

1969

c WILLIAMSON, Malcolm

a VAUGHAN WILLIAMS, Ursula *The Brilliant and the Dark*

operatic sequence for women's voices (8 sc)

comm by National Federation of Women's Institutes,  
Lond 1969.V sc, lib, v/orch pts, with demonstration tape all  
pub by Weinberger Ltd, Lond 1970, N/A

Perf. 3 June 1969, Royal Albert Hall, Lond in the National Federation of Women's Institutes' Music Festival with the English Ch Orch, con Marcus Dods. Pageant produced by John Cox, designer Peter Rice with 49 female choirs (over 1000 voices) 120 actresses, 8 pianists, 8 soloists, dancers and mimes.

Inst. in 3 versions:

(1) 2 fl; 2 ob; 2 clar; 2 bn; 3 hn; 2 trpt; 2 trbn; hp; timp; 2 pc; str with an Embroiderers' accompaniment consisting of 4 pf (8 players) or solo pf.

(2) str ens, pf.

(3) 2 pf (2 players).

Dur. 70 min.

Arranged in 8 sections, each comprising self-contained solo numbers or choruses (unison, 2/3 or 4 pts), the episodes depict women's lives in England from the Middle Ages to the Present. Each episode is linked by a unison chorus of Embroiderers, whose work threads both symbolically and pictorially the different narrative scenes. The sections are:

1. Landscape: Town and Country 1830; Peasants' Revolt 1381;  
(both unison)
2. Seascape: Treasures from the New World 1576-79 (3-pt);

- Press Gangs 1740 (S solo, 3-pt ch);
3. Dark Scherzo: Dissolution of the Monasteries 1536 (S solo, 2-pt ch); Plague 1665 (S solo, unison); Sabbat 1612 (2-pt ch); Fires for the Saints 1553 (S solo, 2-pt ch);
  4. Aria (A solo)
  5. Summer Dance of Old and Young (double 3-pt ch);
  6. Double Lament: Wars of the Roses 1445-85 (S, A soli; 4-pt ch);
  7. Spring Dance: Loves of the Courtly Lovers 1150 (2-pt ch); May Day 1660 (2, 3 pt ch);
  8. Lachrymae: Crusades 1250 (2-pt); the Long Wars 1914-18; 1939-45 (3-pt); Crimean War 1854-56 (A solo, 3 pt ch); Civil War 1640 (S solo, 3 pt ch); Senlac 1066 (S solo, unison altos).

Refs.      *Catalogue of J. Weinberger Ltd Lond 1970*

1969

c WILLIAMSON, Malcolm

a TRACEY, Edmund

*Lucky Peter's Journey*

comic opera-pantomime

comm by Sadler's Wells Opera Trust 1969.

lib ad from August Strindberg's play. N/L

Perf.

18 December 1969, Lond Coliseum by Sadler's Wells Opera Company; producer John Cox; con John Barker; designer Dacre Punt; cast included April Cantelo and Jennifer Vyvyan.

Not perf in Australia.

Char.

2 Lovers (Mezzo S., Bar); 2 male comics (represented by 2 Coloratura S); a good fairy and a gnome (T, B); Peter's Guide (narrator-speaker); 2 Ch (SATB); corps de ballet.

Inst.

full orch.

Refs.*Press Reviews:*

I. Wardle in *Musical Times* (February 1970) 175, 178; M. Williamson in *Musical Times* (December 1969) 1227-31; also *Sydney Morning Herald*, 17 January 1970 (np) from ACP:L Cuttings File.

1970

c MURDOCH, Elaine

a MURDOCH, John

*Tamburlaine*

opera, III

comp Lond 1968-70

Perf. 10 September 1971, Stanley Theatre, Liverpool Univ,  
with the Royal Liverpool Philharmonic Orch Ens.

Proposed premiere in the Jeanetta Cochrane Theatre,  
Lond, by the Pisa Opera Group for March 1971 did not  
take place.

Not perf in Australia.

Char. include Tamburlaine, his son Jehangir and mistress  
Melaina

A number opera with stylized 'da capo' forms in a tonal idiom.  
An essentially lyrical interpretation which explores the  
ruthless actions of a dictator and the theme of generation  
conflict.

Refs. *Press Reviews* in  
*Sydney Morning Herald*, 28 August 1970, 13 and  
*Musical Times*, no 1545 (November 1971) 1092  
corres with Prof. F. Callaway, Perth, 1970



Catalogue No. 3:

*OPERA FOR CHILDREN'S THEATRE*

*1924 - 1970*

1924

c/a ROFE, Esther

*Margazea*

school fairy-tale operetta, I

O/MS c poss Melb 1970 N/A

Perf.

1924, Camberwell Town Hall, Melb producer Ada  
Freeman with a cast of children.

Refs.

corres with E. Rofe, Melbourne 1970

Davies, 23

Orchard, (1) 94

1954

c/a McKIE, Duncan

*The Emperor's Nightingale*

comic opera, II/4 (ii, ii) (2, 2)

compl 17 June 1964, Adel.

lib ad from Hans Andersen's story, with interpolated poems including W.E. Henley's 'Sing to me' and an 18th century Japanese poem.

O/MS c poss Adel 1970.

- Perf. (1) 26 August 1954, Unley City Hall by Unley High School Opera Group with student cast and orch, con McKie.
- (2) 1967, arr for boys cast with Westminster Boys' School, Adel.

Char. 12 leading roles, large ch, off-stage ch, dancers.

Inst. 3 fl; 3 clar; bn; sax; trpt; tb; timp; pc; 2 pf; 10 vln; vla; vc; cb.

Dur. 2 hr. 30 min.

Spoken dialogue with set pieces, with an Overture containing themes later developed. Choruses are short and frequent and comment on the action. The leading role of the Nightingale in coloratura in style with arpeggiated accompaniment. The story combines comic and grotesque elements. The musical style is tonal and use is made of the pentatonic scale and unresolved discords. Orchestral accompaniment is used only for the Overture, ballets and choruses, with piano accompaniment for solo voices.

Refs. interview/corres with D. McKie, Adelaide 1970  
Glennon, 169

1955

c/a McKIE, Duncan

*The Black Tulip*

comic opera, III (2, 2, 2)

compl 17 Aug 1955, Adel.

lib ad from Alexandre Dumas' story, including poem by  
George Herbert in final ch.

O/MS c poss Adel. 1970.

- Perf.
- (1) 26 August 1955, Unley City Hall by students  
of Unley High School Opera Group, con McKie.
  - (2) rev 1958 for perf by Old Scholars of Unley  
High School, con McKie.
  - (3) rev 1968 for boys' cast, Westminster Boys School,  
Adel con McKie.

Char. 8 leading roles, large ch of townsfolk, political  
prisoners, tulip growers; ballets, mime.

Inst. 3 fl; 2 clar; bn; hn; tb; timp; 2 pf; 13 vln; vla;  
3 vc; cb.

Dur. 2 hr. 30 min.

Spoken dialogue with accompanied recitative, set numbers  
including duets, ensembles, choruses, solo songs in a tonal  
idiom. The story incorporates comic elements and dumb show.

Ref. interview with D. McKie, Adelaide 1970

1956

c/a McKIE, Duncan

*A Persian Fantasy*

operatic fantasy, IV

compl March 1956, Adel

lib ad from Persian tale 'Valen and Hadijeh',

O/MS c poss Adel, 1970.

Perf. August 1956, Unley City Hall by students of Unley High School Opera Group, con McKie dancers trained by Mme Agnes Babicheva of the Borovansky Ballet.

Char. 12 leading roles, large ch, dancers.

Inst. 3 fl; 3 clar; cornet; euph; tb; timp; 2 pf; 16 vln; vla; 2 vc; cb.

Dur. 2 hr.

Overture for strings and woodwind, with spoken dialogue, accompanied recitative and set numbers. The text and music fuse Persian literary and musical exoticism and romance with comic patter songs.

Refs. interview with D. McKie, Adelaide 1970  
Glennon, 169

1963

c McKINLEY, Ian William

a SHERMAN, Paul

*Captain Starlight*

musical comedy, III (10)

comp December 1963, Brisb.

lib ad from Rolf Boldrewood: 'Robbery Under Arms'.

O/MS, v sc c poss Brisb 1970 in 2 versions for

(1) school children

(2) adult perf

copy v sc ANP. N/A.

Perf.24 September 1964, Brisb by Brisb Choral Society,  
producers Gwenn McMinn and P. Sherman; con McKinley.Char.Starlight (Bar); the Marston Brothers (T, Bar); Ben  
Marston (Bar); Eileen (S); Gracey (S); Warigal  
(spoken); Mother (C); with large supporting cast  
corresponding to the characters in the novel,  
soloists from the ch, dancers.Inst.

fl; ob; clar; 2 trpt; pf; pc; str.

Dur.

2 hr. 30 min.

Spoken dialogue with set numbers in a tonal idiom with some  
melodic unification and rhythmic variety.Refs.

corres with I. McKinley, Brisb, 1970

1964

c GORDON, John

a SANSOM, Clive

*The Witch and the Wizard*

operetta for young children, I

lib ad from Sansom's "Acting Rhymes".

V sc pub by J. Albert &amp; Son, Pty Ltd Syd 1970.

- Perf. (1) 1964. North Newtown Infants' School, NSW,  
con Gordon.
- (2) December 1965, Bush School, Wahroonga, NSW,  
designer Margaret Latham.

Char. Boy, Girl, Witch, Wizard, children representing a  
tree, grey stones, and red bricks.

Inst. pf with added pc effects on home-made inst.

Dur. 10 min.

A short Overture introduces musical numbers set to a simple text in tuneful diatonic melodies over ostinati and chromatically-coloured accompaniments. There is frequent vocal repetition between the alternating dialogue of the Witch and Wizard, a simple duet for the boy and girl, and accompanying sections for the children's audience-ch.

Refs. corres with J. Gordon, Sydney 1970

corres with J. Spring, J. Albert & Son, Sydney 1970

1965

c MCKINLEY, Ian William

a BERENDES, Sjouke *Red Riding Hood*

children's fairytale operetta, III

comp Brisb Jan 1965

O/MS c poss Brisb 1970 N/A

Perf. 2 July 1965, Brisb, by the Children's Operetta Group, producer Judith Davies, designer Ken Lord, con I. McKinley.

Dur. 2 hr.

Scored for a large children's cast with pf accompaniment, spoken dialogue and set musical interludes including songs, dances and ch.

Ref. corres with I. McKinley, Brisb, 1970.



1965

c/a WILLIAMSON, Malcolm

*The Happy Prince*

opera for children, I

comm for Farnham Festival by Watney Mann Ltd Lond 1965

ded to Pauline Stevens

lib ad from Oscar Wilde's story.

V sc 68 pp, pub by Weinberger Ltd Lond 1965.

Rec by Argo (X) NF-5

Perf.

(1) 22 May 1965 Farnham Festival, England

(2) 1967, Metropolitan Festival, Newport USA

(3) 1966 January-March Perth Festival, WA and

subsequently at Newcastle Conservatorium NSW

and elsewhere in Australia and overseas.

Char.

The Swallow (S), the Prince (Mezzo S); the Mayor (C);

the Seamstress (Mezzo S); her Son (high S); a Rich

Girl (S); the Author (Mezzo S); the Matchgirl (S);

Ch of children (SSSA), citizens (SSM-SA) and Four

Angels (S): all female or boys' voices.

Inst.

pf (4 hands); pc (4); optional str quartet.

Dur.

40 min.

The synopsis is in Eaton's Op II, 283-4

Refs.

Covell, (1) 267-8

Murdoch, (2) 206-7

Op II, 283-4

*Catalogue*, pub by Weinberger Ltd (March 1969)*Press Review* in *Sydney Morning Herald*, 22 October 1966

and 20 November 1965 (ACP:L cuttings file)

1965

c GROSS, Eric

a KITSON, Alan

*The Ugly Duckling*

pantomime for children

V sc and lib pub Leeds Music, Syd 1965. N/A.

Perf. 20 December 1965, Elizabethan Theatre, Syd by professional company including Johnny O'Keefe, Little Patti; season extended to Adelaide, with company including Col Joye, Judi Stone, Buster Fiddess.

Inst. standard dance band

Dur. 2 hr 30 min.

Refs. Review in *Daily Mirror* 21 Dec 1965 (ACP:L cuttings file)  
corres with E. Gross, Syd 1970

1965

c/a BRUMBY, Colin

*Persephone*

children's operetta, II

O/M (Copy?) v sc Act I only from J. Albert & Son,  
Pty. Ltd. Syd 1970.

Act II in process 1970. N/A

No evidence of perf.

Char. Demeter (T); Persephone (S); Pluto (Bar);  
2 female Prologues; ch of nymphs (S, A) with  
soloists.

Inst. pf

Dur. 60 min.

Set musical numbers with recitative, aria, arietta, duet,  
trio, and choruses with spoken dialogue.

Refs. corres with C. Brumby, Brisb, 1970  
corres with J. Spring, J. Albert & Son, Syd 1970  
Covell, (1) 233, 265  
McCredie, (1) 19

1966

c WILLIAMSON, Malcolm

a DUNN, Geoffrey

*Julius Caesar Jones*

opera for children, II (3, 1)

comm by Finchley Children's Music Group, 1965

ded to John and Olive Andrewes.

V sc pub by Weinberger Ltd 1966

Rec by Argo, (Z) RG-529

Perf. (1) 4 January 1966, Jeanetta Cochrane Theatre, Lond.  
 (2) 1967 in the Metropolitan Festival, Newport, USA.  
 (3) March 1972, Arts Theatre Adel, during Adel  
 Festival of Arts, producer Tony Roberts, con  
 Elizabeth Silsbury.

Char. Adults: Mr Everett (Bar); Ms Everett (S); Ms Whyley,  
 her widowed sister (Mezzo S);  
 Children: John Everett (Tr); Elizabeth Everett (S);  
 Ambrose Everett (Tr); Susan Whyley (Mezzo S);  
 Harvey Tooley Savage, Ambrose's friend (Tr); also  
 small solo pts for Aloma (Mezzo S); Jess (S); Babs  
 (S); Julius Caesar Jones (boy Bar); Silas Gapteeth  
 (Tr); the Leopard (Mezzo S); Toomie (Tr); Bimbo (Tr);  
 and Tortoise (mute).

Inst. 2 versions: fl (picc); ob (c ang); clar (b clar);  
 bn; hn; hp; pf; pcl str quartet.  
 or: pf (4 hands) and pc.

Dur. 60 min.

A synopsis and notes are in Eaton's Op II, 289090.

Refs. Op II, 289-90

*Press Reviews* in

*Bulletin*, 18 September 1965, 48;

*Sydney Daily Telegraph*, 9 January 1966 and

*Sydney Morning Herald*, 14 January 1966 (in ACP:L  
cuttings file)

1966

c/a McKINLEY, Ian William

a BREBNER, Barry *Two-Part Invention*

operetta for teenagers, II (6, 5)

comp Brisb January 1966.

O/MS v sc pts, c poss Brisb 1970. N/A

copy v sc by Esser Music Publishers, Syd 1970.

Perf. 26 April 1966, Brisb, by Brisb State High School  
Opera Company; producer Brebner; con McKinley.

Char. Dave (Bar); Pam (S); Mr. Herbert (Bar); Miss Minta  
(Mezzo S); Nick (B); Vera (C); Mr. Fleming (Bar);  
Miss Prism (Mezzo S); Sir James and Lady Isobel  
(speaking); ch (SATB); dancers, jazz ballet, mime.

Inst. 2 fl; 2 ob; 2 clar; hn; 2 trpt; trbn; pf; el gui; pc;  
str.

Dur. 2 hr.

The plot describes a contest of children's inventions, in which a magic guitar takes over the action and incidentally provides a lesson in music appreciation. The characters are identifiable with teachers and students in an Australian secondary school. Musical styles using a variety of formal devices such as thematic and motivic relationships, counterpoint, canonic techniques, dance rhythms, choral work and some aleatoric elements and improvisation are explored in 16 set numbers and interludes, with spoken dialogue.

Ref. corres with I. McKinley, Brisb 1970

1966

c KAY, Don

a SANSOM, Clive

*Rapunzel*

opera for children's theatre I (5)

comp for Hob Teachers' College, 1966.

lib ad from Grimm's Fairy Tales

O/MS c poss Hob 1970.

Copy MS Teaching Aids Centre, Education Dept

Hob 1966. N/A (2 versions, see below)

- Perf. (1) 1966 by Hob Teachers' College; producer Beth Parsons, con Kay, with student cast.
- (2) December 1970, ABC-Radio broadcast, with Tas Symphony Orch.

Char. Rapunzel (S); Woodcutter, her Father (Bar); the Prince, her rescuer (T); the Witch (spoken); her Mother (C); ch of courtiers and attendants (SATB); off-stage ch (SAB); movement group to depict flowers, thorns, wall, door of the tower, etc.

- Inst. (1) fl (rec); clar; susp cym; chime bars; pf.
- (2) 2 fl; 2 ob; 2 clar; 2 bn (c bn); 2 hn; trpt; timp; cel; vib; gong; pf; bells; str.

Dur. 40 min.

An opening Prelude for orchestra and wordless ch introduces basic thematic material which is developed in subsequent set numbers including solo songs, linking choruses and ensembles. There are recurring melodic and symbolic themes. The dialogue is set in recitative in a tonal idiom.

Refs. corres with D. Kay, Hobart, 1970  
Glennon, 164

1967

c/a WILLIAMSON, Malcolm      *The Moonrakers*

a cassation for audience and orch, I

comm Brighton Festival, 1967

ded Adele Franklin

v sc pub Weinberger Ltd. 1967.

- Perf. (1) 22 April 1967, Palace Pier Theatre, Brighton Festival, England.
- (2) 2 October 1967, Canb Theatre during Canb Spring Festival held by Musica Viva, Aust. con Williamson; also televised, ABC-TV 1967.

Char. The audience of children participate as smugglers, villagers and the King's revenue men, and as effects-makers.

- Inst. 2 versions:
- (1) 2 fl; 2 ob; 2 clar; 2 bn; 3 hn; 2 trpt; 3 trbn; pc;
- (2) pf.

Dur. 7 min.

- Refs. *Press Reviews* in
- Australian*, 2 May 1968;
- Bulletin*, 14 October 1967, 58;
- Canberra Times*, 21 September 1967;
- Musica Viva Bulletin*, vol 19/5 (September/October 1967) 3, 5, 6; and
- Sydney Morning Herald*, 4 October 1967 (from ACP:L cuttings file)



1967

c/a GILL, Richard

*The Pied Piper*

opera, I

comp for Marsden High School, Syd 1967.

lib ad from Browning's poem

O/MS c poss Syd 1971 N/A

Perf. 17 August 1967 by students of Marsden High School, Syd. con Gill; designer Christine Edwards, with cast of 150.

Char. Narrator (S); Piper (S); Mayor (S); ch (SATB) and Ballet of rats.

Inst. 2 fl; ob; 3 clar; bn; 2 trpt; hn; trbn; tb; bells, chime; glock; w blocks; tamb; timp; pf; str.

Dur. 60 min.

Through-composed with Overture, accompanied recitative, arias and ensembles, using leitmotifs for characterisation, and an idiomatic instrumental accompaniment. The music is derived from a 5-note motif explored in inversions and transpositions.

Refs. interview/corres with R. Gill, Syd 1971  
corres with J. Spring, J. Albert & Son, Pty Ltd, Syd 1970

1968 c/a WILLIAMSON, Malcolm *Knights in Shining Armour*  
 a cassation for audience and piano, I  
 comm by Brighton Festival, 1968.  
 ded to Piers Russel-Cobb  
 v sc pub by Weinberger Ltd 1969

Perf. 29 April, 1968, Brighton Festival, England

Char. The children/audience participate as Knights, Robbers  
 and the Seven Deadly Sins.

Inst. pf.

Dur. 7 min.

Ref. *Weinberger Catalogue*, 1969

\* \* \*

1968 c/a WILLIAMSON, Malcolm *The Snow Wolf*  
 a cassation for audience and piano, I  
 comm by Brighton Festival, 1968.  
 v sc pub by Weinberger Ltd 1969.

Perf. 30 April, 1968, Brighton Festival, England

Char. The children/audience participate as Timber Wolves,  
 a train, passengers, train driver and stokers.

Inst. pf.

Dur. 7 min.

Refs. *Weinberger Catalogue*, 1969

*Press Review:*

*Australian*, 2 May 1968 (ACP:L cuttings file).

1968

c/a BRUMBY, Colin

*Rita and Dita*

a children's operetta, I

comm by Arts Council of Aust Qld 1968

v sc pub by J Albert &amp; Son, Pty Ltd Syd 1968

Perf. 13 May 1968 and toured in Qld schools for 28 weeks by the Vocal Arts Ens, Qld; produced by Marissa Brumby with Barbara Burton, Edward Talbot and Henry Howell.

A 16mm film of an open-air perf was made by the State Film Centre Qld. Perf to 75,000 children in 400 primary schools. Subsequent rev perf in other States.

Char. Rita (S); Dita (S); Father (T); Witch (Bar); with audience participation by children; optional Narrator.

Inst. pf (use can be made of pre-recorded accompaniment).

Dur. 17 min.

Spoken dialogue and musical numbers including patter-recitative, songs, duets, dance and final ens, with accompaniment to mimed actions.

Refs. C. Brumby, 'The Birth of an Opera Company', (t.s.), c poss Brisb, 1971

C. Brumby, 'Touring Opera in Qld's Outback' in *Music Now*, I/3 (March 1970) 18

J. Meredith, 'Curtain-Up in Qld' in *Composerno*.34, 23-5

J. Villaume, 'Building an Audience for Opera' in *Journal*, ASME no 4 (April 1969) 5-6

corres with C. Brumby, Brisb 1970-1

corres with J.Spring, J. Albert & Son, Pty Ltd Syd 1970

1968

c/a BRUMBY, Colin

*The Wise Shoemaker*

a children's operetta, I

comm by Arts Council of Aust Qld 1968

v sc pub by J Albert &amp; Son 1968.

Perf. 1968 with 'Rita and Dita' above.

Char. Queen (S); Princess (S); Prince (T); Shoemaker (Bar);  
with optional Narrator and audience participation as  
messengers and courtiers.

Inst. pf.Dur. 17 min.

Spoken dialogue with set numbers including a fanfare  
introduction which is later used for entrances, for the  
Prince's song and to punctuate pageantry, strophic songs  
for each soloist, final quartet and procession.

Refs. see above

1968 (-70) c DREYFUS, George

a KELLAWAY, Frank

*Song of the Maypole*

cantata for children's choruses, I

O/MS c poss Melb 1968

rev lib, f sc 34 pp; v sc 27 pp and orch pts, all  
pub by Allans Music Aust Ltd Melb 1970.

- Perf. (1) 10 November 1968, Canb Theatre, Aust National Univ, produced as 'an opera for children's choruses' by children from several Canb High Schools, con Dreyfus.
- (2) October 1970, in first season of the Performing Arts, National Gallery Melb by the George Dreyfus Chamber Orch as a 'cantata'; rep in the Assembly Hall, Melb with children from Caulfield High and Shelford CEGGS schools, con Dreyfus.

Char. Ch of children (girls' high voices), mothers (girls' low voices), diggers (boys' high voices) and Aborigines (boys' broken voices).

Inst. in 2 versions: 2 fl; 2 ob; 2 clar; 2 bn; 2 hn; 2 trpt; 2 trbn; tb; timp; pc (2); str (1970)  
or reduced to: 1111/1110.

Dur. 12 min; rev version 15-20 min.

Each ch is accompanied by a particular orch group (ww, str, br and pc respectively) and the children/audience participate actively in the perf by acting as the chars. The music is diatonic and tuneful and describes in choral episodes to a rhymed script an attack by aborigines on a fishing community of women and children who have been deserted by the men during a goldrush.

A maypole dance enacted by the white children so entrances the aborigines that their plan to destroy the village settlement is abandoned in favour of joining in song and dance. The aboriginal ch is a syllabic rhythmic chant in contrast with the more melodic materials characterising the whites.

Refs. K. Lucas, "The School Music of George Dreyfus", in *Journal of ASME* no 8 (April 1971) 49-50  
Murdoch, (2) 85  
interview/corres with G. Dreyfus, Melb 1970-2  
*Press Review* in  
*Australian*, 31 October 1970 (ACP:L cutting file)

1968

c WESLEY-SMITH, Martin

a WESLEY-SMITH, Peter *Pie in the Sky*

children's opera, I (6)

compl for B Mus Hons degree, Univ of Adel  
1968; rev 1970.

O/MS c poss Adel 1970.

f sc,pts, copied by APRA, Syd 1971.

- Perf. (1) August 1969, (sc, i only) Scott Theatre, Adel,  
as a cantata 'Order is Ultimate' in the 20th  
Century Festival of Contemporary Music, ASME,  
by students of Taperoo High School; producer  
Andrea Findlay.
- (2) 20 May 1971, Union Hall, Adel Univ presented by  
Medior, with students from several Adel High  
Schools. con Wesley-Smith, producer John  
Trinder, designer Clare Robertson with the  
Elder Conservatorium Chamber Orch.

Char. 52 children's voices with leading soloists comprising  
Zamogun, the King (number 50); Infinity, the Devil  
(51); Nought (0) the leader of the Revolutionaries  
called the Helodules or slaves (0-9); the Exlicans  
or lower class (10-19); the Pongodons or secret  
police (20-29); the Algozils or upper class (30-39) and  
the aristocratic or priestly class of Shamolytes  
(40-49). Scored for unbroken Tr and A boys' voices,  
or girls' voices.

- Inst. (1) 2 pf; pc. (1968) and a new version for:  
(2) fl; ob; clar; bn; 2 trpt; 3 pc; pf; vln; vla; vc.

Dur. 60 min.

The 6 scenes describe a strict hierarchical numerical society in which each unit has an allotted place and role, but in which revolutionary forces, attempting to disrupt the social system, are deceived by their leaders into accepting an alternative system which only repeats the status quo. The musical structure is basically diatonic, and the different groups and their roles are dramatised by melodic and rhythmic motifs. A choral chant in the first scene establishes a theme from which motifs used for the Pongodons and Exlicans are derived. Various vocal techniques including a patter song, unaccompanied recitative, and 'sprechstimme' recitative are used with some spoken dialogue. The use of whole-tone scales, unusual intervals, rhythmic variation, vocal improvisation and electronic effects, is intended to introduce children, within a traditional tonal idiom, to different musical techniques, whilst the sophisticated rhymed libretto can be understood at different levels of complexity.

Refs.     interview/corres with M. Wesley Smith, Adel 1970  
              *Programme*, Univ of Adel, May 1971



1969

c DREYFUS, George

a KELLAWAY, Frank

*The Takeover*

school opera, I (3)

comm by Musica Viva Society, 1969.

O/MS v sc lib c poss Melb 1970

F sc 74 pp, v sc 84 pp, lib, pts,

all pub by Allans Music Aust Ltd 1970.

Perf. 6 October 1969, Canb Theatre, Canb Spring Festival  
by Musica Viva, perf by students of Watson High  
School, producer Kathryn Peaston; con G.Dreyfus.

Char. Parents: King, Honey, Peg and Doll;  
Children: Barney, Stinger, Butch, Titch, Joker,  
Whistler, Sport, Minnie, Lolly, Maggie, Sis, Crane,  
Skippy, Windy;  
Company Directors and labourers: Mud-guts, Foxy all  
taken as small solo pts from 3 ch of Tribal Fathers  
(TB), Tribal Mothers (SA), children (SS) and company  
workers (B).

Inst. fl; clar; trpt; trbn (or euph); el gui; pf; vln; vla;  
cb; with 2 timp; pc (5): including s dr; b dr; tamb;  
cym; tom-toms; tam-tam; tri; tub bells; claves;  
gourd; glock; xyl. Pts can be reinforced according  
to available resources.

Dur. 60 min.

The plot describes the attempts of an Aboriginal tribe to  
preserve its sacred tribal and hunting grounds from exploita-  
tion by a mining company. The elders are sullen and  
compliant, but the children initiate a compromise solution.  
An energetic ostinato-like rhythmic pattern in sc i is

significant throughout the sc, and rhythmic chanting and drumming over chromatic semi-quaver figuring frequently accompanies or alternates with lyrical unison chs. Short expressive solo sections carry the dialogue. Strophic verse settings, dances, instrumental interludes and music accompanying mimed actions (derived from the vocal melodic or rhythmic materials) to describe dramatic symbolism are features of the sc, as are vigorous tempo and key changes. Evidence of parody techniques (sc iii) and repetition of vocal melodies give formal unity. The climax (iii) is a 5-pt ensemble of considerable complexity. Use is also made of cadential instrumental figuring to link narration with musical sections, and there is also use made of pre-recorded sound effects. The chorus-writing varies keys, rhythms and intervallic relationships to delineate the different character-groups.

Refs. *Press Reviews in*

*Australian*, 11 October 1969

*Canberra Times*, 24 September 1969; 7 October 1969

*Courier*, 4 September 1969 (all in cuttings file, ACP:L)

*Programme*, Canb Spring Festival, poss Musica Viva Society, Syd 1970

Interview/corres with G. Dreyfus, Melb 1970-2

K. Lucas, "The School Music of George Dreyfus",

*Journal ASME*, no 8 (April 1971) 49-51

1969

c GILL, Richard

a GOSTELOW, Gavin

*Jinini*

opera, I

lib ad from Aboriginal legends in Ainslie Roberts,  
*In the Dreamtime.*

O/MS c poss 350 pp Syd 1971 N/A

Perf. 18 August 1969 by students of Marsden High School,  
Syd; con Gill

Char. Bima (S); Purukupali, her husband (Bar); Jinini,  
their son (tr); Japara, Bima's lover (Bar); the Sun  
(Bar); Ch of 7 Emus, ballet of 7 dingoes; ch of  
Spirits as an invisible commentary (20 SSA); ch  
of men and women; the Woman (S).

Inst. 3 fl (picc); 3 clar; 2 hn; 5 trpt; 2 trbn; euph; tb;  
w blocks; tamb; timp (2); s dr; b dr; pf; el gui;  
didjeridu; str.

Dur. 60 min.

The plot, which links the legend of Jinini (the end of Creation) with the legend of the Southern Cross, is described through mixed media including colour symbolism in lighting sequences and futuristic back-projection. The music is based entirely on the Phrygian mode to which the text's blank verse is set, using extensive graphic notation and a leitmotif technique. But solo v lines are in stave notation with a barred basic duple rhythm against an instrumental accompaniment which incorporates sections of improvisation, clusters, ostinato sections and motivic development. Chorus pts alternate unison and canonic lines, while solo vc pts use a

variety of vc techniques in a continuous succession of dances, arias, chs and instrumental descriptive passages.

Refs. *Press Review* in

*Sydney Morning Herald*, 20 August 1969 (ACP:L  
cuttings file)

interview/corres with R. Gill, Syd, 1971.

1969

c/a BRUMBY, Colin *Rita and Dita and the Pirate*

children's operetta, I

v sc pub by J Albert &amp; Son, Syd 1969

Perf. 1969 for the Arts Council of Australia, Qld branch, by the Qld Opera Company, produced by Marissa Brumby with Barbara Burton, Edward Talbot, Henry Howell, on a 39-233k tour of Qld primary schools to over 95,000 children. Many subsequent perfs in other States.

Char. Rita (S); Dita (S); Father (T); Pirate (Bar) with optional Narrator; children/audience participation as waves of the sea, seashells, and in a magic song.

Inst. pf.

Dur. 15 min.

Spoken dialogue with set numbers.

Refs. see above

*Review in Journal, ASME, No 6 (April 1970) 65.*

\* \* \*

1969

c/a BRUMBY, Colin *The Prince Who Couldn't Laugh*

children's operetta, I

v sc pub J. Albert &amp; Son, Syd 1969.

Perf. 1969 with 'Rita and Dita and the Pirate', above.

Char. The King (Bar); Queen (S); Princess (S); Prince (T); optional Narrator, audience participating as assistants (4) to Madame Zaza, alias the Queen.

Inst. pf.

Dur. 20 min.

Spoken dialogue, set numbers including solo songs, duet,

oriental dance and final quartet.

Refs. see above

1970

c/a HOLLIER, Donald

*In Dulci Jubilo*

church opera for children (2)

ded to Judy Clingan and the Canb Children's Ch, 1970.

lib ad from Chester and Wakefield Cycles of Mystery Plays.

O/MS c poss Canb 1970 N/A.

perf. December 1970, Canb by the Canb Children's Choir,  
produced by Hollier; con Judy Clingan, with children's  
cast.

Char. Herod (boy Bar); Mary (S); 3 Shepherds (3 Tr); 3  
Wise Men (T,A, Bar); Angel (Tr); and other minor  
parts from the large children's ch; audience parti-  
cipation in 5 traditional hymns.

Inst. fl; clar; 2 pc; gui; 3 trpt; desc rec; pf.

Dur. 1 hr. 30 min.

The plot describes the play of Herod and the adoration of the  
Wise Men, and, in the second part, the Shepherds' Play.

Written in 'singspiel' style, with spoken dialogue and set  
pieces, the score includes 15 numbers for various v combinations  
and 5 interpolated hymns. All roles are for children, whose  
words are preferably improvised. The music is semi-tonal,  
highly improvisatory, but with recognizable recurring melodic-  
tonal fragments. Use is made of pre-recorded and spatial  
ch effects.

Refs. McCredie, (1) 20; (2) 11-12

L. Sitsky, 'New Music', *Current Affairs Bulletin*,  
vol 46/3 (June 29, 1970) 41-2

corres with D. Hollier, Canb 1970, 1972

1970

c/a BRUMBY, Colin

*The Two Suitors*

children's operetta, I

v sc pub by J. Albert &amp; Son, Syd 1970

Perf. 1970, Qld Opera Company touring Qld primary schools for the Arts Council of Australia, (Qld branch) for 34 weeks. produced by Marissa Brumby, with Barbara Burton, Phillipa Rogers, Henry Howell, Alan Horsfield and Jacklyn Pomfrett.

Char. The Queen (S); Princess (S); First Suitor (T); Second Suitor (Bar); Courtier (B); optional Narrator, with audience participation in the Courtier's song.

Inst. pf.

Dur. 15 min.

Spoken dialogue, with set numbers.

Refs. see above.

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1970

c/a BRUMBY, Colin

*Rita and Dita in Toyland*

children's operetta, I

v sc pub by J. Albert &amp; Son, Syd 1970

Perf. 1970 with 'The Two Suitors', above.

Char. Rita (S); Dita (S); Brother (T); Wizard (Bar); optional Narrator with activity for the audience.

Inst. pf.

Dur. 25 min.

Spoken dialogue, set numbers, including a traditional Spanish dance 'Jota Valencianes', and a Japanese dance.

Refs. see above



1970

c JAMES, William G.

a WHEELER, John

*The Three Drovers*

musical play for children

lib ad from James' Christmas Carols,

with added script by Jill Lyons and music arr by

Hal Evans.

V sc lib pub by Chappell &amp; Co Syd 1970, N/A

Refs. *Catalogue*, Chappell and Co Ltd, Syd, 1971 (np)

PART TWO

SUPPORTING CATALOGUES

Catalogue No. 4:

*SEMI-OPERA AND COLONIAL DRAMA WITH MUSIC,*

*WRITTEN IN AUSTRALIA, 1828 - 1854*

- incorporating the Manuscript Plays from  
the Colonial Secretary's Papers, Appendix  
5, SZ50-69, Archives of the Mitchell Library,  
Sydney, NSW, and other published playscripts  
and unpublished manuscript plays.

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1828

a BURN, David

*Loreda*

domestic tragedy or romantic drama, III  
written on board ship, Cape Horn, 1828.

pub in *Plays and Fugitive Pieces in Verse etc*

Hob T 1842. NLN:A

Perf. 1829, Edinburgh.

Set in Sicily, this play was begun in London in 1825,  
continued in 1828 and completed on the return voyage to  
Australia.

Refs. ADB 1, 181

D. Burn, *Plays and Fugitive Pieces in Verse (and  
Prose)*, 2 Vols in I, 2nd Vol titled, *Our First  
Lieutenant and Fugitive Pieces*; ded to Lady Franklin,

pub Hobart Town 1842. NLN:A

EMM I, 232, 255-6;

III, 124, 271-2.

1829

a BURN, David

*The Bushrangers*

verse drama, III (3, 3, 4)

"a first production of a virgin muse" (tp)

comm Tas and compl Edinburgh 1829

O/MS 2 drafts: Act I in MSS II 1828, NLN:M and

Acts II and III in rev version after 1835, MS 1828,

NLN:M

Epilogue pub in *The Scotsman*, (Edinburgh) Vol.13, 12  
September 1829, 593.

repr (altered) in *Tasmanian* 3 December 1830.

pub in *Plays and Fugitive Pieces etc*, Hob T 1842,  
249-50, NLN:M

pub in new ed and arr for production by W and J E Hiener,  
in *Australian Theatre Workshop* no 6, Melb 1971, 48 pp  
with intro.

- Perf. (1) 8 September 1829, Caledonian Theatre, Edinburgh:  
the first known play on an Australian theme which,  
originating in Australia, was perf overseas.  
Eliza Tyrer spoke the Epilogue.
- (2) August 1971, first modern revival by students of  
Barker College, Syd.

Char. 15 male and 5 female roles with Ch of convicts,  
aborigines, bushrangers, soldiers. Major roles are  
the convict-bushrangers MacCabe, Brady and Bird, the  
Commandant and overseer, the settlers and their  
servants, the Lieutenant-Governor Colonel George Arthur,  
and the two aborigines Tom and Sal. Most of the  
characters are accurately drawn from contemporary models.

The plot describes the actual escape of the convict Matthew Brady from Macquarie Harbour in 1822 and his eventual recapture by the Militia and death on 4 May 1826. Act II/i, which shows Governor Arthur in conference with the police magistrate, a city merchant and the Superintendent of convicts, may be a later draft added after the Edinburgh premiere.

The 1971 revised edition shows music required for entrances, exits, curtains, effects, as accompaniment for mimed action, and, in III/1 for a Corroboree scene when a party of blacks "perform a rude dance in which they go spinning round and round and throwing their arms about in an extravagant manner singing". Williams points out that the mandatory 'songs' interpolated in productions in minor British theatres are not here included in Burns' script, and that Burn may have been encouraged to seek production at one of the 'patent' theatres, thus making interpolated songs unnecessary under the terms of perf copyright.

Refs. EMM I, 232, 352, 355-6; III, 119-24, 266-72

Rees (2), 12-15

Weiner, 38

Williams, Ch I, 4, 8-20, 21 (fn).

1829

a BURN, David

*De Rullecourt:**or, Jersey Invaded*

historical tragedy, III

compl in Edinburgh 1829

pub in *Plays and Fugitive Pieces etc*, Hob T 1842,

NLN:M

A play based on incidents occurring during the invasion of Jersey by the French under Baron de Rullecourt in 1781.

Refs. EMM, see refs to 1829, *The Bushrangers*

1830

a BURN, David

*Our First Lieutenant:  
or, Manias and Maniacs*

nautical farce, II

compl (?) in Edinburgh 1829 (?)

pub in rev version in *Plays and Fugitive Pieces etc*

Hob T 1842. NLN:M

- Perf. (1) 6 January 1830, Caledonian Theatre, Edinburgh  
 (2) 5 July 1843, Victoria Theatre, Hob T  
 (3) 28 November 1844, Royal Victoria Theatre, Syd  
 by George Coppin's company.

A prose farce, also described by Edward Kemp as a "comic tragedy" and set in Plymouth, it had a successful perf reception in both Hobart Town and Syd. Wiener (editor/s of *The Bushrangers*,) date the Coppin production as 1846.

- Refs. EMM I, 352, 356, 375; III, 124, 272  
 Oppenheim (3), 133, which quotes an extract from  
 Burn's diary.  
 Rees (2), 12.



1834

a MELVILLE, Henry

*The Bushrangers:**or, Norwood Vale*

(melo)drama, III (13)

pub in *Hobart Town Magazine*, Vol 3 (April 1834) 82-96

N/A

- Perf. (1) 29 May and 2 June 1834, Theatre Royal (or Argyle Rooms) Hob T by the Deane company
- (2) 24 November 1835, Theatre Royal, Laun by John Meredith and company (the Camerons?)

Char. include a colonial settler (Mr Norwood) and his daughter Marian, a New Chum lately arrived from England, an Irish servant girl and an aborigine. There is a Ch of bushrangers.

Melville's preface to the published text describes this as 'a theatrical piece introducing a few *Colonial* characters (*The Bushrangers*, 82) which, like those in Burn's play of the same title, became the stock characters of Anglo-Australian melodrama in the late 19th and early 20th century.

Morris Miller describes this play as "the first dramatic composition on an Australian theme written and published by an author domiciled in Australia" and states that it was one Act in length (see p 50 below).

Refs. EMM III, 43-53

Williams, Ch 1, 4-8

1834

a THOMAS, Evan Henry *Bandit of the Rhine*

original romantic drama, III

adv in *The Independent* (Laun) 27 September to  
11 October 1834.

pub 3 October 1835, Laun N/L

- Perf. (1) 14 October 1835, Theatre Royal, Laun, by Samson and Cordelia Cameron and company with Mrs Cameron as 'Robina', Mr Lee as 'Foudlans', Miss Murray as 'Maria' and Mr James Meredith as the old ferryman.
- (2) 22 October 1836, Theatre Royal (also known as the Argyle Rooms) Hob T by the same company and cast.

This is described as the first original play to be published in Australia. Its success encouraged Thomas to announce the preparation of another romantic drama in five Acts to be called "The Rose of the Wilderness; or, Emily the Maniac" which he advertised in the *Cornwall Chronicle*, 10 October 1835 to 21 November 1835. There is however no record of either publication or perf of the proposed piece.

It has been suggested by E. Flinn that Thomas was also connected with the anonymous satire, "The Van Diemen's Land Warriors" by one "Pindar Juvenal" which was published in Hobart Town in 1827.

- Refs. ADB II, 515-6 (by E Flinn)  
Green, I 76, 117  
Rees (2) 8-9  
EMM I, 354, 375; III, 79 f, 239  
Williams, Ch I, 28

1835

a HARPUR, Charles

*The Bushrangers*(also *Jack Donohoe*;also *Stalwart the Bushranger*;also *The Tragedy of Donahoo*)

drama, V

first pr in serial form as *Jack Donohoe* (also  
*The Tragedy of Donahoo*) in *Sydney Monitor* 1835.

pub in rev form as *The Bushrangers*, Syd 1853

O/MS in final rev form as *Stalwart the Bushranger*

signed C H Euroma, 1867, np, MSS in NLN:A. N/A

No evidence of perf.

A bushranging play with all the conventions of the five Act  
verse tragedy, and as hero the real-life bushranger bold Jack  
Donohoe, it has been described as the first Australian-subject  
play by an Australian-born playwright. Much research on it  
already exists, but Inglis Moore is inaccurate in describing  
it as the first play published in Australia.

Refs. ADS I, 312-3

EMM I, 25-6, 31, 40, 352, 357; II, 802-6, 820-6

Green, I 98-110

Inglis Moore, 104

Irvin, 'Australia's First Dramatists', in *Australian  
Literary Studies*, IV/i (May 1969) 19

Rees (2), 45-6

Weiner, (1) 39

Williams, Ch I, 4, 24-44.

1836

a BURN, David

*Wanted - A Governess*

a 'petite comedy', II (2, 3)

O/MS signed, dated 23 December 1836, 15 West Square, 115 pp filling 56 pp of MS in Burn's *Collected MSS (Plays and Stories)* MS 1467,

NLN:A

No evidence of perf.

Char.

General Widdrington, Sir Henry Widdrington, Lord Clifton, Captain Frederic Bowen RN, Lady Matilda Clifton, Emmeline Douglas, and male and female servants.

A romantic prose comedy set in Lond in which the heroine Emmeline resembles the 'Currency Lass' (Susan Hearty; see Geoghegan, 1844) in assuming various disguises. In Act II/3 as Mamselle Celeste, she sings a 'quasi-French song and dances to the Symphony'. In the O/MS, Burn has inserted two verses to the song 'Musique abrolument m'entrance', MS 1467, 95 (which is actually p 46 of the play text): the song has not been identified.

Refs.

Williams, Ch 1, fn 21. No other ref exists elsewhere for this manuscript of Burn's.

1837

c NATHAN, Isaac

a BURN, David

*The Queen's Love*

tragic play, V

comm Lond and compl 1837

ad from Misses Corbett's "Odd Volume", and  
 pub in *Plays and Fugitive Pieces etc* Hob T  
 1842, NLN:M

song, 'Sir Wilfred He Mounted His War Steed  
 True' by Nathan is N/L

Perf.

29 September 1845, Royal Victoria Theatre, Syd  
 when the song by Nathan was given by Mrs Ximenes  
 (Anne Winstanley); produced by George Coppin.

The plot revolves on a romantic contretemps in the court of  
 James VI of Scotland. Scenes are written in verse dialogue.  
 Main characters include James VI, Anne of Denmark (his Queen)  
 and Mistress Margaret. In a note to the published text,  
 Burn adds, 'This play owes its existence to Mr Bass, Manager  
 of the Caledonian Theatre, Edinburgh in 1830, who had asked  
 for a dramatic version of Margaret Twinston'. There is no  
 record however that it received a production at the Caledonian  
 Theatre.

Nathan's song, a 'romance in 6/8 time' was reported to reflect  
 'the Elizabethan harmony...of the trouveres of Queen Anne's  
 court and is well-composed by Nathan, an historical musician'  
 (see *Southern Euphrosyne etc*, Adv vii, below). The song may  
 have been composed in England before Nathan's arrival in Syd  
 in 1841. No previous reference has been made by scholars of  
 early Australian drama to this collaboration by Burn and  
 Nathan, and the works listed here refer merely to their other

productions. The collaboration may not, however, have been a personal contact, although Burn resided in Sydney during 1844-5 and the two may have met over the 1845 production there.

- Refs.            ADB I, 181-2 (by D H Borchardt)
- AE I, 188
- EMM I, 232, 356; III, 124-6, 276-7
- Hangar, (1) 232-4
- McGuire, 64
- Oppenheim, (3) 132-3
- Rees (2) 12, 19 (fn 10)
- Nathan, *Southern Euphrosyne etc*, (Syd and Lond 1849), with press extracts from *The Examiner*, 4 October 1845; *The Register*, 4 October 1845; *The Australian*, October 1845; and *Atlas*, 4 October 1845; all repr under 'Advertisement', vii.

1838

a BURN, David

*Regulus*

tragedy, V

compl Edinburgh 1829 (?)

pub in *Plays and Fugitive Pieces etc*, Hob T  
1842, NLN:M N/Arepr final sc only, *Advertiser*, 24 February  
1843.

No evidence of perf.

Set in the Carthaginian Wars, according to Morris Miller this play was offered to Covent Garden in 1838 but refused. Burn commenced it in Tasmania, continued it in Connaught and finished it in Lond in 1838 but, again according to Miller, the author did not consider it was suitable for stage presentation.

Refs. EMM, I, 356; III, 124, 272  
McGuire, 64

1840 (?) a O'FLAHERTY, Henry Charles *Isabel of Valois;*  
*or, The Tyrant of Navarre*

drama, II

ad from G P R James' story on Blanche of Navarre  
(unid, N/L)

O/MSS: 2 copies extant:

(1) Col Sec App 5, SZ56 (anon) and

(2) Col Sec App B, 4/7072 dated 1840. NLN:A.

N/A

Perf. August 1842, Royal Victoria Theatre, Syd with  
Eliza Winstanley as Isabel.

Set in medieval France, this is a local adaptation.

Refs. ADB II ('Eliza O'Flaherty') 298  
Elliott (1), 144f  
J. Hall, *Canon* no 4 (VI) 57  
Irvin, (1) 149, 151, 163, 165-82, 185, 206, 226;  
(2) 27  
Porter, 13, 18-27, 38, 72, 92, 145  
Rees (2) 59-61  
Williams, Ch I, 54-5



1842

a KNOWLES, Conrad Theodore

*Salathiel;**or, The Jewish Chieftain*

drama, III

ad from Bulwer Lytton's novel, *Leila; or, The Siege of Granada*

pub Syd 1842

O/MS in 3 Vols, 46 pp, Col Sec App 5, 822K and SZ64 (a, b and c), NLN:A

Perf.

4 August 1842, Royal Victoria Theatre, Syd at a Benefit for Mrs Knowles.

An English forerunner of this work, of which this may be no more than a pirated version, is *Salathiel*, a romance by George Crolly (1780-1860) pub in 1829 and like Eugène Sue's *Le Juif Errant*, precursor of many German works on the legend of the Wandering Jew. (OCL, 834).

Comparative analysis of Crolly's work with Knowles' Script may reveal this connection.

The drama includes spectacular effects, dances, songs and sound effects provided by piano and gong in the final sc. For another adaptation of Lytton's novel, see under Coppin (nd).

Refs.

ADB II, 67-8

EMM I, 356

J. Hall, *Canon* no 8 (V) 6

Porter, 22

Rees (2) 86

Whyte, 30

Williams, Ch I. 54 (fn 117)

1842

a DIBDIN, Charles A (?)

*The Queer Client*

comedy

O/MS dated 1842, Col Sec App 5, SZ62 (unknown  
 copyist or arranger?) NLN:A N/A

This MS has not been examined, but its inclusion in the Colonial Secretary's Papers with other MS Plays suggests that it is a locally-adapted version of the original play by Dibdin, (1745-1814) father of Charles I.M.P. and Thomas J.P.

Roderick (see below) refers to "The Queer Subject" [sic] performed in 1845 at the Maitland Court House by the Maitland Amateur Theatre Company and Clifton (see below) also refers to "The Queer Subject" performed on 30 August 1842 during an evening of amateur theatricals at Hodge's Hotel, Perth. These may be the work above, but in either case no author is named.

Refs.

Clifton, 16

OCTh, 186-7

Roderick, (1) 24.

1843

a GEOGHEGAN, Edward

*Ravenswood*

tragic drama, III

ad from Sir Walter Scott's *The Bride of Lammermoor*  
(1819)

asc to Francis Nesbitt McCrone (Francis Nesbitt)

on tp of O/MS

O/MS in Col Sec App 5, SZ57, NLN:A N/A

Perf.13 February 1843, Royal Victoria Theatre, Syd at a  
Benefit for Nesbitt.

Dr. H.L. Oppenheim has shown that calligraphy links this MS with others acknowledged by Geoghegan. As a convict author was not permitted to appear on the credits under the terms of the Theatre Licence of 1833, Nesbitt, who played the leading role, lent his name to his friend's script. Nesbitt had made his acting debut at the Royal Victoria on 3 March 1842, but left this theatre in May 1843 for Joseph Simmons' rival City Theatre before touring Tasmania in June 1843 until February 1844 when he returned to the Royal Victoria in Sydney. Several of Geoghegan's plays appear to have been written especially for Nesbitt's classical declamatory acting style (e.g. *The Hibernian Father*, 1844) which became unfashionable after 1846.

Refs.

ADB 11, 161 ('Nesbitt')

Oppenheim, (1) 278-88 which quotes the *Register of Licences* (Vol.I) 296-7 in NLN:A on p 279, 285

Rees (2), 22f

Whyte, 32-3

1843

a COPPIN, George Selth (?) *Billy Barlow*

eccentric farce, I

asc to C.A. Dibdin. a local ad?

O/MS 43 pp dated July 1843, Syd and initialled by  
E.D.T. (Col Sec E. Deas Thomson) in Col Sec App 5,  
SZ 49, NLN:A.

No evidence of first perf.

This piece and variations upon it became part of Coppin's  
permanent repertory.

Char.

Mr. Dawdle, a slow individual; Mr. William Barlow,  
a stylish individual; Mr. George Barlow, a neck or  
nothing individual; Mr. Frederick Barlow, a genteel  
individual; William Barlow, an amorous individual;  
Billy Barlow, an eccentric individual; John, servant  
to Mr. Dawdle and an interrupting individual;  
Mrs Dawdle, a precise old lady; Emily, a tormented  
young lady; Harriet Fleetly, a giddy young lady;  
Mrs Billy Barlow, a vociferous middle-aged lady.

Coppin undoubtedly introduced the character of Billy Barlow to  
Australia. This MS contains topical references to some of  
Coppin's recent experiences since his arrival in Syd on the  
'Templar' on 10 March 1843. e.g. Harriet, trying to identify  
Billy Barlow asks,

'Is your family extracted from the old Crusaders?'

Barlow replies,

'Why, Ma'am, I have not long come out of the Templar'.

Harriet: 'You are acquainted with at least some Knights?'

Barlow: 'Oh, yes, I knew one of that name, soon after I landed.'

(O/MS 18)

The latter refers to W. Knight, acting manager of the Victoria

Theatre in Syd during Joseph Wyatt's absence in England in 1841-3 and part-owner until December 1845.

Set in Dawdle's house in Syd, the play has numerous topical quips, puns and double meanings. It is notable for the inclusion of *Billy Barlow's Song* (O/MS 32-3), and records the words of 3 verses with the remainder 'ad lib'. Whilst Bagot reveals that Coppin introduced the character of Barlow to Australia, Roderick has argued that the "Verses of Billy Barlow in Australia" were written by a 'gentleman of Maitland' in 12 verses with 5 encore verses and first performed on 28 August 1843 by the amateur theatre company at Maitland NSW on the same programme as *Bombastes Furioso*. They were repeated on 13 September 1843 and 16 September 1843 and the 'Maitland' version was published by the *Mercury*, 19 September 1843 (see Roderick below).

Roderick later claims that the author of this song was a Benjamin Pitt Griffin, clerk of the Treasurer's Office in Syd and father-in-law of William Lipscomb of the Maitland amateur players company in August 1843. Roderick notes that Coppin also made his own adaptations, quoting his performance of the song at the Royal Victoria Theatre, Syd on 25 November 1844, 23 December 1844 and other dates. It seems clear however that Coppin performed the part and song earlier, soon after his arrival in the colony, having already performed it en route, e.g. in Capetown, as Bagot has shown (pp. 55, 62, 66-7).

Roderick considers that the character of Barlow, "a celebrated semi-idiot street character of East End, who, ragged and dirty, always imagined himself to be a well-appointed gentleman" inspired Tucker's (?) *Jemmy Green in Australia*, and continues:

"In the flash lingo, a Billy Barlow meant a street clown, likewise designated a Jim Crow. The original Billy Barlow often uttered truly witty remarks. He died in Whitechapel Workhouse. Transportees to New South Wales were known to have assumed the name as an alias" (Roderick (1) 30, fn).

The song to which Roderick refers is reprinted with music in Anderson, *Colonial Ballads*, p 179 (the 'Maitland' version). The 'Coppin' version probably first performed from the O/MS differs greatly and reads;

"I've not long arrived in this Country, d'ye see,  
But the people about seem much taken with me  
They all seem to know me where ever I go  
I'm a Cockney by birth, my name's Billy Barlow.

For my prospects, I think, if I gain all my ends,  
I shall very soon show that I've plenty of friends,  
And there's one on [sic] 'em that it's an honour to know  
Who takes a great interest in Billy Barlow.

(verses ad libitum)

Last (after the Encore)

Now I feels it encumbent upon me to state  
That it's wery [sic] low breeding to make Sir George wait  
But perhaps you'll oblige me before I now go  
By giving a welcome to Billy Barlow"

(O/MS, 32-3)

Further evidence that Coppin was the first to adapt the character of Barlow to Australia may lie in the script for *Life in Sydney; or, The Ran Dan Club*, dated 31 July 1843, in which reference is made to 'Jim Brown's song' at the Olympic Theatre and a toast

is made that 'Old Jim Crow neber 'low him feaders to be plucked by dis new feller, Billy Barlow' (p 8 of O/MS). Coppin was appearing at the Royal Victoria, rival theatre to the Olympic, shortly after his arrival in March 1843.

- Refs.            H. Anderson, *Colonial Ballads*, 179; music is repr from Bonwick's *Romance of the Wool Trader* (1887); see also H. Anderson, *Songs of Billy Barlow*, Melb 1956.
- Abbie, 76-82
- ADB III, 459-62
- Bagot, (1) 4-7, 74-77, 79
- Oppenheim, (3) 126-37
- Roderick, (1) 13, 18-21, 30: see also *Programme Note* to Jemmy Green, Adel Univ Theatre Guild, Union Hall 1966 (np)
- Tildersley, 123-8
- Williams, Ch I, 62-3; Ch 2, 2 ("bears no resemblance to the ballad of that name" [sic])

1843

a MONTEFIORE, Jacob L.

*The Duel;*  
*or, The Duchesse de Chevreuse*

drama, II (2,2)

tran and ad from 'Un Duel sons Richelieu' (unid)  
O/MS not signed but in the same hand as *Don John of Austria* (by Montefiore and Nathan, 1846), 37pp and  
initialled by E.D.T. who adds, 'played in Paris at  
the Theatre Vaudeville in seasons 1832 and 33', p 1.  
Rec in library catalogue as by J.H. Montefiore (sic);  
in Col Sec App 5, SZ53, NLN:A

Perf.

22 August 1843, Theatre Royal, Syd (ref to library  
note, NLN:A) under the title 'The Duchesse de  
Chevreuse; or, A Duel in the Olden Time'. As this  
Theatre was then closed, it may have been the Royal  
Victoria Theatre.

There are nine characters and the text is in blank verse with  
directions for music for incidental effects, dances etc in  
Act I/i, II/i and ii, but the music is not specified.

Refs.

ADB V, 270 ('Jacob Levi Montefiore')  
see also ADB II, 250-1 ('Joseph Barrow Montefiore')  
and ADB v, 269 ('Eliezer Levi Montefiore')  
CODO, 18, 273  
Munz, (1) 11-17  
Nadel, 137  
Nathan, *Southern Euphrosyne etc* especially refs to  
*London Daily Press*, 28 October 1835 in Advertisements,  
vii; also 14f.



1843

a HILL, Samuel Prout

*Tarquin the Proud;*  
*or, The Downfall of Tyranny*

tragedy, V

pub Syd 1843; copy in NLN:M N/A

This drama is another version of J.H. Payne's tragedy,  
*Brutus; or, The Fall of Tarquin*, first perf in Lond, 1818,  
 and Paris, 1827, and played by Francis Nesbitt at the Royal  
 Victoria Theatre, Syd, 1842.

Refs.

EMM I, 356

OCTh, 605 ('Payne')

ADB II, 161 ('Nesbitt')

1843

a NAGEL, Charles

*Shakesperi Conglommorofunni-  
dogammoniae*

musical extravaganza, I (7)

pub Syd and Lond 1843 35 pp; copy in Col Sec App 5

SZ65, NLN:A

No evidence of perf.

Char.Richard III, Macbeth, Othello, Hamlet, Ghost,  
Falstaff, Shylock, Justice Shallow, Prospero,  
Surgeon, Constable, Officers of Justice, Ophelia  
and Ann Page.

A farcical parody of Shakespearean plots, characters and action, in rhymed couplets with additional topicalities and local allusion. There are nine interpolated musical numbers which comprise four solo songs, three duets and two songs with ch. All are adaptations of popular ballad melodies, airs and folk-songs. Incidental music is twice called for as accompaniment to mimed action, scenic and other sound effects. The melodies adapted are:

songs for soloist:

My love is like a red, red rose

Norah Creina

A frog he would a'wooing go

St Patrick was a gentleman

duets:

Merrily danced the Quaker

Runti-iddity, pig bow-wow

Here's to the maiden

songs with chorus:

Heigh-ho my uncle Ben

Yankee Doodle

In scenes 5 and 7, incidental music is played to the melodies:

Oh dear, what can the matter be?

Paddy Carey (a gavotte)

Refs.

There are no contemporary refs to this script or to a perf of it. The following refer only to the author/adaptor, Charles Nagel:

Brewer, 86

*Governor Gipps' Despatches* (1842) MS 1228, 121,

NLN:A

J. Hall, *Canon* no 3 375; no 10 (V) 106

McGuanne, 23

NSW Legislative Council *Petitions*, A285, 163, NON:A

1843

a (anonymous)

*Contradiction;**or, A Wife Upon Sufferance*

farce, II

O/MS dated 1843, Col Sec App 5, SZ50, NLN:A N/A

No refs.

\* \* \* \*

1843

a (anonymous)

*Desrues*

melodrama, III

O/MS dated 1843, "was to be performed at the Royal  
 Victoria Theatre, Sydney" (tp) in Col Sec App 5,  
 SZ 52, a,b,c (3 vols), NLN:A N/A

No refs.

\* \* \* \*

1844

a GEOGHEGAN, Edward

*The Hibernian Father*

verse tragedy, V (4, 2, 4, 3, 3)

ad (?) from Rev. Grove's play, *The Warden of Galway*  
 perf at Théâtre Royal, Dublin November 1830.

sub to Col Sec with title *The Irish Father* asc to  
 William Knight, 6 May 1844

O/MS 2 extant copies:

(i) in Col Sec App 5, SZ55, NLN:A

(ii) in Col Sec Inpapers (1852) 3673, in 4/3078,  
 accepted by E.D.T. (Col Sec) on 16 September  
 1846. NLN:A

- Perf. (1) 23 May, 1844, Royal Victoria Theatre, Syd for 7  
 nights with company including Nesbitt, Griffiths,  
 James, Simmons, and Eliza O'Flaherty (nee  
 Winstanley). William Knight was then manager of  
 the theatre.
- (2) Rev perf in 1846, and 1871 at the Prince of Wales  
 Theatre, Syd.

There are fourteen characters. Research into the likely  
 derivation of this play, accused contemporaneously of piracy  
 and plagiarism, has been well-documented by Weiner, Oppenheim,  
 and summarised by Williams in her Appendix IV.

- Refs. ADB II, 161 ('Nesbitt')
- AE III, 281
- McGuire, 61
- Oppenheim, (1) 279-286; (2) 66-7
- Rees, (2) 22f
- Weiner, 456-64
- Williams, Ch I, 72-82, 83-5; fn 160-181; App IV (np)

1844

a GEOGHEGAN, Edward

*The Last Days of Pompeii*

drama, III

ad from Bulwer Lytton's novel of the same title  
(1834) in 1844

asc to John Lazar

O/MS in Col Sec App 5, SZ59, NLN:A N/A

Perf.

29 July 1844, Royal Victoria Theatre, Syd at a  
Benefit for John Lazar. Lazar was then manager  
of this Theatre and announced in the press on  
29 July 1844 that "the author of *The Hibernian  
Father* has kindly undertaken to dramatise the Piece  
from the original work" (quoted by Oppenheim, (1) 278).

Refs.

ADB II, 98-9 ('John Lazar')

Oppenheim, (1) 278; (2) 66-7

Rees, (2) 22-6

Williams, Ch I, 82

1844

a SIMMONS, Joseph

*The Duellist*

drama, III

O/MS in Col Sec App 5, SZ54, NLN:A

Perf.

August 1844, Royal Victoria Theatre, Syd at  
 Simmons's own Benefit for 2 nights. Claimed  
 by the author to be "the first truly original  
 drama ever produced in the colony" in *Australian  
 Daily Journal*, 12 August 1844.

Joseph Simmons requested a licence to perform this play "it  
 being perfectly free in dialogue and plot from anything local,  
 political, sectarian, or immoral", which apparently satisfied  
 E. Deas Thomson (see letter dated 2 June 1844 in covering  
 letters 44/4374 in 4/2655.1, NLN:A).

Refs.

ADB II, 445-6 ('Joseph Simmons')

J. Hall, *Canon* no 8 (V) 7

Irvin, (1) 142-3, 151, 156, 160, 163-4, 173,  
 186-9, 190, 195, 201, 214, 221-2, 226, 230

McGuire, 33-4

Oppenheim, (2) 67

Williams, Ch I, 55, 65-6, fn 144

1844

a BURN, David (?)

*Sydney Delivered;**or, The Princely Buccaneer*

burlesque (4 sc)

asc to 'Tasso Australasiaticus'

pub Syd 1845 with ded dated 1 December 1844,

at Botany. copy in NLN:M

adv in *The Australian*, 2-11 October 1845.

No evidence of perf.

Char.

De Joinville, Prince and Admiral etc; Du Petty  
 Thouars, the Rear-Admiral of Filibustiers; Bruat,  
 first Commodore of Buccaneers; Spirit of Button;  
 Mr Gobbleall, the Right Worshipful Mayor of Syd;  
 Mr Glibgab, Mr Snipsnap and Mr Wiseacre, all  
 Aldermen and Luminaries of Botany; Town Crier,  
 a Man of Metal; Messenger, a Modern Mercury;  
 Pomare, Queen of the Summer Isles and Empress  
 Expectant of Botany; Ch of soldiers, sailors,  
 marines, Tahitian ladies, attendant upon Pomare,  
 common council, cadgers etc.

Text is in rhyming couplets and the following music is specified:

Opening number, The Marseillaise ('Marseillois' sic)

- (1) Thouars' solo with crowing ch of Marines Grand Scena (Prince)  
 with Irish melody, 2 vs Coronach (Queen) to 'Lunardi's  
 Gone up to the Moon' Grand March and ch to 'The Bonnets of  
 Blue'
- (2) Grand March entrance to 'See the conquering hero come'  
 Grand aria solo (Glibgab) to 'Pray Goody' with ch repeat  
 Offstage alarum by drums, bugles, bells, guns etc.  
 Scena (Town Crier) to 'The Campbells are coming' with ch.



- (3) Symphony entrance of grand ch to 'Bluebeard'  
 Romanza (Pomare) to 'Scottish Air'
- (4) Grand Scena to 'Bluebeard'  
 Grand medley finale to 'The British Grenadiers' (Mayor);  
 'The Girl I left behind me' (Pomare); 'All on a rock  
 reclining' (Prince) and 'Hearts of Oak' (Pomare) with  
 'Rule Britannia' as a final ch.

Dr. E. Hangar discovered evidence in Burn's Diary, kept in Syd during 1844-5, which proves his authorship of this burlesque. In his 'Note' to the published script, he disclaims any offence caricature may suggest and continues, "extravaganzas like this being in a great degree dependant for breadth of effect upon the quaint grotesqueness of stage mounting, and musical embellishment, it must needs follow that this must be shown of some of its most whimsical colouring; but a fear that the lavish seasoning of French pepper might prove too pungent to obtain the Dramatic Licenser's permission for stage representation prevented the attempt being made".

There is as yet no evidence that this explanation was successful in obtaining a performing licence from the Colonial Secretary.

The Note also remarks on the existing custom of Shakespearean parody and hopes to 'disarm severe criticism when it is told that the trifle was conceived and completed in three days. Its long passage through the Press is a circumstance beyond the Author's or Publisher's control" (Burn's *italics*).

- Refs.            EMM I, 232  
                   E. Hangar, 'David Burn in Sydney, 1844-5', in *Southerly*  
                   no 4 (1964) 232-241  
                   Oppenheim, (1) 132  
                   Rees (2) 19, fn 10  
                   Williams, Ch 2, 2

1844 a GEOGHEGAN, Edward *A Christmas Carol*  
 drama, V  
 ad from Charles Dickens' novel of the same title  
 (1843 first pub in Lond)  
 N/L

Perf. October 1844, Royal Victoria Theatre, Syd

Refs. Oppenheim, (1) 279

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1844 a GEOGHEGAN, Edward *The Royal Masquer;*  
*or, The Flower of Clyde*  
 original drama, II  
 sub to Col Sec in December 1844  
 O/MS lent back to author by Col Sec on 5 August  
 1851, since presumed lost.

Perf. 12 May 1845, Royal Victoria Theatre, Syd

Refs. Oppenheim, (1) 279f

*Press Review:*  
*Australian Daily Journal*, 17 May 1845  
 (which suggests there were III Acts)

1845

a GEOGHEGAN, Edward

*Captain Kyd*

drama, III

ad from unid source

lic given by Col Sec in 1845. N/L

Perf.

3 April 1845, Royal Victoria Theatre, Syd

Refs.

Oppenheim, (1) 280

1845

a GEOGHEGAN, Edward

*Lafitte the Pirate;**or, The Ocean Scourge*

nautical drama, III

ad from an unid source

asc to Patrick Riley

O/MS in Col Sec App 5, SZ58 in NLN:A

Perf.

24 November 1845, Royal Victoria Theatre, Syd at

a Benefit for Riley, an actor-singer in the company.

Authorship was acknowledged by Geoghegan in a subsequent letter to the Col Sec dated 16 September 1846, now contained on the microfilm of Geoghegan's *The Jew of Dresden*, see page 337 but the letter of application for a performing licence was signed by Patrick Riley.

Refs.

Oppenheim, (1) 280 ff

Rees, (2) 26, 39

Williams, Ch I, 83, fn 182

1845 (?) a TUCKER, James (?)

*Jemmy Green in Australia*

comedy, III

O/MS 2 extant copies NLN:A N/A

new ed with intro by C. Roderick pub Syd 1955

- Perf. (1) 1845, Maitland Amateur Theatre (?) and at Port Macquarie (?)
- (2) modern rev 8 December 1952, ABC-Radio production
- (3) first stage rev 10-19 March 1966, Union Hall, Adel Univ by Univ Theatre Guild during Adel Festival of Arts, produced by P O'Shaughnessy. Given in one Act.

Char. include James Green, Sampson Smash, Peter Plausible, Puffwell Wheedlelem, Simon Smooth, Nick Nipcheese, Horty Scornsnob MP; Harry Holdfast, Mrs Smash, Edward Smash, Miss Priscilla Peasblossom, Ch of bushrangers, etc.

Christesen establishes convincingly that this play is another adaptation of W.T. Moncrieff's *Tom and Jerry; or, Life in London* printed in *The True History of Tom and Jerry* by Charles Hindley, 1821. The original was written by Pierce Egan who created the three leading characters of Tom, Jerry and Bob Logic who embark on a series of tours of London. Moncrieff soon adapted the story for the stage at the Adelphi Theatre, 26 November 1821. He also wrote French and Irish adaptations. Christesen also shows that Jemmy Green was the fourth male character of the farce. It is interesting that all four had already appeared in the Australian comic operetta, *Life in Sydney; or, The Ran Dan Club* (see Catalogue I, 1843).

The editor of the modern edition, Colin Roderick, despite a great deal of evidence, is unable to confirm his suspicion that James Tucker, alias Rosenberg, a convict like Geoghegan, is the 'author' of this play, although he appears to have been author of the novel *Ralph Rashleigh* which first appeared in December 1845. The authorship of both is still disputed, and Roderick has only circumstantial evidence through the reference made in the dialogue of the play to the Insolvent Act which fixes the date of composition or performance as after 1841, that it was likely finished before 1845. It is less likely, however, that the ballad 'Billy Barlow in Australia' has any bearing on the source of this work (see Roderick's Introduction 'Jemmy Green and the Early Australian Theatre 1825-45', to his edition of the play, 1955, pp 1-31), and see Catalogue 5, 1843, *Billy Barlow*).

- Refs.            ADB II, 539 ('James Tucker')  
                      Christesen, 139-140  
                      Rees, (2) 55-9, 61, 63, 65, 82, facing 85  
                      Roderick, (1) 1-31

1845

a (anonymous)

*Negro Vengeance;**or, A Tale of Barbados*

drama, II

O/MS dated 25 July 1845 in Col Sec App 5, SZ57,

NLN:A with covering letters dated 25 July 1845

in 45/4571, NLN:A N/A

Perf. 1845, Court House, Maitland by the Maitland Amateur Theatre Company.

This is most likely not an original play, although Roderick quotes, without naming his source, that it was "written expressly for the Maitland Amateur Theatre" (see his introduction to his edition of *Jemmy Green in Australia*, 1955, p 24, and see Catalogue 5, 1845?, for further notes on this play).

Further work on this MS may reveal authorship or derivation; it was not available for this present research.

Refs. Roderick, (1) 24  
Williams, see Bibliography (np) which dates this MS as '1854'

1846

a GEOGHEGAN, Edward

*The Jew of Dresden;**or, A Husband's Vengeance*

tragedy, III (5, 7, 5)

sub to Col Sec 16 September 1846

lic on 5 October 1846 but withdrawn from perf.

O/MS 78pp in Archival Estray A4043 with covering letters dated 16 September 1846, 2 September 1852, in Col Sec App 5 (on microfilm) in NLN:A

Perf.

Planned perf for 2 October 1846 at a Benefit for Geoghegan but withdrawn after his disagreement with the manager of the Royal Victoria Theatre, Syd, T. Simes.

A blank verse drama with fourteen major roles, set in the reign of Charles II. Among the characters are Nathaniel Lee, a dramatic poet and Harry Percival, an actor, and the three thieves, Walter Harden, Bluff Bob and Rough George. Reuben Vanberg, the Jew of the title, wreaks vengeance upon the Earl of Oxford and his nephew Aubrey de Vere. Music is called for incidental effects, e.g. in the Ball scene, Act I/5.

This, his only truly original drama, was apparently the least successful.

Geoghegan was freed in 1846 and thus enabled to admit authorship, although withdrawal of this play meant he could not derive any benefit financially from his eight dramatic compositions. A letter he wrote which lists these works, states "the remuneration I have received for all of which has been under £6!!!" (letter to E.D.T. Col Sec, dated 16 September 1846 and quoted by Oppenheim, (1) 279). In his letter to the Col Sec dated 14 June 1852 written from his home at Mt. Campbell in Victoria where



he lived from 1849, he thought well of this play. He requested a copy, as his own MS had gone to London to be shown to a Mr Webster, lessee of the Haymarket, who had already admired Act I but had never received the remaining Acts which may have gone astray en route. The Col Sec, however, could not find his copy to lend Geoghegan, although the author again wrote from Victoria on 2 September 1852, to remind him of his urgent request.

There was a real Nathaniel Lee (1653-92), English dramatist of a number of historical tragedies, collaborator with Dryden, and a popular writer of his day. (OCTh, 453). The Earl of Oxford and Arthur de Vere are also subjects in Sir Walter Scott's novel, *Anne of Geierstein, or the Maiden of the Mist* (pub 1829) which also incorporates features of Goethe's *Götz von Berlichingen* which Scott had translated. (OCL, 28).

No other refs.

1846

a LAZAR, John (?)

*St George and the Dragon;  
or, Harlequin and the Seven  
Champions of Christendom*

grand pantomime, I (7 sc with Harlequinade)

asc to Lazar

O/MS in I Vol, 12 pp, Col Sec App 5 with MS

(several copyists?) of 'Comic Scenes in the Pantomime of St George and the Dragon', 9 pp, both in SZ63 a and b, NLN:A

Perf.

1846, Royal Victoria Theatre, Syd with company including Ann Ximenes (nee Winstanley) in the breeches role as St George, Mme Carandini as Kabyla, Mesd Thomson, Torning, and Messrs Frank Howson, Fitzgerald, Torning, Hambleton, Patrick Riley, Spencer and Douglass.

Char.

St George, afterwards Harlequin; The Dragon, afterwards Clown; Almidor a Blackamoor, afterwards Pierrot; Ptolemy King of Egypt, afterwards Pantaloon; Kabyla; Lontona the Princess Sabia, afterwards Columbine; and the 6 Knights of Christendom; St Denis of France, St James of Spain, St Anthony of Italy, St Andrew of Scotland, St Patrick of Ireland and St David of Wales.

Music is required throughout the rhymed pantomime, especially to accompany spectacular effects, transformations, entrances, exits, curtains, flourishes, offstage sound effects, trumpet calls and for the dramatic fight scene (5) and final tableau. Interpolated vocal items include (with scenes):

- (2) song by St George
- (3) duet by St George and the Dragon, 2 vs
- (4) duet by Dragon and Almidor to air, 'Clar de Kitchen' (?)

and dance

- (7) song by Dewdrop (alias Kabyla) to air 'Skip it, trip it, dance away' with fairy dance.

At the conclusion of the pantomime, there follow fourteen comic Harlequin scenes which incorporate traditional 'commedia dell' arte' chase scenes through carefully detailed Sydney settings such as the George Street Market and Robinson's Baths on the North Shore. A final chorus in Fairyland rejoices as St George is united with Sabia despite all the supernatural circumventions of wicked Kabyla.

Refs.           no refs to this work but for Lazar see:  
                   Abbie, 57, 61f  
                   ADB II, 98-9 ('John Lazar')  
                   Bagot (1), 78  
                   Fischer (2), 43

1846

a LAZAR, John (?)

*Za Ze Zi Zo Zu;**or, Harlequin Dominoes and Chess**and the King of the Card Island*

pantomime and extravaganza

asc to Lazar

O/MS in Col Sec App 5, SZ67 in NON:A N/A

Refs.

ADB II, 98-9 ('John Lazar')

1847

a McLAUGHLIN, J

*Arabin;**or, The Adventures of a Colonist*

drama

O/MS dated 1847 in NON:D N/A

Ref.

Williams, Bibliography(np)

1847

a MONTEFIORE, Jacob L

*Marguerite;**or, He Might Do Worse*

comedy, III (4, 5, 6)

O/MS? (unid hand not Montefiore's) 66 pp, in  
 Col Sec App 5, SZ61; also covering letter in  
 47/3785 om 4/2771, in NON:A

No evidence of perf.

Char.

Albert Laurent; his friend Charles D'Arcy;  
 Tourmont, a man-about-town; Jacquot, independent  
 gentleman and a monkey-fancier; Urban, former  
 banker; his former clerk Durand; Leonard, a porter;  
 Mrs Duvernay; Helen Duvernay (afterwards Mrs  
 Jacquot); Marguerite, Durand's daughter; with ch of  
 servants, masqueraders, etc. The star character  
 is Jacquot's versatile pet monkey.

Described on the titlepage as 'a comedy in III Acts', it is a  
 work with all the conventional ingredients of melodrama, set in  
 Paris, with comic escapades and a climactic scene highlighted  
 by a balloon ascent with the monkey at the controls. The author  
 declares in his Prologue to the script:

That his next work whenever it appears  
 Shall do more credit to Australian skies,  
 Its noble hearts, and its more lovely eyes,  
 Shall be more worthy of this pleading bow  
 Especially if you applaud us now.

Music required includes a song recital, dances (a galop and  
 quadrille) and incidental music for a fancy dress Ball in Act II:  
 as follows:

Act I/4, p15: Ballroom, waltz and dance music including  
 quadrille

Act II/1, Tourmont enters singing  
 /4, onstage piano in a garden house accompanies a song  
 by Helen Duvernay; orchestral galop for dance.

There is no specified music for Act III.

Refs.            ADB V, 270 ('J.L. Montefiore')  
                    Williams, Ch I, 55-7

1847 (?) a REEVE, Edward

*Raymond, Lord of Milan;*

*A Tragedy of the Thirteenth  
Century*

verse drama, III

compl in 1847

pub Syd 1851, copy in NLN:M N/A

- Perf. (1) 1863, Royal Victoria Theatre, Syd  
(2) Rev perf c 1963, Metropolitan Theatre, Syd

Morris Miller claims this was to have been performed in Sydney with Francis Nesbitt as 'Raymond' but had to await C.F. Warner's interpretation of the part in 1863. According to the *Sydney Morning Herald* the work had some dramatic and literary quality (quoted in *A Century of Journalism*, 1931, p563). Morris Miller refers to a contemporary account of Reeve's work given in W.Walker's *Australian Literature*, p23 which was reproduced in W.Walker's *Miscellanies*, published in 1884.

- Refs. Brewer, 64  
EMM I, 376, 356  
Rees (1), 43; (2), 87  
Whyte, 33  
Williams, Ch I, fn 66; Ch 2, 1-2





1849

a FENNEL, Thomas

*They Are Both Gone Mad;*  
*or, The Cadi and the Cobbler*

Turkish farce, II

O/MS in Col Sec App 5, SZ66 in NLN:A N/A

No refs to this work.

1850

a ARABIN, George

*Rookwood;**or, The Adventures of Dick Turpin  
and Tom King*

pantomime/extravaganza

O/MS in Col Sec App 5, SZ57 in NLN:A N/A

Perf. c 1850, Royal Victoria Theatre, Syd

This work has received the same library classification as the anonymous MS *Lough Deargh's Shrine* (nd). It is possible that Arabin is author of both works; neither was available at the time of this research.

No refs.

1851

a BELFIELD, Francis

*Zisca, The Avenger*

tragedy, V

O/MS in Col Sec App 5, SZ68, in NLN:A N/A

Ref.

Williams, Ch I, 55

1854

a (anonymous)

*True Love;**or, The Interlude Interrupted*

farce, II

O/MS in Col Sec App 5, SZ69, NLN:A N/A

No refs.

1854

a 'W., F.R.C.'

*Eliza Holmes;**or, The Wild Horse of the Wolf's**Lair*

melodrama, III

O/MS dated 1854 in NLN:M N/A

Perf. 20 August 1866, Royal Victoria Theatre, Syd

The same author wrote a play called *Next Door* which is extant in MS (nd) in the Archives of the Library of NSW (NLN:A) but neither work was available for this research.

Ref. Williams, Bibliography (np)

(?)

a COPPIN, George

*Leila; or**The Siege of Granada*

a grand spectacle, III (3, 6, 6)

O/MS, nd, signed, in MSS Drama A 654, 18 p, in

NLN:A

no known performance.

Char. There are 9 Moorish parts including: Boabdil el Chivo, and Babalock el Balaam, Chief Alcaide of the Gates of the Alambra. There are also 12 Spanish roles, and 4 Jews who include Alamen; Uras, a wealthy Jew; Himem, an old Jew; and the chief character Leila, the Jewess.

Set in Granada, the script refers to an unnamed novel as its source (on p 3 of MS). It is quite possibly Bulwer Lytton's novel of the same title which was also the source material for Conrad Knowles' play *Salathiel* (see this Catalogue, 1842).

Margaret Williams has suggested that Coppin's setting plagiarises Knowles' play which predates it.

Music is required for entrances, exits, a Grand Ballet in Act I, sc 3, and for processions; e.g. the entry of Monks and Nuns to the Chapel scene 4 in Act III. Music also for end curtains.

The O/MS is incomplete and may only be a rough draft or a rehearsal script.

Refs. M.A. Williams, Ch 1, fn 117

(?) a GEOGHEGAN, E. *The Trip to Geelong*

farce. N/L

Refs. This play, possibly by Geoghegan, is listed in:  
Harry Emmet, *Theatrical Holiday Book*, containing Poems  
Stories and Sketches, Melbourne 1885, 17-20  
Williams, Ch 1, 85, who notes that Geoghegan may also  
have written *The Bottle* (N/L), which was performed  
in the Theatre Royal, Melbourne in January 1851,  
and is referred to in the *McEwen Papers*, VSL:A



(?) a MUTE, Edgar (?) *The Mysterious Bandbox*  
 original farce, I  
 O/MS 26 p, nd, in MSS Drama A 654, NLN:A

No known performance.

Char. Mr Timothy Twiggs, a patriotic clerk; Peter Scroggles, a corporal of H.M. Militia; Mrs Eliza Twiggs; Mary, her servant girl; Potts, a barman; and 1st and 2nd German musicians.

The script is a military farce, possibly devised by and for the colonial regimental amateur theatre groups in Sydney. Musical elements are introduced by two offstage itinerant German musicians, who play a serenade on trombone and clarinet (p 17), who then enter and play 'burlesque' musical effects such as a galop (p 19), and the comic accompaniment to Scroggles' song. During his 3 verses, the singer clowns with the instruments while the whole cast joins in the refrain and last chorus which is repeated by the two musicians in a dance number. The German musicians are subjected to ribald and coarse buffoonery.

No refs.

Catalogue No. 5:

*PANTOMIME, BURLESQUE, VAUDEVILLE  
EXTRAVAGANZA AND MUSICAL FARCE,  
WRITTEN IN AUSTRALIA,  
1850 - 1903*

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1850

a (unknown)

*The Goblin of the Gold Coast;  
or, Harlequin and the Melbournites  
in California*

pantomime N/L

Perf.

May 1850, Melb

'Mr Montague sang an entirely new parody, "Hurrah! Hurrah! for the Gold"' (see McGuire, 88), but according to A. Montague's *Seventy Years of Music*, he arrived in Melbourne in December 1852. The work has not been traced.

Refs.

McGuire, 88

Montague (np)

Williams, Ch 2, 8-9

1852

c NELSON, Sydney

a SOUTTEN, F.M.

*The Sporting Gent*

Vaudeville, I N/L

Perf. 10 December 1852, Protestant Hall, Melb by 'the Nelson Family'; viz. Sydney, his son and his daughter.

Soutten was a Melbourne journalist, the first of several local writers for Nelson farces and vaudeville. Nelson arrived in Melbourne late in 1852 after touring USA and Canada.

*The Sporting Gent* was the first of 9 musical entertainments he wrote for his family to perform in Melbourne and on the gold-field circuit in Bendigo, Ballarat and Geelong. He wrote many songs, arranged opera overtures, comic songs and anthems for his vaudeville concerts, in which these short plays took the second half of the program.

In the first production, Miss Nelson took the 'breeches' role.

Refs. Radic (1) 115

Grove's V, Nelson (1800-1862)

Press Reviews: *Argus* 1 November 1852, 4; 14 December 1852, 3 and 7

see also: Nelson works, 1852, 1853 (2), 1854 (4) and 1958, this Catalogue

1852            c/a NELSON, Sydney            *Love and Experience*

                 vaudeville, I    N/L

Perf.            22 December 1852, Protestant Hall, Melb.

Ref.            *Argus*, 24 December 1852, 3

1853

c NELSON, Sydney

a AKHURST, William M.      *Ladies' Prerogative*

vaudeville, I      N/L

Perf.      11 January 1853, Protestant Hall, Melb.

1853

c NELSON, Sydney

a NELSON, Alfred      *Don Leander*

vaudeville, I      N/L

Perf.      4 February 1853, Protestant Hill, Melb.



1854 c NELSON, Sydney  
 a AKHURST, William M *Quite Colonial*  
 vaudeville, I N/L

Perf. 20 March 1854, Mechanics' Institute, Melb.

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1854 c NELSON, Sydney  
 a SOUTTEN, F.M. *The Russians in Melbourne*  
 vaudeville, I N/L

Perf. 29 June 1854, Mechanics' Institute, Melb.

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1854 c NELSON, Sydney  
 a AKHURST, W.M. *The Rights of Women*  
 burletta, I N/L

Perf. 24 July, 1854, Mechanics' Institute, Melb.

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1854 c NELSON, Sydney

a SOUTTEN, F.M.

*A Midnight Mystery*

vaudeville, I N/L

Perf. 7 August 1854, Mechanics' Institute, Melb

1854 a HETHERINGTON, T A (Mrs *The Stage-Struck Digger; or*  
*Life on Ballarat*

farce

in Coppin Collection VSc. A

Perf. November 1854, Theatre Royal, Ballarat

Char. Sally Scraggs - a romantic, stage-struck young lady.

1857

c LODER, George

a SIMMONS, Joseph

*The Lady Killer; or**The Devil in Sydney*

extravaganza-burlesque, I N/L

Perf. (1) 25 August 1857, Royal Victoria Theatre, Syd  
with Sara Flower as Don Giovanni (a breeches role)  
and Simmons as the cockney, Cheapside. Billed  
with the 'Scotch drama', *Wallace, the Hero of  
Scotland*.

(2) 28 August 1857, billed with the drama *The Chevalier  
de Saint George*.

Simmons at this time was lessee of the theatre. Loder arrived  
in Sydney with an English Opera company during Anna Bishop's  
visit (1855-7) and appeared in concerts with her, Laglaise,  
F.G. Griffiths, Emile Coulon, Frank Howson and Julius Siede  
in 1857. Loder was musical director and conductor at the  
Prince of Wales Theatre for Black's opera productions (1856-7)  
which included *L'Elisir d'Amore*, *Ernani* and *La Sonnambula*.  
He later conducted for W.S. Lyster's productions.  
The review of this 'new local production' was scathing towards  
its commonplace dialogue, coarse expressions and muddled con-  
struction, comparing it very unfavourably with the sparkling  
extravaganzas of Planché and others.

Refs.

Brewer, 62, 67

*Press Reviews* in *Sydney Morning Herald*, 26 August  
1857, 1 (col 3); 27 August 1857, 5 (col 2);  
28 August 1857, 1 (col 3) and 29 August 1857, 8  
(col 3)

For refs to Simmons, see Catalogue 4 (1844) *The  
Duellist*



1861

c/a THATCHER, Charles Robert      *The Operatic Servant Girl*

comic duologue, I (1)

O/MS of lib signed dated August 1861, 13 pp

in MSS Box 141/1 (E) VSL:A

No evidence of perf.

Char.      Mr Quaver, a musician and Mary Trillit, his servant.

A prose comedy with inserted vocal numbers including an air and scena from *Il Trovatore*, air to 'The Rifle Volunteers', duet from *The Sentinel* with music by Salamon, and finale duet from *Il Trovatore* to words, 'Farewell, farewell to mop and broom'.

The remaining four numbers in the script are probably Thatcher's own compositions as no source is given. His script contains topical references to Melbourne theatres, music, and opera productions of the time through the device of Mary's operatic pretensions whilst she keeps house for Quaver, an academician.

Refs.      There are no specific refs to this work.

Refs to Thatcher include:

H. Anderson, *Colonial Ballads*, Melbourne 1962  
(2nd ed), 23-6, 36-48, 52-5

*The Colonial Minstrel*, Melbourne 1960, 158ff

EMM I, 235

Montague (np)

Ward, 115-118, 120

Wentzel, (1) 109

and see Thatcher (1831-1882), *The Colonial Songster*,  
Melbourne 1857; *The Colonial Minstrel: New  
Collection of Songs*, Melbourne 1864, and his  
miscellaneous *Broadsides* in MS, VSL:A

see also Catalogue 5 (1869) *Life on the Goldfields*

1865

a ISAACS, George

*The Burlesque of Frankenstein  
or, The Man Gorilla*

'A Burlesque and its History' pub in *Rhyme and  
Prose*, Melb 1865 N/L

Ref.

EMM I, 376

1866

a AKHURST, W M

*Gulliver on his Travels;**or, Harlequin Old Father Christmas*

pantomime extravaganza

pub Melb 1866 N/L

Refs.

EMM I, 377

Elliott, 134

See also Catalogue 5 (1853) *Ladies Prerogative*,  
 (1854) *Quite Colonial*, and (1854) *The Rights of*  
*Women* all in collaboration with S. Nelson;  
 see also entries in this Catalogue under 1867,  
 1868, and 1872

1866

a COOPER, Walter

*Kodadad and his Brothers;  
or, The Disguised Prince*

musical extravaganza

ad from the Arabian Nights' Entertainment

and pub Brisb 1866 N/L

Williams describes this as an original and Australian-subject piece in which a fairyland New Chum undergoes initiation in colonial experience.

Refs.

Williams, Ch 2, 14, 16-9; Ch 3, 20f, 26f



1867

a AKHURST, W M

*Tom, Tom, the Piper's Son, and  
Mary, Mary, Quite Contrary; or,  
Harlequin Piggy-Wiggy etc*

pantomime

pub Melb 1867 N/L

Refs.

EMM I, 377

and see this Catalogue (1866) for other

Refs to Akhurst

1867            a DELANEY, Ralph            *The Panting Patriot of the Pattern  
Parliament; or, The Palmy Parient  
of the Peerless Prodigies*

a 'native drama' extravaganza, V

pub Newcastle, 1867    N/L

Refs.

EMM I, 377

Rees (2), 73 ('1869')

1868            a AKHURST, W M            *King Arthur; or, Lancelot the Loose,  
Guinever the Square and the Knights of  
the Round Table and other Furniture*

burlesque extravaganza

pub Melb 1868    N/L

Perf.            31 October 1868, Theatre Royal, Melb

Refs.            EMM I, 377

Rees (2), 73

and see this Catalogue    (1866) for other refs  
to Akhurst

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1868            a AKHURST, W M            *Harlequin Robinson Crusoe;  
or, The Nimble Naiad, the Lonely Squatter,  
and the Lively Aboriginal*    N?L

Australian pantomime

pub Melb 1868

Refs.            EMM I, 377

Williams, Ch 2, 16

and see above

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1868            a AKHURST, W M            *Paris the Prince, and Helen the Fair*

pantomime

pub Melb 1868    N/L

Refs.            EMM I, 377

and see above

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1869

a CLARK, John Howard

*The Heir of Lynne*

a drawing-room burlesque

pub Adel 1869 N/L

Refs.

EMM I, 377

1869

a THATCHER, Charles R

*Life on the Goldfields*

a musical entertainment N/L

Perf.1869 at Brisb, but probably perf previously at  
BendigoRefs.

Wentzel (1), 109

and see refs in Catalogue 5 (1861) *The Operatic  
Servant Girl*



1870

c/arr COPPIN, Fred

a CLARKE, Marcus

*Goody Two Shoes and Little Boy Blue;  
or, Sing a Song of Sixpence:  
Harlequin Heydiddle-diddle-em and  
The Kingdom of Coins.*

fairy extravaganza opening to pantomime, dialogue  
and songs

lib pub Melb 1870, 9 sc with transformation and  
harlequinade, 34pp, NLN:M

Perf. December 1870, Theatre Royal, Melb with Maggie  
Stewart in the cast.

Char. include Goody Two Shoes and her lover Little Boy  
Blue, King Gold and his Prime Minister Sir Splendid  
Shilling, King Heydiddle-diddle-em the Monarch of  
Swindlers, Shares and Shams; Speculation and  
Rumbuskin; the Doubtful Demon of the Diamond Mine;  
the army of Coins and Shams; the Good Fairies  
Prudence, Kindness etc, with an Impoverished  
Frenchman and a German Silver-spoon called Herr von  
Pinchbeck. Oberon presides over the fairy  
transformation scene.

Scenes include Glow-worm Gully near Mushroom Flat, the Pavilion  
of King Gold in the Kingdom of Coins, and the Everlasting  
Staircase in the centre of Gravity, seen through a Pane in the  
Bowels of the Earth.

The music, arranged by Fred Coppin from 'the latest London music  
forwarded specially by the publishers' includes: opening ch to  
the air 'Who's that tapping at the garden gate', air to 'In the  
Strand', air to 'Moët and Chaudon', song 'Love among the roses',  
air to 'The Corisande Valse', air to 'Where shall I take my







1871 a WALCH, Garnet *Trookulentos the Tempter;*  
*or, Harlequin Cockatoo!! The Demon of*  
*Discontent; the Good Fairy of Contentment;*  
*and Four-leaved Shamrock of Australia*

original fairy extravaganza

pub Melb 1871; Syd 1872; copy in VSL N/A

Perf. December 1871, Victoria Theatre, Syd, produced by  
 George Darrell

Williams discusses the harlequinade in this pantomime which is  
 set in Syd's departmental stores and the script as a satire of  
 Syd manners and men.

Refs. see also Catalogue 5 (1873), *Australia Felix* for a  
 description of Walch's revised version.

EMM I, 378, also 117

John's I, 316 ('1870')

Rees (2), 74

Williams, Ch 2, 22-4

Elliott, 98, 271

and see this Catalogue (5) for entries by Walch,  
 under 1873 (2), 1874, 1875 (3), 1878, 1879, 1881,

and 1893

1872

a AKHURST, W M

*The Birth of Beauty;**or, Harlequin William the Conqueror*

pantomime

pub Lond 1872 N/L

Ref.

EMM I, 377

and see this Catalogue (1866) for further refs.

1872

a BANKS, Samuel Hawker

and GILL, W B

*The Yellow Dwarf, and the King of  
the Hawkins' Hill Gold Mines;  
or, The Desert Fairy of Despair,  
The Gigantic Bon-Bon and the  
Princess of Pure Delights.*

extravaganza (adapted?)

pub Syd 1872 N/L

Refs.

EMM I, 378, 243-4

Dicker, 55-6

1872

a EDWARDS, Frank

*Riquet with the Tuft;  
or, Harlequin, Old Mother Shipton,  
the Silver Champions and Darwin's  
Genealogical Tree*

comic Christmas pantomime

ad from E.L. Blanchard and John Strachan

pub Melb 1872, 64 pp, NLN:M

Ref.

EMM I, 378

1873

c/arr ZEPLIN, Thomas

a WALCH, Garnet

*Australia Felix;**or, Harlequin Laughing Jackass**and the Magic Bat.*

original extravaganza, II (4, 6)

ded to A.C. Habbe (scenic designer)

lib pub Melb 1873, 45 pp, in *J.K. Moir Collection*,

VSL.

Perf.

26 December 1873, Prince of Wales Opera House, Melb  
with orch of 25 players and soloists from the Italian  
Opera Company, con Zeplin.

Char.

include: Old Australia, an ancient squatter of  
'Italian' extraction; The Missus; Felix Young  
Australia, their son; Victoria, an unsophisticated  
darling; the All England Eleven who include  
W.G. Gracekin; the Australian Eighteen (an  
all-female ch); The Lord Chamberlain in his first  
appearance on any stage; among the Aetherials:  
the Queen of the Night; among the Aerials:  
Wooroohoo, the Laughing Jackass and Mosquito  
(a splendid specimen from Collingwood Flat) and  
among the Imperials: Kantankeros the Demon of  
Dulness, and many others including fairies, imps  
and demons.

Scenes include a Great Local Panorama of 6 sc (in Act I/1);  
a Cockatoo Squatter's mansion in the Bungaree Forest (I/3);  
Boxing Day 1873 on the MCC Cricket grounds (I/4); Fitzroy  
Gardens with the Treasury in the distance (II/2); Breakneck  
Gully and the road to Hangman's Flat (II/4); the Post Office  
Tower (II/5) and a Transformation Sc with 7 stages.

Musical numbers adapted and arranged include:

Act I: ch from *Satanella*; music to accompany panorama; ch to 'Spring, gentle Spring'; grand ballet; song to 'One gentle heart'; song 'I am so volatile'; duet to 'Ten thousand miles away' and ch, 'Carry the news' with dance; song, 'L'Estasi'; song for Felix (not specified); trio from *The Barber of Seville*; song, 'Sally darning stockings'; dance; air to 'Red, white and blue' for the march of juvenile cricketers representing the all-England Eleven followed by ladies of the ballet as Australia's Champion Team to the air by Zelman, 'Hail, Australia'; cricketing song to 'Gensdarmes duet'; duet; song to 'Work, boys, work'; air to 'Polka'; song, 'That rogue Reilly'; music to comic action from the Fair Sc in *Martha* during an offstage cricket match; medley, 'After the Opera'; air, 'Starry night for a ramble'; 'Eclipse polka'; 'Up a tree'; duet from *Poliuto*; ch 'Oh! Nicodemus' and grand finale to the 'Umbrella' ch from *Chilparic*.

Act II: song, 'Artful Mo'; duet, 'Sweet to gaze upon'; music for sc 3 (The Islands of Monkeys, in which action is founded on a sc from *Le Roi Carotte* with offstage march); song, 'Smartest girl that's out'; music from 'Turn an old time'; song to 'Danish air'; final song from *Lucrezia Borgia*.

The extravaganza is one of the more original Australian plots: Mischief and Kantankeros and their rival Mirth, armed with a magic cricket bat, emigrate to Australia to create havoc with

their attendants at the same time as W.G. Gracekin's touring cricket team. Young Felix with his pet Jackass is given the bat. During rapid scenic changes depicting life, manners and localities in Melbourne, a variety of characters is introduced including a New Chum, Lucky Digger, Chinaman, Frenchman, German, Card Man and 'Miss Collyns Treeter'. At the last hour, Mirth and her team outwit and outplay Kantankeros, and the Australians are saved from a dull fate.

The excerpts from Italian opera are from the current repertory at the Prince of Wales of the W.S. Lyster-Cagli Grand Italian Opera Company (1872-4). An example of Garnet Walch's style is seen in the words to the duet from Donizetti's *Poliuto* in Act I (lib p35):

We should not meddle with an air  
That's written for grand opera;  
Were Zelman here he'd tear his hair  
And say 'twas most impropera',  
But he's away, so we don't care,  
We'll sacrifice grand opera .

Zelman was then-conductor of the Italian opera season.

The text of this work is a revised version of Walch's earlier *Trookulentos the Tempter* (see this Catalogue, 1871) and abounds in topical and political puns.

Refs.            EMM I, 378  
                     Williams, Ch 2, 22-30; Ch 3, 1  
                     and see this Catalogue    (1871) for further refs.



1873

a CLARKE, Marcus A H

*Twinkle, Twinkle, Little Star;  
or, Harlequin Jack Frost,  
Little Tom Tucker and the Old  
Woman that Lived in a Shoe*

grand comic Christmas pantomime

ad from John Strachan

pub Melb 1873, 64pp, NLN:M N/A

Refs.

See this Catalogue (1870) for further refs



1873 (?) a MURRAY, Archibald

*Harlequin Blue Beard, the Great  
Bashaw; or, The Good Fairy  
Triumphant over the Demon of  
Discord*

pantomime (adapted?)

pub Syd c1873 N/L

Ref. EMM I, 379

1874

c/arr HALL, John

a LAZAR, Samuel *Prince Enterprise; or*  
 DIAMOND, Arthur *Harlequin Ogre and the Kangaroo,*  
*Cockatoo and 'Possum-too*

original...extravaganza and pantomime in 6 sc with  
 concluding harlequinade

Pub Adel 1874, 24 pp in *Pam I*, SSL

Perf. 17 August 1874, Theatre Royal, Adel, produced by Lazar.  
 (lessee of the theatre 1868-78), and con Hall.

Char. include 4 Arcadians; The Prince; 6 Farinaceans;  
 Transformations which comprise Kangaroo - afterwards  
 Aries; Cockatoo - afterwards Cuniculosus; and  
 'Possum-too - afterwards Farina; also the Gymnasians,  
 and fairies, ogres, amazons, monkeys, courtiers,  
 bigheads, guards, etc. The Harlequinade roles are  
 traditional: Harlequin, Columbine, Clown and Pantaloon.

There is original music for effects, curtains, entrances, a  
 'local' song during the Panorama of Local Subjects, and a Grand  
 March. Interpolated arrangements include: air to 'All fours';  
 'Rataplan' from *Les Huguenots*; air to 'La Morte' from *Orphée aux*  
*Enfers*; air to 'Perhaps she's on the railway'; air to 'The Ogre';  
 air to 'All the way from Manchester'; air to 'Sally in our alley';  
 and 'Sally come up'; air to 'The Legend of Madame Angot' from  
*Madame Angot*; duet, 'The Gendarmes' from *Genevieve de Brabant* and  
 the 'Sabre Song' from *The Grand Duchess*; local song, 'That's  
 when you make the mistake' in sc 6; and air, 'The song of the  
 glass' from *The Grand Duchess* with ch refrains before a final  
 dance, transformation and harlequinade.

Refs. No refs to the work, but for LAZAR see  
Abbie, 86  
EMM I, 379, 380

and for HALL, see Brewer, 69; Orchard, (1) 139  
and refs to Hall's direction of various operas in  
*Pamphlets: Libretti*, Vols. I and IV, SSL; and  
*S.A. Theatre Programmes* (1871-80) SSL

Also see this Catalogue (1880) *Amphibio* etc.

1874

a CARRINGTON, Francis T D

and EVILLE, James

*Humpty-Dumpty;**or, Harlequin King Arthur*

pantomime

ad from John Strachan

pub Melb 1874 N/L

Ref.

EMM I, 379

1874

a SCOTT, Edwin Lewis

*Robinson Crusoe;**or, Harlequin Friday and the King  
of Sugee*

extravaganza and harlequin

pub Syd 1874 N/L

Ref.

EMM I, 379





1875

arr BENVENUTI (?)

a WEISS (?)

*Prince Darling*

extravaganza in 7 sc with Harlequinade and farce  
ad (?) pub Brisb 1875 copy in *Pam II*, 26 pp SSL

Perf. December 1874 in Brisb by Towers Opera Company.

Char. include Prince Darling, a New Chum; King Slocum, an  
anti-Progressive etc; his Premier Muddlehead;  
Rumtiwhiskitite, a specimen of colonial spirits;  
New Chumsee; Kangeroo, Emu Britannia, etc.

Panoramas and sc include a transformation sc, gallery of  
illustrations, the first appearance of the North Brisbane  
Bellringers with the new peal of bells from St John's (who play  
a 'concerto' from *The Bells*, 'an original Russian melody  
accompanied by Sackbut and Hautboy', see p 22).

Musical arrangements include: duet of 'Bold Gendarmes' from  
*Genevieve de Brabant*; song, 'I'm a little Queensland boy';  
duets from *Madame Angot*; air to 'Outside'; 'concerto' from  
*Lucia de Lammermoor*; 'operatic cantata'; duet with words by  
J.E. Carpenter; dance; ch to a nursery rhyme; Aboriginal  
Corroboree in sc 7; 'chanson d'amour'; song (an original melody  
c by Benvenuti) and incidental music for effects, mime and  
harlequinade etc.

No refs to 'Benvenuti' or 'Weiss'. Their piece is possibly a  
local adaptation only.

1875            a WALCH, Garnet            *Hey-Diddle-Diddle, the Cat and the  
Fiddle, the Cow Jumped Over the  
Moon; or, Harlequin Sing a Song  
of Sixpence*

original pantomime

pub Melb 1875    N/L

the same, ad by Samuel Lazar, pub Syd 1878

Ref.            EMM I, 379

and see this Catalogue    (1871) for further refs.

1875            a WALCH, Garnet            *A Froggy Would a-Wooing Go;  
or, Harlequin Al Hohol, the Bad  
Djinn, the Pretty Princess and the  
Fairy of the Dancing Water*

pantomime extravaganza

pub Melb 1875    N/L

Ref.            EMM I, 379

see above

1875

a WALCH, Garnet

and LAZAR, Samuel

*Beauty and the Beast;*  
*or, Harlequin King Gloria the*  
*Millionth, the Island of Apes*  
*and the Fairies of the Magic*  
*Roses*

original extravaganza

ad by S Lazar from Walch's original, pub Syd 1875 N/L

Ref.

EMM I, 379

See above, and for S. Lazar, see this Catalogue ,  
 (1874 and 1877) for further refs.

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1875

a (unknown)

*Little Snowwhite;**or, Harlequin King Kokahoop'**or, The Damsel who Never Saw a  
Glass*'a Terpsichoric, romantic, operatic...fairy  
extravaganza'

pub Syd 1875 N/L

Perf. 1875, Victoria Theatre, Syd, produced by B.N. JonesRef. EMM I, 380

1876

a SCOTT, E L

*Twinkle, Twinkle, Little Star;  
or, Harlequin Jack Frost, Little  
Tom Tucker and the Old Woman That  
Lived in a Shoe*

'grand comic Christmas pantomime'

ad from John Strachan, pub Syd 1876 N/L

Ref.

EMM I, 380

1876 a SHERARD, Charles Allan *Fatima the Fair;*  
*or, The Beauty, the Belle, and*  
*the Bearded Bashaw*

operatic burlesque

pub by the author, Ballarat 1876 N/L

Ref. EMM I, 381

- 1877 a EDWARDS, F *Harlequin and the Forty Thieves*  
pantomime ad from E L Blanchard, pub Melb 1877 N/L
- Perf. 1877, Theatre Royal, Melb
- Ref. EMM I, 378

1877 a LAZAR, Samuel

*Humpty-Dumpty (Who Sat on a Wall);  
or, Harlequin King Arthur, His Three  
Sons, the Princess Roseleaf, the  
Knights of the Round Table, and the  
Fairies of the Fairy Ferns*

pantomime ad from John Strachan, pub Syd 1877 N/L

Ref.

EMM I, 380

and see this Catalogue , 1874, 1875 for further  
refs to S. LAZAR



1878 c/arr PLUMPTON, Alfred

and LYSTER, Fred

a CLARKE, Marcus

KEILEY, Henry

*Alfred the Great*

'a dramatic and musical fancy', IV (7, 1, 3, 3)

lib illust with v sc (exopts) 12 pp pub Melb 1878,  
copies in NLN:M, SU

O/MS? copied by 'Mrs W.H.W.' and prompt copy of lib  
with designs, MSS Collection 456/5, MS 8222

('property of M. Clarke') 70 pp dated 1879 in VSL:A

Perf.

24 December 1878, Academy of Music, Melb con Plumpton.

Cast included principals from the Italian Opera Company.

Miss Clara Thompson, Henry Bracy, and Mlle Annetta Scasi

in the breeches role of Alfred.

Char.

include: The Saxons - Alfred of England, Egbert of

Wessex, Dunwulf a swineherd, Ethelred a shepherd, Maud

wife of Dunwulf and Bertha his daughter and later Queen;

the Danes - Guthrum, Sweyne, Thrumbo a Danish harper,

Queen Hecla and Princess Hildegarde; The Immortals -

Merlin, Oberon, Titania, Puck and Ch of soldiers, peasants,

pirates, Vikings, elves and spirits.

The original musical numbers pub in v sc comprise:

Act I/5: Sweyn's song, 'The home of hardy Norsemen' c Lyster

a Clarke, 2 vs with ch and dance, hornpipe, 3 pp.

I/6: Bertha's song, 'Pat it, pat it', c Plumpton, a Clarke

4 pp

: Bertha's song, 'Ah, this is love', c Plumpton, a Clarke

2 vs, 3 pp.

- I/6: Alfred's song, 'Those vanished years', c Plumpton,  
a Clarke, 2 vs, 2½ pp
- III/1: Merlin's song, 'What hopes the patriots' bosom hold',  
with refrain, c Plumpton, a Clarke, 3 pp
- IV/1: Maud's song, 'The cot where I was born', c Plumpton,  
a Clarke, 2 vs, 2 pp.

Also pub in the v sc with lib is a song for Bertha (Act IV/1),  
'What stirs my beating heart' for which Offenbach's melody has  
been arranged by Plumpton to words by Clarke, 2 vs, 3 pp. Two  
further songs, both by Plumpton/Clarke which are not included in  
the pub v sc but are shown in the MS are:

- Act II/1: Alfred's song, 'La Scasi, a valse chantange', 2 vs;  
and III/1: Oberon's song c by Charles van Ghele.

The adapted, arranged vocal numbers and music which are shown in  
the MS copy and prompt copy, also including some of the original  
songs pr above, comprise the following, with p nos as given in the  
MS lib (in brackets):

- Act I/1: Druids march from *Norma* (1); recit and song from *Norma*  
(1); offstage march from *La Masaniello* (2-4);  
song, 'I'll not despair' from 'I'll not repine' in  
*Masaniello* (3).
- I/5: dance of Danes from March of Marionettes by Gounod (5);  
ch and dance, 'Where the native roses blow' (5);  
music for dance and action before entrances of Hildegard  
from 'Black Sal and Dusty Bob' (10); song 'Twas in the  
lovely month of May' (14); duet 'Of what avail?' from  
*Josephine* (14); duet, 'Chase from thy mind' (14)

- Act I/6: song, 'Pat it' by Plumpton (16); song, 'This is Love' by Plumpton (16); song, 'There lived a wife' (no source) (18); song, 'The pig he leads' (no source) (18); song, 'Through the joyous forest' to 'Shall I ever', from *La Traviata* (20); song, 'Those vanished years' by Plumpton (22); duet, 'Happy Days' from *Mme Angot* (24); quartet to music from *The Barber of Seville* (25); soldiers' march with drum and fife band of 8 musicians and exeunt to march from *Masaniello* (28)
- Act I/7: offstage ch from *Masaniello* (29); trio 'See here this ring' from *The Rose of Castile* (29); finale, 'Up with the standard' to music of 'The gallants of England' (32).
- Act II: song with ch, 'Brim the red wine', (33); song and dance, 'I dearly love flirtation' (33); song, 'My father is a modern bard' (36); song, 'La Scasi; valse chantante', music by Plumpton (?) (37); dance and hornpipe (40); song, 'Dearest Papa' from *Giroflé, Girofla* (41); song, 'The melancholy Dane' to music of 'Artful Joe' with ch (43); song, 'Here's to the porker' to music of 'Here's to the maiden' (44); walk-around, 'When our wives are all away' to music of 'Jack in the green' and dance (45); Alfred enters, music to action, from *The Bronze Horse* (47); [O/lib p 48: "two songs here can be introduced: comic for Thrumbo and serious for Alfred"]; music to actions, from *La Périchole* and *Creole* (49-55); song with ch, 'Here floats a flag' to 'Here stands a Post' (56); song with ch, 'Now valiant Alfred' to march and ch from *Masaniello* (57).

- Act III/1: song 'What hopes' by Plumptre (58); grand ballet (not specified) and song by Van Ghele (59);
- Act IV/1: ch of bridesmaids (not specified) (60); song, 'The cot where I was born' by Plumptre (61); duet, 'Say, canst thou tell' (not specified (62); song, 'What stirs my beating heart' by Offenbach, arr by Plumptre (64);
- Act IV/2: song, 'Though a man's worried' (65); duet, 'When trade is so bad' (removed from the script in the O/MS prompt book of the lib) (67);
- Act IV/3: ch, 'Ring ding dong' with march and entrance of omnes to 'Wedding March' by Mendelssohn from *Midsummer Night's Dream* (68); song and ch, 'Sparkling wine' to music from *Jacobi* with a drinking song adapted for the grand finale (69); Transformation scene: music of 'Rule Britannia' (70).

As this is the most explicit extant source of a musical extravaganza, these performance instructions show the important role music played in production, and the extensive use made of music adapted from operas currently performed in Melbourne during 1878 by the Italian Opera Company.

Although the MS materials indicate only one contribution by Lyster to this production, he was an arranger and adaptor of music for several pieces his brother William produced in Australia. Fred Lyster was conductor with William's opera troupe in California in 1857-9, and arrived in Melbourne together in 1861, but Fred returned to San Francisco as musical director of the Metropolitan Theatre in 1868. On his later return to Melbourne, he also translated several foreign librettos into English for the opera company, which were sold as programme-pamphlets in the theatre foyers.

Henry Keiley, music critic of the Melbourne *Argus* at the same time as Plumpton was critic for the *Age*, assisted Marcus Clarke in compiling the libretto. He belonged to Clarke's bohemian circle in Melbourne.

Refs.

EMM I, 378

Rees (2), 69, where he describes this piece as an operetta

Williams, App VI (np)

for LYSTER, (Fred) see Campbell, 265 f

ADB V, 116-7 ('W.S. Lyster')

for KEILEY, see Elliott (1), 210

Comettant, 191

and see also:

H. Keiley, 'The Tendency of Popular Taste in Music and how to elevate it', in *Victorian Review* Vol I (1880) 813-28

for PLUMPTON, see Comettant, 180-1, 184

EMM I, 106, 107, 238

Radic, (1), 319, 330, 558, 557, 680

and see Catalogue 5 *Ali Baba and the Forty Thieves* (1891)

See Catalogue I for Plumpton's opera, *I Due Studenti* (1887); see Bibliography for Plumpton's articles

for CLARKE, see ADB III, 416-8

AE I, 398

and see Catalogue 5, *Twinkle, Twinkle Little Star* (1873);  
*Goody Two Shoes* (1870); *The Happy Land* (1880); *A*  
*Daughter of Eve* (1880); *Forbidden Fruit* (1880)

Plumpton also composed music to Clarke's words for  
'Victoria's Farewell to Lady Bowen', 18 February 1879,  
pub Melb 1879 (see EMM I, 259); see Bibliography for  
other writings by Clarke

1878 a WALCH, Garnet *Perfidious Albion;*

*or, Anglophobia*

comediottina

pub in G. Walch, *Australasia: an Intercolonial  
Christmas Annual*, Melb 1878

Perf. February 1880, Theatre Royal, Melb

Refs. EMM I, 379

Williams, App VI (np)

see this Catalogue (1871) for further refs.

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1878 a WALCH, Garnet

*Jack the Giant Killer and His Doughty*

*Deeds: or, Harlequin Hop o' My Thumb and  
the True Version of Who Killed Cock Robin*

original pantomime N/L

pub Melb 1878, 46 pp, SSL

Perf. (1) 1878?

(2) 26 December 1887, Theatre Royal, Melb in 6th season of  
annual pantomimes presented by Williamson, Garner and  
Musgrove and begun in 1881.

Refs. EMM I, 379

*Argus*, 29 December 1887, 8, col 8

and see this Catalogue (1871) for further refs.

1879 a MAJERONI E (?)

*Cinderella;**or, Harlequin Prince Beauteous,**The Butterfly Fairy, the Goblin Spider,**and the Little Glass Slipper*

pantomime

pub Melb 1879 N/L

Perf. 1879, written for the Academy of Music, Melb, produced by Wybert Reeve. Possibly written by E Majeroni, journalist and contributor to *Gags: a Miscellany in Prose and Verse*. '... the first issue of the Australian Dramatic and Musical Journal' ed by Frank Cates, Melb 1889.

Refs. EMM I, 381; II, 948  
and see Catalogue I (1884) re SEARELLE for further refs to E. MAJERONI





1880

a CLARKE, Marcus A H (?)

'(WALTON, Henry E)'            *The Happy Land*

satirical operetta/burlesque

ad by 'H E Walton' (believed to be Clarke) from  
F Tomline and G a'Beckett, *The Wicked World*,  
pub Lond 1873 'with music (sic) by W S Gilbert  
(alias 'F Tomline')

prohibited version pub Melb 1880, C449, NLN:M

also pub in *Argus* and *Age*, 17 January 1880Perf.        17, 19, 20 January, 1880, Academy of Music, Melb.

Withdrawn from further perfs on Government direction.

An advertisement in the *Leader* described the forthcoming play as  
a localized adaptation of Gilbert a'Beckett's *Happy Land*, itself  
an adaptation (in collaboration) of W S Gilbert's *The Wicked World*.  
(10 January, 1880)

In the burlesque, three Politicians visit Fairyland and try to  
explain to its inhabitants the benefits of popular government.

The Victorian Government, beset by a threatening dissolution in  
January 1880, decided to ban the play. The theatre manager,  
Joseph Aarons, invited the Press to a preliminary meeting and  
both the *Age* and *Argus* printed the text in full the day the first  
(censored) performance was given. It was given on two more  
nights. A public meeting was convened in the theatre to protest  
against government interference in the arts.

Clarke never acknowledged any part in the local adaptation.

A MS copy of the text, in Clarke's handwriting, with a copyright  
office stamp which has been cancelled by the Attorney-General

with a large cross and dated 15 January 1880, is in the Mitchell Library. It was presented by a former friend of Clarke, Ludwig Bruck, who stated that Clarke gave him this copy.

Refs.      ADB III, 417 ('Marcus Clarke')  
             Elliott, (1) 222-6  
             EMM II, 945  
             Rees, (2) 70  
             Williams, App VI (np)  
             and see this Catalogue      (1870) for first references  
             to M. Clarke



1880 c/arr HALL, John L

a (unknown)

*Amphibio, the Rhine Queen;  
or, Harlequin, Sir Rupert, the Knight,  
the Naiad and the Little Water Wizard*

pantomime

pub Adel 1880, in *Pam IV*, SSL:A

Perf. December 1880, Theatre Royal, Adel presented by the proprietor J Allison, with music arr and con by Hall.

The music comprised arrangements from current operas then appearing, such as excerpts from Wallace's *Lurline*, e.g. a parody of the underwater scene from Act I of *Lurline* worked into a topical burlesque. There are also interpolated variety acts. The concluding harlequinade is accompanied by original music composed by Hall.

Ref. *Adelaide Observer*, 38/1 (January-June 1881) 26, 74, 118  
For refs to HALL see this Catalogue (1874) *Prince Enterprise*

1880 a CARROLL, F S

and LEE, R E

*Robinson Crusoe;*

*or, Friday and his Funny Family*

grand spectacular pantomime

ad? pub Adel 1880 N/L

Perf. 1880, Opera House, Melb, produced by Lyster and Garner;  
rep perf at Theatre Royal, Adel also in 1880.

The music included published topical songs and duets.

Ref. *Pamphlets IV*, SSL:A

1881

c THIODAN, Thomas

a 'a lady'

*Hero and Leander*

musical extravaganza N/L

Perf.

22 January 1881, Opera House, Syd preceded by the comic opera "To oblige Benson" by an ad hoc company with Miss Montague. Chief roles were taken by Messrs. Simmons, J.A. South, Melville, Frank Robertson and M. Hasker; with Miss Alice Johns, Edith Pender, Nellie Montague, Marion Medway, Blanche Murray, and Misses Stewart, Brown and Earle. W.G. Broadhurst led the orchestra and arranged the orchestral score from Thiodan music.

This work was the first presented under the new management of J.A. South. The plot and dialogue by a "native-born Australian lady" was criticised as 'graceful but weak' though singularly pure in plot and refined and pleasant in dialogue, which needed to be condensed and its topicality and witticisms made more abundant.

Interpolated musical numbers, partly newly-composed, partly arrangements, include solo songs, choruses, arias, and many dances. Mr South played 'an overdressed garrulous old woman', and in typical extravaganza style, there were many effects and transformation scenes, local Sydney panoramas, *Lurline*-like underwater scenes, melodrama, and an end-pantomime.

Ref.

*Sydney Morning Herald.* 24 January 1881, 6

1881      a WALCH, Garnet      *Dyk Whyttyngtonne and Hys Wonderfulle  
Catte; or, Arlekyn Lyttel Bo-Peepe and  
Ye Fairie Chymes of Bow-Bells*

Christmas pantomime

pub with illust by Charles Turner, Melb 1881    N/L

The first J C Williamson annual pantomime production.

Ref.      EMM I, 379

and see this Catalogue    (1871) for further refs.





189? c LARDELLI, Guglielmo

a SPURR, Mel B

*A River Picnic*

musical sketch with dramatic monologue, I

pub in v sc with dialogue, Lond (nd), 11 pp, NU

A comic musical monologue originally performed by Mel Spurr with a spoken dialogue which links five musical numbers.

These are:

1. song, 'A River Picnic', 3 vs
2. nautical song, 'The disorderly crew', 3 vs
3. Scottish song, 'Didn't see the joke', 3 vs
4. Ethiopian ditty, 'Little Sue', 3 vs
5. nautical song, 'On board the Kangaroo', 4 vs

Ref. There are no refs to this work, but for LARDELLI see Catalogue I (1895) *Katharine*

1891

c/arr PLUMPTON, Alfred

and HARRISON, H T *Harlequin and the Forty Thieves*

pantomime III (4, 3, 3)

ad? and pub Syd 1891, 75 pp in NLN:M

music N/L

Perf. (1) 24 December 1891, Theatre Royal, Syd by George Musgrove

(2) 24 December 1892, Princess Theatre, Melb by

Williamson-Musgrove

An 'Arabian Nights' entertainment with a large cast, the script notes that 'the music, largely derived from Ancient Oriental sources, with modern music hall melodies by permission of the publishers, is composed and arranged by Plumpton and Harrison.'

The musical numbers are:

Act I/1: opening ch, finale

2: grand ballet of the Nations to 'Grand National Federation Finale' arr by Harrison

3: three songs, air

4: grand ch of merchants; children's ch; Fat Boy's song, arr by Harrison

two songs; duet; 'Coster' song; grand ensemble finale

Act II/1: music during panorama; rowing ch from 'Row, Boatman, Row' with music by Geibel

2: song; martial music for effects

3: champagne sogn and dance to music arr to 'In the South' 'Sparkling Wine', and 'Legend of Champagne' with ch; ch and solo; finale

Act III/2: topical duet 'I don't think it's ever been done'; music for wedding procession, revels and entertainment; grand national finale to 'Stand by your guns' with music by Robertson

No Refs to this work but see Catalogue 5 (1878) *Alfred the Great* for further refs to PLUMPTON and Catalogue I (1887)  
*I Due Studenti*

1892 c PHILLIPS, Lovell

a ROYLE, Bert

*Little Red Riding Hood and*

*Harlequin Boy Blue;*

*or, The Wicked Baron and the Naughty Wolf*

pantomime, III

ad? pub Syd 1892, NLN:M

Perf. 26 December 1892, Lyceum Theatre, Pitt St, Syd by  
Williamson-Musgrove. The Opera Ch played the pts of  
mortals and immortals.

No Refs to this work or to PHILLIPS, but see this Catalogue ,  
1896 (2) for further refs to ROYLE

1893 a TAYLOR, Thomas Hilhouse

('Toso')

*Beauty and the Beast*

grand pantomime

pub Syd 1893 N/L

Refs.

EMM I, 384;

see also 261, 358-9, 385 and II, 628

for TAYLOR, see also Catalogue I (1911)

*Mrs McSweeney*; and this Catalogue (1894)

*Cinderella etc.*

see also Williams, App V (np)

1893      a WALCH, Garnet      *Sinbad the Sailor, Little Jack Horner  
and the Old Man of the Sea*

pantomime

pub Melb 1893    N/L

Ref.      EMM I, 379

and see this Catalogue    (1871) for further refs.

1894 a TAYLOR, Thomas Hilhouse *Cinderella and the Little Glass  
Slipper*

pantomime

pub Syd 1894 N/L

Ref. EMM I, 384

and see previous entry (1893)



1896 c CARON, Leon F V and *Djin Djin, the Japanese Bogie-man;*  
 arr (PACK, G F) *or, The Great Shogun who Lost his Son*  
 a ROYLE, Bert and *and the Little Princess Who Found Him*  
 WILLIAMSON, J.C. subtitle: A fairy tale of Old Japan

grand spectacular extravaganza with grand descriptive  
 music, III

pub Syd 1896, 60 pp, NLN:M, also bound copy in  
*L. Caron Relics, 19-1/48, VU:GM*

Perf. 28 March 1896, Lyceum Theatre, Syd by J C Williamson  
 and G Musgrove. The perf was rev in the Princess Theatre  
 Melb in December 1896 before touring New Zealand with  
 the Williamson company, con Caron.

Caron composed extensively for this original burlesque and all  
 but one number (in Act III) are by him, with some other selected  
 arrangements of published music, e.g. a March chorus on p 39 of the  
 script, and a topical duet. Caron's music is for descriptive  
 purposes, processional, recitative and songs, ensembles and  
 choruses, a 'Grand Ballet d'Or' during the ballet-transformation  
 in the last scene, and a song, 'The King of Crime' in Act II/4.  
 The Appendix notes that the music for some popular songs introduced  
 in the burlesque was obtainable from Melbourne and Sydney music  
 warehouses.

A published song by Caron to words by Royle, 'It may be love',  
 4 pp, (nd) may have been included in this work. A copy is in  
 the Hince Collection of *Australian Sheet Songs*, Box 3 (549-608)  
 ANL.

Dicker's work on J.C. Williamson's career in Australia gives a  
 synopsis of this extravaganza and describes how it saved the company  
 from ruin during the depression years of the 1890s.

There were 38 characters and players with large choruses of fairies, elves, Japanese ladies, Samouris, coolies, guards, demons and so on. Royle's script uses rhymed verse. The sets portray 'Mikado'-type Japanese landscapes and palaces, and realistic presentations on a lavish scale of an earthquake and volcanic eruption.

Refs.        Rees (2), 75-6 ('1892'?)  
                   Dicker, 131-4, 151, 162 including synopsis  
                   *Norman Lilley Collection of Programmes and Newspaper*  
                   *Cuttings of Melbourne Theatres, NLN:M*  
                   and see following refs to Pack (1896) and Caron (1896)  
                   in this Catalogue

1896 c PACK, George F

a FINN, Edmund *Trilby O'Ferrall*

original burlesque, II N/L

Perf. 27 June, 1896, Theatre Royal, Melb

Finn is also known as 'Garryowen', as author of *Chronicles of Early Melbourne, 1835-1852*, 2 Vols, pub in Melb 1888.

Refs. *Argus*, 28 June 1896, 5, col 1

for further refs to Pack's collaboration with Caron,  
see Catalogue 5 (1896) *Matsa, Queen of Fire*; (1897)  
*The Babes in the Wood*; (1898) *The Forty Thieves*; and  
the previous entry (1896) *Djin Djin*

1896 c CARON, Leon *Matsa, Queen of Fire;*  
 and PACK, G *or, The Little People of the Mountains*  
 a ROYLE, Bert *of the Moon - Onn and Oph; or, The*  
 and WILLIAMSON, J C *Apples of Isis, The Dates of Osiris, etc.*

pantomime extravaganza, III (3, 3, 2)

pub Melb 1896, 77 pp, includes words of songs (but  
 music N/L) in App p 75; in NLN:M

Perf. 26 December 1896, Princess Theatre, Melb by Williamson  
 in his 15th Annual Pantomime. Company included Mary  
 Pollard as Matsa; Florence Young; Flora Graupner;  
 George Lauri. The full opera ch and orch were con by  
 Caron. A caricature of Caron is on p 14 of the pub  
 lib.

There is apparently only one contribution by Pack, which is the  
 music to the opening ch of Act I/2. The remainder is by Caron.  
 Novelties in the spectacle include the introduction of the 'Cat  
 King', Mr Leoni Clacke with his performing cats, birds, rats,  
 mice and monkeys.

Refs. Dicker, 162  
 for further refs to Caron, see this Catalogue under  
 1896, 1897, 1898, 1899 and 1903. See also:  
 ADB III, 356 ('L F V Caron')  
*Australian Stage Annual* (1901) portrait (np)  
 Brewer, 80  
 Comettant, 184, 197  
 Orchard (1) 173-4

1897 c/arr CARON, Leon *The Babes in the Wood;*  
and PACK, George *or, Bold Robin Hood and His Merry Men*

pantomime extravaganza

pub Syd 1897, in NLN:M N/A

Perf. 27 December 1897, Her Majesty's Theatre, Syd by the  
Musgrove-Williamson company in its 16th annual season,  
with opera ch and orch con by Pack.

The script loosely connects various nursery tales. Caron wrote  
new music for the 'Ballet des Oiseaux'

No Refs. but see this Catalogue for Caron (1896) and Pack  
(1896)

1898 c/arr CARON, Leon *The Forty Thieves;*  
 and PACK, G F *A Tale of Persian Company-Promoting*  
 a ADAMS, Arthur H

'glorious spectacular pantomime' III (4, 3, 3)  
 pub Syd 1898, 53pp (some pp missing) in NLN:M  
 but music N/L

Perf. December 1898. Her Majesty's Theatre, Syd by  
 Williamson-Musgrove.

The music was both original and arranged and includes Caron's  
 grand ballet (in Act II/3) and his Grand Patriotic Tableaux and  
 Finale: Britannia and Columbia (Act III/3).

Ref. EMM I, 386  
 and see this Catalogue (1896) for previous refs to  
 Caron and Pack. Further refs to A.H. Adams are in  
 Catalogue I (1903) *Tapu* and (1893) *The Whipping Boy*

1899           c CARON, Leon                   *Little Red Riding Hood;*  
                   and WEIERTER, F W           *or, Keeping the Wolf from the*  
                   a ESPINASSE, Bernard           *Door*

pantomime III

pub Syd 1899, 80 pp in NLN:M, but music N/L (see  
 note below)

Perf.       26 December 1899, Her Majesty's Theatre, Syd by  
 Williamson in his 18th annual pantomime production.  
 With the Royal Comic Opera Ch, Regimental drum, brass  
 and fife bands, and the full operatic orch, con Caron.

The original vocal numbers are by Weierter, whilst the ballets,  
 marches and Grand Finale are by Caron who worked with the  
 J C Williamson management from April 1889-1905.

The author, Bernard Espinasse, was a Melbourne contributor to  
 the *Bulletin* (1880-1901) and *The Victorian Jubilee Book*, ed by  
 Garnet Walch, Melb 1887.

A song with ch to words by Espinasse with music by Weierter,  
 titled 'Children of the Empire' and described as a patriotic  
 song in the above pantomime, was pub Melb by Allans (nd), 3 pp,  
 and is in the *Hince Collection: Australian Sheet Songs*, Box 2  
 (489-548) ANL.

Ref.       EMM II, 944, 949  
 See further refs to Weierter in Catalogue I (1902)  
*Mrs Goldstein*; and previous refs to Caron in this  
 Catalogue    under 1896

1902 c WEIERTER, Fred W.  
 a SHERIDAN, John F and *Mrs Goldstein*  
 FINN, Patrick (also: *Mrs Dooley's Joke*)  
 musical comedy, III N/L

Perf. (1) 20 September 1902, Criterion Theatre, Syd  
 (2) 19 August 1905, Criterion Theatre, Syd with a new title

This appears to be a comedy on the life and character of Vida Goldstein, a vigorous Victorian campaigner for women's franchise who stood for the Victorian Senate in 1903, and was the Australian delegate to the International Women's Conference held in Washington, DC in February 1902. She was a vocal anti-conscriptionist during World War I.

Fred Weierter also composed music to pantomimes with Leon Caron; see Catalogue 5 (1899).

Refs. Article, 'The Bitter Struggles', in *Womanspeak*, II/1, February-March 1976, 19 (illust)  
*Sydney Morning Herald*, 22 September 1902, 8



1903 c HILL, Alfred *Sleeping Beauty and the Beast;*  
 and CARON, Leon *or, Mother Goose and the Seven*  
 a GROVER, Montague MacGregor *Champions*

'gorgeous Christmas pantomime' III (3, 3, 4)

pub Syd 1903, 64 pp, NLN:M but music N/L

Perf. 24 December 1903, Theatre Royal, Syd by Williamson.  
 Cast included the comedian Fred Leslie; produced by  
 Henry Bracy, with opera ch and orch con by A Hill.

With the exception of 'additions culled from popular sources'  
 and a Grand Ballet of Elves in Act I/1 especially composed by  
 Leon Caron, all the music is original and by Hill. The piece  
 is set in both Cloudland and Terrestria in a political satire  
 directed against Australian Federation. Act III/3 is set in  
 Syd in 1910 and moves to 'Tumbala' (Canberra).

Musical numbers are:

Act I: opening music; song of Mother Goose with fairy refrain;  
 children's ballet; song; patter song; children's song  
 and ch; entertainment; finale ch.

Act II: ch (concerted); song with refrain; song; quintette;  
 song with ch; entertainment; duet; 'spinning wheel' solo;  
 song.

Act III: song; duet 'Dust and Drought' and 'The price we pay for  
 Federation'; song by Progresse; song; Amazon March;  
 song 'We're off to the Capitol'; and concerted finale.

The script alternates between doggerel rhyme and prose, and both  
 the dialogue and the song-texts resemble the style in the early  
 draft of Hill's opera *The Whipping Boy*, Catalogue I (1893).

Montague Grover was a contributor to the *Bulletin* in 1890 and to *Melba's Gift Book of Australian Art and Literature*, pub Melb 1915.

There are no refs to this work among the *Hill Papers* or in previous research and documentation on the music of Hill.

Ref.            EMM I, 387

Previous refs to Caron in this Catalogue    under  
1896

for Hill, see Catalogue I (1893) *The Whipping Boy*  
et al; (1898, 1903, 1904, 1905, 1913, 1914, 1922,  
1923) .

(?) a CLARKE, Marcus *Ella and Croquemitaine*

operetta, incompl.

O/MS synopsis frag, 4p, in *Marcus Clarke Papers*

1867-1928, Vol II, pp 255-265, 55/2 (nd)

NLN:A

The sketch which survives shows the following ideas:

Act I, a water scene; Act II a picture gallery;

Act III, an Eastern market; Act IV, the Paris Exhibition;

Finale: a panorama of Naples showing Vesuvius, ships and a grotto.

Char. envisaged by Clarke include: Ella, a nymph;  
Jonathan; a Countess; Count; Hilda, an Irish girl;  
Tritin, a picture dealer and a 'Polish Jew';  
Gwendoline.

The sketch also gives plans for incidental musical numbers including Irish and English songs, a duet, dance and ballet.

No refs.

VOLUME II

APPENDIX

Composers of opera overseas, who were sometime resident in Australia, and whose work or activities contributed to the development of Australian music and opera.

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APPENDIX

The Appendix presents supplementary documentation to the preceding Catalogues of Volume II. There are sixteen composer-entries, in alphabetical order by composer, with a brief biographical introduction to summarize their Australian visit and activities, followed by information about their operas given in the same chronological sequence as the Catalogue presentation.

The composers here represent two distinct groups: first, composers of opera who wrote, and mainly lived, overseas. They did not write an opera whilst in Australia, and do not appear in the Catalogues, yet their activities in Australia appear to have had some significance for the development of music and opera there. They are: BAINTON, CELLIER, COWEN, GOOSSENS, JONES, LAVENU, LINGER, PACKER and WALLACE.

The second group includes composers who are already represented in the preceding Catalogues, who did write opera or theatre works while in Australia, but who also composed opera before or after their residency there. In these instances, they directly influenced the growth of Australian Opera, and the Appendix offers an opportunity to add further information about their overseas experiences and output. They are: ALLEN, GIORZA, HART, KOWALSKI, MARSHALL-HALL, NATHAN, and TAHOURDIN. The inclusion here of their overseas operas complements their Australian expatriate counterparts listed in Catalogue 3.

ALLEN, George B

Allen collaborated with J. Brunton Stephens in a musical comedy written and set in Australia, *Fayette; or Bush Revels* (1892). He had migrated to Australia in 1872 as conductor for the W.S. Lyster opera company. An Englishman, trained as a chorister in Westminster Abbey and later at St. Paul's Cathedral, London, and Armagh Cathedral, Belfast, Allen was a professional conductor and choral composer. He wrote several cantatas in Australia, one, *Ministering Angels*, after he settled in Brisbane from a Sydney opera season with the English opera company in 1874.<sup>1</sup>

His competition piece, *Centennial Cantata*, for the 1888 festival of music, and a song to verses by Henry Kendall also survive, but neither of his London operas seems to have had an Australian revival.<sup>2</sup> Nor can they be dated accurately until the scores have been found.

They are:

*Castle Grim*. A comic opera with libretto by R. Reeve, which was a forerunner of the Savoy comedies.

*Wickloe Rose*. A comic opera first performed in Manchester by the Emily Soldene company, which later toured Australia.<sup>3</sup>

<sup>1</sup> Brewer, 73-4

<sup>2</sup> A vocal score of the cantata is held in the Mitchell Library, Sydney; the song, "A wild night", printed by Lee and Kaye, Melbourne, 4p, nd, is in the *Hince Collection of Australian Sheet Songs*, Box 9, 812-851, ANL.

<sup>3</sup> Dougherty, 431-2

BAINTON, Edgar Leslie (1880-1956)

Bainton, a scholarly Englishman, migrated to Australia in 1934 to assume the Directorship of the NSW Conservatorium of Music after W.A. Orchard -- a school which "most consistently combined opera with music education."<sup>1</sup>

He wrote three operas before his arrival. The last, *The Pearl Tree*, because it was premiered in Sydney, has often been mistaken for an Australian work. Bainton was deeply interested in literature, in the rhythm and inflexion of words and their emotional content.<sup>2</sup> He was influenced by many minor Georgian poets who were his friends and contemporaries: Gordon Bottomley, Robert Trevelyan, Walter de la Mare, Wilfrid Gibson, and Lascelles Abercrombie.<sup>3</sup> Musically, he identified with Vaughan Williams, Bartok, and Sibelius, especially in his orchestral writing.<sup>4</sup> Like his Australian contemporary, Fritz Hart, he wrote several lyrical choral and symphonic works in the tradition of English pastoralism, also upheld by his colleagues in Britain, Rutland Boughton, John Ireland, Frank Bridge, and Trevor Dunhill.<sup>5</sup>

- <sup>1</sup> Orchard's operas are listed in Catalogue I (1905, 1906, 1907, 1917); R. Covell (1) 240-1.
- <sup>2</sup> First noticed in a review of his 1926 choral and orchestral setting of Donne's *Hymne to God the Father*, on 9 September 1936, on a NSW Conservatorium program with Holst's *Hymn to Jesus*; *Australian Musical News and Digest*, October 1936, 16.
- <sup>3</sup> Discussed by Michael Best (p34) and also in several articles in *Canon* dealing with his work, and quoted by Best, including V/1, no.9; VI/11, no.7 and V/10, no.6. Several of these poets were involved in the English "Celtic" movement in national theatre and opera.
- <sup>4</sup> David Symons, "Thoughts on the music of Edgar Bainton", *Westerly*, no 2 (June 1963), 55-7.
- <sup>5</sup> Surviving full score manuscripts by Bainton include the symphonic poems *The Blessed Damozel* (D.G.Rossetti); *Paracelsus*; *Pompilia*; and a *Prometheus Overture*, in *Bainton MSS*, Items 2-9, Papers MS 452, NLN:M.

His daughter has suggested that he began the opera school of the Sydney Conservatorium.<sup>6</sup> Certainly during his leadership two operas were produced annually, including English premieres.<sup>7</sup> He also conducted new Australian music by composers such as Grainger, Hill, Benjamin, Miriam Hyde, Roy Agnew, and Alexander Burnard. He retired in 1946. He had then conducted, as well as encouraged, many operas and concerts by staff and students at the Conservatorium.<sup>8</sup>

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<sup>6</sup> Helen Bainton, *Facing the Music*, Sydney 1967, 52, and in correspondence 1970.

<sup>7</sup> R.T. Werther lists these; see Supporting Documents to Chapter I. It was Bainton's successor, Eugene Goossens, who more dramatically developed the Conservatorium Opera School after 1948; see W.A. Orchard (1), 80, 96.

<sup>8</sup> *Grove V*, 358; Mackenzie, 178, 179-180; McCredie (1), 11.



1915            c/a BAINTON, Edgar Leslie            *Oithona*

opera, I

lib ad from Ossian's poetry (1760-2)

lib and music N/L

Perf            11 August 1915, Glastonbury Festival, with soloists  
 Marjorie Ffrangcon-Davies as Oithona, Frank Mullings and  
 Herbert Langley as the Warrior Chiefs, with male chorus,  
 con Rutland Boughton.

Eric Walter White has discussed and traced the many operatic settings of  
 Ossian's poetry, the famous literary hoax perpetrated by James  
 Macpherson; the myths and balladry he celebrated survive through Walter  
 Scott, Schiller, Goethe, and other German and English romantic epics of  
 heroic Celtic and Gaelic sources. Bainton's opera was the first  
 English "Ossianic" opera. At the time of its premiere, the composer  
 was still a prisoner-of-war in Ruhleben.

Refs.            Best, 34f  
                   EWW (1) 82-3, 148  
                   Grove V, 358

1919 c BAINTON, Edgar L

a BOTTOMLEY, Gordon

*The Crier by Night*

opera, I (ii)

O/MS v sc and scen, ink, bound, 100p,

with program note (or transcript?), nd,

p poss. Franz Holford, Syd 1971

Perf. 1942 prepared and taped for ABC radio cp with ABC Syd Symphony Orch con Bainton and soloists Harold Williams, Isolde Hill, Evelyn Lynch and Stanley Clarkson.

Char. Hialti, a Northman (Bar); Thorgerd, his wife (S);  
Blavid, an Irish Bondmaid (S); an Old Strange Man (B),  
(also "The Crier of the Ford")

Helen Bainton suggests the short opera (apparently through-composed like *Oithona*) was written between 1911 and 1919, "when the composer was teaching at the Conservatorium at Newcastle-on-Tyne, where he became Principal in 1913, and was given a trial run at Newcastle". The opera is a poetic drama on Celtic and Nordic legends with supernatural elements. A short orchestral introduction leads into accompanied recitative with orchestral effects, and some more extended solo vocal sections. All the action takes place in a remote mountain farmhouse on a wild night. The two scenes are divided by a slight pause, without scenic change.

Refs. corres with Helen Bainton, Sydney 1970

*Program Note*, for radio broadcast, p poss of Franz Holford,  
Sydney 1971

1927 c BAINTON, Edgar L

a TREVELYAN, Robert C

*The Pearl Tree*

opera phantasy II

lib N/L

MS v sc I vol bound, 173p, (nd) with text underlay,  
NCon.

Perf.

- (1) 20 May 1944, NSW State Conservatorium of Music  
con Bainton, with Stanley Clarkson and Rosina Raisbeck.
- (2) rev 1946, Syd, p Roland Foster, con Florent Hoogstoel, with  
Raymond Nilsson, Isolde Hill, Dorothy Helmrich, Ronal  
Jackson, and Harold Williams.

Char.

Krishna (T); Radha (S); Yashoda, mother of Krishna (C);  
a Rishi or Hermit (Bar); Valarama, brother to Krishna (Bar);  
Krishna's companions Sudama (T) and Subala (Bar); Radha's  
companions Lalita (Mezzo S) and Chaudravali (S); with Ch of  
herdsmen, comrades to Krishna, Gopi maidens, companions to  
Radha, Apsaras and celestial dancing maidens (SATB).

Eric Walter White poses that this opera may have been composed as early as 1927, before Bainton left England, as it closely recalls the idiom of Boughton's *The Immortal Hour* (1914), another two-act Celtic symbolist drama written for the Glastonbury Festival theatre. Here, Bainton has translated Celtic mythology into Hindu setting. He visited India in 1932, after this opera was completed, and immersed himself in Indian vina and raga, ethnic instruments and Krishnan legend, highlighted by meeting with Tagore in Calcutta.

Refs.

- Covell (1) 240  
corres with Helen Bainton, Sydney 1970  
McCredie (1) 11  
Mackenzie, 178, 179-80  
Orchard (1) 80  
White (1) 151

CELLIER, Alfred (1844-1891)

A London-born composer of many popular English light operas, of which at least 11 are known, and 7 are listed in current catalogues, Cellier visited Australia enroute to Britain after an American tour in 1886.<sup>1</sup> During his visit, he conducted opera at the Sydney Theatre Royal in September 1886 during a season of English opera.<sup>2</sup>

His association with Australian operetta star Nellie Stewart began then with her performances under his direction in *The Mikado* and *Billee Taylor*. As a mark of his respect, Cellier made over to her the rights to his final work, *The Mountebanks*, to a libretto by W.S. Gilbert, after his death in 1891. She gave its premiere performance in London in 1892, and in Australia the following year with Florence Young.<sup>3</sup>

Cellier also conducted *The Mikado* for J.C. Williamson, Garner and Musgrove, for the opening of their new Princess's Theatre in Melbourne on 18 December 1886. Nellie Stewart was again Yum-Yum.<sup>4</sup>

At least three of his London operas were extremely popular in Australia and many local operetta imitations were written there in the 1890s. Like the Savoy operas, Cellier's were "much relished" in the vogue for light operas which encouraged composers such as Alfred Hill, Moritz Heuzenroeder, W.A. Orchard, Cecil Sharp, Ernest Truman, Ernest Juncker, and others, at the close of the 19th century.<sup>5</sup>

George Bernard Shaw found Cellier's *Doris* "innane and flippant" at its London premiere in 1889, and preferred the "profligacy of Offenbach,

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<sup>1</sup> BBC Music Catalogue of Choral and Opera Works, 1967; *Grove V*, 138

<sup>2</sup> Brewer, 90-91, 86

<sup>3</sup> Nellie Stewart, *My Life's Story*, Sydney 1923, 77

<sup>4</sup> Dicker, 110

<sup>5</sup> Brewer, 91; their works are discussed in Vol.I, Chapter 2

Meilhac, and Halévy to the decorum of Cellier and the dullness of Stephenson", yet Cellier's operas, especially his *Dorothy*, enjoyed a longlasting success. *Dorothy* played 950 continuous performances to crowded houses at London's Lyric Theatre, and gave 800 provincial performances during 1888-89.<sup>6</sup>

Possibly Cellier wrote two further operas during his American tour; *The Masque of Pandora*, a three-act grand opera based on a libretto by Longfellow and published in Boston in 1881; and *The Carp*, a one-act operetta of 1886, published in London before his own return there in 1887.<sup>7</sup>

The 1887 Sydney premiere of Cellier's *Dorothy* apparently "failed dismally", but on its revival in 1889 after Nellie Stewart returned from a London tour, it was brilliantly successful in Sydney and Melbourne.<sup>8</sup> There is no doubt his theatre pieces and his presence in Australia helped the commercial successes of English light opera in the 1890s.

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6 G.B. Shaw, *London Music in 1888-1889*, 107, 213-6, 217, 255, 262, 368.

7 There is no mention of these, however, in H. Earle Johnson's work; this information is based on the BBC Catalogue, see note 1 above.

8 Orchard (1), 154; Glennon, 35.

1886        c CELLIER, Alfred  
             a STEPHENSON, Benjamin        *Dorothy*  
    operetta, III

Perf.        London 1886; Sydney 1887, rev 7 September 1889.

The London premiere starred Nellie Stewart.

This work was a revised version of Cellier's earlier operetta *Nell Gwynne*, which was first performed at Manchester in 1876. The new libretto helped make the piece one of the most widely performed English operas before the successes of Gilbert and Sullivan with their Savoy operas, through England, North America, Canada, Australia and as far afield as Hungary and South Africa.

1874        c CELLIER, Alfred        *The Sultan of Mocha*

Like *The Montebanks*, and *Dorothy*, this operetta was popular after Cellier first performed it in Sydney, conducting the Thompson-Bracy company at the Criterion Theatre, 29 March 1890. It is a precursor of such works as Alfred Hill's *A Moorish Maid* (1905), Robinson's *Predatores* (1894), and, especially, of the Arabian Nights themes exploited by Luscombe Searelle (in 1884-85) and others writing for the theatre of extravaganza.

COWEN, Frederick Hymen (Sir) (1852-1935)

Cowen was a distinguished visitor to the Melbourne Exhibition of 1888-89. He was engaged by George Allan, of Allan & Co. Pty. Ltd., music publisher, as conductor of the first professional orchestra formed in Australia for a six-month continuous concert season. Cowen brought with him some thirteen London instrumentalists; Allan, on a commission from the Victorian Government, found the remaining 55 players from within Victoria, for an orchestral total of 68 players who performed throughout the Exhibition, often with a choir of 700.<sup>1</sup>

Several of Cowen's choral works were given during the season, including his "Song of Thanksgiving" written especially for the opening ceremonies.<sup>2</sup> At the close, Cowen gave a short season at the Exhibition Hall in Sydney and at Her Majesty's Theatre, in February 1889. He created "a desire for a revival of orchestral concerts in Sydney" and won considerable esteem for his two cantatas which were frequently revived by the Sydney University Music Society after his departure.<sup>3</sup> These were *The Rose Maiden* (1890) and *St. John's Eve* (1890), which Cowen dedicated to the people of Melbourne.<sup>4</sup>

His influence on the development of Australian opera is indirect. His own London operas listed here do not appear to have had Australian performances, yet are clearly closely related to those early operas by

<sup>1</sup> ADB III, 472-3, and see Cowen's autobiography, *My Art and My Friends*, London 1930, copy in NLN:M.

<sup>2</sup> Orchard (2) 34, 39, 54, 176. The works by Cowen performed in Melbourne are listed by Radic, Vol.II, App.B (np).

<sup>3</sup> Brewer, 89.

<sup>4</sup> Hugo Alpen conducted both choral works in the Great Hall, 13 May 1890, and 18 August 1890, respectively; the latter was "an English Idyll to words by Joseph Bennett, in three scenes with 11 musical numbers"; Alpen's "Studenten Gavotte" was played in intermission after scene 2. *St. John's Eve* was revived in 1892. See: *Programs*, Sydney University Music Society from 1889 onwards, NU:A.

Marshall-Hall written in London at the same time or earlier than Cowen's.<sup>5</sup> These works are examples of the English historic music-drama movement of the late 19th century which was strongly Wagnerian in subject and style. It is possible Marshall-Hall saw productions of Cowen's operas *Pauline* and *Thorgrim* before leaving London to take his Melbourne appointment late in 1890. Possibly Cowen's operas owe something to Marshall-Hall's. Cowen's *Harold* (1895) postdates Marshall-Hall's *Harold* (1888), and both take the same theme of the Norman conquest, with similar plot and characters; both relate to the subject of Cowen's *Thorgrim* (1890).

If both men were also sympathetic to the same musical aesthetic and Wagnerian traditions, Marshall-Hall was nevertheless strongly critical of Cowen's compositions and conducting. In rehearsal with his own orchestra in 1892, Marshall-Hall used Cowen's scores and was horrified to find cavalier cuts made to a Beethoven symphony Cowen conducted in Melbourne in 1888.<sup>6</sup> Yet, throughout his tour of Australia, and in subsequent years, praise was heaped on Cowen's general musicianship, high standards of conducting, his due regard for adequate orchestral rehearsals, and fine interpretations. Above all, his own symphonies, choral works, and operas were esteemed by the musical establishment, and what was considered most important by his contemporaries was his introduction to Australian music of "the polyphonic magic and melody of Wagner."<sup>7</sup>

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<sup>5</sup> Reviews of Cowen's operas by G.B. Shaw include: *Pauline* printed in *The Hornet*, 29 November 1876, *Thorgrim* in *The Star*, 23 April 1890; *The Hawk*, 6 May 1890; reprinted in Shaw's *London Music*, 178-183.

<sup>6</sup> Unidentified press clipping, dated 22 April 1890, in *Marshall-Hall Papers*, Fol. 23, VU:GC. Marshall-Hall's first public criticism is in an interview in *The Herald*, 9 November 1892. It elicited stern replies, especially from conductor Julius Herz, *Herald*, 11 November 1892, who defended Cowen's abilities.

<sup>7</sup> Carlyle Smythe, "Two Musical Knights: The Education of Australia in Music", *Life* (May 1913), 437-43.



1876 c COWEN, F.H.

a HERSEE, H *Pauline*

opera, IV

lib ad from Bulwer Lytton's play,

"The Lady of Lyons" (1838)

Perf. 22 November 1876, Lyceum Theatre, London, by the Carl Rosa  
Opera Company.

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1890 c COWEN, F.H.

a BENNETT, Joseph *Thorgrim*

opera, IV

Perf. 22 April 1890, Drury Lane, by the Carl Rosa Opera Company;  
a through-composed work.

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1893 c COWEN, F.H.

a ? *Signa*

opera, III

lib ad from Ouida

Perf. (1) 12 November 1893, Teatro del Vernie, Milan.  
(2) 30 June 1894, Covent Garden (in two-act reduction), con. by  
Cowen. He later repeated it for a Command Performance before  
Queen Victoria at Windsor Castle in 1894.

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1895 c COWEN, F.H.

a MALET, (Sir) Edward *Harold; or, The Norman Conquest*  
opera, III

lib ad from Bulwer Lytton's novel, *Harold* (1848)

Perf. 8 June 1895, Covent Garden, con by Cowen.

Char. include: Harold, Edith, Adela, William of Normandy,  
and a very large chorus.

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GIORZA, Paola (1837-1914)

A Milanese composer, pianist, conductor, Giorza first came to Australia in 1871 with a quartet of Italian opera singers who had just completed an American tour ending on the San Francisco goldfields. They were Agatha States with Signors Cecchi, Orlandini, and Susini; Giorza was conductor-pianist. No Sydney theatre was immediately available. They opened in the Masonic Hall with "opera da camera" - *Il Barbiere di Siviglia* sans chorus, sans orchestra. Their unexpected success led to a second season in 1872, a larger company, a chorus, and *Il Trovatore* and *Faust*, still with Giorza at the keyboard. The same group also gave opera excerpts in concert performances at the Sydney Exhibition Building and Prince Alfred Park.<sup>1</sup>

In 1873-74, Giorza was conducting Melbourne concerts; in 1875, he was back in Sydney directing Hervé's *Chilparic* at the Royal Victoria Theatre, and more Italian opera at Samuel Lazar's Theatre Royal in 1876. With the Agatha States Company, he signed with W.S. Lyster for joint Victorian opera productions in 1872-73. Also, by 1872, his works had attracted the attention of the Melbourne Philharmonic Society, who performed his sacred solo, *O Salutaris*, and *Per Sempre*.<sup>2</sup> In 1875, he introduced the Italian tradition of public serenades in the streets of Melbourne. To welcome soprano Ilma Di Murska on 2 August 1875, the Metropolitan Liedertafel marched to the Hotel Menzies, Giorza struck a few preliminary chords,

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<sup>1</sup> Brewer, 72, 75, 78

<sup>2</sup> *O Salutaris*, concert program in 1872, Guardbooks 1853-87, and 1889, Guardbooks 1888-1924, of the Melbourne Philharmonic Society quoted by Radic, (1) Vol.I, App.D. She also lists his concert appearances with the Metropolitan Liedertafel: 9/73; 7/74; 8/74; 7/73; 10/73; 3/74; 4/74; 7/77, in Part II, App. D, Concerts 1873-1887; and see Radic Vol.II, 479.

and they sang the Soldiers' Chorus from Gounod's *Faust* and Schubert's *Serenade* by the light of a naphtha flare.<sup>3</sup>

During the 1879-1880 Sydney Exhibition and Centenary celebrations, Giorza won first-prize with his *Cantata*, played in keyboard concerts at the Exhibition Hall and Palace Gardens, and arranged programs of instrumental music for combinations of eight pianos.<sup>4</sup> In 1880, he was appointed the first conductor for the J.C. Williamson Royal Comic Opera Company. Of his manager's operatic talents, he is quoted as saying:

I would be glad for me if all the artists were the same like Mr. Williamson. He knew only one note and he sing it all the time. Never he is wrong, Mr. Williamson. The note is always there and he keep the very good time. No time at all he could keep if he like. He is the manager, and to himself never will he give the discharge, is a nice man, Mr. Williamson.<sup>5</sup>

Giorza probably left Australia in 1887, and by 1890 is recorded as teaching music in New York. He settled finally in Seattle in 1906 where he died in 1914.<sup>6</sup>

He wrote some 43 ballets in Italy before his first Italian opera tour of Mexico, Havana, New York, and San Francisco in the late 1860s, which led to his extended stay in eastern Australia. The ballets date from his extreme youth in the early 1850s to 1866. One, *I Bianchi ed I Negri* ("The Whites and Blacks), performed at La Scala, was soon redrafted as an opera-ballet to a new script adapted from Harriet Beecher Stowe's novel, *Uncle Tom's Cabin* (1852), renamed *La Capanna dello zio Tom*, and performed in Milan

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<sup>3</sup> Radic (1), Vol.I, 62-3; the conductor was Herr Herz, and the source is an undated press clipping in p.poss. of Mr.Nash, Secretary to the Royal Victorian Liedertafel (1972).

<sup>4</sup> Orchard (1), 62, 171. A published v.sc. of the *Cantata* is in the Library of the Performing Arts, Lincoln Center, New York, 42p, English text.

<sup>5</sup> Dicker, quoting an interview in *Sydney Morning Herald* August 31, 1885, 8; 96.

<sup>6</sup> ICMM, 9th ed. 1964; and *Enciclopedia dello Spettacolo*, B587, V.

on 10 November 1853.<sup>7</sup> Another work, his ballet or "azioni mimica in cinque parti" called *La Grisette del 1700*, was produced at Bologna in 1861 and is a version of Prévost's *Manon Lescaut*.<sup>8</sup> Another Milan work which has been described as an opera-ballet was his *Corrado Console de Milano*, written and performed at La Scala in Milan on 19 February 1864. The company for this work included Mmes. Boschetti, Sanlaville, Fiocre, and Mmes. Meronte and Coralli. Giorza was on the theatre staff at La Scala from 1853 to 1861; during these years, his ballets were also performed in London (*La Farfaletta*, 1862), and Paris (*La Maschera*, 1861, apparently much admired by Rossini, Auber, and Meyerbeer). He may also have written all the incidental music for Madame Ristori's performances of *Marie Antoinette*.<sup>9</sup>

His large scale works written in Australia include at least 3 Masses of his 5 known Masses;<sup>10</sup> his *Cantata* (1879), and a cantata to words by Marcus Clarke, *Proi; or, At the Dawning* (c1870).<sup>11</sup> There are also

<sup>7</sup> H.Earle Johnson, source of this data, gives his birthdate as 1832, which would have made Giorza 21 years old; ICMM gives 1838.

<sup>8</sup> Scenario extant only, 1lp, printed Bologna 1861, subtitled "Prévost d'Exiles...da rappresentarsi nel Teatro nella stagione di autunno del 1861", copy in Performing Arts Library, Lincoln Center, New York.

<sup>9</sup> "Portrait of Paolo Giorza", *The Australian*, Vol.III (1889), 297-301. There are some Giorza MSS with a fragment of autobiography (in Italian) in the Bibliothèque Nationale de Paris, AID.3039; they have not been examined for this study. Knighted by Victor Emanuel, Giorza used the title "Cavalieri" in Australia.

<sup>10</sup> *The Australian* (see note 9) quotes "five Masses, of which Numbers 3, 4 and 5 were written in Australia", 301. *Mass No.1* survives in O/MS, is "a capella" for SATB, (nd), in St. Mary's Cathedral, Sydney; the O/MS *Messe Solenne No.3* for SATB and organ, dated 1870, together with 14 fsc parts, is in ABC:NA. A "Mass No.3" for SATB and organ was published by Schirmer, New York, in 1886; it has Latin text, 99p, and a copy is in the Performing Arts Library, Lincoln Center, New York; it may be the same work. O/MSS for numbers 2, 4 and 5 have not been found.

<sup>11</sup> EMM I, 239; it was printed in Melbourne, 6p, presumably prior to Clarke's death in 1880; Giorza lived in Carlton in 1873. There is a copy in NLN:M (words and scenario only).

several songs,<sup>12</sup> airs,<sup>13</sup> dances, sets of quadrilles,<sup>14</sup> and he seems to have made some arrangements for Lyster's spectacular extravaganzas. No doubt his skills were invaluable for orchestral arrangements while he was musical director for both Lyster and Williamson. He is a significant figure in the development of opera in Australia, particularly during their entrepreneurial reigns. As an experienced and practical man of the theatre, he contributed towards their realizations of Italian opera traditions and high quality performance standards which the growing Australian commercial theatre craved in emulation of the best opera houses overseas.

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- <sup>12</sup> The songs include: "The States Waltz" - "Viver la Vita", sung by Mme. States in *Il Barbiere di Siviglia*, an English trans. by Prof. Hughes, Melb. nd. NLN:M.
- <sup>13</sup> Airs include two written for *Around the World in Eighty Days*, a potpourri arranged by Fred Lyster and Thomas Zeplin, Melbourne, Allan, 9 p. This was a 'grand spectacular drama' for the Melbourne Opera House; *Hince Collection*, Item 1398 (nd), ANL.
- <sup>14</sup> Dances and sets include: *Exhibition Album*, Sydney, 32p, containing five dances, "The Belles of Australia"; five waltzes for pn. with finale, Nicolson, Sydney; "La Baja di Sydney", a waltz dedicated to his pupil Alice Fitzpatrick, Milan, 13p; "Trickett", dedicated to New South Wales; a galop for pn, Sydney 5p, dated 1880, all in NLN:M. "Clouds and Sunshine" for vl, vc, pn, (nd); "Adieu" for pn, Sydney 1887; and *Italian Quadrilles*, in 5 sets (nd), which are called: "Mazurka"; "Manly Beach Polka", 2 p; "Galop", 2 p; "Australia, a March", 5 p; "Geelong Skating Rink Galop", in NLN:M; also the "Souvenir de *La Juivre* d'Halévy", dedicated to Miss Sarah Joske, Melbourne, 9p, (nd), VSL. One of his most popular pieces was *The Sydney International Exhibition March* for pn, 6p, NLN:M.

GOOSSENS, Eugene (1893-1962)

Born in London and educated in Bruges and Liverpool, Goossens spent a lifetime in the theatre after his first experience directing Stanford's adaptation of Sheridan's *The Critic* in 1916. His grandfather Eugene and father Eugene before him had both conducted the Carl Rosa Opera Company; he himself directed opera productions with the Carl Rosa, Beecham, Diaghilev, and National Opera companies for thirty years before accepting his appointment to the New South Wales State Conservatorium of Music. He became Director immediately succeeding Edgar Bainton, from 1947 to 1956.<sup>1</sup>

He brought a wide operatic experience with him, and "very daringly directed annual operas on the small Conservatorium stage in Sydney, the greatest of which were his productions of *Boris Godunov* (in 1952), *Otello* (1951) and *Die Meistersingers* (1950)".<sup>2</sup> He also produced the Australian premiere of his London opera *Judith* in 1951, which led to the belief the work was written in Sydney.<sup>3</sup>

During his Australian residence, at least one major work had considerable success. Covell has noted that his oratorio, *The Apocalypse*, with its vast and luxuriant scale and style, was essentially simple in melody and form, "but the simplicity is often overlaid by a kind of protective, or at least randomly acquisitive, thickening of harmony or color."<sup>4</sup>

<sup>1</sup> Glennon, 197-98.

<sup>2</sup> Correspondence with the late Joseph Post, Sydney, 1970.

<sup>3</sup> Best, who quotes Goossens's article, "Where are the scores?" *Canon* (August 1948), 52-3.

<sup>4</sup> Covell (1), 145; also 152, 161, 171, 182, 240, 257-59.

Among the 22 operas he produced during his leadership at the Conservatorium, notable Australian premieres included Ethel Smyth's *The Boatswain's Mate* (1954); Debussy's *Pelleas et Mélisande* (in 1950), and *Soeur Angelica* by Puccini (in 1954). Like Clive Carey in Adelaide and later Melbourne, Goossens raised performance standards in opera and had a marked influence on young singers whose first training and experiences were in his care.<sup>5</sup> He also encouraged performances of music written by his Australian contemporaries John Antill, Clive Douglas, and Alfred Hill.<sup>6</sup>

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<sup>5</sup> Curt Prerauer, "Survey of the Australian Musical Scene", *Music Survey*, Vol.1, no.5 (1949), 142.

<sup>6</sup> Eugene Goossens, "Music in Australia", *Chesterian* (October 1949), 47.



1929 c GOOSSENS, Eugene

a BENNETT, Arnold

*Judith*

grand opera, V, N/L

Perf. 25 June 1929, Covent Garden; December 1929 in Philadelphia;  
NSW State Conservatorium of Music, 1951, con Goossens, with  
a student cast including Joan Sutherland, Ronald Dowd, and  
Neil Easton.

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1937 c GOOSSENS, Eugene

a BENNETT, Arnold

*Don Juan de Mañara*

grand opera, III, N/L

Perf. 24 June 1937, Covent Garden, con Goossens, during the coronation  
season for George VI. Apparently not subsequently revived.

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HART, Fritz Bennicke (1874-1949)

Hart's major output was written in Australia, and 18 of his operas appear in Catalogue I. However, there is some evidence that he wrote earlier youthful operas before his first Australian opera, *Pierrette* (1913), and possibly collaborated in student compositions with Gustav Holst in London.<sup>1</sup>

Leaving the Directorship of the Melbourne Conservatorium (1913-1935), he was first conductor of the Honolulu State Orchestra (1930-1935), then took the Chair of Music at the University of Hawaii in 1936, where he lived and worked until his death.<sup>2</sup>

After he left Victoria, he wrote another four operas between 1937 and 1947, while in Honolulu. One of these, *Even Unto Bethlehem*, (1943) was performed both in Hawaii and in Australia, and has been his most successful and attractive work; the remainder of his operas do not seem to have been performed.<sup>3</sup>

If his numerous theatre pieces, through lack of performance, cannot be said to have altered the course of indigenous Australian opera, his position as teacher, director, and catalyst at the Melbourne Conservatorium, his efforts with Alfred Hill to form strong national opera foundations with the Australian Opera League (1914), and his many friendships and contacts in theatre and opera, contributed to a greater public awareness of composition and musical professionalism in Australia.<sup>4</sup> A major study of his life and work is now overdue.

<sup>1</sup> *Grove V*, 120-21; E.W. White (1), 150-51; A.E.F. Dickinson, *Gustav Holst (1874-1934)*, London, 135.

<sup>2</sup> corresp. with Mrs. Marvell Hart, Honolulu, 1970-72.

<sup>3</sup> corresp. with the late Joseph Post, Sydney, 1971; Editorial, *Melba Conservatorium Magazine*, no.12 (1945), the Jubilee Year Issue (1895-1945), 3-4.

<sup>4</sup> M. Campbell, "Fritz Hart", *Melba Conservatorium Magazine*, no.16 (1949), 3-5; entry on Hart by A.D. McCredie in forthcoming MGG (1978).

- 1937            c/a HART, F.B.                            *St. Francis of Assisi*
- opera, I
- op. 117
- O/MS sketch of Prelude, v sc for vl, pf, dated 1941,  
*Hart Collection*, VSL. N/A
- Not performed.
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- 1943            c/a HART, F.B.                            *Even Unto Bethlehem*
- nativity opera, I (iv), op.155.
- lib ad as a biblical narrative in 4 episodes.
- O/MS in f sc, v sc, and all orch pts, *Hart Collection*,  
VSL; N/A.
- tape, and lib, t.s., of the ABC/TV production,  
author's poss. 1978.
- Perf.            (i)    Hawaii 1943
- (ii) 20, 21 September 1945, His Majesty's Theatre, Melbourne,  
during Jubilee Celebrations for the Melba Conservatorium;  
preceded by scenes from "grand opera" dir Hector Crawford;  
no orch. Ida Scott played pf accompaniment; con by Joseph  
Post, and cast included Elsie Morrison.
- (iii) ABC/radio broadcast, dir by Bernard Heinze 1945.
- (iv) 1963, ABC/TV production, con by Joseph Post, Sydney.
- Char.            Joseph (Bar); Anne (S); Mary (mute); Shepherd (T); and offstage  
STB ch.
- Inst.            8 vl, 2 vla, 2 vc, cb, 2 fl, c ang, pf.

Like the nativity works of his contemporary Rutland Boughton (*Bethlehem*, "a musical setting of the Coventry Nativity Play, Glastonbury 1915), Hart's lyricism is here enhanced by his insertion of traditional English carols, either as choral interludes, entr'acte carols, or within the play itself.

The late Joseph Post wrote that it was "a most beautifully simple opera, or perhaps one should call it a 'scena', as it is very short and slight. Hart had an elegant, simple, sincere style of writing which was eminently suitable for this beautiful simple story, even though the music may have been strongly in the British tradition," (corresp. with the author, 1971).

1944 c/a HART, F.B.

*The Swineherd, the Toad and the Princess*

opera, V, op.156.

O/MS f sc, *Hart Collection*, VSL. N/A

Not performed.

1947 c/a HART, F.B.

*The Vengeance of Faery*

opera, III, op.164.

O/MS f sc, v sc, *Hart Collection*, VSL. N/A

Not performed.

? c/a HART, F.

*Poison*

psychological drama, I (i)

v sc pub American Composers' Alliance, nd. N/L

Scored for S, 2 Bar, and small orch, the work is listed by Quaintance Eaton in her Vol.I, but is not located, and no further information about Hart's authorship of this opera has been discovered. It possibly dates from his Honolulu residence; it is not listed in any other study of Hart's works.

JONES, Sidney (1861-1946)

Jones, a former military bandmaster, visited Australia as conductor of a touring opera company in the late 1880s. He was later immensely popular as composer of the musical comedies, *A Gaiety Girl* and *The Geisha*, both written in 1892. His song, "Lingerlongerloo" was one of the hits of the 1890s.

Edward Dent considers that Jones's *The Geisha* influenced Puccini to write *Madama Butterfly* as the former was popular with Italian audiences at that time (1900).<sup>1</sup> Jones's influence on opera composers in Australia would have postdated his visit; it may be traced through the comedy operettas which incorporate Geisha-Mikado elements in exotic oriental settings, such as John Dunn's *The Mandarin* (1896) and Frederick Jones's *The Grey Kimona* (1902), or the extravaganzas of Pack and Caron, of the 1890s.

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<sup>1</sup> E. Dent, 98.

KOWALSKI, Henri (1841-1916)

French pianist, composer (his Australian opera *Queen Venus*, or *Moustique* appears in Catalogue I, 1880; and his lyric drama *Vercingetorix* in 1881), Kowalski first visited Australia in 1880 for the Melbourne Exhibition, where he gave innumerable concerts, toured, and inaugurated promenade concerts.<sup>1</sup>

He returned to Australia in 1885, and remained for at least a decade. He brought French music, encouraged and directed performances of music by his contemporaries, Gounod, Massenet, Chabrier, and Saint-Saëns. Through his charismatic performances, his encouragement for improved music education, and his personal interest in the "peintres impressionistes" and the musical application of their artistic aesthetic, his influence on developing Australian music and opera was refreshingly Continental in contrast to prevailing Anglo-German traditions.<sup>2</sup>

He seems to have had at least one opera performed before his first visit to Australia; *Moustique* was also first performed in Brussels in 1883.<sup>3</sup>

<sup>1</sup> ICMM (1964), 1135-36, which makes no mention of his Australian stay; also W.J. Banks, "Kowalski", *Australian Musical Album*, no.1 (1894).

<sup>2</sup> "Mr. Henri Kowalski", *Cosmos* (30 April, 1895), 433-36; and my forthcoming article on Kowalski in *Grove VI* (1979). Published works apparently written in Australia include an oratorio, *The Future Life* (Sydney 1895), "Welcome", a cantata to Governor Carrington (Sydney 1885), piano pieces including "Nuit Australienne", Schott, op. 76, 7 pp, and numerous sheet music songs and waltzes listed in the NLN:M catalogues. An autographed copy of his early travel autobiography is in the *Marcus Clarke MSS and Papers*, no.4, VSL, titled *A Travers L'Amérique; Impressions d'un Musicien* (Paris 1872).

<sup>3</sup> Oscar Comettant gives no dates, but much lively biographical memoir of the composer (1890): 180-184, 196, 358. Also Brewer, 80.

*Gilles de Bretagne*, opera, V,

first performed at Théâtre Lyrique de la Gaîté, Paris, directed by Vizentini. The supposed date is 1877, but the work has not been found, nor the performance verified.<sup>4</sup> The Théâtre Lyrique was the major outlet for younger Parisian composers. Between 1852 and 1870, only five new French operas were given at the Opéra, whose repertory was solidly Italian.

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<sup>4</sup> Quinn (1895) 391-3. If 1877 is correct, the opera would have been produced the same year as *Cinq Mars* (Gounod), *Le Roi de Lahore* (Massenet), *L'Etoile* (Chabrier), and the Weimar production of *Delila* (Saint-Säens), in the same year of the third Impressionist Exhibition in Paris.



LAVENU, Louis Henry (1818-1859)

Descended from a famous 18th and 19th century musical family of performers and publishers, Lavenu became an orchestral cellist in London theatres from 1839 until 1844, and composed songs, piano pieces, and his operetta in London at this time.<sup>1</sup>

He joined Irish singer Catherine Hayes as her director and accompanist for an American tour which opened in New York in 1851, at first without success. Lavenu was unfavourably compared with Julius Benedict who had accompanied Jenny Lind on her earlier tour; the two men who assisted Hayes, Mengis and Augustus Braham, were considered inadequate vocalists. Max Maretzek, then-manager of the Astor Place Opera House, New York, felt Lavenu had "small claims to rank as a conductor for anything save quadrille music".<sup>2</sup> He continued to write songs while touring America, and appears to have met with Hayes's rival, Anna Bishop, in California.<sup>3</sup>

Lavenu and Hayes arrived in Melbourne from the Californian goldfields in 1853. In November of that year, he conducted the first stage performances of opera in Melbourne with *Lucia di Lammermoor* with the touring Carandini Company who had played in Sydney's Royal Victoria Theatre. At that time, there was no orchestra; Lavenu directed from the keyboard. Within six years, he had directed Melbourne premiers of *Il Barbiere di Siviglia*; *Martha*; *Ernani*; *La Fille du Régiment*; *La Sonnambula*;

<sup>1</sup> *Grove V*, 89; also E.W. White (1), App.1, 256.

<sup>2</sup> Max Maretzek, *Crotchets and Quavers* (1855) 184-9.

<sup>3</sup> Among published music written by Lavenu in America is a song, "On the Banks of Quadalquiver", written for Anna Bishop. Her lover, harpist Bochsa, published an arrangement of it in Philadelphia, 1849, 5p, copy in Library of the Performing Arts, Lincoln Center, New York. Also see R.L.Davis, *A History of Resident Opera in the American West*, D.Diss. Uni. of Texas (1961), 268. He dates their appearances there in 1851.

*Don Pasquale; The Bohemian Girl; Lucrezia Borgia*, and *Linda di Chamonix*, all at the Theatre Royal. By 1857, he had an orchestra of 25 players, a chorus of 34, and 11 principal singers.<sup>4</sup> He could thus be described as the first professional opera director in Victoria.

Hayes opened in Melbourne with *La Sonnambula* towards the end of 1855, and Lavenu again accompanied her at a recital with the Melbourne Philharmonic in December 1855. Indeed, after his death, this society performed his own choral piece in his memory, "Fair Land of Australia" on 30 October 1861, a few months after Hayes had also died near London where she returned in 1857.<sup>5</sup>

There is no proof that Lavenu accompanied Hayes for her Sydney debut at the Royal Victoria Theatre on 25 September 1854 when she sang Irish and Scottish ballads. He did conduct her Sydney appearances between 1854 and 1856 in opera productions of *La Sonnambula* and *Norma*, and played at her solo Melbourne recital at the Queens Theatre on 28 October 1854.<sup>6</sup>

With Marie Carandini, Lavenu toured "opera concerts" through the Victorian goldfields circuit, from Castlemaine to Ballarat, Bendigo, and Geelong.<sup>7</sup> At Ballarat's Criterion Hotel, the company met Lola Montez and Dick Thatcher, rival entertainers touring the diggings. In 1854, Lavenu at the piano led this group in an impromptu sightreading of his newly-acquired score of Verdi's new opera *Il Trovatore* (Rome, 1853). Carandini, Sara Flower, and John Howson first sang the score through with Lavenu.<sup>8</sup>

<sup>4</sup> Wentzel, (1) 213, 142f, 217.

<sup>5</sup> Radic (1), 153 and App.B, 343. Radic records negotiations dating December 1855 when the Philharmonic agreed to pay Hayes half the nett profits or 150 pounds, and to let Lavenu take the baton from regular conductor John Russell.

<sup>6</sup> Brewer, 59-60, 63-64. Hayes sang *Norma* so badly Sara Flower had to substitute in the last act; Prince of Wales Theatre, Sydney, 2 April 1857.

<sup>7</sup> Ann Wentzel's article on Marie Carandini is in ADB III, 351.

<sup>8</sup> Alfred Montague, *Seventy Years of Music*, (a series of newspaper memoirs), *Hince Papers* NLA (1970), MS 2691. Montague, a cellist, arrived in December 1852.

Their "opera plays" were concert excerpts of the latest operas from Europe, linked by new spoken dialogue, and interpolated by old, favourite melodies from the better-known popular repertory, such as Bishop's obligatory "Home, sweet home" or ballads by Auber.

By 1856, Lavenu had met George Coppin, and conducted his first opera season in Melbourne's Theatre Royal with the singers Anna Bishop, Marie Carandini, Emma Howson and Messrs. Guerin and Howson. The operas were *Maritana*, *The Bohemian Girl*, *Norma*, *La Sonnambula*, *Le Nozze di Figaro*, but the season failed commercially. Lavenu continued to appear for these various Victorian companies, which shared the same pool of professional singers and musicians, through 1857 to 1858. He occasionally had to supply all the orchestral accompaniments from his solo keyboard; he cut and arranged versions of *Lucia di Lammermoor*, *Ernani*, *Lucrezia Borgia*, and *Il Barbiere* for touring purposes.<sup>9</sup>

His last engagement in Australia was possibly his finest hour. He was appointed musical director for the music festival celebrating the opening of the Great Hall of Sydney University, from 19 to 23 July, 1859. He led a chorus of 250, orchestra of 70, and Australia's leading soloists in performances of Haydn's *The Creation* and Handel's *The Messiah*, among several sacred works. It was the largest music festival yet staged in Sydney. For his services, Lavenu was given benefits at the Prince of Wales and Royal Victoria Theatres by many of the singers he had assisted during the previous six years. He died soon afterwards.<sup>10</sup>

Few of his own compositions written in Australia have been found!<sup>11</sup> One of the earliest opera conductors, he played an important part in introducing, updating, and expanding the imported repertory, especially in Italian operas, and in taking opera through the eastern States and country centers with the resident touring Australian companies of the colonial period.

<sup>9</sup> Wentzel (1) 217; also R.Campbell, 258.

<sup>10</sup> Orchard, (1) 49, 63, 147.

<sup>11</sup> A published song "It reminds me of thee", is extant. First sung by Sara Flower, it is dedicated to the wife of the composer Stephan Hale Marsh;

1846 c LAVENU, Louis H.

a BUNN, Alfred

*Loretta; or*

*A Tale of Seville*

operetta, III, N/L

Perf. 9 November 1846, Drury Lane.

Alfred Montague saw the production, migrated to Australia where he later met Lavenu on the Victorian goldfields, and, in his reminiscences, recalled the opera "libretto was so bad that it soon was banished from the stage". It was an unsuccessful example of the prevalent themes in English light opera of that period, with its exotic and romantic music and spoken dialogue.

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LINGER, Carl (1810-1862)

Linger was born and educated in Berlin, and later Milan and Venice. He published several works in Berlin, mainly sacred choral, lieder, and short instrumental pieces, before emigrating during the political and religious upheavals of 1848.<sup>1</sup> He arrived in Adelaide in 1849.<sup>2</sup> From 1851, he taught piano, directed the Adelaide Choral Society (from 1854) in choral and oratorio concerts, and founded the male Liedertafel in 1857, which was later to perform the singspiel operas of Heuzenroeder and Puettmann in the 1870s and 1890s (see Catalogue 1). His South Australian compositions include 3 Masses, hymns, psalms, songs, a *Concert Overture* (1856) and his prize-winning *Song of Australia* (1859) which is still in print and in use.<sup>3</sup>

In Berlin in the 1840s, he wrote two operas, *The Fight with the Dragon*, and *Alfred the Great*. Neither has been located; nothing further is known of either work. Linger, a pioneer in early Australian music, transmitter of German music traditions, and founder of musical societies which played a part in early opera development in South Australia, has but peripheral importance in comparison with his near-contemporaries, German composers Schmidt and Alpen in New South Wales, Herz and Siede in Victoria, or Heuzenroeder and Puettmann in South Australia.<sup>4</sup>

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<sup>1</sup> A list of his known works was compiled by R. Divall, during the preparation of materials for *Musica Australis* radio programs by the ABC in 1969-70; presented as *A Brief Biography with Catalogue of Works*, 3p, ABC:NA(1970).

<sup>2</sup> Derek van Abbé, "The Germans in South Australia", *Australian Letters*, III, no. 2 (October 1960), 26-34.

<sup>3</sup> Words by Caroline Carleton, published Adelaide 1859, and still performed after many editions; see AE VI, 220, and my forthcoming article for *Grove VI* (1979).

<sup>4</sup> Wentzel (1), 137-37.

MARSHALL-HALL, George William Louis (1862-1915)

The career, works, and Australian contributions by Marshall-Hall to music in the early twentieth century have been discussed in Volume I, Chapter 2, and his operas are listed in Volume II, Catalogue I. At least three more operas were planned or composed in London, before he migrated to Victoria; of these, scenes from *Harold* were performed in concert; none received full production, nor has any been revived since his death.

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1883(?) c/a MARSHALL-HALL, G.W.L. *Leonard*  
 operetta  
 frag. only, VU:GC Fol.25

No evidence of performance

The extant fragment is contained in a book of songs in sketches, comprising French, German, and English settings, one of which, "To Constantia", is dated December 1883. There are three duets (S and Bar), the second of which is described as a "duet from the opera *Leonard* by G.W.L. Marshall-Hall in E major" and titled "O let me press thee once again to this fond heart".

Further references to this opera are in a notebook of Press cuttings, lectures, articles, and poetry, including an unidentified article, undated, which refers to the 1888 performance of an excerpt from *Harold*, by the "same composer who has written the librettos and composed the music of three operas, *Leonard*, *Dido and Aeneas*, and *Harold*, (but) the present is the first occasion of performing any of his music in public, all efforts having failed til the selection from *Harold*." uncat, VU:GC.

1885 (?) c MARSHALL-HALL, G.W.L.

a MARSHALL-HALL, Algernon S. *Dido and Aeneas*

opera, V

comp. London, pre 1885?

O/MSS: all uncat (1971), VU:GC

(i) v sc, complete, 169p, mutilated scrapbook.

(ii) f sc, of I/4

(iii) copy f sc of I/4

(iv) orch pts to I/4

(v) f sc titled "Scene from Dido - a Dramatic  
Cantata"

(vi) copy v sc to II

No evidence of performance.

Char. Dido, Queen of Carthage (S); Anna, her sister (Mezzo S);  
Achates, a Trojan Chief (T); Aeneas, leader of the Trojans (Bar);  
Juno (Mezzo S); Ch. of Trojans, Carthaginians, Dido's maidens,  
Priests, and Priestesses (SATB).

Inst. fl, ob, clar, b clar, bn, 4 hn, 2 trpt, 2 t.trbn, b trbn, tb,  
k dr, hp, str.

Although there is no evidence for stage production, an extract from *The Australian Musical News*, 2 August 1915 (np) in Folio 26, suggests that an excerpt was performed as a cantata called "The Trojan Women" on 2 August 1915 at Melbourne. Surviving scores (v) suggest this was Act I, scene 4. The MS f sc of this section was bound in Melbourne; example (iv) above is signed by the composer, at "Melbourne University", (nd) and titled by a copyist "Dido and Orneas" (sic). Example (v) above is the same as I/4, but shows evidence of a later revision with a longer orchestral introduction, the inclusion of a piano to accompany recitative, and some melodic alterations to the song, "One glance from those iron-melting eyes". Here the text is identical with other sources, but there have been extensive modifications

made to the vocal embellishments. Also here, there are extensive alterations to the recitative lines, which further suggests the opera was revised for concert performance in cantata form.

None of the extant fragments and MSS is dated. Example (i) is mutilated; it is contained in a MS exercise book which has pasted-in Press cuttings from journals identified as "Window Gardening" and "Gardening Illustrated"; the latter has an earliest discoverable date of 5 December 1885, Vol.VII, no. 352.

The cuttings appear to form a scrapbook, later pasted in the book, beginning on the back page. Glue marks indicate these cuttings covered a MS score to page 70 before a later attempt was made to remove them. The title-page index to the opera in Example (i) shows the score originally filled 163 pages, but in fact it extends to 169 pages where it is signed "the end" in Marshall-Hall's hand. It then continues in sketches on p 171, with revisions to pp 65, 102, 45, all possibly made on a later date.

The libretto handwritten in Example (i) describes the classical tragedy in detail, and concludes with Dido's funeral scene.

An orchestral Overture leads directly into Act I:

- I: opening Ch and scena; March; scena, "Once more united" (actually scene 4); scena with recit and air, "There through a lonely islet"; and final recit "Sir Trojan".
- II: orchestral introduction and ch; scena; ch, "All hail, great Queen"; pageant.
- III: orchestral introduction; scena and duetto with 2 scenas.
- IV: Introduction; 2 scenas; ch and duet, "De Maris"; ch; scena; duet; quartet, "Ah, leave me not"; and farewell duet.
- V: Introduction and ch: "Once more upon the heaving wave"; scena and air, "Ah cruel love"; scena and ch (repeat of "De Maris"); trio; orch



interlude (to mimed deathscene of Dido); 2 scenas; finale ch.

The O/MS (i) is illegible from Act V/trio onwards, at page 134.

Score revisions from p 171 include:

- (i) a version of p 65 from bar 2
- (ii) additional music for p 102
- (iii) additional music for p 45.

The sectional opera has set vocal and orchestral numbers, linked by accompanied recitative and interludes for orchestra only.

It is interesting to note that Purcell's famous opera, *Dido and Aeneas* (1689 or 1690), was not revived for British audiences after 1704 until 20 November 1895 in a Royal College of Music production. Thus Marshall-Hall, whose libretto (by his brother) and setting are in keeping with Nahum Tate's dramatic realization for Purcell and the original *Aeneid* sequence, reworked the famous story of Dido's betrayal and suicide a decade before modern revivals of Purcell again popularized the subject.

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1888 c/a MARSHALL-HALL, G.W.L. *Harold*

music drama, IV (11 sc with Prologue)

comp London c 1888

lib ad from Bulwer Lytton's historical romance,  
"Harold" (1848).

lib N/L

O/MSS in VU:GC as follows: (1971)

- (i) f sc Act I, 233p, Fol.19
- (ii) f sc Act II, p 234-457, Fol.19
- (iii) v sc Act I with Prologue, 222 p, Fol.17
- (iv) v sc Acts II-IV, 299 p, signed, Fol.17
- (v) orch pts to Prologue and scena, Fol.18
- (vi) f sc "Hervare" (or "Hervar") signed, bound,  
with sc of Prologue (nd) uncat.
- (vii) Song: "Where the thorny break" from Act II,  
(Harold's love song), pub in *Magazine of Music*,  
September 1888, np; Fol.20

Perf. 2 February 1888, cp, scene from *Harold* described as: "Scena:  
the defence of Earl Godwin before the Witan, from the opera *Harold*  
by George Marshall-Hall." con by Henschel, sung by Charles  
Santley. It is the solo from Act I, sc 2. This was the first  
public performance of any of the composer's music. The excerpt  
is also identical to that described as "Hervare" (also as "Hervar")  
in (vi) above, which, in (iii) above is also subtitled: "Prologue:  
The Witanagemote". All chorus parts were omitted for this  
performance.

Char. Edith, grand-daughter of Hilda, cousin to Harold (S); Githa, wife  
of Godwin and cousin to Hilda (S); Hilda, grandmother to Edith (C);

Wicca, a reputed witch (C); Sweya, elder son of Godwin (T); Haco, son of Swen (T); Abred, Bishop of Winchester (T); Edward, King of England (T); Godwin, Earl of Wessex (Bar); Harold, son of Godwin (Bar); Siward, Earl of Northumbria (Bar); William, Duke of Normandy (B); Odo, Bishop of Bayeux (B); with minor roles for a monk and Earl Rolf. Ch of Saxons, Normans, Knights, servants (TT, BB).

Inst. 2 fl (picc), 2 ob, 2 clar, 2 bn, c bn, 4 hn, 4 trpt, 2 t trbn, b trbn, tb, k dr, str.

For "Hervare": additional Inst. shown for "A *Harold* Overture" include: hp, b tb.

Additional Inst. on example (i) above, Act I: includes 4 trbn, great dr, cym.

The "A *Harold* Overture" score was composed after the opera. It is based on music from the orchestral Interlude and Prologue to Act I, and the interludes in Act II, between scenes 2 and 3, and also in Act III, between scenes 1 and 2. The O/MS f sc to the Overture is also subtitled, "To my Instruments".

The opera is through-composed, with longer vocal and orchestral numbers, including solo and ensemble passages, linked by accompanied recitative. The Prologue (example v above) in Folio 18, is also titled "Prologue and scena from the Earl Godwin's entrance - an arrangement to the end of the Prologue". This contains an orchestral Introduction, solo recitative and the air with choral interjections by three onstage male choruses, and offstage bass chorus. Recitative links it to a ballad, "Count Eustace rode through Dover Town and knit his swarthy brows", which has a choral refrain. Further recitative leads to a final orchestral epilogue. This Prologue and scena have motivic development, use leitmotifs both melodically and rhythmically,

and depict character through different instrumental timbres.

It is followed in the full score by this sequence:

Act I (3 sc): with offstage ch; orch interlude

Act II (4 sc): orch Introduction and 5 numbers; ch (Priests); quartet;  
orch interlude; duet; solo; 3 duets; scena: The  
Confessor's Chamber

Act III(2 sc): trio, solo; ch; duet; ch; orch interlude; duet; solo;  
duet; trio; 2 duets.

Act V (2 sc): orch introduction; trio; quartet with ch; finale ensemble;  
orch epilogue.

The work thus follows the formal arrangement the composer maintained for his later works such as *Alcestis* and *Romeo and Juliet*, especially in his use of orchestral interludes to mark off scenes and to accompany dramatic stage events and scenas.

As noticed in this Appendix, Frederick Cowen's *Harold* (1895) is based on the same historical materials. The subject and period continued to attract Marshall-Hall, for example, in his drama *Bianca Capello* (1906).

Organist John Runciman performed possibly the Overture to *Harold*, in a program of organ music given in 1890 at St. Nicholas-Cole Abbey, London. G.B. Shaw reviews Marshall-Hall's "Witanagemot music" on 25 March, 1890 in *London Music*, 339; also see his entry for 31 May 1889, 131. Sir Ernest Scott, in his chapter on Marshall-Hall, offers the date "1898" for this opera, but without any documentary evidence, 138-159.

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NATHAN, Isaac (1790-1864)

The life, music, and career of Nathan in Australia has been discussed in Volume I, chapter 2, and his Australian theatre music and operas are listed in Volume II, Catalogues I and 4. At least 4 more operas were composed in London before he migrated to Australia, of which 3 also had later Australian performances, and are of some interest to a study of early colonial opera production, repertory, and public taste. *The Alcaid*, which does not seem to have been performed in Australia, is the only complete extant score; its resemblances to Nathan's *Don John of Austria* have been noted already.

1823 c NATHAN, Isaac (*et al*)

a KENNEY, James *Sweethearts and Wives*

operatic comedy, III

pastiche score by Nathan, Whitaker,

T. Cooke, Perry, and others, N/L

lib N/L

6 songs by Nathan pub London 1823;

v sc copies in NLN:M

Perf. (i) 11 August 1823, Theatre Royal, Haymarket, London

(ii) 23 December 1844, Royal Victoria Theatre, Sydney; rev. perf.  
there in 1854.

The six published songs (by Fenton of The Strand) are: "Billy Lackaday's lament"; "I'll not be a maiden forsaken", "A secret", "Why are you wand'ring here I pray?", "The offerings, love, we bring to thee", and "How can you abuse an easy woman so?" All have music by Nathan; the last is an arrangement of a traditional song.

"Why are you wand'ring", sung at this first performance by Madame Vestris, the "star" of the London stage and a frequent "breeches" player, became Nathan's most popular and successful song and was still in print in the 1880s. Another of his arrangements for this opera was the traditional French air, "Au clair de la lune". O.S. Phillips (1940) p 85 reproduces the 1823 London playbill, of which there is also a copy in the Mitchell Library. The Australian premiere is discussed by Irvin (1971) 230; and the London by Arundell (1965) 154. See also C.E. Pearce, *Madame Vestris and her times*, p 88.

1824 c NATHAN, Isaac

a KENNEY, James

*The Alcaid; or  
Secrets of Office*

comic opera, III

v.sc pub London 1824; copy NLN:M

Perf. 10 August 1824, Theatre Royal, Haymarket, London.

Madame Vestris played the "breeches" role of Don Felix in the premiere. Nathan's music also includes 2 adapted airs, numbers 4 and 10; the former, to Act I, scene 2, is a Polish folksong lullaby which betrays Nathan's origins.

The airs are presented in a manner suitable for "drawing-room presentation", as remarked on Nathan's note to performers on p 27 of the v sc to Act I Finale, and Act II, sc 3 at number 11.

The score reveals 18th century styles of vocal interpretation; there are directions for ad libitum ornamentation by the soloists; melismatic cadenzas are written-in; and each number begins with an expressive instrumental exposition, and ends with a brief coda or flourish.

No libretto materials have been discovered as yet.

1827 c NATHAN, Isaac

a KENNEY, James *The Illustrious Stranger; or,  
Married and Buried*

(Also named: *Benjamin Bowbell*  
operatic farce, II

only surviving numbers are 11 excerpts, pub London  
1827; copies in v sc, NLN:M

- Perf.
- (i) October 1827, Theatre Royal, Drury Lane, London
  - (ii) January 1831, rep. perf. at Drury Lane
  - (iii) 28 May 1835, Theatre Royal, Sydney
  - (iv) 19 June 1837, Theatre Royal, Hobart Town
  - (v) rev. 1847 (Benefit for Nathan) at Sydney Royal Victoria;  
rev. again 1879 (Benefit for Joseph Simmons, the first  
"Benjamin Bowbell" in Sydney in 1835).

At least 11 numbers were published by Fenton in January 1831, and include the Overture, 7 solo songs, a duet, a martial chorus, dirge, and the Grand Finale and Procession for double chorus. O.S. Phillips reproduces an 1831 playbill, opposite p.56. A playbill for the Hobart Town premiere is extant in TSL:A. The work was immensely popular in Sydney, as described by Irvin (1971) 230, App.

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1840          c NATHAN, Isaac          *Triboulet; or,*  
    *The King's Jester*  
    (also named: *The King's Fool*  
    and/or *The Bell of Notre Dame*  
    comic drama with music, III   N/L

Perf.        (i)    1840, Sadler's Wells, London  
                (ii)   20 April 1846, Royal Victoria Theatre, Sydney

The plot may have been derived from Victor Hugo's play *Le Roi s'Amuse* (1832) which in turn was the basis for the Rigoletto story. References to it appear under several different titles. Dennis Arundell refers to "Triboulet the Jester", a role and character played by actor Henry Marston of Sadler's Wells and Drury Lane, in a play called *The Curse of St. Vallier; or, The Jester's Daughter* of 1840 which was definitely based on the Victor Hugo play above. (Arundell, 127).

*The Australian*, 25 April 1846 review, calling it *The King's Fool*, notes it was performed with Nathan's songs and music "as originally composed for the first production in London" at its Australian premiere, Royal Victoria Theatre, Sydney. It appeared with Barnett's *The Mountain Sylph* and Balfe's *The Bohemian Girl*, also in a season with John Braham's adaptation of Donizetti and Rossini excerpts in his pastiche *The Devil's Opera*, for which Sydney Bandmaster John Gibbs arranged some of Braham's music. Braham was known to Nathan; all these English composers were contemporaries. The performance is quoted in James Hall's article number 10, *Canon VII*, no 5-6, 251.

In his Preface to *Southern Euphrosyne*, Nathan himself refers to this opera/drama with music as *The King's Fool*, as does O.S. Phillips (1940) 88. No music seems to have survived in Australia.



PACKER, Charles Sandys Stuart Shipley (1810-1883)

Packer is more important for his contribution to early colonial choral music in Australia than for any direct influence on opera, despite his youthful opera produced in London in 1835. He does not appear to have ever tried to write another.<sup>1</sup>

Descended from a musical family, Packer was transported to Norfolk Island in 1840 with a life sentence for forgery.<sup>2</sup> After being transferred to Hobart Town in 1844, he won a conditional pardon in 1850. Packer was then permitted to have private pupils, even to appear as a pianist in public concerts, at which he conducted the first known Australian performance of opera excerpts from Wallace's *Maritana*, in 1846.<sup>3</sup> In 1850, he also leased a theatre, and secretly married the daughter of the proprietor of the Hobart Town Guardian, a Mary Moore, without disclosing his marriage in England in 1836. In 1852, both moved to Sydney at the time his brother Frederick Alexander and family, including Charles's nephew Frederick Augustus, also a composer, arrived as migrants to Tasmania.<sup>4</sup>

<sup>1</sup> ADB V, 387; also my forthcoming article for *Grove's VI* (1979). Packer accompanied the Bianchi touring opera troupe in their performances of Italian opera in Sydney in 1859-60; see Volume I, chapter 1, note 77.

<sup>2</sup> Forbears include Scottish composer Nathaniel Gow. Packer graduated from the Royal Academy of Music in 1832; he was said to have been highly recommended by Mendelssohn, Weber, Hummel and Thalberg; he played piano duets with Queen Adelaide and his pupils included the daughters of Sir Robert Peel; *Press cuttings*, with excerpt from *Sydney Morning Herald*, 22 December 1863 and 16 February 1880, enclosed with the MS score of his oratorio, *The Crown of Thorns*, NLN:M.

<sup>3</sup> Wentzel (1), 36, 43.

<sup>4</sup> Frederick A. Packer (1839-1902) wrote 'comedy operas' as well as songs, hymns, chants and offertories and patriotic choral pieces; Orchard (1), 178, 134, 114; *Tatler*, 9 April 1898, 5; ADB V, 387; P.A. Mennell's DAB (1892) 360; manuscripts and published works by him are in the *Crowther Collection*, TSL:A including some concert programs for 1874-1880s.

Slowly, Charles Packer tried to rebuild a respectable life in Sydney. As "Professor of Music", he acted as an organist, conductor, and, in 1863, had his major Australian work, *The Crown of Thorns*, premiered. Its Part I was performed by Sara Flower at Masonic Hall on 9 April; the entire oratorio was fully performed on 15 October, 1863, revived at the 1880 Sydney Exhibition when he himself conducted; and again repeated in an organ recital by Hector Maclean at Sydney University's Great Hall in March of 1880.<sup>5</sup>

In 1862, his bigamist marriage was discovered through a new liaison with Frances Mary Little. He was tried, and again sentenced on 22 December 1863 to 5 years' hard labour. In Darlinghurst Gaol, he continued to compose sacred music, and trained and led a choir for prison services; after his release he borrowed a piano and renewed teaching. However, his life was ruined. His last work was a paean of "Loyalty; or God Save Our Queen", but he died in 1883. Brass bands and a choir performed two of his works at his funeral before a crowd of 6,000. Later, he was admired as one of the first professional, skilled, colonial composers, although few of his works were published.<sup>6</sup>

As his criminal record kept him from polite Sydney society, so he had no lasting relationship with any of the musical societies during his 30-year residence there. His chief appearances were as organist: at the inaugural concert held at the Prince of Wales Theatre in 1856; at the

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<sup>5</sup> *The Crown of Thorns; or, Despair, Penitence and Pardon*, an oratorio, 167 p (1863), O/MS with text underlay, wanting pp.95-124, with attached *Press Cuttings*, NLN:M. V sc pub London, 105 p; and libretto pub Sydney (1880) 7 p; also *Biographical Notes*, NLN:M. It is in two parts, with blank verse recitative and 34 numbers for solo SATB, and SATB chorus; parts were said to recall the "Stabat Mater" of Rossini, and the crucifixion scenes from Rossini's *St. Paul*; the hymn settings, chorales, and orchestral introductions and marches recall Mendelssohn and Handel.

<sup>6</sup> They include *The City of Sydney Polka* (1854) and a patriotic anthem, *Loyalty; or God Save our Queen* (1883). Dates of performances are erroneous in Orchard (1), 29, 33, 51, 61, 92, 101, 170; and also in Brewer, 64.

opening of Sydney University's Great Hall in July 1859; and at the opening of the 1870-71 Intercolonial Exhibition. He sometimes played for the Vocal Harmonic Society from 1859-1861, and with the Sacred Choral Association, for performances of oratorio. He appeared with the Peoples' Vocal Music Association in 1860.

Clearly a man whose life and personality attracted both publicity and disaster, Packer was praised for his music for *The Crown of Thorns*, the first important large-scale choral work composed in Australia, which was compared with the best of Rossini, and Mendelssohn; at the same time, he was condemned by the Sydney Press for his dramatization of Christ and depiction of the crucifixion.

1835 c PACKER, Charles S.S.S.

a MITFORD, Mary Russell *Sadak and Kalasrade; or  
The Waters of Oblivion*

romantic opera, II N/L

- Perf. (i) 20 April 1835, English Opera House (later the Lyceum)  
London
- (ii) Overture only, in cp. 17 July 1852, at Wheeler's Concert  
held in the Mechanics Institute, Melbourne, "by the full  
band".

Orchard erroneously titles the opera "Our Village", confusing it with  
Mitford's serialized English pastoral novel, (1), 52; the opera is  
listed by E. Walter White in his Appendix, (1) 250.<sup>7</sup> The Melbourne  
concert performance of the Overture was reviewed in the *Argus*, 15 July  
1852, 3.

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<sup>7</sup> Miss Mitford (1738-1855) wrote several plays as well as her sketches of  
English country life published in *The Lady's Magazine* and titled "Our  
Village", begun 1819 and published in instalments 1824-32.  
Henry Phillips wrote an opera to this theme, *Sadler's Wells* (1851);  
so did David Cope in Melbourne, 1880 (Catalogue I); Arundell, David,  
*Sadler's Wells, 1683-1964*, 151.

TAHOUREDIN, Peter (1928-)

An English composer, now residing in Victoria after teaching electronic and twentieth century composition and music theory at the Adelaide Conservatorium of Music, Tahourdin's Australian works are listed in Volume II, Catalogues 1 and 3.<sup>1</sup>

1959 c TAHOUREDIN, Peter

a LANDON, Charmian

*Inside Information*

chamber opera, I

comp in London

O/MS f sc 106p, with lib 15p, and synopsis 2 p,

in c poss. Adelaide 1971.

Perf. 1959, London

Char. Josef, an innkeeper (Bar); Marie, his wife (Mezzo S);  
Paul Barrett, an author (T); Therese Tolmann, his wife, an  
actress (S).

Inst. fl, ob, clar, bn, 2 hn, timp, pc, str.

Dur. 25 min.

The work is an intimate comic piece, set in Switzerland, which explores themes of domestic and romantic misunderstandings and reunions; it has not been performed in Australia.

<sup>1</sup> Interviewed in Adelaide, 1972; see my forthcoming article in *Grove VI* (1979).

WALLACE, William Vincent (1812-1865)

An Irish-born composer, violinist, and conductor, of whom much has been written, surmised, and imagined, Wallace was one of the most important musical visitors to colonial Australia.<sup>1</sup> His English operas, especially *Maritana* and *Lurline*, both had enormous impact on the repertory after Lyster's spectacular productions in 1861. He, with Balfe and Barnett, is part of the "English Ring", the trilogy of young composers whose works span the older form of light ballad operetta (with spoken dialogue) and the new romantic grand opera with its greater musical emphasis and formal cohesion, accompanied recitative, and adaptation of the advances brought about by Weber in German serious opera.<sup>2</sup>

Descriptions of his period in Australia are often contradictory. In brief, he migrated to Hobart Town in 1835 with members of his musical family, including his sister Elizabeth and brother Spencer Wellington.<sup>3</sup> He gave concerts, but shortly left for Sydney on 3 January 1836, where he lived for two years. He immediately announced his intention to give concerts.<sup>4</sup> In at least eight known concerts, music presented included opera excerpts and overtures by Rossini, Auber, Weber; pieces from the

<sup>1</sup> ADB II, 567-8; compare with Percy Scholes's OCM, 56, which compounds errors, some derived from Brewer. McGuanne, however, writes that "music and song had found the air of Sydney congenial, and these favoured children of the gods grew strong enough to loudly welcome the arrival of their great exponent, William Vincent Wallace, whose fame had preceded him as a violinist and musical composer.", 24.

<sup>2</sup> Discussed in Volume I, Chapters 1 and 2.

<sup>3</sup> Campbell, 254 and Brewer, 56-57; further information about soprano Elizabeth (1814-1879) is in ADB II, 568.

<sup>4</sup> J.Hall, article 11, *Canon V* (1951-52) 153-56. Dates for these concerts are: Levey's Royal Hotel (later the Theatre Royal), 12 February 1836; 23 February 1836; 16 March 1836; the Sacred Music concert at St. Mary's Church on 22 May 1836; Royal Hotel again, 1 June 1836; 13 July 1836; first Oratorio Concert at St. Mary's, 21 September 1836; Royal Hotel again, 14 September 1836; also at Paramatta on 7th December and at Windsor, 27 December of that year; Benefit for Wallace and Deane at Theatre Royal, early 1837; Grand Concert at Theatre Royal, 1 August 1837; 9 September 1837; 26 October 1837; 31 January 1838, which repeated selections from the first St. Mary's concert.

contemporary violin repertory, and also selections from oratorio.<sup>5</sup> He combined with regimental bandsmen, other resident musicians such as John Phillip Deane and his family, and visiting "celebrities" such as Mrs. Chester and Mrs. Taylor (1836).<sup>6</sup> He was patronized by the Sydney elite, including E. Deas Thomson and family; opened an Academy of Music (April 4, 1836), and helped raise money and musical taste at the same time.<sup>7</sup>

He invariably ended a recital by performing his virtuoso "signature tune", the "Fantasia di Bravura" which he dedicated to Paganini, after whom he was named "The Australian Paganini".<sup>8</sup> One of his last activities was to write the music for a Theatre Royal Boxing Night performance of the pantomime, *Aladdin* in 1837.<sup>9</sup> He left Sydney on 14 February 1838, leaving debtors unsatisfied, which is a point of irony in the playscript *Life in Sydney; or, The Ran Dan Club* (Catalogue 4, 1843) which otherwise remembers him affectionately, five years after his departure.<sup>10</sup>

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<sup>5</sup> Hall's article 11, quotes from reviews in the *Sydney Gazette*, 1 March 1836; 3; 19 March 1836. His article 12, *Canon V* (1951-52) 207, also quotes from *Sydney Herald*, 9 June 1836.

The Oratorio concert at St. Mary's with selections from *The Messiah* and *The Creation* raised money for a new organ; McGuanne writes of the effort by St. Mary's to "brighten its wonted gloom with lighted lamps and fill its spaces with a thousand spectators" at this first oratorio festival in Sydney; 24; also see J. Hall, article 14, *Canon V* (1951-52), 313-4.

<sup>6</sup> Performers included regimental leaders, Sippe, Wilson and Josephson; the members of his own family and the musical Deane family; Brewer, 56.

<sup>7</sup> His Academy was at his own residence in Bridge Street; Governor Bourke was its patron; his daughter was taught by Wallace, and was wife of Deas Thomson, the Colonial Secretary whose licensing powers are discussed in Volume I, chapters 1 and 2. Wallace asked a high fee for playing; the *Sydney Gazette* is appalled by his "five and twenty pounds for one night's 'fiddling'", 19 March 1836; see Hall, article 11 above, 156, and Wentzel, (1) 36. The Academy taught violin, piano, guitar, singing and theory; see McGuanne, 24-25.

<sup>8</sup> J.Hall, article 11, *Canon V* (1951-52), 153.

<sup>9</sup> Irvin (1), Appendix, dates the production 26 December 1837.

<sup>10</sup> H.Hort quotes the *Sydney Gazette*, 8 February 1838: Wallace "left the colony in a clandestine manner on Wednesday last, and sailed for Valparaiso, after having contracted debts in Sydney amounting to nearly 2,000 pounds." "The First of our Operas", *Masque*, 11, note 5.

The controversy about *Maritana* may never be entirely resolved; whether some or all of the work was composed in Hobart Town,<sup>11</sup> or Sydney;<sup>12</sup> or whether Wallace had met Bunn, the author of the songs in question, either at the Theatre Royal, Dublin where Bunn was lessee between October 1827 and 1839, or not until later, after Wallace had been introduced to Fitzball by Heywood St. Leger in 1845.<sup>13</sup> It seems highly unlikely that the major portions were even planned in Australia, or, indeed, that Wallace at that time would have been contemplating writing a romantic English opera, given the prevalent styles and semi-opera conventions.

What does seem most important about his visit was his own contribution as a fine musician to Sydney concert life, his performances of contemporary works of high standard, his assistance with other resident musicians to build musical societies and improve teaching in the young colony, and his later operas, especially *Maritana*, which became a beloved and profitable cornerstone of the Australian 19th century repertory of romantic opera.<sup>14</sup>

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- <sup>11</sup> Hort mentions a plaque at 'Bush Inn' in New Norfolk which claims the site of the song, "Scenes that are brightest" from Act III; 8; also maintained by Wentzel, (1) 35, and Glennon, "at the British Inn", 180-181.
- <sup>12</sup> Orchard quotes John Phillip Deane's conviction that the opera was written at Wallace's home, Brougham Place, Sydney; 20, 27; McGuanne writes of *Maritana*, "the sacred portion of which was harmonized in a two-storied house of a terrace which stood in Brougham Place, now Rowe Street. With the material Mr. Deane re-erected the building on the north side of the railway line, midway between Croydon and Burwood. It is now an object of interest to travelling musicians", 25; also see Campbell, 254.
- <sup>13</sup> Hort quotes W.H. Gratton Flood, *Wallace; A Memoire*, Waterford 1912; 10; but Rosenthal claims Bunn was manager of Covent Garden in the 1840s, and *Maritana's* two lyrics were written by Bunn and Wallace during that time; *Opera at Covent Garden*, 80.
- <sup>14</sup> Brewer, 56, 58; Wentzel (1), 62, 108, 129, 158, 222; Orchard (1), 20, 27, 29; Covell, (1) 240. Wentzel also quotes from the *Argus*, which laments "so much musical genius and talent married to such execrable verse", 21 March 1865, 5, (1) 222.



1845 c WALLACE, W.V.

a FITZBALL, Edward

BUNN, Alfred (2 ballads) *Maritana*

grand opera, III

lib ad from "Don César de Bazan" by d'Ennery  
and Dermenoire (play)

f sc and all pts pub. London 1848,

copy NLN:M

lib pub Melbourne, 22p, VSL

- Perf.
- (1) 15 November 1845, Drury Lane, London
  - (2) 8 January 1848, Theater-an-der-Wien, Vienna
  - (3) 8 October 1848, Covent Garden, with Elizabeth Wallace-Bushell  
as Maritana (repeated at Covent Garden 1858/9, 1883, 1890,  
1892/3 etc)
  - (4) 9 April 1849, Royal Victoria Theatre, Sydney, Mrs. Guerin as  
Maritana; (repeated there 1850, 1856, 1861, etc)
  - (5) 5 August 1861, Opera House, Melbourne by Lyster Opera  
Company, with Lucy Escott, Rosalie Durand, Ada King,  
Georgia Hodson, Messrs Squires, Lyster, Farquharson, Trevor,  
Kitts; con Rieff; same season as S.H. Marsh, *The Gentleman  
in Black*. (Cat. I)

Other Australian premieres include Brisbane, 1865; Adelaide, 1871;  
a modern revival by Queensland Opera Scheme in 1948.

Char. Maritana, King of Castile, Don Caesar de Bazan, Don José de Santarem,  
Lazarillo, Alcade (Captain of the Guard), Madelina, the Marchioness  
of Bazan, Marquis de Montefiore, and chorus of Alcades, Angels,  
servants, boatmen, people of Spain, etc.

The number opera has set musical numbers, spoken dialogue, orchestral overture, interludes, and each act ends with a concerted finale.

Separate numbers include duets, cavatinas, arias, trios, and chorus numbers.

The song, "Scenes that are brightest", beginning Act III, is prefaced by accompanied recitative. The words to this song are by Alfred Bunn who also wrote "In happy moments", Act II. Both or neither may have been written in either Hobart Town or Sydney, but there is no clear proof of this. Early, undated editions of these two songs and of the ballad by Fitzball, "There is a flow'r that bloometh" are extant in NLN:M.

Refs.: see general references to preceding biographical information;  
Kobbé has a summary of *Maritana*

1847 c WALLACE, W.V.

a BUNN, Alfred *Mathilde of Hungary*

grand romantic opera, III N/L

Perf. (1) 22 February 1847, Drury Lane

(2) 1850, Royal Victoria Theatre, Sydney

"In that devotion", a song from the opera published in Sydney, is in NLN:M.

1860 c WALLACE, W.V.

a FITZBALL, Edward *Lurline*

grand romantic opera, III

lib pr Melbourne 1862, 35 p, NLN:M

2 songs published in Sydney, "A father's love",

and "The star of love", NLN:M

Perf. (1) 23 February 1860, Covent Garden, by Pyne-Harrison Company, which earned 50,000 pounds for the theatre and nothing for the composer.

(2) March 1861, Melbourne Opera House, by Lyster's Opera Company, together with *Maritana*; other Australian premieres include Adelaide in 1867.

The similarity of the underwater scenes in the opera to Wagner's later *Das Rheingold* has been noticed before; John Hall was one of many writers and arrangers for pantomime and extravaganza in Australia in the 1880s to parody these scenes from *Lurline*, e.g. in his *Amphibio* (Catalogue 5, 1880).

1861 c WALLACE, W.V.

a CHORLEY, H.F.

*The Amber Witch*

romantic opera, IV

lib ad from Meinhold, N/L

Perf. 28 February 1861, Her Majesty's Theatre, London

1862 c WALLACE, W.V.

a PLANCHE, J.

*Love's Triumph*

grand romantic opera, III, N/L

Perf. 3 November 1862, Covent Garden by Pyne-Harrison Company;  
according to E. Walter White, it was cut badly, to make room  
for the Christmas pantomime, *Harlequin, Beauty and the Beast*.

1863 c WALLACE, W.V.

a HARRIS, G.A. and

WILLIAMS, I.J.

*The Desert Flower*

ballad opera, III

lib ad from "Jaguarita d'Indienne" by J.H.Vernay

de St. Georges, and A. de Leuven

v sc pub by Hull, New York, 1869; copy in Lib.

Perf. Arts, Lincoln Center, NY.

Perf. (1) 12 October 1863, Covent Garden, by Pyne-Harrison Company

(2) 15 January 1868, New York.

H.Earle Johnson claims this opera was written in America, where Wallace became a citizen in 1850; the exotic subject is set in Papua-New Guinea, from the ballet by St.Georges and de Leuven.

CHECKLIST OF COMPOSERS

An alphabetical index of composers of opera, operetta, and music for the theatre in Australia from 1842 to 1970 whose works are listed in the *Descriptive Catalogues* nos. 1-5 or Appendix of Volume II. The Catalogue number and date of the work follows each title.

- ALLEN, George B: Fayette, 1, 1892  
and see App. p.437 for  
Castle Grim  
Wickloe Rose
- ALPEN, Hugo: El Dorado, 1, 1895
- ANTILL, John: Endymion, 1, 1922  
The Music Critic, 1, 1953  
The First Christmas, 1, 1969
- BAINTON, Edgar L: see App. p.438-42 for:  
Oithona, 1915  
The Crier by Night, 1919  
The Pearl Tree, 1927?
- BAYER, Louis: Federation, 1, 1887  
Muutchaka, 1, 1888  
The Golden West, 1, 189?
- BEAUPUIS, Emmanuel de:  
Two Wicked Maids, 1, 1891
- BENJAMIN, Arthur: The Devil Take Her, 2, 1931  
Prima Donna, 2, 1933  
A Tale of Two Cities, 2, 1950  
Manana, 2, 1956  
Tartuffe, 2, 1957-60
- BREWSTER-JONES, Hooper J:  
Deirdre of the Sorrows, 1, 1915  
Call to France, 1, 1917  
Ondine, 1, 1918-23  
Dagobert the Jester, 1, 1925  
The Nightingale and the Rose, 1, 1926  
The Belle of Cairo, 1, 1921  
Sweet Doll of Haddon Hall, 1, 1922  
Phillip II, 1, nd  
Merlin, 1, nd
- BRUMBY, Colin: Persephone, 3, 1965  
Rita and Dita, 3, 1968  
The Wise Shoemaker, 3, 1968  
Rita and Dita and the Pirate, 3, 1969  
The Prince Who Couldn't Laugh, 3, 1969  
The Seven Deadly Sins, 1, 1970  
The Two Suitors, 3, 1970  
Rita and Dita in Toyland, 3, 1970

- CARNEGIE, William D:  
The Magic Ring, 1, 1906
- CARON, Léon: Djin Djin (with PACK), 5, 1896  
Matsa (with PACK), 5, 1896  
The Babes in the Wood (with PACK), 5, 1897  
The Forty Thieves (with PACK), 1898  
Little Red Riding Hood (with WEIERTER) 5, 1899  
Sleeping Beauty (with HILL), 5, 1903
- CELLIER, Alfred: see App. pp 443-5
- CHANTER, Arthur: A Daughter of Italy, 1, 1911  
The Vintner of Wartzburg, 1, 1912
- CLUTSAM, George: The Queen's Jester, 2, 1905  
A Summer's Night, 2, 1906  
After a Thousand Years, 2, 1912  
King Harlequin, 2, 1912  
Young England, 2, 1916
- CONYNGHAM, Barry: Edward John Eyre, 1, 1970
- COPE, David: Our Village, 1, 1880
- COPPIN, Fred: Goody Two Shoes, 5, 1870  
see also George COPPIN, Leila, 4; and  
Billy Barlow, 4, 1843; and  
The Gold Diggings, 5, 1853
- COWEN, Frederick H: see App. pp. 446-9
- DOUGLAS, Clive: The Scarlet Letter, 1, 1928  
Ashmadai, 1, 1930  
Kaditcha, 1, 1938  
The Eleanor Trilogy, 1, 1940
- DREYFUS, George: Garni Sands, 1, 1965  
Song of the Maypole, 3, 1968  
The Takeover, 3, 1968  
The Gilt-Edged Kid, 1, 1970
- DUNN, John: The Mandarin, 1, 1896
- EDWARDS, Ross: Quem Quaeritis, 1, 1967
- EWART, Florence M. Davidson:  
Ekkart (Ekkehard), 1, 1909-10  
The Courtship of Miles Standish, 1, 1931  
Nala's Wooing, 1, 1933  
Pepita's Miracle, 1, 1945  
Mateo Falcone, 1, nd  
A Game of Chess, 1, nd
- FURLONG, W.R: Ashtaroth, 1, 1867
- GABRIEL, Virginia: The Merry Grass Widow, 1, 1908
- GALLASCH, David: The Missus, 1, 1968

- GILL, Richard: The Pied Piper, 3, 1967  
Jinini, 3, 1969
- GIORZA, Paola: see App. pp.450-453
- GLANVILLE-HICKS, Peggy:  
The Transposed Heads, 2, 1953  
The Glittering Gate, 2, 1956  
Nausicaa, 2, 1960  
Sappho, 2, 1965
- GOOSSENS, Eugene: see App. pp. 454-6
- GORDON, John: Fisher's Ghost, 1, 1960  
The Witch and the Wizard, 3, 1964
- GROSS, Eric: The Amorous Judge, 1, 1965  
The Ugly Duckling, 3, 1965
- HALL, John: Prince Enterprise, 5, 1874  
Amphibio, the Rhine Queen, 5, 1880
- HANSON, Thomas: Federation, 1, 1885
- HANSON, Raymond: The Golden Ring, 1, 1957  
The Lost Child, 1, 1958
- HART, Fritz Bennicke: Pierrette, 1, 1913  
Malvolio, 1, 1913  
The Land of Heart's Desire, 1, 1914  
Riders to the Sea, 1, 1915  
Deirdre of the Sorrows, 1, 1916  
Ruth and Naomi, 1, 1917  
The Fantastics, 1, 1918  
The Travelling Man, 1, 1920  
The King, 1, 1921  
Esther, 1, 1923  
The Woman Who Laughed at Faery, 1, 1924  
Deirdre in Exile, 1, 1926  
The Forced Marriage, 1, 1928  
St. George and the Dragon, 1, 1930  
The Nativity, 1, 1931  
The Dead Heat, 1, 1931  
The Fianceses, 1, 1931  
Isolt of the White Hands, 1, 1933  
and see App. p 457-60:  
St. Francis of Assisi, 1937  
Even Unto Bethlehem, 1943  
The Swineherd, the Toad, and the Princess, 1944  
The Vengeance of Faery, 1947  
Poison, nd
- HEUZENROEDER, Moritz: Singvögelchen, 1, 1882  
Onkel Becker's Geschichte, 1, 1882  
Faust und Gretchen, 1, 1883  
Immomeena, 1, 1893

- HILL, Alfred: The Whipping Boy, 1, 1893  
 Lady Dolly, 1, 1898  
 Sleeping Beauty (with CARON), 5, 1903  
 Tapu, 1, 1903  
 Don Quixote, 1, 1904  
 A Moorish Maid, 1, 1905  
 Teora, 1, 1913  
 The Rajah of Shivapore, 1, 1914  
 Giovanni the Sculptor, 1, 1914  
 Auster, 1, 1922  
 The Ship of Heaven, 1, 1923
- HOLLIER, Donald: The Passion of Our Lord, 1, 1964  
 Orpheus and Euridice, 1, 1969  
 In Dulci Jubilo, 3, 1970
- HORSLEY, Charles E: The South-Sea Sisters, 1, 1866
- HUMBLE, Keith: L'Entreprise, 2, 1963  
 Le Printemps, 2, 1964  
 L'Armée des Saluts, 2, 1965  
 Oeuvres Méchants I-IV, 2, 1965  
 Nunique Music I-VII, 2, 1966-72  
 La Legende, 1, 1970  
 In Five (Nunique V), 1, 1970
- JAMES, William G: The Golden Girl, 2, 1915  
 The Three Drovers, 3, 1970
- JONES, Frederick W: The Grey Kimona, 1, 1902
- JONES, Sydney: see App. p 461
- JUNCKER, Augustus W: The Romance of Corsica, 1, 1897  
 Fishing for Fame, 1, 1907
- KAY, Don: Rapunzel, 3, 1966
- KEHOE, Percy: see Robbery Under Arms, Vol.I, p
- KEILEY, Henry: Alfred the Great, 5, 1878
- KOWALSKI, Henri: Moustique (Queen Venus), 1, 1880?  
 Vercingetorix, 1, 1881  
 and see App. p 462-3
- LARDELLI, Guglielmo: Katharine, 1, 1895  
 A River Picnic, 5, 189?
- LAVATER, Louis: The Sultan of Toobad, 1, 1904
- LAVENU, Louis: see App. p 464-7
- LINGER, Carl: see App. p 468
- LODER, George: The Lady Killer, 5, 1857
- McBURNEY, Mona: The Dalmatian, 1, 1910
- MCCARTHY, Charles: Lady Nora, 1, 1907



- McKIE, Duncan: The Emperor's Nightingale, 3, 1954  
The Black Tulip, 3, 1955  
A Persian Fantasy, 3, 1956
- McKINLEY, Ian W: Captain Starlight, 3, 1963  
Red Riding Hood, 3, 1965  
Two-Part Invention, 3, 1966
- MACLEAN, Hector R: Populaire, 1, 1884  
The Agamemnon, 1, 1886
- MARSH, Stephan H: The Gentleman in Black, 1, 1847?
- MARSHALL-HALL, G.W.L: Alcestis, 1, 1898  
Aristodemus, 1, 1902  
Stella, 1, 1910  
Romeo and Juliet, 1, 1912  
and see App. p 469-475 for:  
Leonard, 1883?  
Dido and Aeneas, 1885?  
Harold, 1888
- MOULTON, Alfred: Lelamine, 1, 1897  
The American Girl, 1, 1898
- MURDOCH, Elaine: Tamburlaine, 2, 1970
- NAGEL, Charles: The Mock Catalani in Little Puddleton, 1, 1842  
Shaksperi Conglomomorofunnidogammoniae, 4, 1843  
and see Merry Freaks in Troublous Times,  
(with NATHAN), 1, 1843
- NATHAN, Isaac: Merry Freaks in Troublous Times, 1, 1843  
Don John of Austria, 1, 1846  
The Queens Love, 4, 1837  
and see App. p 476-79 for:  
Sweethearts and Wives, 1823  
The Alcaid, 1824  
The Illustrious Stranger, 1827  
Triboulet, 1840
- NELSON, Sydney: The Sporting Gent, 5, 1852  
Love and Experience, 5, 1852  
Ladies' Prerogative, 5, 1853  
Don Leander, 5, 1853  
Quite Colonial, 5, 1854  
The Russians in Melbourne, 5, 1854  
The Rights of Women, 5, 1854  
A Midnight Mystery, 5, 1854  
Jeanette's Wedding, 5, 1858
- OPERTI, G: I Ladroni, 1, 1879
- ORCHARD, W. Arundel: The Coquette, 1, 1905  
The Emperor, 1, 1906  
The Man in the Moon, 1, 1907  
Dorian Gray, 1, 1917

- PACK, George F: Trilby O'Ferrall, 5, 1896  
 Djin Djin (with CARON), 5, 1896  
 Matsa (with CARON), 5, 1896  
 Babes in the Wood (with CARON), 5, 1897  
 The Forty Thieves (with CARON), 5, 1898
- PACKER, Charles S. S: see App. p 480-3 for:  
 Sadak and Kalasrade, 1835  
 and references to:  
 PACKER, Frederick Augustus
- PARKER, E.A: The Great White King, 1, 1922
- PENBERTHY, James: Whip, 1, 1952  
 Larry, 1, 1954  
 The Earth-Mother, 1, 1956  
 The Bullock-Driver, 1, 1958  
 Dalgerie, 1, 1959  
 Ophelia of the Nine Mile Beach, 1, 1965  
 The Miracle, 1, 1967  
 The Town Planner, 1, 1968
- PHILLIPS, Lovell: Little Red Riding Hood, 5, 1892
- PHILLIPS, Oswald J: Zuma, 1, 1902  
 The Quest of Prince Epacris, 1, 1904
- PLUMPTON, Alfred: Alfred the Great (with F.LYSTER), 5, 1878  
 I Due Studenti, 1, 1887  
 Harlequin and the Forty Thieves, 5, 1891
- PÜTTMANN, Carl: Mortgrundbruck, 1, 1870
- ROBERTSON, John S: The Infant, 1, 1890
- ROBINSON, William C.F: Predatoros, 1, 1894
- ROFE; Esther: Margazea, 3, 1924
- SCHMITT, Carl: Cazille, 1, 1872
- SEARELLE, Luscombe: Estrella, 1, 1883  
 Bobadil, 1, 1884  
 Isadora, 1, 1885
- SHARP, Cecil: Dimple's Lovers, 1, 1890  
 Sylvia, 1, 1890
- SITSKY, Larry: The Fall of the House of Usher, 1, 1965  
 Lenz, 1, 1970
- SUTHERLAND, Margaret: The Young Kabbarli, 1, 1965
- TAHOUDIN, Peter: Riders in Paradise, 1, 1968  
 and see App. p 484 for:  
 Inside Information, 1959
- TATE, Henry: The Dreams of Diaz, 1, 1924

- TAYLOR, T. Hilhouse ('TOso'):  
 Mrs. McSweeney, 1, 1911  
 Beauty and the Beast, 5, 1893  
 Cinderella, 5, 1894  
 and Vol.I, p for Parsifal, 18
- THATCHER, Charles: The Operatic Servant Girl, 5, 1861  
 Life on the Goldfields, 5, 1869
- THEAKSTONE, Nao: Nell of the Navy, 1, 1908  
 The Whirl of the World, 1, 1909
- THIODAN, Thomas: Hero and Leander, 5, 1881
- TRUMAN, Ernest E.P: Club Life, 1, 1895  
 The Magic Cloak, 1, 1896  
 Mathis, 1, 1902
- TURNER, Walter J: Robbery Under Arms (with KEHOE),  
 see Vol.I, p
- WEIERTER, F.W: Little Red Riding Hood, 5, 1899  
 (with CARON)  
 Mrs. Goldstein, 5, 1902
- WALLACE: William V: see App. p 485-491 for:  
 Maritana, 1845  
 Matilda of Hungary, 1847  
 Lurline, 1860  
 The Amber Witch, 1861  
 Love's Triumph, 1862  
 The Desert Flower, 1863
- WERDER, Felix: Kisses for a Quid, 1, 1960  
 The General, 1, 1966  
 The Agamemnon, 1, 1967  
 The Affair, 1, 1969  
 Private, 1, 1969
- WESLEY-SMITH, Martin: Pi in the Sky, 3, 1968
- WILLIAMSON, Malcolm: Our Man in Havana, 2, 1963  
 English Eccentrics, 2, 1964  
 The Violins of St. Jacques, 2, 1966  
 Dunstan and the Devil, 2, 1967  
 The Growing Castle, 2, 1968  
 The Brilliant and the Dark, 2, 1969  
 Lucky Peter's Journey, 2, 1969  
 The Happy Prince, 3, 1965  
 Julius Caesar Jones, 3, 1966  
 The Moonrakers, 3, 1967  
 Knights in Shining Armour, 3, 1968  
 The Snow Wolf, 3, 1968
- WINSLOE HALL, H: (Young) Lochinvar, 1, 1904
- ZEPLIN, Thomas: Australia Felix, 5, 1873