

Music in Christchurch during the 1882 International Exhibition

PHILIP JANE

Abstract

Large-scale exhibitions in the nineteenth-century sprang from the Victorian desire to showcase industrial development, and most of them had an element of cultural display such as a concert series or music competitions. An international exhibition was held in Christchurch, New Zealand, for fourteen weeks in 1882. While not on the same scale as other international exhibitions throughout the world, this exhibition offers the opportunity to study what progress music had made in a recently colonized country. This mainly narrative study reveals a wide range of musical activity, with opera, choral concerts, musical competitions, and performances by an internationally-renowned chamber group.

Following the great London Exhibition of 1851, many similar events were held in countries throughout the world. They were seen as landmarks of industrial progress and sometimes termed an “industrial census”. Indeed, a hectic timetable of exhibitions ensued in the latter half of the nineteenth-century, leading to a form of “exhibition fever”.¹ Although only a young colonial country, New Zealand saw the obvious advantages exhibitions offered to assist with expanding trade and industry, and the first New Zealand exhibition was held in Dunedin in 1865. Exhibits were also sent to exhibitions in Vienna (1873), Paris (1878) and Sydney (1879).

In addition to being a means to display the industrial, economic and social development of nations, regions and cities, exhibitions were often accompanied by musical activities as an indicator of cultural development.² These were usually in the form of a series of concerts, but often had associated musical competitions, and occasionally prompted the formation of a resident orchestra. Research by John Mansfield Thomson resulted in a brief overall survey of the role of music at New Zealand’s exhibitions, and there have been other writings that explored the role of music at specific New Zealand exhibitions.³ But, to date, there has been little research carried out on the music at the International Exhibition held in Christchurch during the fourteen week period April 10 to July 15, 1882. The official record of the 1882 International Exhibition is silent on the role of music, focusing upon a description of the exhibits and the prizes won.⁴ Consequently, it is not evident that a larger number of public concerts than usual were given in Christchurch during this time, many directly associated with the Exhibition.

With its founding in 1850 Christchurch was the last of the four main centres to be established in New Zealand, following Auckland and Wellington (both in 1840), and Dunedin (1848). The West Coast gold rushes (1864-1867) occurred when this area was administered by the province of Canterbury, and the region was not involved in the New Zealand Wars. Indeed, it grew and prospered relatively quickly and to such an extent that Henry Wigram was able to claim that Provincial Government provided some of Canterbury’s best days, and that with the abolition of the provinces in 1876, Canterbury was made the “milch cow” of the colony.⁵ By 1876 Canterbury was one of only two provinces with an established railway system, including the Lyttelton Tunnel (1867). Two years later nearly 40% of all railway line in New Zealand was in Canterbury, and there was a line between Christchurch and Dunedin (1878). Educational institutions had been quickly established in Christchurch, with a school, Christ’s College (1851) and a university, Canterbury College (1873). Other cultural bodies were also formed; Philosophical Institute (1862); Canterbury Museum (1870); and the Public Library (1874). The Canterbury Agricultural and Pastoral Association (1863) was an essential organization for a province whose economy was initially based mainly upon wheat and meat production, and as

local industry developed, Christchurch was the first of the four main centres to establish an Industrial Association (1879). The long depression of the 1880s certainly impacted upon the local economy, with diminishing returns from both wheat and wool. A slump period would appear to be an unpropitious time to stage an exhibition, but it was an event that could give a boost to the economy, and most certainly give a lift to the spirits of the community.⁶

The 1882 Exhibition was the first comprehensive international event held in New Zealand and in addition to a large number of exhibits coming from within the country, twelve other countries exhibited.⁷ It was not on the scale of major exhibitions such as Philadelphia (1876), Paris (1878), or even those in Sydney (1879) and Melbourne (1880), and does not fit the criteria of fifteen other countries attending, as defined by Linda Young for a genuine “international” event. It may indeed just have been “local boosterism, augmented by a string of foreign exhibits rounded up by an energetic entrepreneur.”⁸ Two entrepreneurs, Jules Joubert and Richard Twopeny, instigated and managed the Exhibition, rather than the local body or the New Zealand government.⁹ Yet Christchurch was not new to exhibitions having already held two prior to 1882; it had been chosen to host a preliminary exhibition to select New Zealand products for the 1873 Vienna Exhibition, and, after the formation of the Canterbury Industrial Association in 1879, a local exhibition was presented in July of the following year. This six day event attracted 24,000 visitors and generated enthusiasm and support for another to be mounted, with an initial fund of £300 set aside for this purpose.¹⁰ Discussion was underway in early 1881 as to the possibility of running another exhibition in late 1882, and consequently many members of the Industrial Association were most enthusiastic when they received an offer to mount an exhibition from Joubert and Twopeny.¹¹ Other parts of the community were not so happy with the offer, and there was vigorous debate in the local press, with predictions of bankruptcy for local industry and workers if this event went ahead.¹² Eventually though, a group of concerned citizens and members of the Industrial Association combined to form a New Zealand Exhibition Committee in order for the event to proceed.¹³ Strong support was then forthcoming from other local bodies throughout New Zealand and the New Zealand government. The selection of an Exhibition site also engendered controversy, with the proposal to use either Latimer or Cranmer Square receiving strong opposition. It required direct intervention from the New Zealand government to allow Hagley Park to be used as the site, this being confirmed only in late January 1882.¹⁴ The bigger area proved to be a wise choice, as the large number of exhibitors eventually secured required much more space than would have been possible in either of the other proposed sites.

The complex of buildings to house the Exhibition on the four acre site was designed by a local architect, Thomas Stoddart Lambert, and the foundation stone was laid on January 30 1882.¹⁵ Construction work commenced immediately as there was an extremely tight time limit of one month in which to complete the work for the opening on March 15. However, this date proved too early for a large number of the exhibits that had to come from England, and the opening was moved to April 10.¹⁶ The continued influx of exhibits forced the revision and enlargement of the original building plans a number of times, and ultimately 114,200 square feet of undercover space was constructed.¹⁷

Included in this space was a custom-built Concert Room which was the venue for twenty-four concerts over the fourteen week period of the Exhibition.¹⁸ It was one of the three parts of the main transept of the Exhibition complex and was 130 feet long and 50 feet wide.¹⁹ As a social space the Concert Room received much praise, “This room forms an exceedingly pleasant resort of an evening. Well provided with chairs, and with the cool delightful fernery behind it, it is a first-rate resting place for those wearied with sight-seeing in the other portions of the building.”²⁰ Notwithstanding the pleasant ambience and general approval of its design, its suitability as a concert-giving venue was sorely tested by the musical performances given in

it. Throughout the Exhibition a display of musical instruments was arranged around the walls of the room by the Melbourne music retailer Allan & Company. Musical instruments were included amongst the competition entries in the Exhibition, with the jurors for this class being a visiting musician Enrico Sorgé, and two locals, Henry Wells and William Henry Simms.²¹ Gold medals were awarded to John Brinsmead and Sons (London), Ralph Allison and Sons (London), and Schiedmayer and Soehne (Dresden) for their piano entries, while J.P. Smith and Son (London) was awarded a gold medal for cheap pianos. The local musical seller, Milner and Thompson, was also awarded a gold medal for an excellent collection of pianos and other musical instruments. Included in the display of working models of machinery and electric apparatus from the local firm of Cunningham and Kent was a “well-finished small violin of excellent tone made by Mr Cunningham about ten years ago.”²²

The majority of artists for the musical events were local performers, but there were also visiting groups including the Dunedin Private Glee and Motett Society and a juvenile string ensemble formed by the pupils of a Dunedin violin teacher, Frederick Leech.²³ Foremost among the visiting individuals was Sorgé, who in addition to his juror duties performed as pianist, violist, clarinettist, and conductor, and had a number of his compositions performed.²⁴ Noteworthy among the visitors was the engagement of an Austrian Band to act as “orchestra in residence.”

This thirteen-piece ensemble was the remnant of a fifty-piece group brought out from Vienna for the Melbourne Exhibition in 1880. They arrived in New Zealand in February 1882, and gave concerts in Dunedin, Oamaru, Timaru, and Ashburton, before reaching Christchurch in early March.²⁵ The conductor, Johann Braun, also played the lead violin, and as most players also performed on at least one other instrument, this enabled them to present a military band – brass and wind instruments – and what was termed a “string ensemble”. This was a small group of strings comprising two first violins; two second violins, viola and ‘cello (bass viol). But it also included a small and incomplete set of wind instruments; one flute; two clarinets; one French Horn; one trumpet; one trombone, and drums and triangle, with the absence of oboe and bassoon.²⁶ During performances they would have presented a striking appearance in their uniform of “scarlet trousers, blue tunics with a double row of buttons down the front, and spiked helmets ...”²⁷ They were employed to give twice-daily concerts within a large octagonal bandstand in the Concert Room; as a military band in the afternoon between three and five o’clock, and as a string band in the evening, from eight to ten o’clock. A noted feature of their playing was the precision and exactitude that they presented as an ensemble, along with a crispness of execution.²⁸ They performed an eclectic repertoire of dance music (polkas, waltzes, quadrilles and gavottes), marches, arrangements from opera and well-known songs, with any more substantial orchestral music restricted to overtures by Rossini, Suppé and Offenbach. While this repertoire was similar to that from the Melbourne Exhibition, the smaller-sized ensemble did not bring with them a number of works that evidently benefited from the larger and more extensive group of instruments.²⁹ Most of their items necessitated arrangement by the conductor for their particular instrumentation, and some works must have bordered on pure entertainment, rather than music, as it was noted from one of their early performances that “... great amusement was created by a humorous pot pourri, in which imitations of the cry [sic] of various animals were introduced with ludicrous effect.”³⁰

Prior to the Exhibition Christchurch orchestral resources had been gathered together by Alexander Lean who had established an orchestral society in 1871, making it the first of the four main centres to possess an organized body devoted to orchestral works, as opposed to *ad hoc* groups, or those associated with a choral organization.³¹ Lean espoused the performance of symphonies as the *raison d’être* for an orchestral society, and had conducted twenty-one performances of symphonies by Mozart, Haydn and Beethoven. Unfortunately, he had been

disappointed by the public response to his vision, and the society folded in 1878.³² Another orchestral society resurfaced in 1881, and by the time of the Exhibition had already given a five-concert season plus a two-concert visit to Dunedin. It also struggled to gain support, even though providing programmes of more popular and lightweight music with a repertoire very similar to that of the Austrian Band – polkas, waltzes, and operatic arrangements.³³ The local orchestral society was able to muster up to twenty-four players, but they would be no match for the quality and unexpected body of sound that the professionals in the Austrian Band produced.³⁴

The opening of the Exhibition on Easter Monday, April 10, provides evidence of the strength already gained by the brass band movement in the city. A ceremony in the Concert Room at eleven in the morning was preceded by a large procession with an estimated 4,500 participants.³⁵ The procession was led by the Austrian Band, with another seven brass bands taking part.³⁶ Bands had been assembled in the early 1850s at both Christchurch and Lyttelton and helped celebrate important public events. However, these early bands were usually an assortment of instruments and generally had a life of only a few years along with frequent changes of name and conductor.³⁷ It was only when brass bands became associated with the growing volunteer movement that they became more permanently established. The band attached to the Canterbury Yeomanry Cavalry (1868) became very popular and provided regular concerts in the well-appointed outdoor spaces in Christchurch, such as the Botanic Gardens and Latimer and Cranmer squares.³⁸ In the 1870s a number of brass bands were established by local industries, and in some cases the employer made a contribution toward the purchase of instruments, provision of uniforms or even the cost of tuition.

The opening concert began with a performance from the local Artillery Band of *International March*, a composition by their bandmaster, Alexander Hamilton. This was followed by the cantata *Lobgesang* (Mendelssohn), performed by about 250 vocalists and instrumentalists conducted by Wells.³⁹ Rehearsal of this work had already generated some controversy concerning the ability of the local singers to perform adequately, especially in light of the higher pitch standard used by the Austrian Band.⁴⁰ On the day though, general opinion was that this work was executed in a really first-class style, although at just over an hour long the work was felt to be rather tiring to the majority of those present.⁴¹ It was noted as a matter of regret that the disorderly conduct of some of the crowd prevented the full enjoyment of the performance, and at one stage even necessitated a pause in the music.⁴² The uproarious “running commentary of the popular accompaniment” was the subject of an editorial in the *Lyttelton Times* the next day, when it was suggested that the audience was “too closely packed to feel musical.”⁴³

The crowd reaction provides an insight into the level of musical education at this time in the city. Entry to the opening ceremony was separate and in addition to any other prices charged for the Exhibition, and at five shillings was not insubstantial.⁴⁴ But such a large and unusual entertainment would have attracted a broad spectrum of Christchurch society with the entry price not a deterrent.⁴⁵ It was not the first performance of the complete work in Christchurch, this had been given in 1873 by the Musical Society, and may not have been new to some of the audience.⁴⁶ Reaction may have been to the choice of work, the length of it, or a feeling that such a large dose of classical music at eleven in the morning was not appreciated. It suggests that the large crowd was not of a highly educated musical background. At this time, though, commonplace concert audience behaviour throughout other New Zealand and Australian concert performances, and indeed even in London, included loud conversations, smoking, and stamping in time to the music.⁴⁷ Another performance of *Lobgesang* was given later during the Exhibition period by the Christchurch Musical Society at their first annual subscription concert on June 28 in the Oddfellows’ Hall.⁴⁸

Large-scale choral music had become almost an integral part of the exhibition formula, and new works were often commissioned for the opening, or a competition held to select such a work.⁴⁹ Neither a commission nor competition occurred at this Exhibition, but choral music had provided the strongest musical roots for settlers in New Zealand and would have been an important consideration in the choice. Indeed, Wagner, during his period as conductor of the Philharmonic Society in London in 1855 commented, "... I came to recognize the true spirit of English musical culture, which is bound up with the spirit of English Protestantism."⁵⁰ This aspect of musical culture would especially apply to Canterbury – a settlement by the Canterbury Association which was strongly centred around the Church of England, and the church accordingly played a leading educational role in music. The first church in Christchurch, St. Michael and All Angels (1851), offered scholarships to attract choristers as early as 1863, and the Christchurch Cathedral also offered educational scholarships for boys, as well as employing six paid lay-clerks.⁵¹ Numerous amateur choral societies and singing groups were formed too, and resulted in some form of choral society being continuously available from 1857 onwards. It was the formation of the Canterbury Vocal Union in 1860 that provided the basis for on-going choral activity, which included the start of the annual tradition of *Messiah* performances in 1864, and a performance of *Elijah* (Mendelssohn) in 1871.⁵² The choice of *Lobgesang* as an opening work appears to have been made by Wells, as the new conductor of the Musical Society, in conjunction with the promoters.⁵³ It was entirely appropriate, being already in the repertoire of the local choral society, but especially considering its performance history in New Zealand's closest colonial neighbour, Australia. Here it had been first heard in Melbourne in 1860 with a performance by the Fitzroy Musical Union.⁵⁴ This was followed by performances in 1862 (two in Melbourne and one in Sydney); 1867 and 1871 (Melbourne); and 1880 (Brisbane). It had also been chosen as the main work of the introductory concert at the Intercolonial Exhibition in Melbourne in 1866, and portions of it were performed at the Melbourne International Exhibition of 1872. The reasons given for its selection on one of these occasions are also pertinent to the Christchurch choice, "This great and glorious work [was selected] for its excellence as a composition, on the one hand, and for its appropriate character as a hymn of thanksgiving to Almighty God for the glorious season we commemorate..."⁵⁵

The first "Grand Concert" of the Exhibition was given in the Concert Room on April 20. It featured the Austrian Band, with vocal items contributed by local soloists, a number of instrumental items – including concertina solos and piano duets – and a fourteen-strong male glee ensemble under Simms. As a concert programme it constituted what was known as a "miscellaneous" construction and was designed to have wide audience appeal. The term "miscellaneous" when applied to concerts is understood to be a "variety of musical genres – chiefly opera, song and instrumental works – ... [which] would alternate between vocal and instrumental selections in highly patterned ways ... [and] implied a coherent set of practices that gave shape and balance to the concert experience."⁵⁶ It was the format followed at most public concerts throughout Australasia.⁵⁷ Musical taste and programming in Australia during the nineteenth-century was dominated by British opinion.⁵⁸ Indeed, Janice Stockigt notes that comparisons with English and American programmes during the 1880s reveal similarities, especially the predominance of the "miscellaneous" programme.⁵⁹ The style and content of this concert encapsulated the current state of local music-making, with its emphasis on vocal solos, and a few instrumental items – musical resources that were readily available in the early stages of musical development of Christchurch. Even so, a reviewer in the *Press* stated "... from a musical point of view the concert was a failure principally from the fact that the pieces selected were entirely unsuited to the building in which they were performed ... The Austrian Band it is true played their two numbers excellently and they were of a character fully suitable to the acoustic conditions of the room ..." ⁶⁰ Only one other "Grand Concert" was given under the

aegis of the Exhibition, on June 12. This again was of miscellaneous construction, with a mixture of glees, part-songs and vocal solos, supported by the Austrian Band.

The Exhibition had four different classes of music contests, each with an associated concert, and a fifth “display concert” was presented by the winners. Each contest concert was before a panel of judges, and monetary prizes were awarded, along with medals.⁶¹ The monetary prizes were not insubstantial, and ranged from £3-3-0 for a vocal soloist winner to £25 for the best band. For these concerts a special raised dais, with a high sounding board, was erected at the side of the Concert Room in an attempt to address poor acoustics.⁶² The band competition on May 2 comprised four brass bands from the South Island and the Christchurch Artillery Band - a military band containing a mixture of brass and reed instruments.⁶³ It was a very popular event with the Concert Room densely crowded.⁶⁴ First prize was awarded to the Timaru Artillery Band and second to the City Guards Band.⁶⁵ The Timaru Band chose to celebrate their win with a medley of tunes from Sullivan’s *Patience*, but were sued by the visiting Williamson’s Opera Company for breach of copyright. Only one entry was received for the string band competition on May 3 – the local Amateur Orchestral Society. Even so, they were required to give a performance to the judges before being deemed proficient enough for the award of the first prize. A contest for choral and chamber music groups was held the following week, on May 9. Again there was only a single entry, the Dunedin Private Glee and Motett Society. Similarly, there was a dearth of chamber music ensembles, and from the two entries, a piano quartet was declared the winning ensemble.⁶⁶ The final music contest on May 19, was for solo singing, solo playing and school singing. In the solo singing section there was a total of fourteen entries, but only one school entered. It would appear that the Exhibition planners had either overestimated the interest in this type of contest, or the talent that would be available at this level. Similar reasons may hold true for the string band and chamber music entries. However, the Christchurch Musical Society and at least two local Glee Clubs were in existence, but none entered the choral competition. The number of entries for all of the musical contests may reflect the state of musical development in Christchurch and throughout New Zealand, but it may also be indicative of the haste with which this Exhibition was put together. Prize winners performed in the display concert on May 25, but the winning band and choral groups, both from out of town, were not able to be present.⁶⁷

A few days earlier, on May 17, there had been a combined band concert when the Austrian Band shared the Concert Room platform with the Burnham Industrial School Band.⁶⁸ The Industrial School Band impressed as surprisingly good, and favourable comment was made in particular about their taste and skill.⁶⁹ Joubert presented to each member of the Burnham Band a small medal as a memento of the occasion. He presented the bandmaster, Charles Bowles, with a large medal, and later in the Exhibition gave him a baton of ebony and silver. This juvenile band was involved on a number of other occasions at the Exhibition, a sign that they were a very competent and well-received musical unit.⁷⁰ Another group of young musicians, Leech’s Juvenile String Band, also performed at the Exhibition, with four concerts under their conductor Frederick Leech. This group from Dunedin comprised six violinists and one flute, with the additional instruments of a violoncello, double-bass and piano provided by adult performers.⁷¹

Other visiting musical groups were active in Christchurch during the period of the Exhibition. These ranged from one of the regular visits of a professional opera company, to possibly the first visit by a world-class chamber ensemble. Professional opera had first arrived in Christchurch in 1864 with the visit by William Lyster’s Royal Italian and English Opera Company, when a couple of seasons totalling thirty nights were given. The next professional opera company, that of Cagli and Pompei, did not arrive until late 1871, but visits then occurred on an almost annual basis. Williamson’s Royal Opera Company commenced its first tour of

New Zealand in 1882, and was in the middle of a season of Savoy operas at the Theatre Royal when the Exhibition opened. From April 10 until their last performance on April 25, they gave six performances of *Patience*, four performances of *Pinafore*, and four performances of *Pirates of Penzance*. Even with admission prices ranging from one to six shillings, the performances were well attended.⁷² The Mendelssohn Quintette Club, a chamber ensemble from Boston, toured through Australia and New Zealand in 1881-2.⁷³ They spent six weeks in New Zealand and gave thirty-two concerts, of which thirteen were in Christchurch during the 1882 International Exhibition.⁷⁴ These were given in the Oddfellows' Hall despite the promoters of the Exhibition being anxious to make arrangements with them to appear in the Concert Hall. The reason given for the preference of the Oddfellows' Hall was the nature of the acoustics in the Concert Hall, and "the manager [of the Mendelssohn Quintette] considered it unsuitable to the class of music his principals deal with, and determined to take the Oddfellows' Hall in preference, even at the risk of a diminished attendance."⁷⁵ The "Quintette" consisted of Isidor Schnitzler (first violin); Ernest Thiele (second violin); Thomas Ryan (viola and clarinet); William Schade (flute and viola); Frederick Giese (violoncello), accompanied on this tour by Cora R. Miller (soprano). Their concerts followed a well-established pattern, and usually comprised up to ten items, beginning and ending with the full instrumental quintet. Vocal or instrumental solos were accompanied by a string group, and a string quartet item was invariably included. However, more classical music was included in these concerts in comparison to concerts the Quintette gave in the United States.⁷⁶ Originally only six concerts were planned, and, as in the concerts at other New Zealand centres, the first few had an astonishing and lamentable lack of audience. By the third concert though, it was noted that "the Christchurch public appearing to have at last awakened to the fact that a musical feast far transcending any that has hitherto been provided for their delectation, can now be enjoyed for a few nights."⁷⁷

Local groups were active too during the Exhibition, and the Christchurch Operatic Society gave a seven-night season of *La Petite Mademoiselle* (Lecocq), beginning on May 24.⁷⁸ It was staged in the Theatre Royal and was the first production of the opera in both New Zealand and Australia.⁷⁹ Sidney Wolf conducted this very popular production, and audiences filled the theatre each night "to an almost inconvenient extent".⁸⁰ The final performance on May 30 was a benefit for the founder of the Operatic Society, Henry Towle, and a dinner was given to farewell Towle and another principal singer Andrew Davies, both of whom were joining Williamson's Royal Opera Company.⁸¹

Other concerts given at the Exhibition centred around individuals with two from the pianist William Juncker; and four from the tenor Carmini Morley.⁸² At each of these six concerts the Austrian Band assisted with an overture and some other smaller items. Morley had formed an operatic singing class in Christchurch, and it was the basis of a group that gave a season of *Maritana* (Wallace) on the final three nights of the Exhibition. It was a bold move to present this particular work, as it had been performed in early January by the visiting Montague-Turner Opera Company. A substantial chorus of fifty was used, and the Austrian Band reportedly interpreted Wallace's "grand orchestration" in a manner "as never before attempted in New Zealand."⁸³ As Morley took a principal role, the conductor for the production was again Sidney Wolf. Seating was increased in the Concert Room for this last event, and up to 2,500 people were able to attend on each night. Despite an additional shilling for entry – plus a further shilling if a reserved seat was sought – it played to full houses on all three nights, but received a mixed reception from the local press.⁸⁴

The 1882 International Exhibition closed on Saturday July 15, and within ten days all buildings on the site had been demolished and removed. In his address at the opening ceremony, Joubert had predicted that the Exhibition would aid local revenue by "causing additional railway traffic and an increased consumption of dutiable goods," and that an era of prosperity

was bound to follow.⁸⁵ Certainly activity in the city on opening day was reported to be exceedingly busy, with upwards of a total of 21,000 people assembling. Trains carried seven thousand passengers, tramcars nearly fifteen thousand, and all the restaurants and places of amusement were crowded.⁸⁶

Over the fourteen weeks it was open 226,300 visitors were recorded, this at a time when the “white population” of New Zealand was just over half a million, and the population of the Canterbury province at 112,000, was nearly a quarter of the total population.⁸⁷ Initially a loss of just over £1,995 was announced for the Exhibition, but in response to further questions Joubert released more detailed figures.⁸⁸

Table 1 **1882 Exhibition accounts**

DEBIT	£	s	d
Cost of buildings	10,888	0	0
Gas and cost of fittings	889	15	1
Advertising and printing	709	10	6
Gifts to various clubs, charities, etc	805	0	0
Medals and certificates to date	350	0	0
Band, music, etc	932	0	0
Outstanding accounts	300	0	0
Wages and labour to date	586	11	3
TOTAL DEBIT	15,460	16	10
CREDIT			
Receipts at gates, adults, children and season tickets	10,077	6	0
Sale of privileges, rents of stalls	1,941	5	0
Space in bays	1,446	6	4
TOTAL CREDIT	13,464	17	4
(minus debit)	15,460	16	10
BALANCE DEFICIT	1,995	19	6

The figures in

Table 1 reveal that this loss was calculated prior to any money received from the sale of the buildings being used to offset it. The buildings went to auction on July 24, but did not meet the reserve of £4,000 set for them as a bulk lot.⁸⁹ They were then separated into bays and all but the centre part was sold for the much lower sum of £2,110.⁹⁰ The centre part – the entrance hall, art gallery, and concert room – was sold the following day for £518.⁹¹ Offsetting the balance deficit with the funds received from the sale of the buildings, suggests that this Exhibition actually made a profit of just over £622.⁹² The expenditure on “band and music” of £932 – 6% of the total exhibition budget – was the second largest item in the Exhibition accounts, but not a big amount when compared to the sums allotted to music at later exhibitions in Dunedin in 1889-90 (£4,500) and Christchurch in 1906-7; (£7,000).⁹³ The amount spent on “gifts” provides an indication of the support given by the Exhibition promoters to the local community. Even prior to the Exhibition the Austrian Band gave a concert for the Destitute Patients’ Fund, and the amount raised was generously supplemented by a substantial cheque from Joubert and Twopeny.⁹⁴ During the Exhibition there were a number of concerts given in the Concert Hall in order to raise funds, and on each occasion the Austrian Band was permitted to perform.⁹⁵ The partners appear to have enjoyed the confidence of the community in return.

After the Exhibition an editorial in the *Press* explored its impact, and asked if it had fulfilled expectations.⁹⁶ The enterprise of Joubert and Twopeny was praised in bringing to the city and province an advantage earlier than otherwise, as the Government could not have been expected to start such an undertaking for years. But the small population of the country were warned to temper any expectation for a display out of proportion to current purchasing powers, or to the number and extent of local industries. The editorial concluded that the Exhibition had been a success, especially for providing ideas and aspirations to local workers and artisans. The broader question as to whether the Exhibition had played an appreciable part in the advancement of the city and province, also received unqualified affirmation. Was the involvement of music also an unqualified success? Or, did the Exhibition merely provide additional performing opportunities for local musicians?

The majority of the music performed at most concerts was vocal, with an occasional instrumental item and very little orchestral music of any substance. The reaction to the opening concert and its large dose of classical fare, suggests that this type of programme was not appealing to the general public. The “miscellaneous” concert most certainly prevailed, as, “Performers were easier to assemble and the varied nature of the entertainment probably attracted many who found the programmes of the choral or orchestral societies too ‘heavy’”.⁹⁷ The development of orchestral resources in Christchurch was at a low point despite the enthusiastic start given by the first orchestral society in the city, with the current incarnation of an orchestral society just regenerating and being somewhat erratic in public appearances. It was also under uncertain leadership with James Knox, Benjamin Button, and Charles Coombs sharing this role between them. It is evident that the Christchurch concert-going public were not well educated nor appreciative as regards orchestral music.

Christchurch and Canterbury had not been home to a military band associated with the Imperial forces during the New Zealand Wars.⁹⁸ While Watson asserts that band music did not flourish in the early decades of Christchurch history, there was a strong and growing interest in this form of music by the time of the 1882 Exhibition.⁹⁹ Despite the origins of the assisted immigration policy in the 1870s had brought in many people who had no affiliation with the Church of England, and a low literacy rate.¹⁰⁰ This may have contributed to the rise of the brass band as music for the masses.

The musical taste of the elite was focused on the oratorio and massed choral singing. The main choral group – the Musical Society – had been in existence since 1860, and Wells had only been a recent appointment to the role of conductor, with his first concert with this group in October 1881. Nevertheless, a choral body of around two hundred singers was mustered to take part in the Exhibition opening ceremony. In addition to this large group of vocalists, there were a number of other vocal groups active in Christchurch – glee clubs under Sorgé and Simms, singing groups led by Charles Merton and Morley, and an amateur operatic society under Towle.¹⁰¹ There was strong support for and participation in choral and vocal activity in the city. But at the demonstration concert, the winner of the tenor section of the singing contest was felt to be “out of voice” in his first item, and his performance had degenerated to a “complete fiasco” for his second.¹⁰² Such a comment may be an accurate reflection of the true ability of the amateur vocalists at this time.

With a seemingly large amount of vocal talent available it raises the question as to why no entries from local groups were made in the Exhibition’s choral contests. Christchurch people were noted as priding themselves on their musical standards, however, the sole entry of a Dunedin vocal group to win the competition. This, plus the initial poor audience support for the Mendelssohn Quintette, prompted one newspaper to suggest that this was misplaced pride, and was in name only.¹⁰³

A remarkable feature of the music during this period is that within a very short time period, two operas were produced very successfully with local resources assisted by the Austrian Band. Christchurch evidently possessed enough amateur singers capable and desirous of being involved in opera, either as members of the chorus or as a soloist. Additionally, there were just over thirty other vocalists who had felt sufficiently trained and confident enough to perform in a solo role at the various concerts and contests. However, while most of the local singers were no more than gifted amateurs, there were exceptions such as Amy Horton, Towle, Davies, and Arthur Lissant, all of whom went on to have professional careers based in Australia.¹⁰⁴ Setting aside the opera productions and the large-scale choral work performed at the opening concert, the remaining vocal contributions were mainly popular songs – merely drawing-room ballads. It was to be expected that musical development in Christchurch would mirror that from “home”, and in England the growing involvement of the bourgeois in amateur music-making was a common feature, as the belief that music-making was of benefit to everyone’s development as a human being was put into practice.¹⁰⁵ Consequently most of the music that was performed by local artists in at the time of the International Exhibition was from amateur musicians; those in brass bands, solo vocalists, and the singers who made up the Musical Society and the various other smaller glee clubs and singing groups.

However, there were some local musicians who stand out for demonstrating musical ability that was not confined to singing, and was often of a higher quality than that of a gifted amateur. Amongst these was Simms; a highly regarded pianist, conductor of a local glee ensemble, and who also served as a juror. James Knox too, demonstrated his musical versatility and skills during the time of the Exhibition. He conducted the Orchestral Society in a concert on May 25, was a vocal soloist at the Timaru Relief Concert, and took a principal role in the Musical Society’s performance of *Acis and Galatea*.¹⁰⁶ Benjamin Button conducted a brass band (Canterbury Yeomanry Calvary Band), an orchestral group (Amateur Orchestral Society), and served as a violinist in the Orchestral Society. Each of these individuals though, was not a professional musician as they had other occupations which supported their ability to take a role in Christchurch music. Other leading lights at the Exhibition were those who were music teachers, especially those with the additional role of organist and choirmaster, such as Wells, Tendall, Barnett and Landergan. A leading professional violinist in Christchurch at this time was James Coombs. He led the Amateur Orchestral Society and the other “scratch” bands that were used to support choral works, as well as performing in chamber music ensembles and as a violin soloist, all probably in addition to work as a teacher. Most local musicians in Christchurch were able to participate to some extent in musical activities during the period of the Exhibition.

The Exhibition also provided the opportunity for some overseas musicians to visit and spend time in Christchurch. Even though this was usually for a short period there would undoubtedly have been a beneficial effect on the local musical life as they contributed to concerts and provided tuition. Sorgé was certainly at the forefront as a visiting musician, but unfortunately his stay in Christchurch was relatively short-lived. He spent a total of about sixteen months in the city, arriving in March 1882, and being farewelled with a benefit concert in May the following year.¹⁰⁷ Morley was in Christchurch from early 1881, but after the Exhibition he quickly returned to his role as a member of a touring opera company. In early 1882 he was listed as bankrupt, a sure indication that he was not thriving financially as a music teacher.¹⁰⁸ Johann Braun arrived as the leader and conductor of the Austrian Band. He left the Band near the end of the Exhibition and advertized his services as a music teacher of string, brass or reed instruments, and was appointed to the role of Bandmaster for the City Guards Band.¹⁰⁹ However, there was evidently not enough work for Braun to succeed, and he was also listed as bankrupt.¹¹⁰ In early 1883 he left the city and joined various professional opera

companies as they toured throughout New Zealand. The movement of these three individuals away from Christchurch indicates that the musical opportunities available at this time were not sufficient to provide adequate support for a large number of musicians, even combining performing and teaching opportunities. It also provides a strong argument that the paid role of organist in a local church was advantageous – if not essential – as a secure base for other means of income. “It was very rare indeed for any of the leading musicians in Christchurch, at that time, not to be employed in this capacity [choirmaster and organist] by one or other of the local churches.”¹¹¹

During the fourteen weeks of the International Exhibition of 1882, there was an appreciable increase in the number of formal concerts, with at least twenty-five more than would have been normally available to Christchurch music lovers.¹¹² Setting aside burlesque and vaudeville activities during this period, the music-loving public of Christchurch were able to choose between two musical activities during the evening on no less than seven occasions. Indeed, on May 9 there were three concerts being given; the choral contest in the Exhibition Concert Room; the Mendelssohn Quintette Club in the Oddfellows’ Hall, and a benefit concert for Mademoiselle Lolo de Glorian in the Academy of Music.¹¹³ A series of concerts was carried out; but not a series of any length or with any substance to the repertoire. There were musical competitions. However, the competitions did not have any large numbers of entries, nor were there winners who appeared to be anything other than gifted amateurs. A notable first for New Zealand was the importation of a resident orchestra, but at only thirteen players, it was no more than a salon or dance group, this being borne out by its repertoire which catered to popular taste. The year of the Exhibition, 1882, was relatively early in the development of New Zealand society and cultural ability, and while Christchurch may have been able to claim some form of ascendancy in choral music, or even possibly orchestral development, the music from this event was a reflection of what was also available throughout the other major centres. However, music at this Exhibition offered an advance on the music at the first exhibition in Dunedin in 1865. This had been minimal, with only a few concerts by the local Philharmonic Society.¹¹⁴ By 1889 though, only six years later, the South Seas Exhibition in Dunedin boasted an orchestra of forty-five members, thirty of whom were professional, and a handful of complete symphonies was included in the repertoire. This in turn was eclipsed by the fifty-three-piece orchestra of the 1906-07 International Exhibition in Christchurch, along with a substantial increase in symphonic music, as well as a commissioned opening Ode from the conductor Alfred Hill.

The 1882 Exhibition demonstrates another step in the progress of music in New Zealand. It was a chance for local musicians to participate, but this was at an amateur level, no more than could really be expected from a city and country so recently formed. Any parochial ideas of being the most musical city in New Zealand were not borne out by contest results or the quality and quantity of concerts that were given. As an indicator of cultural development, music during the 1882 Exhibition clearly showed the limitations of a small and newly-developing nation. No permanent memorial of the music at this exhibition remains; the concert hall was demolished, no orchestra, band or organ was retained, and any musical works specifically written have long ago been forgotten.

¹ Louise Douglas, "Representing Colonial Australia at British, American and European exhibitions," *reCollections* 3 (2008): 13-32.

² Jean Sharfe, "The New Zealand International Exhibition at Christchurch in 1906-07," *History Now* 1 (1995): 27-31.

³ John Mansfield Thomson, "Sight and Sounds: Exhibitions and New Zealand Music 1865-1940," *Music in New Zealand* 16 (1992): 34-39, 60. For Wellington's 1940 Centennial Exhibition see Allan Thomas, "Centennial Music." in *Creating a National Spirit: Celebrating New Zealand's Centennial*, ed. William Renwick (Wellington: Victoria University Press, 2004), 232-45. For the 1906-1907 International Exhibition in Christchurch see John Mansfield Thomson, "'A Triumph for Instrumental Music of the Highest Type': From the Orchestra to the Besses o'th' Barn Band." in *Farewell Colonialism: The New Zealand International Exhibition, Christchurch, 1906-1907*, ed. John Mansfield Thomson (Palmerston North: Dunmore Press, 1998), 79-93. For the New Zealand and South Seas Exhibition held in Dunedin in 1889-1890 see David Murray, "Fitchett's Fallacy and Music at the New Zealand and South Seas Exhibition, Dunedin, 1889-1890," *New Zealand Journal of History* 42, no. 1 (2008): 42-59.

⁴ M. Mosley, *New Zealand International Exhibition, 1882: Record, Containing Retrospect of the Colony, Sketch of Exhibitions, Complete Description of Exhibits* (Christchurch: James Caygill, 1882).

⁵ Henry F. Wigram, *The Story of Christchurch, New Zealand* (Christchurch: Lyttelton Times, 1916), 174-5.

⁶ Graeme Davison, "Festivals of Nationhood: the International Exhibitions." in *Australian Cultural History*, eds., S.L. Goldberg and F.B. Smith (Melbourne: Cambridge University Press, 1988), 158-177. The Victorian Premier, Graham Berry, organized the Melbourne Exhibition of 1880 as a stimulus to recovery from the economic and political turmoil of the later 1870s. 163.

⁷ International exhibitors came from Australia (New South Wales, South Australia, Victoria), and America, Austria, Belgium, Britain, China, France, Germany, India, Italy, Japan and Switzerland. This contrasts with the New Zealand Exhibition held in Dunedin in 1865 where the only overseas exhibitors were from Britain, Canada and Australia.

⁸ Linda Young, "'How Like England We Can Be': The Australian International Exhibitions in the Nineteenth Century." in *Seize the Day: Exhibitions, Australia and the World*, eds. Kate Darian-Smith, Richard Gillespie, Caroline Jordan, and Elizabeth Willis (Melbourne: Monash University ePress, 2008), 12.1-12.19.

⁹ Joubert (1824-1907) and Twopeny (1857-1915) had just run exhibitions in 1881 in Adelaide and Perth. As the Perth Exhibition drew to a close, they sent a circular letter to New Zealand local bodies and Government, outlining their proposal. It was the immediate and enthusiastic response of the Canterbury Industrial Association which drew them to Christchurch. Both men played a prominent role in the next major international exhibition in New Zealand, that in Dunedin during 1889-90. Joubert as the General Manager and Twopeny a Commissioner. See Martha Rutledge, "Joubert, Jules François de Sales (1824-1907)," *Australian Dictionary of Biography*, accessed April 3, 2014, <http://adb.anu.edu.au/biography/joubert-jules-francois-de-sales-3874/text6169>; John M. Ward, "Twopeny, Richard Ernest Nowell (1857-1915)," *Australian Dictionary of Biography*, accessed April 3, 2014, <http://adb.anu.edu.au/biography/twopeny-richard-ernest-nowell-984/text7919>.

¹⁰ *Star*, July 27 1881, 4. See also *Star*, August 31 1881, 3. All New Zealand newspaper articles, apart from those from the *Lyttelton Times* and the *Weekly Press*, can be accessed through *Papers Past* at <http://www.paperspast.natlib.govt.nz>.

¹¹ *Star*, September 28 1881, 4.

¹² *Press*, November 30 1881, 3.

¹³ *Star*, December 28 1881, 3.

¹⁴ *Star*, January 19 1882, 3.

¹⁵ Lambert (1840-1917) received a personal fee of £500 as well as a gold and silver medal for his work on the Exhibition. He was also commissioned to prepare plans for an exhibition in Calcutta. *Cyclopedia of New Zealand: Volume 1* (Wellington: Cyclopedia Company, 1897), 581-2. The site area of four acres converts approximately to 1.6 hectares.

¹⁶ *Press*, January 16 1882, 2.

¹⁷ Undercover area of 114,200 square feet converts approximately 10,610 square metres

¹⁸ These are concerts that had an additional charge for entry, consequently this number does not include the twice-daily performances by the Austrian Band.

¹⁹ The Concert Hall dimensions of 130 feet by 50 feet convert approximately to 40 metres by 15 metres. No accurate information is available on the normal seating capacity of the Concert Room, but given the similarity of its dimensions to the Exhibition Hall at the International Exhibition of 1906-07, it probably seated between 1,500 and 1,600 people.

²⁰ *Lyttelton Times*, April 17 1882, 5.

²¹ Very little information is available on Sorgé. His association with the Austrian Band appears to have arisen from his travelling to New Zealand on the same ship, and being engaged to appear with them first in Dunedin, where he was announced as coming from London. *Otago Daily Times* (ODT), February 13 1882, 1. A few days prior to the Exhibition opening, he advertized his services within Christchurch as “Professor and Teacher of Singing and the Pianoforte and Orchestral Conductor.” *Press*, March 29 1882, 1. He remained in the city for just over a year, and left after a farewell concert in May 1883. *Star*, May 9 1883, 2. Wells (1852-1918) was an organist and choirmaster, born in England, who came to Christchurch in 1879. Initially he was the organist at St. Michael’s, and became the first organist and choirmaster at Christchurch Cathedral in 1881. In the 1882 Exhibition he was musical director of the current major choral society, the Christchurch Musical Society, and also served as juror on a number of the musical contests associated with the Exhibition. See *Press*, August 21 1918, 10. Simms (1833-1892) was a JP, a prominent businessman, and a popular and skilful musician. He also was class singing master at Christchurch Boys’ High School. See *Star*, July 8 1892, 3.

²² Mosley, xxxiii. This may well be the earliest record of a New Zealand-made stringed instrument.

²³ The Dunedin Private Glee and Motett Society was founded in 1879 by Arnold R. Kelsey, a music seller and music teacher, who brought the 22 strong group to the Christchurch Exhibition. *Otago Witness* (OW), February 8 1879, 11. See also *Star*, May 10 1882, 4. Leech arrived in Dunedin as a member of the orchestra in Cagli and Lyster’s Italian Opera Company of 1873, and remained there as a violin teacher until his death in 1912 at the age of eighty-two. *Evening Post* (EP), February 19 1912, 7.

²⁴ Examples of Sorgé’s contribution: pianist and violist see *Star*, May 10 1882, 4; clarinetist see *Star*, May 12 1882, 2; conductor see *Star*, May 4 1882, 3. At least two of his compositions were performed; *Exhibition March* for orchestra, see *West Coast Times*, April 18 1882, 2; *Valse Caprice* for piano, see *Press*, April 24 1882, 1.

²⁵ The Austrian Band gave eleven concerts in Dunedin, see OW, February 11 1882, 23; two concerts in Oamaru, see *North Otago Times*, March 2 1882, 2; two concerts in Timaru and Ashburton, see *Timaru Herald*, March 7 1882, 3; and two in Christchurch, see *Star*, March 9 1882, 2. Probably owing to the delayed opening date of the Exhibition, they then went and gave five concerts in Wellington. See EP, March 13 1882, 3.

²⁶ *Press*, March 11 1882, 5.

²⁷ EP, March 20 1882, 2.

²⁸ EP, March 20 1882, 2.

²⁹ *The Argus*, October 11 1880, 6, and *The Argus*, October 18 1880, 6. Items not performed in New Zealand included those by Reinecke (Introduction to the opera *King Manfred*); Gounoud (*Meditation on J.S. Bach’s No. 1 Prelude*); Wagner (some operatic entr’actes); Mendelssohn (*Wedding March*); and Meyerbeer (March from *Le Prophete*). These articles can be accessed through <http://www.trove.nla.gov.au/newspaper>.

³⁰ *Lyttelton Times*, April 15 1882, 5.

³¹ Lean (1824-1893) was an architect and surveyor who had immigrated to New Zealand in 1851. He joined with Stroud, Mountfort and Armson to form Canterbury’s Association of Architects in 1872, with his major architectural work in Christchurch being the Supreme Court building. He was also an enthusiastic supporter of the Volunteer movement, rising to the rank of colonel before his retirement in 1891. However, his outstanding contribution to Christchurch’s social life was his leadership in musical affairs. Other main centre purely orchestral societies were the Wellington Orchestral Society (1882), the Dunedin Orchestral Society (1883) and the Auckland Orchestral Union (1889). Brian W. Pritchard.

“Lean, Alexander,” *Dictionary of New Zealand Biography, Te Ara - the Encyclopedia of New Zealand*, updated 5-Nov-2013, accessed April 3, 2014, <http://www.TeAra.govt.nz/en/biographies/216/lean-alexander>.

³² Brian W. Pritchard, “Alexander Lean and the Christchurch Orchestral Society – A Primary Source Recovered,” *Crescendo* 35 (1993): 3-13.

³³ Philip Jane, “An Historical Survey of the Establishment of an Orchestral Tradition in Christchurch to 1939” (PhD thesis, University of Canterbury, 2009), 37-39.

³⁴ ODT, February 11 1882, 3.

³⁵ The size and scope of this procession was possibly the largest in connection with any exhibition in New Zealand. *New Zealand's Heritage: the Making of a Nation* (Wellington: Paul Hamlyn, 1971-73), 1315.

³⁶ *Press*, April 11 1882, 2. The bands at the opening procession were the Austrian Band; Hibernian Band; Ashburton Band; Lyttelton Band; Burnham Band; St. Andrew's Band; Forresters' Band; and the Timaru Band. There were in fact 8 local bands available, but not all took part in the procession. The Bandmaster of the Cavalry Band, Benjamin Button, had advised the Exhibition Procession Committee that a Band of 18 members would cost £10 to take part in the parade. This offer was not taken up. See *Star*, April 1 1882, 3. The City Guards Band was unable to take part in the procession as it was required to attend a different part of the opening ceremonies as part of the Volunteer Corps presence, while the Artillery Band was called upon to act as part of the guard of honour to the Vice-regal party.

³⁷ Helen Watson, “Music in Christchurch” (master's thesis, Canterbury College, 1948), 99.

³⁸ Brian W. Pritchard, “Music in Canterbury.” in *A History of Canterbury: Volume 2*, ed. W.J Gardner (Christchurch: Whitcombe and Tombs, 1971), 440-464.

³⁹ *Press*, April 11 1882, 2. The forces assembled were the Christchurch Musical Society and the Austrian Band, with three vocal soloists; Miss Fairhurst and Master E. Appleby (sopranos), and Arthur Appleby (tenor). Local instrumentalists or possibly even the entire current Orchestral Society were also included to assist the relatively small Austrian Band.

⁴⁰ It was noted that the Austrian Band “with a view to make their remnant of an orchestra sound more brilliant, have their instruments half a note above concert pitch!!” See *Star*, April 4 1882, 3.

⁴¹ *Timaru Herald*, April 11 1882, 3.

⁴² ODT, April 11 1882, 2.

⁴³ *Lyttelton Times*, April 11 1882, 6. *Lyttelton Times*, April 12 1882, 4.

⁴⁴ Normal entry price was 1s each day for 11am to 5pm, and 1s again for 7.30pm to closing at 10pm. It cost an additional 6d to enter the Special Art Gallery, but the entry price of 1s included entry to hear the Austrian Band performances. A season ticket was available for £2-2-0, for a single ticket, and this was non-transferable, and required a signature of the holder along with a photograph. See *Press*, March 25 1882, 1.

⁴⁵ Canterbury society had changed markedly from the majority of Church of England immigrants in 1850. “Probably at no other period in the history of Canterbury did the life and manners of the different strata of society suffer such variations as it did in the late seventies of last century. There was a well-founded wealthy aristocracy side by side with a large body of unemployed in the small population of 100,000.” See John Barclay, “A Brief Historical Survey of Canterbury, New Zealand, from Nov.1 1876 to Dec.31, 1879” (master's thesis, Canterbury College, 1939), 77.

⁴⁶ *Star*, December 18 1873, 3. The performance in December was by one of the many incarnations of the Musical Society, called then the Christchurch Harmonic Society. It was conducted by Robert Parker, and the accompaniment was by the Christchurch Orchestral Society, led by Charles Bonnington. Vocalists and orchestra numbered only forty-five in total, but it was thought to be a well rendered performance, and the opening symphonic movements were specifically noted.

⁴⁷ Murray, 47.

⁴⁸ At this concert it formed the second half of a lengthy programme, the first half being *Acis and Galatea* (Handel). Despite there being no door sales for the concert it was very popular and a full hall was reported. On this occasion it was described as being presented in a “loose manner”, and the performance was unfavourably compared with the standard of choral singing set by the Dunedin Motett Society. *Press*, June 29 1882, 3.

⁴⁹ Leon Caron (1850-1905) had won the competition for the opening cantata at the 1880 Melbourne Exhibition with his composition *Victoria*. On March 13 1882, this work was performed in Christchurch by the touring Montague-Turner Opera Company. The composer conducted an enlarged chorus and orchestra for this concert. *Star*, March 13 1882, 3.

⁵⁰ Richard Wagner, *My Life*, (New York: Tudor Publishing, English translation 1936), 634.

⁵¹ Watson, 50-51. Twelve scholarships of £10, and twelve of £5 were offered for the education of choirboys at St. Michael's Anglican School, plus two other competitive scholarships of five guineas each. The Cathedral Choir offered twenty-four scholarships for free education at Cathedral Grammar School.

⁵² The performance of a complete *Messiah* on May 23 1864, whilst relatively early was not the first complete performance in New Zealand. This had taken place in Auckland in February 1857, where the Auckland Choral Society was supported by an orchestra based around the band of the 58th Regiment. Dunedin had also beaten Christchurch, with its first complete performance of *Messiah* taking place on Christmas Eve 1863. The first performance of *Messiah* in Wellington was not until December 1872. The performance by the Mendelssohn Society in 1871 has been claimed by Lindsay Buick as the first in New Zealand. See: T. Lindsay Buick, *Elijah: the story of Mendelssohn's oratorio*, (New Plymouth: Thomas Avery and Sons, 1935), 3. However, the first New Zealand performance appears more likely to have taken place in Auckland by the Auckland Choral Society in 1861. See *Daily Southern Cross*, August 13 1861, 1.

⁵³ *Timaru Herald*, February 7 1882, 3 "The promoters have arranged with Mr Wells, the organist of the Anglican Cathedral, for the performance of a cantata on the opening of the Exhibition, and Mendelssohn's Lobgesang has been selected for the purpose."

⁵⁴ *The Argus*, October 2 1860, 5.

⁵⁵ *The Argus*, December 23 1867, 8.

⁵⁶ William Weber, "Miscellany vs. Homogeneity: Concert Programmes at the Royal Academy of Music and the Royal College of Music in the 1880s." in *Music and British Culture, 1785-1914: Essays in Honour of Cyril Ehrlich*, eds. Christina Bashford and Leanne Langley (Oxford: Oxford University Press, 2000), 299-320, 300.

⁵⁷ Murray, "Fitchett's Fallacy and Music at the New Zealand and South Seas Exhibition," 48.

⁵⁸ Janice B. Stockigt, "A Study of British Influence on Musical Taste and Programming: New Choral Works Introduced to Audiences by the Melbourne Philharmonic Society, 1876-1901," *Nineteenth-Century Music Review*, 2 (2005): 29-53, 29.

⁵⁹ *Ibid.*, 35.

⁶⁰ *Press*, May 21 1882, 2.

⁶¹ All of the seven judges used were local. Wells and Simms have been described earlier. Both George Frederick Tendall (1845-1901) and Neville George Barnett (1854-1895), were organists who had come to Christchurch from England for the sake of their health. Arthur Landergan was also an organist. R. Walton was possibly a local auctioneer, with some musical ability, and was one of the founding members of the male voice choir, the Liedertafel, in 1885. R. Macfarlane remains a mystery member of these judging panels.

⁶² *Star*, May 8 1882, 3.

⁶³ The Thames Scottish Band and the Oamaru Brass Band had advised that they would take part in this contest, but neither of them arrived.

⁶⁴ S.P. Newcomb, *Challenging Brass: 100 years of Brass Band Contests in New Zealand 1880-1980* (Takapuna: New Zealand Brass Bands Association, 1980), 27-28. Newcomb reports that 5,387 "paid to attend the contest". However, this figure in fact was the number of paid attendees at the Exhibition on that day. *Nelson Evening Mail*, May 3 1882, 2.

⁶⁵ The City Guards' Band had assumed this name only in 1882. It was originally called the Railway Band when formed in 1878. Pritchard, "A History of Canterbury", 445.

⁶⁶ The quartet consisted of James Coombs (violin); Alexander Lean (viola); James Spensley (violoncello); and Sorgé (piano); all local players apart from Sorgé. Their winning performance was of Beethoven's own arrangement for piano quartet of his op. 16 quintet, originally for piano and wind instruments. The only other group entered in the contest was a string quartet which performed two

movements from an unidentified Haydn quartet. This group comprised Coombs (violin); Cohen (violin); Sorgé (viola); and Henry H. Loughnan (violoncello). *Star*, May 10 1882, 4.

⁶⁷ The absent prize winners were the Timaru Artillery Band and the Dunedin Glee and Motett Society. *Press*, May 26 1882, 3.

⁶⁸ Three Industrial Schools were set up from the late 1860s to cater for neglected and delinquent children. The Burnham Industrial School, situated 18 miles out of Christchurch, was opened in 1874 and had up to 300 boys in it at any one time.

⁶⁹ *Press*, May 18 1882, 2. The conductor, Bowles, was also the euphonium player in the Amateur Orchestral Society for the orchestra contest on May 3.

⁷⁰ On May 20 at an Exhibition Athletic Sports held at Lancaster Park, the Industrial School Band contributed by playing popular airs throughout the day's events. A few days later, on May 26, 600 children were sponsored by the Mayor of Christchurch to attend the Exhibition, and the Burnham Band headed this group on a march from Cathedral Square to the Exhibition site. Finally, on July 1, at a luncheon event put on by the Exhibition promoters to a large delegation of members of Parliament visiting for the day, the Burnham Band was again associated with the Austrian Band in providing background music. See *Star*, May 22 1882, 4 and *Weekly Press*, May 13 1882, 5.

⁷¹ The players were: First violins: Miss A. Buckland (ten years old), Master R. Moss (thirteen), Master A. Peters (eleven); Second violins: Master C. Barrett (eleven), Master G. Kerr (eleven), Master G. Beath (eleven); Flute: Master C. Moss (ten). *Star*, May 31 1882, 2. These young players impressed the audiences, and they gave an additional concert in Lyttelton on June 6, prior to returning to Dunedin. *Star*, June 5 1882, 3.

⁷² *Press*, April 26 1882, 2.

⁷³ This chamber ensemble began in 1849 and disbanded in 1895. The personnel changed many times during its existence, and when touring included vocal and instrumental soloists. Jeffrey R. Rebach, "Mendelssohn Quintette Club." in *New Grove Dictionary of American Music*, Vol. 3 (New York: Grove's Dictionaries of Music, 1986), 208.

⁷⁴ Thomas Ryan, *Recollections of an Old Musician* (London: Sands & Company, 1899), 233.

⁷⁵ *Star*, April 25 1882, 2.

⁷⁶ According to Thomas Ryan "Throughout the colonies our system of giving concerts was very different from that in vogue in the United States. We generally hired a hall or opera house for two weeks, and played nightly, giving more classical music than we would have dared to play at home." Ryan, *Recollections of an Old Musician*, 213.

⁷⁷ *Star*, April 29 1882, 3.

⁷⁸ The Christchurch Operatic Society had been formed from an amateur opera class begun by Henry Francis Towle (1848-1899), who had arrived in Christchurch in 1877. Under his direction this group had presented a number of operas in Christchurch from 1879 onwards: *Martha* (Flotow); *Cloches de Corneville* (Planquette), *Pinafore* (Sullivan), and *Madame Angot* (Lecocq). The group had even travelled on occasion to Timaru to perform. See *Press*, November 15 1877, 2. Also *Press*, August 17 1878, 4, and *Timaru Herald*, December 27 1881, 3.

⁷⁹ *Press*, May 23 1882, 1.

⁸⁰ Wolf (1859-1922) was born in London and came out to Wellington in 1880, where he conducted a number of operas for the impresario R.W. Carey. Following his work at the Exhibition in Christchurch he spent time in Ashburton and Timaru before settling in Dunedin where he taught pianoforte, singing and harmony. *Auckland Star*, July 19 1922, 8.

⁸¹ Both Andrew Davies (tenor) and Towle took roles in Williamson's Opera Company. *OW*, June 10 1882, 24. Towle was born in Geelong, and prior to settling in Christchurch had been musical director of the Lydia Howarde Burlesque and Light Opera Company. After the 1882 Exhibition he was appointed a musical director for the touring companies of J.C. Williamson where he took the stage name of W.H. Harrison. Peter Downes, *The Pollards: A Family and its Child and Adult Opera Companies in New Zealand and Australia, 1880-1910* (Wellington: Steele Roberts, 2002), 98.

⁸² Juncker (1855-1942), pianist and music teacher, was first noted in New Zealand in 1878 when he settled in Timaru. His background musical education was given as having been a pupil of Charles Hallé, and he also appeared in public as a singer and conductor. He gave two concerts during the

Exhibition, the first on June 26 and the second on July 7. *Timaru Herald*, July 9 1878, 1. Morley (?-1900) was an Italian operatic tenor who first toured New Zealand with Anna Bishop in 1866, and then again in 1876, when he was the leading tenor in the Simonsen Opera Company. He carried out a solo concert tour of New Zealand in 1877, settled in Dunedin in 1878 to teach music, and moved to Christchurch in early 1881. He died in 1900 in Sydney, from injuries sustained in falling from a tram. *Chronicle*, November 17 1900, 30. These articles can be accessed from <http://www.trove.nla.gov.au/newspaper>.

⁸³ *Press*, July 12 1882, 1.

⁸⁴ *Press*, July 14 1882, 2. This review deemed it a failure, and an unfortunate selection because it had been played previously. Only the contribution of Morley and the Austrian Band were seen as praiseworthy. *Star*, July 14 1882, 3. However, this review was overall favourable, and commented particularly on the crammed audience.

⁸⁵ *Press*, April 11 1882, 2.

⁸⁶ *Star*, April 11 1882, 3.

⁸⁷ *The Oxford History of New Zealand*, ed. W.H. Oliver (Wellington: Oxford University Press, 1981), 117.

⁸⁸ *West Coast Times*, July 26 1882, 2.

⁸⁹ *Timaru Herald*, July 25 1882, 3.

⁹⁰ *Waikato Times*, July 25 1882, 2.

⁹¹ *West Coast Times*, July 26 1882, 2.

⁹² While this conclusion is based upon the simple figures provided by Joubert himself, it is at odds with previous writings by John Thomson and Gavin McLean about this Exhibition, in which they had summarized the financial outcome as a large or substantial loss. Thomson, "Sight and Sounds," 35. Gavin McLean, "The Colony Commodified: Trade, Progress and the Real Business of Exhibitions." in *Farewell Colonialism: The New Zealand International Exhibition, Christchurch, 1906-1907*, ed. John Mansfield Thomson (Palmerston North: Dunmore Press, 1998), 29.

⁹³ Murray, "Fitchett's Fallacy and Music at the New Zealand and South Seas Exhibition," 44.

Appendices to the Journals of the House of Representatives, 1907, I, H-35a, 2.

⁹⁴ *Lyttelton Times*, April 10 1882, 4.

⁹⁵ On April 25 there was a "Grand Public Temperance Demonstration in aid of the widow of a late deceased brother". *Press*, April 25 1882, 1. On May 31 a concert was given to raise funds for the dependents of the nine men killed in the Timaru shipping disaster on May 14, when two ships, *City of Perth* and *Benvenue*, were wrecked at the port of Timaru. *Press*, May 31 1882, 1. And, on June 15 an evening procession to the Exhibition site ended with a concert in the Concert Room, this time to raise funds for the United Friendly Societies Dispensary Funds. *Press*, June 15 1882, 1.

⁹⁶ *Press*, July 22 1882, 2.

⁹⁷ Pritchard, "A History of Canterbury", 449.

⁹⁸ Elizabeth Nicol, "The Music of Regimental Bandmasters in New Zealand during the 1850s and 1860s, and its publication," *Crescendo* 84 (2009): 14-20. 11 of the 14 regiments sent to New Zealand to help maintain peace were accompanied by their military band; Wellington (65th Regiment, 1847); Auckland (58th Regiment, 1845).

⁹⁹ Watson, "Music in Christchurch," 99.

¹⁰⁰ Jonathan Mane-Wheoki, "The High Arts in a Regional Culture – from Englishmen to Self-Reliance." in *Southern Capital: Christchurch: Towards a City Biography 1850-2000*, eds John Cookson and Graeme Dunstall (Christchurch: Canterbury University Press, 2000), 299.

¹⁰¹ Merton (1821?-1885) had originally been active in Christchurch music from his arrival in 1856. After a period in outlying Rangiora from 1860, he returned to Christchurch in 1881 and became conductor of the Sydenham Musical Society as well as being one of the six lay clerks at Christchurch Cathedral. Malcolm Anderson. "Merton, Charles," *Dictionary of New Zealand Biography, Te Ara - the Encyclopedia of New Zealand*, updated 1-Sep-10, accessed April 3, 2014, <http://www.TeAra.govt.nz/en/biographies/2m46>.

¹⁰² *Lyttelton Times*, May 26 1882, 4.

¹⁰³ *New Zealand Tablet*, May 19 1882, 11.

¹⁰⁴ Both Davies and Towle have been noted earlier. Amy Horton had arrived in Christchurch in August 1881 as a member of the “Lyon’s Tourists or Pleasure Party”. Her assistance in *La Petite Mademoiselle* was noted as her first appearance in an opera. See *Press*, August 1 1881, 1. See also *Press*, May 22 1882, 1. For an obituary of Arthur Lissant see *The Advertiser*, July 24 1916, 8.

¹⁰⁵ Derek B. Scott, *The Singing Bourgeois: Songs of the Victorian Drawing Room and Parlour*, 2nd ed. (Aldershot: Ashgate, 2001), xiii. Scott provides a comprehensive discussion of the background to this phenomenon, along with detailed analysis of many of the popular ballads of the time. Popular ballads became a large part of the music publishing business. The big three British music publishers of this time (Chappell, Boosey and Novello) all promoted concerts that were aimed at popularising the sheet music they printed and sold, but it was Boosey in particular that was very successful. Their catalogue of ballads was extremely popular, especially when promoted by their London Ballad Concerts which began in 1867.

¹⁰⁶ *Press*, May 26 1882, 3; *Press*, May 30 1882, 1; *Star*, June 29 1882, 4.

¹⁰⁷ *Star*, May 9 1883, 2.

¹⁰⁸ *Press*, February 3 1882, 1.

¹⁰⁹ *Star*, August 2 1882, 3. When Braun left the Austrian Band his role as leader was taken by the violinist/cornet player, Unzeitig. After the Exhibition ended an even smaller Austrian Band remained and this group gave a series of concerts on the West Coast from late August through to early November. *West Coast Times*, September 30 1882, 2.

¹¹⁰ *Star*, February 2 1883, 2.

¹¹¹ Watson, “Music in Christchurch,” 48. In 1865 an indicative salary for such a position was £40.

¹¹² This was during a time of year which was not the normal Christchurch “Season” for music and theatre. This began in November with Carnival Week and lasted until March. Stevan Eldred-Grigg, *A New History of Canterbury* (Dunedin: McIndoe, 1982), 79.

¹¹³ *Press*, May 9 1882, 1.

¹¹⁴ Thomson, “Sight and Sounds,” 35.