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Raffaello Squarise
1856-1945

COURTESY OF GEORGE GRIFFITHS
Abstract

This work examines the life of Raffaello Squarise (1856-1945), an Italian maestro who was a leading musician in the city of Dunedin, New Zealand, from 1889 until his retirement in 1933. Squarise worked as a professional in a predominantly amateur musical environment, and this thesis demonstrates his widely-felt presence and discernible influence in Dunedin’s cultural life, through his activities as a violinist, teacher, conductor, and composer. Furthermore, it illustrates the nature of the active musical culture in Dunedin, through Squarise’s participation in established local practices and the contrast provided by the ‘otherness’ of his Italian ethnicity. The thesis shows that a two-way adaptive process took place between Squarise and the Dunedin community, as each engaged with the unfamiliar culture of the other. The success of Squarise’s musical career in the antipodes, it is argued, was based upon his willingness to adapt to the cultural, intellectual, and musical environment of his adopted home.

The method used in this study is that of interpretative biography: it conveys the experience of the individual while emphasizing context through the subject’s interaction with his environment. The sources of the research are mainly archival, and include Squarise’s personal papers, newspapers, the archives of local music organizations, and music ephemera. These are augmented by interviews undertaken with some of the few people (nearly sixty years since his death) who knew Squarise. The thesis is a study of the public more than the private man, but the sources are extensive enough to provide a thorough representation of Squarise’s professional activities.
Preface

I am grateful for the support given by many individuals and institutions over the course of this project. I am particularly indebted to my primary supervisor, Associate Professor Sue Court (Department of Music), who introduced me to Squarise and provided the original inspiration for this study. Her thoroughness and insightful comments have been immensely helpful, and her warm encouragement has relieved many a doubting moment. My supervisor in the Department of History, Dr Mark Seymour, has likewise played a major role, and his skills in focusing, editing, and directing this work have been invaluable. I am also grateful to my former supervisor, Dr John Stenhouse, who added much vision to this project in its formative stages.

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David Murray
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Abbreviations

DPS: Dunedin Philharmonic Society
ES: Evening Star
MS: manuscript
NBS: National Broadcasting Service
NZBC: New Zealand Broadcasting Corporation
NZMM: New Zealand Musical Monthly
NZRR: New Zealand Radio Record
ODT: Otago Daily Times
SMO: Society of Musicians of Otago
Introduction

On the morning of 29 October 1889, the steamer Tarawera brought the Italian musician Raffaello Squarise to Dunedin, a small, bustling colonial city, both physically and culturally remote from his native home. Squarise came to take up a six-month position as leader of the orchestra of the New Zealand and South Seas Exhibition but remained for more than fifty years, to become one of the most significant figures in Dunedin’s music history.¹ Prior to his arrival, Squarise lived six years in Adelaide, South Australia; in both Adelaide and Dunedin he encountered a transplanted musical culture, established by the predominantly British settlers who founded the settlements and who continued to migrate from ‘home’. Domestic music-making centred around singing and piano playing, while community activity was vigorous in the areas of opera and vaudeville, vocal and instrumental solos, church music, choral and orchestral societies, brass, military, and string bands, piping, and street music. Amateur musicians dominated Dunedin’s musical activity, but the city often hosted touring theatrical companies and was also home to several hundred professional musicians. The majority of these were music teachers, some of whom combined teaching with other paid work, notably as performers, church organists, concert promoters, and conductors of amateur music societies. Among this small group of musical leaders was Raffaello Squarise.

Squarise was a prominent, but never dominant, figure in Dunedin music until his retirement in 1933. His work in the city was diverse: he performed as a soloist and was described jokingly as ‘our local Paganini’;² he taught stringed instruments to hundreds of pupils and was a leader among music teachers, becoming president of their professional society; he conducted bands and choirs, produced opera, and founded a large orchestra of more than sixty players which he directed for nearly thirty years. Squarise introduced new repertoire to Dunedin, conducted the New Zealand premiere of Tchaikovsky’s Pathétique symphony; and presented many of his own compositions. His parlour pieces and dances were published locally by Corrigan & Co. and the Dresden Piano Co., and in 1894 he successfully produced a

¹ ODT, 30 Oct 1889.
² ES, 17 Jun 1892.
short season of his comic opera, *Fabian*. Musicians of similar significance to Squarise worked in communities throughout New Zealand. The work of some is outlined in various local histories, and a number have entries in the *Dictionary of New Zealand Biography*, but the lack of comprehensive studies means there is little understanding of the nature of their work and its context of community music-making. General histories (national and regional) seldom include discussion of music, or at best relegate it to minor significance, and studies specific to New Zealand’s early musical activity are scarce. This reflects James Belich’s claim that the country’s colonial art, music, and literature have suffered from a perception that they are ‘Neanderthal’ ancestors to later culture, though the ‘amputation of a cultural past’ has been more unconscious than Belich suggests. The neglect lasted for so long that by 1982 Robin Maconie could speak of ‘a past I wouldn’t know how to reject because I didn’t know it existed’. Many historiographical voids are apparent in the study of New Zealand music, at least as far as the 1940s. Allan Thomas remarks:

The milestones of these years are well known: the creation of the National Orchestra, the start of the annual summer Cambridge Music Schools, the establishment of chamber music societies and their federation into a national body, and the emerging work of New Zealand composers especially Douglas Lilburn. There were also advances in music education, adult education and broadcasting, and developments in opera, ballet and in literature.

The history of musical activity prior to this time is certainly not well known, and a very small body of literature addresses it. Maurice Hurst’s *Music and the Stage in New Zealand* (1944) is notable for its pioneering contribution to the field, but it remains little more than a useful collection of names and dates. The major national survey is John Thomson’s *Oxford History of New Zealand Music* (1991), even though it is essentially a descriptive overview and necessarily selective in its coverage. Publications discussing specific aspects of activity are variable both in terms of coverage and the depth of their discussion. Music theatre is perhaps the most thoroughly studied in the published literature, with a definitive history of opera by Adrienne Simpson (1996) and notable contributions, among others, by

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4 Margaret Clark et al. (eds.), *John Mansfield Thomson: Notes Towards a Biography* (Wellington: Steele Roberts, 2003), 102.

Peter Downes and Peter Harcourt. In the brass band genre, Stanley Newcomb’s descriptive histories (1963 and 1980) remain the principal publications outside the brief histories of a few individual bands. A recent article by Keith Maslen (2001) on music selling in nineteenth-century New Zealand has drawn attention to this neglected field, and provides a valuable resource in its list of early music sellers. Aspects of music education are well covered by John M. Jennings, but the immense scope of this subject means that much of the topic remains untouched. The sheer number of issues waiting to be explored is highlighted by the detailed coverage of selected topics in the ‘Canterbury Series of Bibliographies, Catalogues and Source Documents in Music’ (1984 to present), a series under the editorship of Brian Pritchard. The eleventh and most recent addition to this series is Ashley Heenan’s history of the national anthem, *God Defend New Zealand* (2004), while Max Cryer (2004) has also written a useful book on this subject. A number of localized histories relating to individual institutions and performance groups have been published, notably Brian Pritchard’s history of the Christchurch Harmonic Society (1977), Raymond White’s history of the St Paul’s Cathedral Choir, Dunedin (1989), Charles Nalden’s history of the University of Auckland’s Conservatorium of Music (1981), John M. Jennings’ history of the School of Music at the University of Canterbury (1991), and Shirley Tunnicliffe’s account of the Nelson School of Music (1994). None of these works, however, are devoted to pre-war activity.

A small volume of valuable research has emerged from universities throughout the country. The most significant surveys of early musical activity in the main centres remain older theses by Ethel Pearson on Dunedin (1941), Helen Watson on Christchurch (1948), J. M. Moriarty on Wellington (1967) and Angela Annabell on Auckland (1975). More focused local studies have appeared in each of these centres, and honours dissertations from the University of Otago have discussed Dunedin music societies during the 1920s, the role of women in Dunedin music, and the

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6 Pearson’s history was published in 1945 as *Music in Dunedin*, under the pseudonym Margaret Campbell. The other theses remain unpublished.
history of music at Knox Church. One of the most in-depth studies is Jennifer Coleman’s PhD thesis on the transmigration of Scottish Highland piping in the South Island (1996), and another is Allan Thomas’s historical ethnography of music in the town of Hawera in 1946 (2000). Thomas’s penetrating discussion includes examination of the legacy of earlier generations in the post-war context. He puts forward a strong case for local studies as a means of exploring the relationship between music and society:

The study of music in a small town assumes that though abstract, music is not an arbitrary sign system – its features are invested with meaning and significance . . . Music acts as both cause and effect, reflecting social norms and ideology as well as influencing the way people think about society. Music-making is an arena where social values are constructed and displayed.

The English scholars Cyril Ehrlich and Dave Russell also identify local studies as vital and under-utilized means of research in the field of Victorian music studies, and particularly point out the need to separate ‘metropolitan’ and ‘provincial’ experience, to which we should also add their cousin, ‘colonial’ experience.

Given the lack of national, regional, and genre-specific studies, it is not surprising that individual musicians of the nineteenth and early twentieth centuries have seldom been subjected to detailed research. One of the earliest such publications is Robert Hoskins’ study of the goldfields balladeer Charles Thatcher (1977). The only full-length biography is John Thomson’s excellent work on Alfred Hill (1980), one of the first works to raise an awareness of New Zealand’s early music history, and something of a model for the present study in its emphasis on context. A diary of Alfred Hill is currently being prepared for publication by Donald Maurice. Adrienne

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8 Thomas’s work was published in 2004 as Music is Where you Find it: Music in the Town of Hawera, 1946, an Historical Ethnography (Wellington: Music Books New Zealand, 2004).
9 Thomas, Music is Where you Find it, 16.
11 Hoskins subsequently published other books and articles related to Thatcher.
Simpson and Peter Downes discuss the expatriate opera singers Frances Alda and Rosina Buckman in some detail (1992) and Downes has written a thorough account of the Pollard family (2002), who were theatrical performers and entrepreneurs. More than fifty musicians active before the Second World War have received short but scholarly entries in the *Dictionary of New Zealand Biography*, and the most comprehensive writing on Squarise’s career predating this study is John Drummond’s 1400-word entry in this series. Few others have received more than passing discussion in regional and more general works, although works relating to later musicians (for example Frederick Page and Sister Mary Leo) are relevant as far as they relate to the subjects’ early years. Perhaps this thesis and Juanita Welsh’s recent master’s thesis on the Christchurch musician George Tendall (2004) might stimulate new academic focus on the musicians of colonial and early post-colonial New Zealand.

The lack of detailed biographical studies is regrettable considering the light they could shed on music and society during this period. Biographical research has been criticized as an ‘irredeemably subjective’ form of study, but according to N. K. Denzin,

> The life history may be the best available technique for studying such important social psychological processes as adult socialization, the emergence of group and organizational structure, the rise and decline of social relationships, and the situational response of the self to daily interactional contingencies.

Ehrlich and Russell similarly identify the need for studies that trace the emergence of local music leaders, and examine the ‘manner in which their level of expertise, tastes and predilections shaped the local experience of music’. These writers and others point out the importance of international comparisons in such research. Given the scarcity of relevant secondary sources in New Zealand, related sources from

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abroad have been invaluable in this study, including studies from Britain (the model for New Zealand’s colonial music), Australia, and North America (other ‘new world’ societies). Studies from Australia have been particularly useful given that country’s similar social and cultural background to New Zealand, and Squarise’s own connection with Adelaide. Colonial and early post-colonial music has received more academic attention in Australia than in New Zealand, which is readily apparent in the entries and bibliographies in the *Oxford Companion to Australian Music*.\(^{18}\) Leading Australian scholars such as Andrew McCredie and Thérèse Radic follow lines of research that could be fruitfully emulated in New Zealand.

The scarcity of secondary sources directly relevant to Dunedin and New Zealand contrasts with a wealth of primary information, available from newspapers, periodicals, and concert programmes. The most significant sources used in this study are two personal scrapbooks compiled by Squarise (or possibly by his wife, Camille) and held at the Hocken Library.\(^{19}\) These contain newspaper cuttings, concert ephemera, and correspondence covering a period of more than forty years (1886-1932). An exhaustive search of the *Otago Daily Times* and a more targeted study of other newspapers in Dunedin, Adelaide, and occasionally other centres, more than doubled this material. Journals of the period were also studied, most notably two of the earliest New Zealand journals with a music focus, the *New Zealand Musical Monthly* and the *Triad*, while other primary sources included the archives of local music organizations.\(^{20}\) In addition, the author has collected some of Squarise’s manuscript and published compositions. Interviews were carried out with some of the few surviving people who knew Squarise, but unfortunately this research was undertaken at least a decade too late to find many former pupils or acquaintances. Information regarding many of Squarise’s pupils and colleagues was augmented through research of birth, death, and marriage records and through local trade directories.


\(^{20}\) These are the only New Zealand-published music periodicals known to survive from the pre-1914 period. No surviving copies of an earlier journal, *The New Zealand Muse: A Musical Paper* (1880), are known to have survived.
This work uses the chronological structure most favoured in biographical studies, and which Mark Kinkead-Weekes argues helps to ‘resist the urge, so powerful in biographers, to structure a life too early and too simply into some overall pattern and explanation’. In this thesis Squarise’s life has been loosely divided into seven parts, nonetheless allowing some flexibility for discussion of particular types of activity and the consideration of sociological questions. Chapter One discusses Squarise’s early years in Italy and Australia (1856-89): he passed the first twenty-six years of his life in Italy and the following seven in Adelaide, and this chapter introduces the man and many of the influences that shaped his subsequent career in New Zealand, as well as exploring his significant contribution to musical life in Adelaide. Chapter Two covers the six months Squarise spent as leader of the orchestra at the New Zealand and South Seas Exhibition (1889-90). This was his first interaction with Dunedin society, and the concentrated activity at the exhibition encapsulated many aspects of the city’s musical culture. After the exhibition Squarise settled permanently in Dunedin, and Chapter Three is based around his early years in the city (1890-8). Diversity of activity and intellectual conflict characterized Squarise’s activity in this period, as he came to terms with his new cultural environment. Chapter Four examines the period following Squarise’s naturalization (1898-1904): these years were low-key in terms of his public profile, but provide an opportunity to look at aspects of teaching and education that were central to his career. Chapter Five (1904-14) is structured around the early activity of the Dunedin Philharmonic Society, an amateur orchestral society which Squarise founded in 1904. The Philharmonic Society became the focal point of his professional activity, and is of central significance to this study. Squarise’s work during the First World War and its immediate aftermath are investigated in Chapter Six (1914-19), and among its central themes are issues relating to nationalism and the constraints of wartime conditions. Chapter Seven (1919-45) looks at Squarise’s last active years, and his long retirement from the year 1933. These years were characterized by technological, economic, and social change, and at a more personal level by Squarise’s own ageing. A conclusion summarizes the findings relating to a wider context, particularly those of public reception, genre, repertoire, gender roles,

social stratification, and music education, ethnicity, and nationalism. It assesses Squarise’s significance as an individual and puts forward a broad understanding of the forces that shaped his career.

This thesis will demonstrate that through his widely-felt presence and perceptible influence, Raffaello Squarise was a key figure in Dunedin’s music history, but more significantly that he was part of a culture dominated by collective rather than individual influences. As an Italian he was seen as an exotic figure, and this ‘otherness’ gave a distinctive quality to much of his work, while highlighting many aspects of the nature of Dunedin’s active musical culture. Essentially, a two-way adaptive process took place between Squarise and the community, as each engaged with the unfamiliar culture of the other. While on the one hand Squarise advocated the teaching methods of the continental conservatory and introduced repertoire unfamiliar in New Zealand, on the other, he found himself conducting Gilbert and Sullivan operettas and training pupils through the examinations of London-based institutions. His longest-lasting contribution to music in Dunedin was through a very English or colonial type of musical institution: the amateur orchestral society governed by committee. The success of Squarise’s musical career in Dunedin was based upon his willingness to adapt to the cultural, intellectual, and musical environment of his adopted home, as well as to a degree of unconscious assimilation.

The otherness of Squarise’s ethnicity should not obscure the fact that he shared much of New Zealand’s musical cultural heritage, even before he left Italy. The international aspects of western art music transplanted from Europe included, among other things, a concept of the virtuoso and a central canon of repertoire (the accepted masterpieces). Furthermore, Italian and other continental musicians had been prominent in England, particularly in London, as far back as the seventeenth century and included such notables as the composers Luigi Denza and Paolo Tosti: in this respect the presence of an Italian musician in Dunedin further replicated British musical culture. In examining transplanted British culture, it is recognized that the concept of ‘Britain’ is problematic, and the author agrees with scholars such as Donald Akeson and Alison Clarke, who reject the idea of ‘monolithic’ British culture, and argue that ‘colonists from several distinct and vigorous cultures went through a
process of melding to establish a new British culture which did not exist in their homelands’. In Squarise’s work, one can see the ideals of London’s musical life manifested in ways similar to provincial English experience, though colonial, and even Dunedin musical experience displayed their own peculiarities. A number of key processes shaped these, which Andrew McCredie identifies as phases of migration, individual initiatives, reinsemination, conscious development of cultural institutions, music education, and commercial activity. The issues discussed in this thesis are as diverse as Squarise’s remarkable career, but through it emerges some understanding of the complex influences and processes which shaped the musical culture of his adopted home.

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Chapter 1: The Foreigner

Raffaello Squarise was a native of Vicenza, a northern Italian city nestled among the foothills of the Dolomites, 60 kilometres west of Venice. He was born on 13 November 1856, one of twenty-one children fathered by Davide Antonio Squarise, a sculptor who probably worked as a monumental mason and whose surviving work includes a large marble figure of a robed woman.1 Antonio Squarise was known in the family as ‘bel Tonin’, or ‘handsome Tony’, and it is not known whether Raffaello was born to his first wife, whose name is unknown, or to his second, Lucia Canesso.2 Vicenza was, and is, a rural and industrial centre, famed for the magnificence of its sixteenth-century Palladian architecture. It is the capital of a province of the same name, and lies in the Veneto region. Austria governed the Veneto from 1797, when it gained the territory under the treaty that marked the end of Napoleon’s Italian campaign. The Austrian occupation was resented by many among the local population, and in 1848 they joined the patriotic Risorgimento movement which swept through Italy, a movement of ideas that ‘called for the transformation of Italian life and the affirmation of national autonomy’.3 This movement immediately manifested itself in a widespread revolution that brought many individual states together as a united, independent Italy, but the Austrian army put down a popular uprising in the hills around Vicenza, and at the time of Raffaello’s birth the Veneto region remained under Austrian rule.

The Squarises were staunch Italian patriots, and their relative Giuseppe Squarise, a native of Vicenza, was a noted revolutionary of the 1840s. Raffaello’s baptismal names included Giuseppe and Vittorio, and both may have been chosen for patriotic reasons.4 As a very old man Raffaello told a friend that a Vicenzan priest asked his

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1 Interviews with ‘NJR’ (anonymous by request), 22 Sep 2001, 27 Jun 2002. Squarise later took this marble figure to New Zealand and it survives in a private residence in the North Island.
2 Correspondence to the author from Alessio Squarise, 5 Nov 2001; also from Maria Squarise Someda de Marco, 20 Jan 2002. The particular district of Vicenza in which the Squarises lived is unknown and consequently many official records have proved inaccessible.
4 Squarise may have been named Giuseppe after Giuseppe Squarise or the great patriot Giuseppe Garibaldi. Vittorio means ‘conqueror’ and was also the name of the Italian King (from 1861), Vittorio Emanuele II. At the time of Squarise’s birth, however, Vittorio Emanuele was only the King of Sardinia, and yet to rise to full prominence.
mother in the confessional if arms were being hidden in the family home. She felt bound to say that they were, but sensed danger, and afterwards rushed home to warn her sons (Raffaello’s older brothers), who escaped just before the authorities arrived (so much for the confidentiality of the confessional). In later years Raffaello continued to carry resentment towards the Austrian occupiers, and, influenced by the volatile environment of the Second World War, said that he would not stop to give water to an Austrian dying in the gutter.5 In 1866, when Squarise was ten years old, Austria was defeated in the Austro-Prussian War, and the Veneto was turned over to the Kingdom of Italy without local conflict, under the terms of the peace treaty.

As the son of a sculptor the young Raffaello grew up in an artistic environment, and his education included violin lessons from an early age, possibly seven.6 Almost all details of Squarise’s life in Italy are drawn from information supplied by Squarise himself, and should be treated with appropriate caution. According to his own account, Squarise received training at the school of music in Vicenza from around 1869, and it was probably in 1870 that he took up studies in Turin, ‘because of the superiority of the violin school there’.7 This school was the Istituto Musicale, later known as the Regio Conservatorio di Musica (Royal Conservatory of Music), founded in 1866. Squarise later recalled:

> they did not take students to merely dabble in music. A lad who presented himself as a candidate for violin instruction had to qualify for admission by satisfying the authorities that he could bow, that he knew the seven positions, and that he could play reasonably in tune.8

It is curious that Squarise went to Turin, rather than the closer and more famous conservatorio in Milan, but this may have been due to family connections. Squarise

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6 Reginald Suttonn, notes relating to Raffaello Squarise, private collection of Noeline Cys. Suttonn was a pupil of Squarise.
7 The earliest account (Loyau, 1885) states that ‘At the age of 13 he was placed in the School of Music in his native town’ and ‘in 1870 he entered the Musical Academy of Turin’. The Cyclopedia of New Zealand (1905) provides a different chronology by stating: ‘educated at Turin . . . from the age of 12’. Several sources agree (and none contradict) that Squarise studied for six years in Turin and graduated in 1875 (Loyau, 1885; Cyclopedida, 1905; Souvenir Programme, 1933). From this information, it seems most likely that he began his studies there in 1870. An obituary (ES, 16 Apr 1945) dates his study at Turin from 1869.
studied at Turin for six years, from the age of 13 to 19, and claimed that he won a ‘first prize’ in violin performance (meaning a pass with distinction) during each of his six years there.\textsuperscript{9} He later explained that in an Italian conservatorio: ‘the parent or guardian of a student has to pay five francs a month, but that is carefully set to the lad’s credit and given to him when he leaves, so that he shall not start his career penniless’. After graduation, engagements were arranged by the conservatorio, from which two-thirds of the earnings were retained by the institution to fund the training of other students.\textsuperscript{10}

Squarise’s principal violin teachers at Turin were Francesco Bianchi (1821-75), and (after Bianchi’s departure in 1871), Pietro Bertuzzi (1828-93).\textsuperscript{11} A newspaper critic in New Zealand later remarked that Squarise’s technique was founded on the Alard school, with occasional traits of Campagnoli technique, both methods in the Italian-French tradition of violin playing. Delphin Alard (1815-88) was the leading violin teacher in Paris during Squarise’s conservatorio days, and was credited with transmitting to a generation the methods of the Italian violinist Giovanni Viotti (1755-1824), whose style was characterized by a full tone, singing legato, and a diverse range of bowing techniques. Augusto Campagnoli (1751-1827) was a contemporary of Viotti, known for his clean and fluent style.

In addition to the violin, Squarise studied piano, harmony, and counterpoint, and became a competent cellist. Of the structure of his course at the conservatorio, he later described how, in his first year, a student was placed on trial under one of the junior teachers and then spent his second year under one of the professors. He said that: ‘if at any period within these two years he failed to satisfy – that is, if they found he was not likely to turn out well – he was told so, and recommended to try something else as a means of gaining his living’. Further studies typically lasted five

\textsuperscript{9} Cyclopedia of New Zealand, iv, Otago and Southland Provincial Districts (Christchurch: Cyclopaedia Company, 1905), 221.
\textsuperscript{10} ES, 15 Feb 1908.
years, and often took as many as eight. According to John Rosselli, an historian of music in nineteenth-century Italy,

the history of the conservatories through the nineteenth century and well into the twentieth was one of the successive reforms of the curriculum, nearly all aimed at broadening the pupils’ education and getting them to experience literature, philosophy, even mathematics and science.13

Thus Squarise received a broad education, its breadth apparent in the influence of his composition teacher, Carlo Pedrotti (1817-93), who was director of the conservatorio, and a musician famous throughout Italy as a conductor and composer.14 From 1872, Pedrotti conducted popular concerts in Turin, along the lines of concerts started in Paris a few years previously. Rosselli notes that the Turin concerts included a Meyerbeer overture and the two Lohengrin preludes, and suggests that:

Turin, a self-consciously modern, go-ahead city, was doing pioneer work, for Lohengrin was literally the latest thing — it had had its Italian premier only a few months before, and had not yet been heard in the town’.15

The conservatories of this period displayed a new openness towards foreign influences, which were particularly welcomed by the younger generation. Disputes over ‘Wagnerismo’ (or ‘Wagnerism’) first appeared in Italy around the 1870s.16 Among Squarise’s contemporaries and acquaintances at Turin was Achille Simonetti (1858-1928), who later gained fame as a violinist and composer, and whose works demonstrated this international influence.17 Squarise himself was undoubtedly familiar with recent French and German repertoire, and through the local quartet society he had the opportunity to listen to the classical chamber music of composers such as Beethoven, Hummel, and Spohr.18 Yet there was also a strong climate of Italian nationalism, reflecting the country’s recent political upheaval and the rise of similar movements throughout Europe. Opera remained at the centre of musical life, and Squarise probably had the chance to hear Verdi’s Aida (1871) in Turin, where it

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12 ES, 15 Feb 1908.
15 Rosselli, Music and Musicians, 125.
16 Ibid.
17 Suttonn, notes. Simonetti gave Reg Suttonn an introduction to Squarise.
18 Rosselli, Music and Musicians, 124-5, 129.
was produced not long after its premiere. Squarise was himself involved with the theatre, and performed in the orchestra of the principal opera house in Turin, the Teatro Regio (Theatre Royal).\textsuperscript{19} As an elderly man he told a young friend that he was the leader of an orchestra in his youth, possibly at the age of 17.\textsuperscript{20}

1875 was Squarise’s sixth and final year of study at Turin, and his activity probably reflected his later remark that a student in his sixth year usually ‘became one of the under teachers, taking other pupils on trial’.\textsuperscript{21} For his final examination Squarise composed a \textit{Sinfonia} for orchestra. A piano arrangement of this work survives and bears a dedication to Girolamo Gasparello, a ‘doctor of letters’ and amateur musician, who was probably one of Squarise’s early mentors or patrons. Squarise later translated the title as ‘Symphony in C minor’ and described the piece as a ‘Miniature Fugue Symphony’, but it was really more of an overture, a form traditionally given the title ‘Sinfonia’ in Italian operatic music.\textsuperscript{22} Squarise’s \textit{Sinfonia} contained four contrasted and developed sections, with no break between them during performance, and it was later described by a New Zealand newspaper critic as a ‘modern fugue, written in free style, and introducing divertimentos, imitations, and all kinds of artificial embellishments’.\textsuperscript{23} For its first performance, the \textit{Sinfonia} was performed by the \textit{conservatorio} orchestra under Squarise’s baton. Squarise was subsequently awarded his diploma as a violin instructor.

On completing his studies in Turin, Squarise returned to Vicenza, where he studied theory and composition under Francesco Canneti (1807-84), a minor operatic composer and director of the local music school, the ‘Istituto Musicale’.\textsuperscript{24} Squarise’s compositions at that time included a mass.\textsuperscript{25} Afterwards he embarked on a concert tour of Italy, along with a pianist and two vocal soloists, whose identities are not known. Then ‘conscription caught him’ and he entered the Italian army, his musical

\textsuperscript{19} George E. Loyau, \textit{Notable South Australians; or, Colonists – Past and Present} (Adelaide: George E. Loyau, 1885), 135.
\textsuperscript{20} Interviews with ‘NJR’ (anonymous by request), 22 Sep 2001, 27 Jun 2002.
\textsuperscript{21} ES, 15 Feb 1908.
\textsuperscript{22} DPS programme, Apr 1919.
\textsuperscript{23} ES, 15 Jul 1905.
\textsuperscript{24} Giovanni Masutto, \textit{I Maestri di Musica Italiani del Secolo XIX: Notzie Biografiche} (Venezia: 1882), 174.
\textsuperscript{25} Fitchett, ‘Musicians and Musical Taste’, 35.
training securing him the position of ‘regimental bandmaster’ in the 72nd, ‘Puglie’, regiment, based in Contarina, a small settlement near Venice.

There is some confusion over the chronology of this period of Squarise’s life. According to one biographical sketch, he arrived at Vicenza in 1876 and remained there the following year, but this contradicts a later account that he was in Contarina from 1876.26 This latter version is supported by a military composition he composed and afterwards dated to that year.27 If he was in Contarina at this time, however, it is unclear when he found the time to undertake his Italian tour, which was said to have taken place during his ‘wander year’.28 An explanation which balances the available sources is that Squarise returned to Vicenza in 1875, took his tour in 1876, and joined the army at the end of that year. It is also possible that Squarise returned to Vicenza at an even earlier date, and deliberately exaggerated his connection with the prestigious conservatorio in Turin. To add further confusion, Squarise claimed to have studied at Milan for a brief period, and to have taken violin instruction from the great violinists Camillo Sivori and Antonio Bazzini.29 Sivori was based in Paris and Genoa, but travelled widely, and Bazzini was attached to the conservatorio in Milan. Squarise later told a pupil that he bought two violins from Bazzini, a 1744 Joseph Guarnerius (Del Gesu) and a 1570 Andrea Amati [Figure 1.3]. He paid 500 gold sovereigns for the latter instrument, which was said to have come down through a line of famous composers and players. There is no certainty that the instruments were genuine, but they were reputed to be of the highest quality. The famous violinist Fritz Kreisler testified to the quality of the Amati by offering Squarise £3,000 for it in the 1920s.30

26 Loyau (1885) states: ‘In 1876 he returned to Vicenza . . . for two years’ and ‘In January, 1878, he was conductor of a band in Contarina’. Who’s Who in New Zealand (1925 and 1932) states: ‘1876-79 bandmaster Dolo-Contarina’.
27 La Fanfara Militare is dated to 1876 in a DPS programme, Dec 1908.
29 Suttonn, notes. Suttonn repeated the claim regarding Sivori in an interview in New Zealand Woman’s Weekly, 30 Apr 1973, 33. Also: Interviews with ‘NJR’ (anonymous by request), 22 Sep 2001, 27 Jun 2002 (Squarise told this informant he studied in Milan); According to The Taieri Advocate, 21 Sep 1904, Squarise was a ‘student of the Milan and Turin Conservatorios’.
30 Suttonn, notes.
Squarise is confidently placed at Contarina at the more precise date of January 1878, and sources agree that he spent four years in the army.\textsuperscript{31} His work at that time marked a new direction in his career: the beginning of a lasting involvement with band music and military-influenced compositions.\textsuperscript{32} Squarise wrote a number of marches and quicksteps, the marches including \textit{La Fanfara Militare}, dated to 1876.\textsuperscript{33} This work opened with an imitation of the fanfare of the cornets and trumpets attached to the Bersaglieri regiments of the Italian army. The fanfare contrasted with the march proper, and occasionally reappeared amidst the melodies of the march with ‘peculiar effect’, while the trio of the march was notable for full, broad melody.\textsuperscript{34} Although originally a band composition, a later arrangement of \textit{La Fanfara Militare} included strings.\textsuperscript{35} A more ambitious work was \textit{The Battle of Sedan}, composed in commemoration of the Franco-Prussian war of 1870-71. The date of composition is not known, but it was certainly in existence by 1885, and one source dates it to Squarise’s time at Contarina.\textsuperscript{36} Its celebration of a German triumph, however, suggests it may have been written after Squarise settled in South Australia, where there was a strong German community and where a German Club performed another of his compositions. \textit{The Battle of Sedan} was a programmatic ‘battle symphony’, of a type popular since the publication of František Kocžwara’s drawing-room warhorse \textit{The Battle of Prague} (c.1788), and Beethoven’s \textit{Wellington’s Victory} (1813). \textit{The Battle of Sedan} was unusual in that it was descriptive not only of the battle, but of the events before and after it, and ‘the stages and different emotions passed through by a soldier who had the good fortune to return home safe’. Its ten movements depicted, in turn, the army leaving home for war; the bivouac and nightfall; a German soldier’s dream of his fatherland; the changing of the sentry; daybreak and preparations for battle; the battle; the cries of the wounded

\textsuperscript{31} Three sources: Fitchett (1895), \textit{Cyclopedia of New Zealand} (1905), and ‘Souvenir Programme’ (1933), agree that Squarise spent four years in the army. Squarise’s military record could not be found in the state archives of Vicenza, Torino, Rovigo, or Treviso.\textsuperscript{32} Loyau, \textit{Notable South Australians}, 135.\textsuperscript{33} DPS programme, Dec 1908.\textsuperscript{34} Ibid.\textsuperscript{35} ES, 20 Nov 1929.\textsuperscript{36} Loyau, \textit{Notable South Australians}, 136; Fitchett, ‘Musicians and Musical Taste’, 36.
soldiers and funeral march for the dead; the return march to the fatherland; and the victorious entrance into Berlin.  

Squarise gave up his position at Contarina ‘due to ill-health’, in 1879, which suggests that the army had no claim on his services, or that he had become unfit to serve. On leaving Contarina Squarise became municipal bandmaster in Arzignano, the principal settlement in the Chiampo Valley, just 19 kilometres from his native Vicenza. The music-making there reflected what Rosselli describes as the ‘craze for military music’ that grew from the music brought to Italy under the Napoleonic regime, manifest in a lasting tradition of wind bands, even in small towns, where they were central to local music-making and festivities.  

Squarise conducted the brass band and orchestra at Arzignano until 1882, when he resolved to try his fortunes in Australia. His reasons for leaving Italy are not entirely clear. Sixty years later he said that it was because he was involved in a romantic intrigue, with a woman from a well-known aristocratic family that had employed him as her teacher. According to Squarise, the woman became pregnant and he was forced to flee from her angry relations. After his arrival in Australia, he received a letter from this woman, who told him she had given birth to a baby boy, and that he ‘looks just like you’. There is no documentary evidence to support this claim, only the account of a friend who heard the story first-hand from Squarise, and passed it on to the present author, along with the name of the aristocratic family concerned.  

Regardless of his personal situation, there were sound social and professional reasons for Squarise to leave Italy. The country had faced extremely difficult political and

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38 Rosselli, Music and Musicians, 49.
40 Interviews with ‘NJR’ (anonymous by request), 22 Sep 2001, 27 Jun 2002. This informant knew Squarise in Dunedin and Roxburgh. Squarise told her the story during the Second World War, after he read of an Italian nobleman in a newspaper and said ‘that might be my son’. Neither the nobleman nor his known siblings are the right age, however, being born in 1870, 1873, 1875, and (to a second marriage) 1887. An illegitimate birth, however, may well have been concealed.
economic times, and migration accelerated after disastrous crop failures in the mid-1870s.\textsuperscript{41} Overpopulation, unemployment, high taxation, and conscription were among the principle reasons for migration, and consequent poverty was the overwhelming reason for mass exodus. Migrants to other countries in Europe numbered around 80,000 a year in the late 1870s and migrants to America rose from 20,000 a year before 1879 to 205,000 in 1888. Most were from the northern regions of Italy, Squarise’s own area, and the degree of poverty in his home region of the Veneto was among the worst in the country.\textsuperscript{42} Among the migrants were many musicians, who continued to rank poorly in Italy both socially and economically. One of Mascagni’s biographers, Alan Mallach, observes that attitudes towards musicians began to change in the late nineteenth century, as conservatories grew stronger, music became more professional, and Italy began to absorb the romantic idea of the artist and to revere its great modern composers, particularly Verdi.\textsuperscript{43} Opportunities in Italy remained limited, however, particularly for instrumentalists, and an overcrowded profession and poor remuneration made emigration attractive. The directors of the conservatories recognized this, and Squarise later remarked that a student was ‘expected to take whatever engagements were made for him in Italian or foreign orchestras’.\textsuperscript{44} For the migrant musician there was also some opportunity to find prominence in a settler society, rather than remain in relative obscurity in Italy. Warren Bebbington observes that none of the musicians who migrated to colonial Brisbane ‘had achieved a first-class solo career in Europe – nor would a departure for Australia have been likely for anyone who had’.\textsuperscript{45} Similarly, Annegrit Laubenthal argues that Adelaide’s leading musician of the 1850s, Carl Linger (1810-62), ‘would have been considered just an average musician in Germany, an orderly music teacher, staying well apart from improper ambitions’.\textsuperscript{46} Squarise might also be seen

\textsuperscript{41} Paul Elenio, \textit{Alla Fine del Mondo (To the Ends of the Earth): A History of Italian Migration to the Wellington Region} (Wellington, Club Garibaldi, [1995]), 8.
\textsuperscript{44} ES, 15 Feb 1908.
\textsuperscript{46} Annegrit Laubenthal, ‘Music in the German Communities of South Australia’, in Andrew McCredie (ed.), \textit{From Colonel Light into the Footlights} (Norwood, SA: Pagel Books, 1988), 324.
in this light and it is almost certain that, had he remained in Italy, he would have remained a minor figure.

In June 1882 Squarise boarded the *Rome* at Venice, a Royal Mail ship *en route* from Gravesend to Melbourne, where it arrived on 6 August. Australians was not among the more popular destinations of Italian migrants at this time, and its culture was so alien to Squarise that his choice appears strange at first. For some, a sense of adventure drew them to remote locations but Robert Pascoe, an historian of the Italian contribution to Australian life, points out that ‘lacking an empire into which their emigrants could go . . . the Italians abroad almost inevitably found themselves in host cultures dominated by a foreign language’. By 1881 there were 2,800 people of Italian birth living in Australia, who were spread throughout the colonies and engaged in a wide variety of occupations. Among them were significant numbers of musicians, who had perhaps heard of opportunities in Australia. The Melbourne consul Luigi Marinucci reported to Rome in 1877 that music teachers were in demand due to a ‘great interest in music’. Italians played a conspicuous role in Australia’s cultural life. Touring opera companies were a significant source of employment and many Italian musicians arrived in Australia engaged by such companies. Squarise did not have employment on arrival, but later claimed that within two hours of landing he was hired by the firm Williamson, Garner, and Musgrove, ‘with the proviso that if he would take them out of trouble by playing the ‘cello he should have the position of leader of the orchestra as soon as they got a ‘cellist either in Sydney or Brisbane’.

In 1882, ‘Marvellous Melbourne‘ was among the world’s most prosperous colonial capitals, with a population of 268,000 and a cultural life which included much high-quality theatrical activity. Williamson, Garner, and Musgrove were the pre-

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49 Pascoe, *Bongiorno Australia*, 76, 244.
51 Obit., ES, 16 Apr 1945.
minent firm of theatrical managers in Australasia at this time, and had joined forces just one month prior to Squarise’s arrival. Their first joint production was Gilbert and Sullivan’s *Patience* at Melbourne’s Theatre Royal in July 1882. Squarise probably joined the orchestra of their Royal Comic Opera Company, which began a season of light opera at the Princess Theatre, Melbourne, on 26 August. The orchestra was directed by the Italian Paolo Giorza (1832-1914), and led by another of Squarise’s countrymen, Signor Tremaglia. The troupe performed popular light operas, including Gilbert and Sullivan’s *Patience* and Edmond Audran’s *La Mascotte*, and continued to perform into 1883. By November 1882, however, Squarise had probably joined another company under the management of the Williamson ‘triumvirate’, the newly formed Cagli and Paoli Italian Opera Company. This company engaged Giorza as one of its conductors, and took on an orchestra, chorus, and two extra soloists from Sydney. By February 1883, ‘Signor Squarisi’ [sic] was billed as leader of the company’s orchestra, fulfilling the earlier promise that he should be given the position.

With the Cagli and Paoli Company Squarise toured to Sydney, Adelaide, and Melbourne, and performed the grand and comic operas of Bellini, Donizetti, Rossini, Verdi, and other Italian composers. The Adelaide season gave rise to complaints regarding one of the conductors, Faustino Ziliani. A newspaper referred to his ‘barbarous practice’ of sitting:

> in front of a piano and going through the acrobatic performance of trying to make up for a skeleton orchestra, weak in violins and a double bass, by strumming with one hand on the piano, and struggling with the baton in the other.

Adrienne Simpson identifies limited orchestral resources, scenic effects, and the need for singers to handle a wide range of roles as common difficulties in provincial Europe and America, as well as in Australasia. Directing from the keyboard was a feature of opera in earlier generations, but the practice was evidently frowned upon in Adelaide. There were further, more general complaints in Melbourne, the critic

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53 James Cassius Williamson (1845-1913), Arthur Garner (b.1851), and George Musgrove (1854-1916).
54 *Argus* (Melbourne), 17 Feb 1883.
55 O’Connor, *No Need to be Afraid*, 52.
from the *Australian* remarking that the orchestral work was ‘unpardonably bad’, though he thought this was not so much the fault of the players as it was of the ‘insufficient, incorrect, and mutilated’ manuscript they had to play from.\(^57\) Ziliani’s conducting work was progressively given to Paolo Giorza, but meanwhile, other difficulties had emerged. There were disagreements between the Italians and the management and personal tensions within the company.\(^58\) According to Australian opera historian Alison Gyger:

"Trouble came to a head at the beginning of the fifth week, when Rachele Graziozi made her first appearance in Melbourne, as Marguerite in *Faust*. She had been kept out, it was assumed, by the jealousy of Marietta Bulli Paoli, as she was a better singer. The Paolis, Cagli, and Mathilde Boy Gilbert left and the company broke up. The remaining singers formed a co-operative, the Associated Artists’ Italian Opera Company, which opened on 31 March 1883 in the Princess Theatre.\(^59\)"

When the Associated Artists began their season, however, it was not with Squarise as leader of the orchestra.\(^60\) Instead he found work in variety entertainment, as part of the ‘Federal Minstrel Troupe’, which performed in Melbourne between April and August 1883. The chief draw-card of this small company was Charles Heywood, a male soprano and bird charmer whose act featured trained pigeons.\(^61\) Other acts included yodelling, comic monologues, sketches, songs, and instrumental items. The troupe was reorganized as ‘Heywood’s Minstrel and Burlesque Opera Company’ and opened a new season in Adelaide on 28 July 1883, promising ‘Glorious, uproarious, and boisterous fun’.\(^62\) Squarise’s contribution included violin solos, for which he was ‘liberally applauded’.\(^63\) The troupe proved popular, and comments in advertisements (if typically exaggerated) boasted of ‘houses packed from floor to ceiling’.\(^64\)

\(^{57}\) *Australian* (Sydney), 17 Mar 1883.

\(^{58}\) [Alison Gyger], ‘_attempts to Fill the Lyster Gap in Opera’, in Katharine Brisbane (ed.), *Entertaining Australia: an Illustrated History* (Sydney: Currency Press, 1991), 100-1

\(^{59}\) Brisbane (ed.), *Entertaining Australia*, 101.

\(^{60}\) This orchestra was led Signor Tremaglia.

\(^{61}\) This was probably the same Charles Heywood listed in J. P. Wearing, *American and British Theatrical Biography: A Directory* (Metuchen, NJ, Scarecrow Press, 1979), 485. Wearing describes Heywood as a singer and female impersonator, born as Frank Haffner in 1848.

\(^{62}\) *Register* (Adelaide), 30 Jul 1883.

\(^{63}\) *Advertiser* (Adelaide), 4 Aug 1883.

\(^{64}\) *Register*, 11 Aug 1883.
Squarise remained with Heywood’s troupe until its Adelaide season ended on 18 August, after which he found ‘inducements to follow his profession’ and decided to settle in the city. The nature of the inducements is unclear, though it is easy to understand Squarise’s wish to settle. Touring performers had very few days off, and the small populations and limited patronage of colonial centres meant that companies were often on the move, leaving members little chance to put down roots.65 A significant factor in Squarise’s decision to settle in Adelaide appears to have been a similar decision made by Faustino Ziliani, his friend and colleague from the Cagli and Paoli Company. Born in Brescia in 1848, Ziliani had trained at the conservatorio in Milan, and worked as a singer, pianist, and conductor in Italy, Portugal, and South America, before coming to Australia with the Cagli and Paoli Company. He settled in Adelaide in 1883 on the advice of John Hall, a leading local violinist.66 Ziliani and Squarise took rooms together, and within a short time they established themselves in Adelaide as music teachers and performers.

In 1883 Adelaide was home to a population of 100,000, and it was described that year by Richard Twopeny, author of Town Life in Australia, as a ‘thoroughly modern town’.67 But although it had flourished since organized settlement began nearly fifty years earlier, South Australia was experiencing a succession of drought years and entering a period of economic depression. The colony was founded under the Wakefield Scheme, which firmly transplanted British culture and introduced settlers of predominantly British nationality. Music societies were among the many institutions and voluntary organizations transplanted from the ‘old world’, while British culture was similarly pervasive in domestic music-making. Adelaide had a mixed cultural reputation. Twopeny, remarked that:

For pure Philistinism I don’t know any town that equals it. Shut up in their own little corner, they imagine themselves more select than Sydney or Melbourne circles, because they are necessarily smaller.68

These comments reflected a real disparity between the cultural life of Adelaide and the larger colonial capitals, but the musical environment of Adelaide was highly

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65 Simpson, Opera’s Farthest Frontier, 60.
66 Loyau, Notable South Australians, 240-2.
68 Twopeny, Town Life in Australia, 109.
developed considering the city’s short history and small population. Despite his scathing comments, Twopeny noticed the prevalence of pianos, even in working-men’s cottages. Adelaide also boasted a strong complement of theatres and halls, and corresponding numbers of musicians to perform in them. Though touring operatic troupes performed less frequently than in Melbourne or Sydney, Adelaide was well established on the touring circuit, and in 1883 four opera companies visited the centre. From 1885 the local university had a Chair in Music, with Joshua Ives as professor, and a conservatory was eventually established in 1897. The historian Ann Wentzel claims that late-Victorian South Australia was very advanced musically, ‘both in terms of providing opportunities to foster native talent, and in bringing music to the fore as a subject for systematic study in all its aspects’. 

Though British culture was dominant, the contribution of other ethnic groups was apparent, particularly that of a large and long-established German community with a strong sense of its own identity. Its contribution could be seen in a local German Club, and through the Adelaider Liedertafel (established 1858), which was a male choir based on a German model and the first of many liedertafels established in Australia. By 1891 German descent accounted for an estimated 9 per cent of South Australia’s population, and many of Adelaide’s most prominent musicians were of German birth or parentage, including the pianist and composer Carl Bertram, and the conductor of the Liedertafel, Carl Püttmann. Italians were less numerous, comprising just 141 individuals in 1881 (less than 1 per cent of the population), but Squarise and Ziliani were by no means the only Italian musicians active in the city. Others included the pianists Angelo and Catherine Ceschina, and the singing teacher Luigi Savrini (from Careggi, Florence). Earlier individuals included the pianists Alfred Mantegani and Cesare Cutolo, active in Adelaide from 1852 and 1858 respectively.

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73 O’Connor, *No Need to be Afraid*, 52-3.
74 O’Connor, *No Need to be Afraid*, 33-6.
The transplantation of British culture brought with it a perception that continental, particularly Germans and Italians, were natural musicians. The English themselves had long embraced continental musicians, particularly Germans and Italians, as leaders in music, and audiences in Adelaide could accept Squarise’s ethnicity as an attribute that would also be valued in London. The most prominent English musicians of the day included the German immigrants Sir Charles Hallé and Sir August Manns, and famous Italian-born musicians who lived and worked in London included the conductor Michael Costa, and the composers Luigi Denza and Paolo Tosti. The favourable bias towards such musicians was exploited in England, to the point where ‘foreign’ performers were hired in preference to Englishmen, both for their perceived qualities and as a calculated lure to audiences. The English composer Gustav Holst joined a ‘White Viennese Band’ in Brighton, where the players received a higher salary if they ‘called themselves foreigners, and dressed up in a white uniform with brass buttons’.

In the South Australian context, the pervasiveness of ethnic stereotypes was illustrated by the welcome extended to a German musician in 1880, when a local newspaper remarked: ‘The fact that Herr Kohler came to us as a German was sufficient to mark him as a musician’. Annegrit Laubenthal gives this example in her study of music in the German communities of South Australia, and she writes of the ‘persistent and, in its implications, racist notion of a genuinely German musicianship’. But she also observes that this could become a self-fulfilling prophecy that added support and encouragement to those conforming to the stereotype. The usefulness of such stereotypes to musicians is reflected in the use of continental honorifics. In England, one German musician complained that audiences were less interested in the music than in the ‘Herr, Signor, or Monsieur, who performed, especially if he wore long hair and shook it passionately from a noble brow’. Squarise was usually referred to on concert programmes, in press reviews, and by his acquaintances, as ‘Signor Squarise’. Basically, ‘Signor’ was the honorific that

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75 Geoffrey Self, Light Music in Britain since 1870 (Aldershot: Ashgate, 2001), 83.
76 Laubenthal, ‘Music in the German Communities’, 315-6.
77 Ibid.
Englishmen of the period formally applied to Italians in the same way they applied ‘Herr’ and ‘Monsieur’ to Germans and Frenchmen. But it also had the effect of emphasizing Squarise’s identity as a professional European musician. When the Dutchman Johannes Wielaert was invited by George Musgrove to accompany one of his opera tours in Australia, Musgrove thought it wise to bill him as ‘Herr Wielaert’ as something of a ‘professional advertisement’. His justification was that Germany was considered to a large extent to be the ‘home of music’, and that it was an advantage to be associated with that country.79 Wielaert later settled in New Zealand, where he continued to use the title ‘Herr’. Similarly, Gustave Slapoffski, a musician born in London but of Russian descent, also advertised himself as ‘Herr’ in Australia. For Squarise, the title ‘Signor’ brought to the public mind similar advantageous associations with the musical reputation of Italy.

Foreign-sounding surnames had similar cachet, and Robert Pascoe argues that ‘by their exotic surnames . . . Italians represented a culture of long ancestry which embodied certain key elements of the Western tradition’.80 Some performers exploited this idea by making spurious claims to continental-sounding names. The Dunedin singer ‘Signor Salvini’, was in fact born Arthur Borrow, though his true ethnicity was no secret. A prominent Australasian musician, Carmini Morley, was born in Portugal to British parents as William Robert Morley.81 An American baritone who worked with opera companies in Australasia Italianized his name to Guglielmo Verdi, ‘much to the glee of the more rumbustious Australasian critics’, who according to the opera historian Adrienne Simpson, ‘delighted in describing him as “old Bill Greeno”’.82

An exotic name or ethnicity had a limited value, however, and any musician that did not live up to the expectations attached to them could not expect to flourish. Advantages were to some extent counteracted by resentment within the profession. Furthermore, continental musicians were disadvantaged by unfamiliarity with

80 Pascoe, Bongiorno Australia, 84.
81 New Zealand Marriage Certificate (1881) folio no. 1881/62; New South Wales Death Certificate (1900), reg. no. 1933/002901.
82 Simpson, Opera’s Farthest Frontier, 55.
British culture, and such distinctive musical practices as those of the English choral tradition. Despite many international practices, foreign-born musicians could not afford to confine themselves to the activities they were accustomed to in their native countries.

One of Squarise’s first engagements in Adelaide was to lead the orchestra for a concert at the newly-built Town Hall in Norwood, which was held on 28 August 1883 and featured the opera class of T. W. Lyons. Squarise’s first joint venture with Ziliani was a vocal and instrumental concert given on 14 September, in aid of the victims of a recent earthquake in Casamicciola, Italy. He performed Alard’s fantasia on themes from Il Trovatore and De Beriot’s seventh violin concerto. Other items included two of his own compositions: a Notturno di Concerto for two pianos (performed by Ziliani and Sophie Bury) and an Ave Maria (sung by Mrs W. R. Pybus). The newspaper reviews of the next day were enthusiastic about Squarise’s playing, praising him for his ‘masterly style’ and noting that his ‘power over his instrument’ had been likened to that of the famous virtuoso August Wilhelmj. The Register review remarked that ‘his fingering and bowing are neat, and his execution facile and pleasing’. Squarise’s compositions, however, received a mixed reaction. The Register critic thought his duet ‘lengthy and uninteresting’, and commented that ‘there have been so many “Aves” written which are superior to this one that it was a pity that it should have been selected for the occasion’. The reviewer for the Advertiser, however, described Squarise as ‘a composer of no mean order’ and a ‘valuable acquisition’ who should be encouraged to make Adelaide his home.

In the remaining months of 1883 Squarise performed at more local concerts, often with Ziliani. During his residency in Australia he took part in many types of performance activity, including concerts given by musical societies or organizations, personal benefit concerts, promoted concerts, concerts for important occasions, and fund-raising concerts. Squarise’s early engagements included a concert in aid of the

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83 Register, 29 Aug 1883.
84 Advertiser, 15 Sep 1883.
85 Register, 15 Sep 1883.
86 These are the five main types of concert identified in Frederick Erickson, ‘Bands and Orchestras of Colonial Brisbane’, PhD thesis (University of Queensland, 1987), 56.
Kensington Cricket Club, a testimonial for the departing singer Kate Thayer, and a concert organized by the Governor’s wife in aid of the Home for Incurables. Many concerts in Adelaide were patronized by the Governor himself, Sir William Robinson (1834-97), and a vice-regal relationship proved valuable to Squarise. Such patronage was on well-established lines and Thérèse Radic describes governors and military commanders as the principal patrons of music in colonial Australia, though there was a shift towards philanthropists, business families, and the public itself in the 1880s. Sir William Robinson, however, was more notable for his music patronage than any other Australian governor. He frequently attended concerts and was himself recognized as a published composer, his works including operettas such as *The Hansom Ransom, or The Brigand’s Bride*, and numerous songs, of which his patriotic song *Unfurl the Flag* was the best known. Robinson sent his daughter to Squarise for tuition, and later sent him a personal momento in appreciation of his ‘skill and attention’ and remarked on the ‘good progress’ Miss Robinson had made under Squarise’s guidance. This patronage provided an ideal endorsement of Squarise’s teaching, and by 1885 it was noted that several of the ‘best families’ in Adelaide had also placed their children under Squarise’s instruction. There was evidently an elite element of Adelaide society that valued ‘good connections’. A vice-regal connection was certainly exploited by Cecil Sharp (1859-1924), who was a resident of Adelaide during the 1880s before he found fame in England as a folk music collector and editor. Hugh Anderson describes Sharp as something of an ‘opportunist and social climber’ who was intimate with members of the upper-class or elite but found his closest and most enduring friendships among middle-class merchants and businessmen. Squarise’s own social qualities certainly helped him to make his own useful connections, Robinson being the most significant, and he was said to have made ‘many friends on account of his social qualities’.

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89 Squarise, ‘Scrapbooks’, i, letter to Squarise from Sir William Robinson, 4 Feb 1886.
90 *Loyau, Notable South Australians*, 135.
92 *Advertiser*, 9 Oct 1889.
Squarise’s greatest asset, however, was his very real ability as a soloist. His repertoire reflected both his Italian origins and the wider tradition of the international virtuoso. It was similar to that of Herman Heinike, a German violinist active in Adelaide from 1890, whose repertoire included works by Mendelssohn, Wieniawski, Vieuxtemps, and Paganini.\(^93\) Squarise often performed fantasias on themes from Italian operas (notably those arranged by Alard), and his other solo items included works by Vieuxtemps, De Beriot, and Sivori. Occasionally he performed popular Scottish favourites such as *Auld Robin Gray* and the *Bluebells of Scotland* or classical works such as the sonatas of Mozart and Beethoven.

The qualities of Squarise’s performances were widely praised in the press. His December 1883 performance of Vieuxtemps’ fantasia on themes from the opera *Norma* was described as ‘a beautiful piece of instrumentation, the manipulation being extremely clever and the “touch” well nigh perfect.’\(^94\) A reviewer in 1887 complimented Squarise on his ‘production of a full, rich tone, coupled with that feeling which can only be expected from an artist’.\(^95\) On a number of occasions his contributions were singled out as the best numbers on the programme, or as the most favourably received.\(^96\) Negative criticism was seldom offered, although one reviewer suggested Squarise’s playing was ‘wanting in pureness of tone’.\(^97\) By October 1886 a reviewer remarked that Squarise’s ‘clever instrumentation is so well known that it is only necessary to mention that he played in his best style’.\(^98\)

Within his first year in Adelaide Squarise was active in a variety of forms of chamber music, and he was a member of the Adelaide String Quartet Club, in which he performed as second violin for four concerts between September 1884 and September 1885. The club’s members included Cecil Sharp, the pianist Gotthold Reimann, and the cellist Christian Reimers. Squarise formed friendships and professional connections within the society, dedicating a copy of his piano duet *Notturno di Concerto* to Hermann Schrader, another pianist in the club. The

\(^{93}\) Laubenthal, ‘Music in the German Communities’, 324.
\(^{94}\) *Register*, 8 Dec 1883.
\(^{95}\) *Register*, 17 Sep 1887.
\(^{96}\) *Register*, 3 Oct 1883, 26 Oct 1886, 18 Dec 1886.
\(^{97}\) *Register*, 27 Apr 1884.
\(^{98}\) *Register*, 26 Oct 1886.
Adelaide String Quartet Club gave its first concert in June 1880, and subsequently held annual seasons of up to six public concerts. These initially excluded vocal music, but some items were later introduced, almost certainly as a means of encouraging audience growth.\footnote{Kathleen Nelson, ‘Adelaide String Quartet Club’, in Bebbington (ed.), \textit{Oxford Companion to Australian Music}, 145.} The core repertoire consisted of classical Viennese chamber music and the works of classical masters such as Mozart, Beethoven, and Mendelssohn were favoured over more recent compositions. Much of this music was unfamiliar, however, including piano quartets and quintets, forms hitherto little known in Adelaide. Andrew McCredie argues that the club’s concerts ‘spearheaded the promotion of the concerts with a serious commitment to absolute music’.\footnote{Andrew McCredie, ‘Creative Challenges and Models: Composition in South Australia’, in McCredie (ed.), \textit{From Colonel Light}, 275.}

Squarise wrote several of his own chamber works during this period. One, a \textit{Trio Concertante} for two violins and piano, was performed at a concert in aid of the Semaphore Institute, in March 1884. It was performed by Squarise, Ziliani, and Püttmann, and the reviewer remarked on Squarise’s expressive playing of a ‘plaintive’ opening melody.\footnote{Register, 21 Mar 1884.} This type of composition was unusual in Adelaide, and Andrew McCredie notes that although South Australian musicians wrote orchestral music such as marches, overtures and centennial concertos, as well as choral works such as the ubiquitous exhibition and centennial odes of the day, there was little interest in composing chamber music.\footnote{McCredie, ‘Creative Challenges and Models’, 277.}

It appears that there was also a limited interest in listening to chamber music, for the Adelaide String Quartet Club’s activities were discontinued in late-1885. This was partly due to the departure of the cellist Christian Reimers and the difficulty of finding a suitable replacement, but a central reason was the difficulty of making the concerts pay their way.\footnote{Anderson, ‘Virtue in a Wilderness’, 639.} The attendance of up to 200 patrons at each of the club’s 1884 concerts suggested that there was some audience for chamber music.\footnote{Ibid.} The club’s mixed fortunes suggest that a broader appeal was needed, however, and it

only proved possible to revive the Quartet Club for one further season, which was
given in 1891.

Squarise took up the post of leader of the orchestra at the Theatre Royal not long
after his arrival in Adelaide, following the death of his predecessor John Hall in
December 1883. The Theatre Royal was built in 1868 with seating for 1,300 and
rebuilt in 1877-8 (Figure 1.6). It was Adelaide’s principal theatre and most of the
touring opera companies performed there.\textsuperscript{105} Squarise held the position of leader for
five years, often directing the orchestra from the violin, and conducting it at times,
though the larger companies typically brought their own orchestras and conductors.
According to Squarise’s Quartet Club colleague, Hermann Schrader, the leaders of
theatre orchestras were expected to supply the incidental music to plays
(melodrama, tragedy, or farce), and to compose or arrange much of the music
themselves.\textsuperscript{106} Little Italian or grand opera was performed as the expense of
producing it and the popularity of comic opera and other kinds of light theatre
meant that these forms were sidelined during the 1880s. According to Adrienne
Simpson, there was a feeling that they spelt ‘managerial ruin’.\textsuperscript{107} During Squarise’s
residence in Adelaide there was only one major season of Italian opera at the Theatre
Royal, given by Simonsen’s New Royal Italian Opera Group from July to August
1887.\textsuperscript{108}

An even more populist venue in Adelaide was the Academy of Music, where
Squarise led another orchestra. Described as a ‘beautiful little bijou amusement
resort’, this theatre had been opened in 1879 and rebuilt after a fire in January
1883.\textsuperscript{109} It was often home to variety and popular drama, and the venue of the
Heywood Minstrels when they brought Squarise to Adelaide. Other companies that
Squarise performed with at the Academy of Music included Wybert Reeve’s Comedy
Company (October to November 1884) and the variety acts of the Rickards-Leete

\textsuperscript{105} Robyn Holmes (ed.), \textit{Through the Opera Glass: A Chronological Register of Opera Performed in
South Australia 1836 to 1988} (Adelaide: Friends of The State Opera of South Australia, 1991), 293.
\textsuperscript{107} Simpson, \textit{Opera’s Farthest Frontier}, 136.
\textsuperscript{108} Holmes (ed.), \textit{Through the Opera Glass}, 70-2.
\textsuperscript{109} Meg Abbie-Denton, ‘Adelaide’, in Philip Parsons and Victoria Chance (eds.), \textit{Companion to the
Combination (June 1885). This last group performed the sort of ‘refined vaudeville’ identified by Anne-Marie Forbes as the most popular form of entertainment in Brisbane (and probably throughout Australasia) prior to the First World War.\textsuperscript{110} The Rickards-Leete Combination opened its show with an orchestral overture and featured such items as songs, ‘comic and character impersonations’, dances, and a ‘Negro Burlesque Absurdity’. Squarise performed the violin solo, \textit{The Scotch Brigade}.\textsuperscript{111}

Squarise found conducting work at the Academy, and in December 1884 conducted the traditional Christmas pantomime \textit{Babes in the Wood}, with combined players from the Melbourne Dramatic Company and London Comic Opera Company. It is not known which setting of the pantomime was used (there were many), but the text was rearranged and localized by F. G. Linklater and Squarise wrote an overture and other original music. Press reports claimed that the show was popular with audiences and the \textit{Register} commented that ‘the fun was fast and furious’.\textsuperscript{112} The season came to a sudden end, however, on 3 January 1885, when the theatre was gutted by fire. A concert was subsequently organized in aid of one of the managers, but Inigo Tyrrell of the Melbourne Dramatic Company complained that ‘nothing had been said about the twenty members of the company or any of the poor stage hands who had lost everything belonging to them’. Squarise made ‘most indefatigable’ efforts in the organization and execution of a concert in this direction, in which he featured as a violin soloist, band conductor, and composer. He also organized a collection at a band rotunda concert.\textsuperscript{113} Tyrrell said Squarise’s contribution was felt ‘all the more seeing that not a single brother professional had come forward’.\textsuperscript{114} This was probably because Squarise was one of few local musicians who had come to know these touring performers well and form a personal attachment to them. Squarise’s compositions featured at the relief concert were a piano solo, \textit{Niagara Falls}, and a violin solo, \textit{L’Addio}. \textit{Niagara Falls} was performed by Bessie Eimes, a pupil of Ziliani, and the \textit{Register} critic remarked that the piece was ‘by no means

\textsuperscript{111} \textit{Register}, 8 Jun 1885.
\textsuperscript{112} \textit{Register}, 2 Jan 1885.
\textsuperscript{113} \textit{Register}, 9 Jan 1885.
\textsuperscript{114} \textit{Advertiser}, 8 Jan 1885.
easy, the melody being given to the bass while the rippling waterfall accompaniment is taken by the right hand’.115 L’Addio became known as a ‘favourite’ composition of Squarise and it was publicly performed in Adelaide at least five times between 1884 and 1886. On one occasion a newspaper critic remarked that it was ‘one of the most pleasing selections of the evening’ and that ‘Besides being an exhibition of the true spirit of musical art, it abounded in instances where technical skill was manifest’.116

A band that performed at this concert was one that was formed by Squarise within six months of his arrival in Adelaide, certainly by May 1884, when he had a ‘strong combination’ of twenty-five musicians.117 At that time brass and military bands were widely established in Australia, and according to Warren Bourne forty such bands are known to have been formed in Adelaide and surrounding districts between 1848 and 1884.118 In the nineteenth century it was common for bands to be referred to by the names of their bandmasters, and Squarise’s band became known as the ‘Squarise Band’. Frederick Erickson’s study of music in colonial Brisbane notes Seal’s Brass Band, Professor Smith’s Band, Cramer’s Band, Rosenstengel’s String Band, and Strahan’s String Band.119 Towards the end of 1884 the Squarise Band was reorganized under the patronage of Governor Robinson, who contributed towards the cost of new instruments, while putting further money towards a support fund, on condition that the band would make itself available for official functions as required. He wrote to Squarise that ‘A really good band such as you have now established has long been wanted for public open-air performances’.120 In January 1885 the band was performing as the ‘City Band’, but by the following month was advertising as ‘Signor Squarise’s Celebrated Band’.121 Its activities demonstrated the popular appeal of such bands, which extended to both elite and underprivileged sections of the community. The former was evident in January 1885, when Squarise’s band performed at the rotunda on the banks of Lake Torrens, where large

115 Register, 8 Jan 1885.
116 Register, 2 Oct 1886.
117 Loyau, Notable South Australians, 135; Register, 22 May 1884.
118 Bourne, ‘Adelaide’: 12. The principal difference between a brass and a military band is that the latter includes woodwind instruments.
119 Erickson, ‘Bands and Orchestras’, 81.
120 Squarise, ‘Scrapbooks’, i.
121 Register, 8 Jan 1885, 9 Feb 1885.
numbers of people ‘promenaded the lawn around the band stand, and others strolled along the banks of the lake or had a pull on the river while listening to the strains of the band’ (as in Figure 1.7). On the other hand, the band once visited the Reformatory Hulk at Larg’s Bay, playing several ‘lively tunes’, and according to a newspaper report, the boys showed their appreciation of Signor Squarise’s kindness by frequent applause, and their merry laughter and beaming countenances convinced the band that their efforts to break the monotony of the boys’ confinement had not been in vain.

Squarise’s band gave frequent concerts in Adelaide and for several months appeared weekly at Glenelg, Adelaide’s seaside suburb, performing between 8 and 10 p.m. on Tuesday evenings. The band’s repertoire consisted mostly of dance music, military marches, and operatic arrangements, all of which was popular in appeal, but could also be billed as ‘Choice Selections of High-class Music’. Performances followed a long-established format, identified by Erickson in Brisbane as early as the 1860s, where the bandmaster Andrew Seal liked to open with a march or a bold work, and close with a galop. For the body of the programme, dances (waltzes, polkas, quadrilles, etc.) are alternated with more serious arrangements (arias, cavatinas, selections), drawn, for the most part, from operatic works by reputable composers.

Squarise arranged many works for the band, and like Seal he included his original compositions. By 1884 his compositional skills were well-known and in December that year a Register critic remarked,

> The facility in composition of Signor Squarise, the violinist and band-conductor, is well-known in Adelaide, although his residence here has been but brief. Violin concertos, played by himself on a single string, caprices for the pianoforte, dramatic compositions like “The Battle of Sedan,” not to mention arrangements of operatic selections for brass band, have proceeded from his pen in a manner which does credit alike to his industry and his musical taste.

Squarise’s compositions for his band included *My Love Waltz*, *Mephistopheles Galop*, *Allegria Mazurka*, *Sunny South Mazurka*, and the marches *Promenade* and

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122 *Advertiser*, 12 Jan 1885.
123 *Advertiser*, 23 Feb 1885.
124 *Register*, 11 Sep 1884.
125 Erickson, ‘Bands and Orchestras’, 36.
126 *Register*, 8 Dec 1884; this quotation suggests *The Battle of Sedan* was composed in Australia rather than Italy, although no record of an Australian performance could be found.
South Australia. The local flavour found in some of these titles was also present in other South Australian compositions, such as Allard’s *Sudaustralischer Galop*, and Frederick Sach’s *Wattle Blossom Waltz*. One of Squarise’s band compositions, his march *Sophie*, may have been named after the local pianist and vocalist Sophie Bury, a pupil of Ziliani’s who performed several of Squarise’s compositions at public concerts. According to the *Register*, the march ‘bore evidence in its composition of musical ability of a very high order’. On 12 December 1885 Squarise’s band performed his *Adelaide Arcade Grand Polka* and other selections during the opening ceremony of the arcade. A piano arrangement of this piece was published by S. Marshall & Sons Music Warehouse (probably in 1886) and this may have been Squarise’s earliest published composition [Figure 1.8]. In February 1886, Governor Robinson wrote to Squarise acknowledging the receipt of his ‘new galop’, which Robinson described as ‘very effective and musicianlike’, and hoped would have a good sale.

The work of local composers was notable in Adelaide’s concert life after the German composer Carl Linger (1810-62) arrived from Berlin in 1849. Andrew McCredie identifies the social role of the colonial South Australian composer as:

> assuaging the immediate needs of an isolated colonial population, providing music for its worship, ceremonial, for light entertainment and for the work place, much of it ephemeral. Such music was either publicly or privately commissioned or financed by its sale as inexpensive sheet music.

Squarise’s work fitted precisely into this pattern, as did works by his colleagues. Local composers during Squarise’s time in the city included Carl Püttmann, Edward Smith Hall, Sir William Robinson, Faustino Ziliani, and William Bowen Chinner. These men were seldom lauded for their contributions, however, and Warren Bebbington notes that in South Australia’s sister colony, Queensland:

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127 *Register*, 22 May 1884.
128 Squarise, ‘Scrapbooks’, i, letter to Squarise from Sir William Robinson 4 Feb 1886. Robinson probably mistook the *Adelaide Arcade Polka* for a galop, as both of these dance forms are in duple metre and the galop is considered to be a forerunner of the polka. It is, however, possible that Squarise published two pieces around the same time.
129 Andrew McCredie, *Creative Challenges and Models*, 245.
130 Ziliani is not well known as a composer but his works included a romance entitled *Posami in sen la tua testina bionda*, an aria for baritone; a *Serenata*, and a song entitled *The Orphans Prayer*. 

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no great enthusiasm greeted the announcement of a work by a local composer: the public might tolerate the performances of German settlers, but they drew the line at their compositions.131

The most saleable music was written for dances and the drawing room. Dancing was one of the most popular forms of recreation in both British and colonial society, though newspaper accounts tended to overlook the part of musicians, and it is subsequently difficult to ascertain Squarise’s role in such events. In August 1887, however, he is known to have performed as a violin soloist at the Concert and Dance of the ‘South Australian Militia B Battery Carbine Club’.132 The favoured musical combination for indoor events (particularly balls) was the string band, while brass bands were favoured for outdoor events. Andrew McCredie observes that the compositions of Squarise and other local composers reflected the styles prevalent in their countries of origin.133 The title of a set of teaching pieces, ‘Three Grand Study for Violin’, also reflected Squarise’s imperfect command of English. He presented a manuscript copy of these pieces to his pupil Ernest Newman, and probably used more of his own compositions as teaching repertoire.

Another outlet for Squarise’s compositions was through the church, in particular St Francis Xavier’s Roman Catholic Cathedral. The cathedral was well-known for its music, and several prominent German musicians led the music, notably Carl Mumme, the choirmaster during Squarise’s residency in Adelaide. Another member of the family, Albert Mumme (1868-1969) was a pupil of Squarise, served many years in the orchestra of the Theatre Royal, and became a well-known music teacher in Adelaide.134 Helen Harrison notes that a series of Italian instrumentalists and singers performed at the cathedral from the 1880s, including members of local bands, singers from visiting opera companies, and local composers.135 Squarise’s contribution included an Ave Maria composed ‘expressly for Signor Ziliani’, who performed it for the first time on 7 December 1884, at the cathedral’s morning service. According to the Register Ziliani ‘did full justice to what was really a fine

132 Register, 10 Aug 1887.
133 McCredie, ‘Creative Challenges and Models’, 283.
composition’. The reviewer remarked that ‘the somewhat novel effect in a church of a harp obbligato was introduced, the harmony being filled in by the organ’, and added that the composition was ‘so well worth hearing that it is to be hoped it will form an item on a concert programme at no distant date’.  

By 1885 Squarise was well-known as a composer in Adelaide, and felt ambitious enough to embark upon the project of composing a grand opera, entitled The Magic Dice. Locally-composed opera appeared from time to time in South Australia, though it did not usually attract a great deal of attention, and was performed by amateur or semi-professional societies rather than professional opera companies. The libretto for The Magic Dice was the work of Rudolph Menz (1854-1945), a local watchmaker and jeweller, also a well-known specialty entertainer. A colourful local character, Menz performed as a conjurer and was a great mimic. He produced what was said to be an ‘excruciatingly funny’ imitation of a Salvation Army Band, aided by only ‘a stick, a worn umbrella, and an accommodating mouth’. He also invented musical instruments, ranging from the rather sophisticated clockwork of his ‘Menzaphone’, to an instrument that ‘seemed to be composed of a dray shaft, a bullock’s bladder, portion of a clothesline, and several lengths of string’.

Menz’s libretto for The Magic Dice reflects Julja Szuster’s observation that ‘the favoured models for local opera scenarios were inspired by such literary forms as the picaresque novel, the Bildungsroman and the Gothic romance’. The plot is reminiscent of Goethe’s Damnation of Faust, and full of Menz’s personal colour. It concerns Fritz, a young student lured into the army by ‘Corporal Schindler’, really a Mephistophelean devil in disguise. Schindler tempts Fritz and two of his comrades into desertion, but they are captured, court-martialled, and sentenced to death. The general is persuaded that only one of the trio should be executed, and dice are rolled to decide who it shall be. Schindler offers Fritz magic dice, which will ensure his survival but place him in the devil’s power. Fritz accepts, the dice roll in his favour, and one of his friends is executed. On gaining his freedom Fritz takes to a life of

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136 Register, 8 Dec 1884.
137 Loyau, Notable South Australians, 136.
138 Advertiser, 8 Jun 1928.
gambling, aided by the magic dice. He elopes with his old love and is soon wealthy, successfully posing as a count. Fritz’s luck turns however, and on learning that his wife had cleaned his dice and replaced them with others, he flies into a rage and accidentally sends her falling down the stairs to her death. The devil returns, claiming Fritz’s life as forfeit for his ‘heinous crime’, due to a condition of their earlier agreement. Fritz finally descends into the underworld, to be eternally parted from his beloved. The *Magic Dice* project never came to fruition. Probably the victim of its ambitious scale (the libretto asked for three bass soloists alone) and the complexity of the plot, which incorporated much detail and many subplots into the story outlined above.\(^{140}\)

Although the *Magic Dice* was shelved, performance opportunities continued to present themselves. Squarise was involved in a number of local musical societies, including the Adelaide Choral Society, for which he led the orchestra in two performances of Handel’s *Messiah* (in 1884 and 1886). He assisted in concerts of the city’s leading male-voice choir, the Adelaide Liedertafel, and in April 1887 was principal cellist in the orchestra of the Adelaide Musical Association, when it performed Gounod’s oratorio *The Redemption* under the baton of C. J. Stephens. There was no permanent concert orchestra active in Adelaide during Squarise’s time there (though an attempt to establish one had occurred in 1879-80) and most serious orchestral work was based around the local choirs.\(^{141}\) The orchestra of the Adelaide Musical Association was typical of colonial orchestras in that it included both amateur and professional performers.\(^{142}\) Following its first appearance the society announced that one of Squarise’s compositions, a *Miserere*, was in rehearsal, but no public performance appears to have eventuated.

The relationship between Squarise’s band activities and the government became more formal in 1886, when Squarise was gazetted Lieutenant-Bandmaster of the South Australian Militia Band.\(^{143}\) The members of the Squarise band joined the new


\(^{142}\) Erickson, ‘Bands and Orchestras’, page iv.

\(^{143}\) Squarise subsequently styled himself as ‘Lieut. R. V. Squarise’ at various band events in 1887 and 1888.
ensemble, and in September presented Squarise with a baton to mark the occasion. The Militia Band made its first public appearance under Squarise at a spectacular fireworks display and open air concert given at the Adelaide Oval on 16 March 1887. A highlight of the display, produced by the famous English fireworks company C. T. Brock & Co., was a representation of the Bombardment of Alexandria (1882). This pyrotechnic display was 200 feet in length and 50 feet in height, and represented the British warships in action, ‘firing shot and shell at the ill-fated town’. During this display the band played a *Grand March* composed by Squarise.\(^{144}\) The band played at similar demonstrations the following two weekends, and on one occasion played Squarise’s march *On Parade*, which may have been the same work as the *Grand March*. Squarise continued to conduct the Militia Band until he left Adelaide in 1889, and its performances were notable for the cornet solos of C. W. Duff, who followed Squarise from the earlier band. In 1887 the band performed at the Adelaide Jubilee Industrial Exhibition, and in 1888 it travelled to Sydney to compete in the Grand Centennial Band Contest, where it finished sixth out of twelve competing bands. In the late 1880s Squarise composed several band pieces more ambitious than his usual run of marches and dance numbers. *La Revolte aux Enfers* was a descriptive dance written in 1887 at the special request of Governor Robinson for a garden party at Government House.\(^{145}\) It was a ‘bright and vigorous’ programmatic work and depicted pandemonium, or as the title literally translates: ‘Revolt in Hell’, represented by ‘inspiring strains’ and shrill cries.\(^{146}\) Many years later, in 1906, Squarise scored this piece for full orchestra plus band, and the music was described as ‘at times startling in its effects and intensity’.\(^{147}\)

A composition associated with the German community in South Australia was Squarise’s *Todtenmarsch* (Funeral March) written to commemorate the death of Kaiser Wilhelm I, and first performed at a concert given by the German Club on 22 March 1888. The *Register* reviewer considered that the work’s ‘extremely dramatic character was sufficient to secure the most profound attention of the audience and so

\(^{144}\) *Register*, 16 Mar 1887.
\(^{145}\) DPS programme, Jul 1921.
\(^{146}\) DPS programme, Sep 1906.
\(^{147}\) ODT, 22 Sep 1906.
prove the great ability of the composer’. 148 On another occasion this paper commented that Squarise had not only ‘gained a local reputation as a musician but his compositions, becoming known to the *Maestros* of Italy’, led to his ‘receiving from some of the chief musical schools of Italy the most distinguished honours which it is in their power to confer’.149 The authenticity or nature of these honours is not known.

In 1887 romance entered Squarise’s life and he married the young widow Camille Louise Villanis (1855-1941).150 The daughter of a Geneva surgeon, Jean Chapuis, Camille had arrived in Australia with her first husband, Italian-born vigneron Paolo Villanis, in 1881. Villanis was the author of a book entitled *Notes Upon Winemaking* and was associated with the well-known wine maker Thomas Hardy. He was also known for his pioneering work with South Australian olive plantations.151 He died as the result of a brain tumour on 23 September 1886, and nine months later Camille married Squarise. Petite and remarkably beautiful, she was ‘a bit of a tease’ and known to entertain with her mimicry. She was also an energetic and robust woman, and on one occasion aboard a ship, after a particularly stormy night at sea, only Camille and six men appeared at breakfast out of a total of eighty-six passengers.152

Camille and Raffaello were married in Norwood at the residence of their friend, the antique merchant Adolphe Marvale, on 5 June 1887.153 It was a source of amusement to Squarise that his best man was a French agnostic, while he himself was an Italian Catholic and the bridesmaid was a French Protestant. The marriage was to last until Camille’s death more than fifty years later, and though their temperaments made the relationship ‘rather volatile’ at times, Raffaello was said to have ‘adored’ Camille and he personally attributed some of his musical successes to her influence.154

149 *Register*, 6 Sep 1889.
150 John Drummond (1993) and Dianne James (1998) claim that Squarise’s wife was known by her second name, Louise, probably due to a transposition of her Christian names in an obituary. The author is informed by someone who personally knew the couple, however, that she was in fact known as Camille.
151 O’Connor, *No Need to be Afraid*, 57-8.
153 Copy of marriage register entry, Registrar of Births, Deaths, and Marriages, South Australia.
Life was not easy for the young couple, as droughts and depression continued to plague South Australia. In March 1887 Cecil Sharp wrote:

> we are just at the end of a long and trying summer. The heat has been very severe and hard to bear and we have had no rain since September . . . Adelaide is terribly depressed and I feel myself fortunate in having a fixed income. I am living as quietly as I possibly can devoting all my spare time to the cultivation of music.  

There is no record of Squarise’s own financial situation, or what money Camille had inherited from her previous husband, but it is unlikely that his positions with the Theatre Royal and Militia Band amounted to a fixed income as substantial as the one earned by Sharp, who worked in the public service. Squarise’s work at the theatre did include conducting engagements, most notably a season with the Majeroni operatic company, under the management of Williamson, Garner, and Musgrove, from February to March 1889. In April 1889 Squarise was also the manager of an ‘Intercolonial Band Contest’, which was held in Adelaide in conjunction with an Easter Carnival, and offered a first prize of £60. Unfortunately it proved an inauspicious venture for Squarise. There were only two entries, the Moonta Band and the Excelsior Band, but between them the bands managed to cause disruptions of the kind all too common to such events. The Moonta Band protested over the use of string basses in the Excelsior and both bands claimed that the other was breaking the rules by using professional musicians. The three judges (Messrs Jones, Püttmann, and Pybus) awarded first place to the Excelsior by a narrow margin.

In January 1889 Squarise’s colleague Ziliani returned to Italy in failing health, and there was further change in the air, with the departure of Governor Robinson, who had taken such an active interest in Squarise’s work. In September 1889 it was announced in the press that Squarise would travel himself, as he had been appointed leader of the orchestra for the New Zealand and South Seas Exhibition in Dunedin, New Zealand. It is not known who approached Squarise, but it may have been Jules Joubert, who was manager of both the Dunedin Exhibition and the Adelaide

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155 Anderson, ‘Virtue in a Wilderness’, 635.
157 Register, 24 Apr 1889.
158 Ibid.
159 O’Connor, No Need to be Afraid, 52.
Exhibition of 1887. Another possibility was Douglas Harris Hastings, who instigated the Dunedin project after receiving his inspiration at the Adelaide show. Squarise did not have a strong presence at the Adelaide Exhibition, but in addition to appearances as a band conductor, he appeared as a soloist at a Grand Instrumental Concert, where he performed a Beethoven sonata. Squarise’s appointment in Dunedin was to last six months, after which he intended to return to Adelaide. The Register remarked that his departure was to be ‘regretted by all lovers of music’ as

his knowledge of theory of music, coupled with his practical ability in the strings, reeds, and brass instruments of a mixed orchestra have gained for him the respect of the highest musical authorities in the city.160

A farewell concert at the Albert Hall was organized by a committee that included Cecil Sharp and Joshua Ives, with the former premier of South Australia, John Cox Bray, acting as chairman.161 Leading local performers and six of Squarise’s own violin pupils performed.162 The hall was ‘well filled’, the audience gave Squarise a ‘hearty reception’, and newspaper reviews described Squarise as ‘one of our best musicians’ and remarked that the exhibition promoters had ‘acted wisely in selecting so able a man’.163 So it was that Squarise and his wife left Adelaide, fully intending to return. The Advertiser announced that the appointment was ‘only of a tentative character, and Signor Squarise has announced his intention of again returning to Adelaide in the course of a year and resuming his professional connection here’.164 As it would turn out, Squarise travelled to his new home.

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160 Register, 6 Sep 1889.
161 Other members were F. Armbruster, A. W. Marshall, F. H. Otto, W. D. Reed, C. Reinecke, and Philip Sansom.
162 Master C. Cane, Miss D. Connor, Miss M. Drew, Miss E. Hardy, Miss R. Read, and Miss A. Wills.
163 Advertiser, 9 Oct 1889; unidentified cutting from Squarise, ‘ Scrapbooks’, i.
164 Ibid.
Figure 1.1: Raffaello’s mother (or stepmother) and father.
Figure 1.2: Francesco Canneti
1807-84

SQUARISE, ‘SCRAPBOOKS’
HOCKEN LIBRARY, 504-550a

Figure 1.3: Squarise’s violin,
‘Andrea Amati Cremonesis, Fecit Anno 1570’.
Figure 1.4: Raffaello Squarise, circa 1885.
Figure 1.5: Squarise with Faustino Ziliani, circa 1885.

COURTESY OF EDWARD NEWMAN
Figure 1.6: The interior of the Theatre Royal after rebuilding, *Australasian Sketcher*, 11 May 1878.

Figure 1.7: ‘The New Rotunda, Torrens Dam, Adelaide’, *Australasian Sketcher*, 21 Nov 1883.
Figure 1.8: Cover of *The Adelaide Arcade Grand Polka*, published by S. Marshall & Sons.
Figure 1.9: Camille Squarise in 1889.
Chapter 2: The Visitor, 1889–90

When Squarise arrived in Dunedin to lead the orchestra of the New Zealand and South Seas Exhibition, he found the city bubbling with activity, with preparations for what was popularly known as ‘the show’ in their final stages. Squarise’s experiences at the Exhibition marked a turning-point in his career, which coincided with a degree of cultural coming-of-age in Dunedin. The musical activities at the Exhibition demonstrate his first interaction with the people of Dunedin, and reveal his significant contribution to this important milestone in the city’s cultural history. They also establish a context for Squarise’s subsequent career, illustrating the nature of Dunedin’s musical culture at the time of his arrival. Though the musical activities were on an unusually large scale for Dunedin, they encapsulated many aspects of musical life in the city: from performance groups and individuals, through to the tastes and behaviour of local audiences.

Dunedin may have seemed the end of the earth to the 32 year-old musician, though culturally it was similar to his recent home in Adelaide and only a little more remote from his native Italy. In the space of just forty years Dunedin had grown from a tiny harbour-side settlement into a bustling commercial and industrial centre of 46,000 people. It was still less than half the size of Adelaide, and without the status of a colonial capital, yet it possessed a vibrant cultural life. The features of this culture were replicated from British structures familiar to many settlers, though others came from parts of Britain (particularly rural Scotland) where these were less familiar. Dunedin was home to choirs, bands, and orchestras, while the province of Otago contained more than 300 professional musicians, most of them teachers. Dunedin frequently hosted touring opera companies and occasionally touring recitalists. The largest two music retailers in New Zealand, Charles Begg & Co. and the Dresden Piano Co., were based in the city, and there were at least five other music sellers active in the city.¹ There was a large scale of musical activity for a small population, though opinions varied greatly regarding the quality of this activity. It was said by ‘Civis’ of the Otago Witness that ‘music as it appeals to the emotions may be here,

and doubtless is appreciated; but music as it appeals to the intellect is left to the select few, who are by no means enthusiastic about it’. In 1895 the Dean of Dunedin, Alfred Fitchett, a man known for his opinionated writings on diverse subjects, wrote ‘there is no music in New Zealand’. He claimed taste was ‘low’ and knowledge was ‘scanty’, and that except in two or three centres the ‘best’ music could not be produced. If it were produced, claimed Fitchett, it ‘would not be understood’. These were elitist views, which discounted the value of domestic music-making and popular genres such as dance and band music, though they provoked an indignant response even among fellow elitists. Charles Baeyertz, Dunedin’s outspoken music critic and founder-editor of the Triad magazine from 1893 claimed ‘The Dean deserves grave censure for an article which is neither more nor less than a slander upon our nation’. Though he made his own lamentations, Baeyertz claimed ‘music in New Zealand flourishes and grows apace, certain of a brilliant future’. The colony was evidently seen as an artistic backwater by some and a precocious developer by others.

During the course of the Exhibition, at least, it would have been difficult to claim there was ‘no music’ in Dunedin. Held from November 1889 to April 1890, the New Zealand and South Seas Exhibition was the largest mounted in New Zealand during the Victorian period. It was typical of the international exhibitions of the era, combining the trade fair, funfair, and festival on a grand scale. Its buildings covered five hectares of reclaimed Harbour Board land, including a striking Moorish-style entrance on Jervois Street. Visitors could view numerous display courts promoting trade and industry. There were gardens, extensive art displays, and numerous sideshow attractions, including a roller coaster, performing fleas, and human freaks. Places of refreshment included ‘oriental tearooms’ where it was claimed ‘a real live

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2 ODT, 10 Oct 1890.
4 ‘Is there No Music in New Zealand?’, in Triad, iii (Sep 1893), 6-7.
5 The exhibition grew from an idea promoted by local journalist and entrepreneur Douglas Harris Hastings, who became the Exhibition secretary. Other figures instrumental in the planning and running of the exhibition included John Roberts (president), Richard Twopeny (commissioner), and Jules Joubert (general manager).
Hindu in native costume and in native style‘ served the tea. Special events included the appearances of ‘Professor Jackson, the Aerial King’ who ascended 300 metres in his ‘mammoth balloon’ and descended from the clouds in his ‘Patent Adjusting Parachute’.7

The gala opening took place on 26 November 1889, with an immense outdoor procession and a ceremony of speeches and music. This included the singing of the Hallelujah chorus as the Union Flag was raised atop the dome of the main building, and a seventeen-gun salute to the Queen.8 Despite poor summer weather (with sleet on New Year’s Day) the Exhibition was considered by the promoters to be a success, matching initial expectations that it would run at a small loss while attracting many visitors and providing indirect profits to the region.9 Erik Olssen claims that the Exhibition symbolized and drove an upturn in the local economy, and ‘may have contributed by persuading men that the worst was over’.10 Attendance at the Exhibition exceeded 17,000 on this first day alone and the final attendance totalled over 625,000.11 This figure was greater than the entire European population of New Zealand, and compared favourably with the two million who attended the far larger and more costly Melbourne Exhibition of 1888.12

The Otago Witness described the musical attractions as ‘undoubtedly the most ambitious, as well as the most difficult and risky, undertaking connected with the entire show’.13 It was later reported to the organizing committee of the 1894-5 Tasmanian Exhibition that the chief attractions at Dunedin had been the fine arts and music.14 A seven-man music committee was appointed from among the businessmen and public figures of Dunedin. The only noted musician on the

7 Grossmann, ‘Bygone Exhibitions’, 8; ODT, 7 Jan 1890.
8 OW, 28 Nov 1889, 19.
9 ODT, 20 Apr 1888, 26 Oct 1888.
13 OW, 20 Mar 1890, 25.
committee was Harry Smith (1860?-1907), one of Dunedin’s leading vocalists but a paint retailer by trade. The committee spent £4,500, a sum that represented nine per cent of the total exhibition budget, though it was dwarfed by the £28,000 spent on music at the Melbourne Exhibition.\(^\text{15}\) The Dunedin music committee ultimately posted a loss of £2,000, but as there was free admission to most concerts this did not reflect a lack of public support. Concerts were used to draw visitors to the Exhibition, and the organizers’ willingness to subsidize musical activities suggests widespread interest in such events and an appreciation of their artistic value. The appointment of Squarise (when competent local violinists could be found) demonstrated that the organizers were prepared to go to some lengths to put together a good orchestra. The *New Zealand Musical Monthly* noted that Squarise’s services were only engaged after ‘considerable negotiation’, and remarked that the committee should be congratulated on securing him.\(^\text{16}\)

Competition for the position of music director was invited in Australia and New Zealand, and the position was given to local musician Arthur Towsey (1846-1931). A native of Oxfordshire, Towsey studied organ under the famous church musicians Stainer and Ouseley. He was resident in Dunedin from 1865, when at the age of nineteen he was appointed organist and choirmaster at St Paul’s Church (later the Anglican cathedral), and he later became known as choral and operatic conductor in Christchurch, before he returned to England for several years of further study. He performed as a recitalist at the Melbourne Exhibition in 1888, and returned to his old position at St Paul’s in 1889.\(^\text{17}\) Towsey’s background illustrated the calibre of talent that could be found in New Zealand, as did the career of another applicant for the position of music director, Frank Wallace (1852-1908), a Christchurch musician who had previously been leader of the Crystal Palace and Philharmonic orchestras in London. Per head of population there were more professional musicians in New Zealand than there were in England, though men such as Towsey and Wallace

\(^{15}\) NZMM, iii (1890), 73; Thérèse Radic, ‘Some Historical Aspects of Musical Associations in Melbourne 1888-1915’, PhD thesis, 3 vols. (University of Melbourne, 1979), 45. The currency in New Zealand at this time was the pound sterling. After the colony became a dominion in 1907 the New Zealand pound was introduced, although this maintained parity with the pound sterling until 1930.

\(^{16}\) NZMM, ii (1889), 122.

\(^{17}\) ‘Obituary: Mr. Arthur Towsey’, NZRR, 19 Jun 1931, 5.
represented the elite of the New Zealand musicians, a position they were unlikely to have attained in their native England. 18

The Exhibition Orchestra, with Towsey as conductor and Squarise as leader, was probably the most conspicuous feature of music at the event. As the leader Squarise probably took charge during the rehearsals that Towsey could not attend, and had a significant input into the interpretation and execution of the music. Occasionally he conducted the orchestra in performance.19 The Exhibition Orchestra comprised thirty professional members, and sometimes the inclusion of local amateurs increased the number to forty-five.20 Besides Squarise, the players from abroad were Eugene Winckelmann, a cellist from Sydney with European experience; Alfred Pleyer, a bassist from Melbourne, also with a European background; Fred Mumford, a violinist from Melbourne; and two members of a disbanded Spanish troupe from Madrid, violinist Joaquin Gazambide and cellist Julian Fernandez.21 The remaining players were drawn from New Zealand and included nine players from northern centres and at least fourteen local instrumentalists. The only female members of the orchestra were three violinists who were not paid as professionals.22

Amateur orchestral societies had been active in New Zealand for some decades by the time of the Exhibition. The first regular amateur orchestras emerged in the 1860s, and were often attached to choral societies, but due to the players and resources available these early groups were often small and unbalanced. In 1861 nine violins, a cornet, a flute, a bass saxhorn, and a tenor saxhorn made up the first

18 Triad, iii (Sep 1895), 7; Baeyertz made this claim, and statistics suggest it had validity. According to 1891 census figures there was one professional musician to every 746 people in New Zealand (including those in rural districts). In the same year similar ratios could be found in the English cities Birmingham (1 in 689), Sheffield (1 in 730), and Preston (1 in 746). The English figures may be found in Dave Russell, 'Musicians in the English Provincial City: Manchester, c.1860-1914’, in Christina Bashford and Leanne Langley (eds), Music and British Culture, 1785-1914: Essays in Honour of Cyril Ehrlich (Oxford: Oxford University Press, 2000), 236.
19 ODT, 14 Dec 1889: ‘the conductor had taken leave of absence to attend a church practice, Signor Squarise having to take his place’. Squarise also conducted his own Symphony in C minor.
20 Hastings, Official Record, 7.
21 Margaret Campbell, Music in Dunedin, (Dunedin: Charles Begg, 1945), 50; OW, 28 Nov 1889, 19.
22 Hastings, Official Record, 7; NZMM, ii (Nov 1889), 132. The women violinists were Blanche Joel, Nina Schlotel, and Miss Packer.
orchestra of the Canterbury Vocal Union. Something more substantial soon developed, however, and during the 1870s and 1880s purely orchestral societies emerged in the main centres. It is remarkable that Dunedin was able to establish a permanent amateur orchestra, the Dunedin Orchestral Society, in 1886, when similar groups were yet to be established in much larger colonial centres such as Brisbane and Adelaide.

Squarise’s rehearsal and performance schedule at the Exhibition was intense. After assembling in Dunedin in November 1889, rehearsals for the orchestra were held most mornings throughout the Exhibition. Once the Exhibition was underway, the orchestra gave afternoon and evening concerts on most days. Concert attendance was initially disappointing, but improved markedly as the Exhibition wore on. Word got around that the performances were worth attending and in January the Otago Daily Times noted that the afternoon concerts were ‘evidently becoming more and more popular’.

Squarise and the orchestra occasionally performed with the Exhibition Choir, a group that appeared weekly or fortnightly rather than daily. It typically offered part songs, and occasionally performed cantatas and oratorios. In forming the choir the music committee was said to have been ‘fairly embarrassed’ by offers of assistance from the members of Dunedin’s choirs. The city’s largest choral society had recently collapsed but a male choir, a suburban choral society, and numerous Church choirs were active. Each applicant for the Exhibition Choir was auditioned and 400 singers (almost double the number anticipated) were enrolled.

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24 The first purely orchestral societies to appear in the main centres were the Christchurch Orchestral Society (1871), the Wellington Orchestral Society (1882), the Dunedin Orchestral Society (1888), and the Auckland Orchestral Union (1889).
25 NZMM, iii (May 1890), 72.
26 ODT, 4 Jan 1890, 2.
27 OW, 28 Nov 1889, 19. By the opening of the exhibition this number was reduced to 367, with 150 sopranos, 85 altos, 60 tenors, and 72 basses. The choir held two rehearsals weekly for several months leading up to the exhibition.
As leader of the orchestra Squarise was recognized by the *Musical Monthly* as ‘a pillar of strength to the company’ and ‘the right man in the right place’. 28 A writer for the *Times* remarked that his ‘skilful and tasteful instrumentation was the theme of praise of all who heard him’. 29 The orchestra as a whole was also favourably received, and frequently compared to that of the Melbourne Exhibition in 1888. This was a comparison that at least the *Otago Witness* found ‘absurd’, though they thought the music ‘very good indeed’. 30 The Melbourne orchestra had numbered seventy-three performers, including sixteen players brought out from England, and it was conducted by one of the foremost English musicians of the day, Frederic Cowen. 31 A correspondent to one of the Sydney dailies felt that, in Dunedin, ‘the execution was often good, sometimes excellent’ but the performances lacked soul, rather like a ‘beautiful landscape on a dull, foggy day’. 32 These comments suggest that the orchestra played to a professional standard and could be subjected to professional standards of criticism, but it was not of the same scale or ability as the best international or even colonial orchestras.

Performances at the Exhibition were held in a specially built concert hall. This galleried building seated 3,000, and its interior was colourfully decorated with Indian red on the lower walls, a straw colour above this height, and a two-toned grey ceiling. With a touch of Victorian etiquette, ladies entered the stage from the right hand side, gentlemen from the left. 33 The hall featured a two-manual pipe organ and the Exhibition organist was Arthur Barth (1850-1905), who was the organist at Dunedin’s Knox Church and a leading teacher, concert pianist, and conductor in the city. Unfortunately the organ proved to be a poor one. A critic from the *Musical Monthly* declared it half a tone off pitch, and impossible for the orchestra to tune to. Further, it possessed so resistant an action that in the words of visiting organist Frank Bradley, it ‘would have had his arms off before an evening was through’. 34 Barth assisted at Grand Concerts and gave weekly organ recitals and

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28 NZMM, iii (Jul 1890), 106.
29 ODT, 27 Jun 1890.
30 ODT, 27 Jun 1890.
31 Radic, ‘Some Historical Aspects’, 17, 40.
32 ODT, 21 Apr 1890, supp.
33 OW, 28 Nov 1889, 16.
34 NZMM, iii (1890), 76.
the blind organist of Trinity Wesleyan Church, Thomas Faulkner (1863-1933), also performed on the Exhibition organ. Another Dunedin organist, Albert Vallis (1862-1932) from St Matthew’s Church, acted as official pianist. The organists of large city churches in New Zealand held a high position in the local musical hierarchy, and, like Barth, were often the leading teachers, conductors, and performers in their communities. Pre-eminent among these figures was Wellington’s Robert Parker (1847-1937), organist at St Paul’s Cathedral Church and also conductor of the local orchestral society, choral society, and liedertafel. There were fewer orchestral instrumentalists of similar stature, as there was less professional work available in their field. Notable musicians with orchestral backgrounds included Frank Mackenzie in Christchurch, and Carl Schmitt, professor of music at Auckland University College from 1888.

As a soloist at the Exhibition, Squarise ‘made his mark on the first opportunity’ and was ‘thereafter recognized as a conscientious and talented player fully deserving the high reputation that preceded him from South Australia’. Instrumental solos were not frequent features of music at the Exhibition. Indeed, a critic in the Musical Monthly lamented that while there were many splendid instrumentalists in the orchestra, only five violin and four cello solos were performed during the entire course of the Exhibition, with ‘an occasional show for the other instrumentalists and a few trios and quartets.’ Vocalists were the stars of the Exhibition music, and they included the famous English baritone Charles Santley and at least five Australian singers: the sopranos Ellen Atkins, Fanny Bristow, Minna Schrader, and Bertha Rossow, and the contralto Frederica Mitchell. By far the majority of soloists (more than a dozen) were New Zealand residents, including at least a dozen from northern centres. Numerous local soloists appeared, and the Musical Monthly placed Harry Stockwell first among all of the tenors at the Exhibition, while the public voted Harry Smith their preferred male vocalist for a concert given towards

35 OW, 28 Nov 1889, 20.
36 NZMM, iii (1890), 36; Hastings, Official Record, 3; Cyclopedia of New Zealand, iv, Otago and Southland Provincial Districts (Christchurch: Cyclopedia Company, 1905), 221.
37 ES, 27 Jun 1890.
38 NZMM, iii (May 1890), 72.
39 NZMM, iii (May 1890), 72-3; Singers from northern New Zealand centres included Julia Knight, Isa Spensley, Katherine Hardy, A. J. Chamberlain, William Izard, Dr Maitland Gledden, Edwin J. Hill, Fred Hobbs, George Normanton, John Prouse, and John Puschell.
the close of the Exhibition.\textsuperscript{40} The quality of Dunedin’s vocal talent was reflected in the success of local singers abroad, who faced critical audiences in Europe and studied in famous European academies where it was said ‘the efforts of their colonial instructors . . . called forth the warmest acknowledgment from experts’.\textsuperscript{41} The prominent local singer William Farquhar Young (1865-1937) described Harry Smith as the finest baritone he had heard, including in the capitals of Europe.\textsuperscript{42} A remarkable singer who made several appearances at the Exhibition was the bass-baritone James Jago (1862?-1915), a printer by trade, who in 1888 took up a six-month engagement to assist Amy Sherwin in English opera during the Melbourne Exhibition.\textsuperscript{43} Such was his repute in Dunedin that Charles Begg & Co. printed ‘as sung by Jas. Jago’ on some of its music to encourage sales.\textsuperscript{44} A more regular performer at the Exhibition was William Densem, a long-standing resident of Dunedin who went on to organize the Densem Doyle Operatic Company in 1892, which toured through India, Java, the Straits, and Sydney. Densem also toured England as a pantomime and variety performer in the late 1890s.\textsuperscript{45}

Despite the bias towards vocalists, Squarise maintained a high profile. The solo works he performed at the Exhibition included Vieuxtemps’ \textit{Reverie}, Alard’s \textit{Fille du Regiment} fantasia, Verdi’s \textit{Un Ballo in Maschera} fantasia, Bériot’s \textit{Scène de Ballet}, and a concerto, also by Bériot. He received enthusiastic compliments from the press: one reviewer described his performance of the Vieuxtemps as ‘exquisitely played’ with ‘the violinist showing himself to be every inch an artist’ and producing a ‘beautiful, rich, dreamy tone’.\textsuperscript{46} In January a critic remarked that

\begin{quote}
Signor Squarise’s playing is by this time so well-known as that of a master that it is unnecessary to comment upon his interpretation of the fantasia further than to lay stress upon the exquisite feeling with which he played.\textsuperscript{47}
\end{quote}

\textsuperscript{40} NZMM, iii (May 1890), 77.
\textsuperscript{41} \textit{Triad}, iii (Sep 1895), 7.
\textsuperscript{42} Walter Sinton, ‘Entertainment in Dunedin’, in ES, 6 May 1978.
\textsuperscript{43} ODT, 14 Mar 1888.
\textsuperscript{44} \textit{‘Ouida’ Musical Folio} (Dunedin: Charles Begg & Co., 1891).
\textsuperscript{45} \textit{Cyclopedia of New Zealand}, iv, 217-18.
\textsuperscript{46} Squarise, ‘Scrapbooks’, i, unidentified cutting, 18 Feb 1890.
\textsuperscript{47} Squarise, ‘Scrapbooks’, i, unidentified cutting, 2 Jan 1890.
The public expressed their own approval by voting Squarise their favourite instrumentalist for a plebiscite concert (in which the programme was decided by public vote) given as the farewell performance of the Exhibition Choir and Exhibition Orchestra. Admittedly there were few other instrumental soloists to choose from.\textsuperscript{48}

On one occasion, appreciation of Squarise’s playing was displayed by ‘the beating of time with the feet by many in the gallery and back portion of the house’. This particularly annoyed an \textit{Otago Witness} columnist, who found that

> when Signor Squarise was playing divinely, and one listened almost afraid to breathe for fear of losing a note, great lumbering men were driving half the audience wild with their boots. It is enough to unnerve the performers by the irritation it must cause. It is bad enough in the orchestral pieces, but in the solos it is simply abominable. Such a practice does not indicate an ear for music, and there is no music in ‘size 10’s’ full of nails.\textsuperscript{49}

This enthusiastic behaviour might be explained by the attendance of many who were not regular concert-goers, although it was not an isolated incident in New Zealand. A similar incident was noted on the West Coast in 1896, when the local pianist Gertrude Cadzow performed Chopin’s \textit{Waltz} in A flat to the accompaniment of ‘rude Reeftonian boots’\textsuperscript{50}. The critic at the Exhibition remarked that visitors were complaining loudly of the nuisance, and observed that while these visitors were ‘accustomed to strict silence in their own concert halls and theatres’, in Dunedin people ‘blunder in and out, changing their seats and holding audible conversations with one another at the very moment when there should be a dead silence’.\textsuperscript{51} This does not prove that Dunedin audiences were world leaders in gaucherie. Thérèse Radic records a similar experience at orchestral concerts in Melbourne during the 1890s, where one observer noted that the orchestra ‘might as well play to a poultry yard’.\textsuperscript{52} Similar complaints regarding audience behaviour could be found in London’s \textit{Musical Times}, and in 1886 an English musical society even announced on

\textsuperscript{48} NZMM, iii (May 1890), 77.
\textsuperscript{49} OW, 9 Jan 1890, 41.
\textsuperscript{51} OW, 9 Jan 1890, 41.
\textsuperscript{52} Radic, ‘Some Historical Aspects’, 88.
its programme an ‘Interval for Conversation’ during which vocal items were to be
given.\(^{53}\)

Audiences were also criticized for their lack of discernment. Charles Santley was the
most famous baritone of the day but Dean Fitchett remarked that he was ‘in some
places compared, to his disadvantage, with the local baritones’.\(^{54}\) Fitchett also
commented that the Exhibition audiences preferred ‘chiefly pieces with simple
dance rhythms’, and that ‘amongst the dead failures’ was Beethoven’s *Fifth
Symphony*. ‘This’, he wrote, ‘whilst it put the orchestra into a sweat, left the
audience cold, not to say mystified’.\(^{55}\) A public vote to decide items for the plebiscite
concert found the most popular orchestral selection to be the march *Turkish Patrol*
by Michaelis, with the other popular items being *Au Bord de la Mer* by Dunkler, the
*William Tell* overture by Rossini, and a selection from Wagner’s *Rienzi*. Two
movements from Haydn’s *Farewell Symphony* were also performed at the concert.\(^{56}\)

The selection at a similar plebiscite concert at the Melbourne Exhibition had
consisted of Beethoven’s ‘Pastoral’ symphony, the *Tannhäuser* and *Rienzi* overtures
by Wagner, the famous *Largo* by Handel, and *Hungarian Rhapsody No. 1* by Liszt.\(^{57}\)
A comparison between the sets of results might indicate some disparity between the
taste of Melbourne and Dunedin audiences, with the former favouring weightier
compositions, possibly due to more familiarity with such repertoire in Melbourne. It
was probably more a reflection of the smaller scale of the Dunedin orchestra and the
repertoire put forward by Arthur Towsey and the members of the music committee.

The press made some criticism that the majority of works performed at Exhibition
concerts were ‘commonplace’ and did little to challenge orchestra or audience.\(^{58}\) The
columnist ‘Civis’ suggested that ‘at many a French and German restaurant you can
dine to the same sort of thing’.\(^{59}\) Only a handful of complete symphonies were
performed at the Exhibition: Beethoven’s No. 5, Mendelssohn’s No. 5 (the

\(^{53}\) *Musical Times* (London) Sep 1895, quoted in Percy Scholes, *The Mirror of Music 1844-1944*


\(^{55}\) Ibid.

\(^{56}\) NZMM, iii (May 1890), 77.

\(^{57}\) Radic, ‘Some Historical Aspects’, 20.

\(^{58}\) ODT, 12 Apr 1890, supp, 21 Apr 1890.

\(^{59}\) ODT, 11 Jan 1890, supp.
‘Reformation’), and Haydn’s Nos. 5, 45 (the ‘Farewell’), and 94 (the ‘Surprise’).
Symphonies, overtures, dance music, ballads, and operatic selections provided the
staple fare. Of the composers performed, Handel was almost the only representative
of the baroque period. Of the classical composers Beethoven and Haydn were
frequently performed and Mendelssohn was performed so often there were
complaints.\textsuperscript{60} Italian operatic compositions proved popular, particularly overtures
and ‘selections’ culled from famous operas. Dance pieces and the works of modern
English composers such as Frederic Cowen and Arthur Sullivan were also favoured.
At the Melbourne Exhibition, similar works were performed, but major works by
the later romantics had a more significant role. The thirty-five symphonies
performed included Berlioz’ \textit{Symphonie Fantastique}, Brahms’ third, and three by
Schumann.\textsuperscript{61} These works were well beyond the numerical resources, if not the
interpretative skills, of the Dunedin orchestra. Nevertheless, many of the works
performed in Dunedin were new to local audiences, and their introduction was an
important innovation, mostly positively received. Anne-Marie Forbes argues that as
exhibitions were a ‘cult of the new’, an exhibition audience was ‘more likely to be
receptive to new musical experiences than would normally be the case’.\textsuperscript{62} The
Dunedin experience certainly showed a hitherto unrealized potential for orchestral
performance in the city and throughout the colony. By the mid 1890s Frank Wallace
observed that complete symphonies (including works by Haydn and Mendelssohn)
were \textit{de rigeur} in Christchurch.\textsuperscript{63}

At least one member of the population found the exhibition music an alien
experience. One of Dunedin’s Chinese residents attended a concert:

He came in late – when the concert was half through – and wore a dreadfully abashed look
when the eyes of the audience were directed on him as they generally are on a late comer. He
got a seat after some difficulty, his abashedness becoming more and more evident, and forgot
to conform to the custom among British gentlemen of removing their hats. He seemed to enjoy
a song by Mr Marsden and one by Miss Knight . . . and then came an orchestral selection, in
which special prominence was given to the flute, oboe, and clarionet [sic] – a pretty and
quaint composition. The Celestial did not bargain for this. A few bars of the selection were
played, and by that time his mind was made up. He was strangely moved with the ‘concord of
sweet sounds,’ but the movement was towards the door – he incontinently fled, muttering as

\textsuperscript{60} NZMM, iii (1890), 72; ODT, 12 Apr 1890, supp.
\textsuperscript{61} Radic, ‘Some Historical Aspects’, appendix i, 264-8.
\textsuperscript{62} Forbes, ‘Music at an Exhibition’, 63.
\textsuperscript{63} Fitchett, ‘Musicians and Musical Taste’, 35.
he went in his own mellifluous language. Never has a Chinaman before expended a shilling to so little advantage.\textsuperscript{64}

The concert this man attended was one of the ‘popular concerts’ held on Saturday evenings. These provided music of an ‘especially popular character, rendered doubly attractive by the ballads and concerted music of the vocal artists’.\textsuperscript{65} Most concerts were similarly ‘miscellaneous’ in nature and repertoire could include almost anything from ballads and operatic selections, to orchestral overtures and instrumental solos. This was the format followed at most public concerts throughout Australasia. The homogeneous programming favoured by later generations was unusual, even in London, where miscellaneous concerts were much criticized during the 1880s and 1890s, notably by Bernard Shaw.\textsuperscript{66} The ballads so popular at these concerts were also sniffed at by some musicians, and Charles Santley described them as ‘imbecile trash’. The continued programming of miscellaneous concerts, invariably featuring ballads, showed that popular taste diverged from the opinion of some professionals.\textsuperscript{67} The music performed at the Exhibition reflected conservatism in local programming, but not necessarily what Dean Fitchett described as ‘low’ taste, and to allege a lack of sophistication of Dunedin tastes was to some degree to condemn popular European tastes.

For a time, more purist ‘classical concerts’ were held at the Exhibition on Saturday afternoons ‘to cater to the dilettanti by performing the choicest of chamber music’. These were discontinued after four weeks due to a lack of support.\textsuperscript{68} In those classical concerts that did take place, Squarise performed Beethoven’s \textit{Sonata No. 5}, string quartets by Beethoven and Schubert; piano trios by Mozart, Beethoven, and Ellerton; and a string trio by Beethoven. Squarise performed these with other players from the orchestra: Coombs, Bowman, Winckelmann, and Towsey. All except Bowman were colleagues of Squarise after he settled in Dunedin, and Squarise made useful professional contacts through the Exhibition.

\textsuperscript{64} ODT, 11 Feb 1890, supp.
\textsuperscript{65} OW, 28 Nov 1889, 20.
\textsuperscript{67} Geoffrey Self, \textit{Light Music in Britain since 1870} (Aldershot: Ashgate, 2001), 65.
\textsuperscript{68} NZMM, iii (1890), 20, 72.
Oratorio, the pinnacle of musical achievement for so many Victorian musicians, was present at the Exhibition, reflecting its significant place in New Zealand culture and the strength of the choral movement in the colony. Choral societies were easier to organize than their orchestral counterparts and were the most common form of musical society in New Zealand. The high level of participation in choral music also reflected the significance of Christianity in the community, as the repertoire of amateur choral societies was dominated by sacred music. This was related to a widespread feeling that music could influence morals and be a tool for public education. In this context the oratorio, full of religious sentiment and executed on a lavish scale popular in the Victorian era, was seen as a musical ideal. The *Messiah* had long been a frequent, often annual, event in many New Zealand centres. A more recent work, Sullivan’s *Golden Legend*, was produced in the colony just a few years after its English premiere. The genre was represented at the Exhibition through three major works: *Messiah* (Handel), *Elijah* (Mendelssohn), and *Creation* (Haydn). Charles Santley performed as a soloist on two occasions and 2,000 people packed the Exhibition Concert Hall to hear the Christmas Day performance of the *Messiah*, and a repeat performance took place on Boxing Day.\(^6^9\) The choir and soloists were highly complimented in the press, though the orchestra was criticised for its ‘happy-go-lucky’ approach, and a substituted cornet solo in ‘The Trumpet Shall Sound’ was considered so unsatisfactory that the number was omitted at the second performance.\(^7^0\)

Internal relations in the Exhibition Orchestra certainly demonstrated a lack of sophistication, though of a different kind. It was reported in the *Musical Monthly* that

> Unfortunately, if rumour be correct, the orchestra is not always a happy family, but then whoever did hear of thirty musicians, each being accustomed to crow on his own particular dunghill, remaining for any length of time in amity and accord? As long as they do not settle their differences publicly, I suppose it is no business of outsiders; and we will therefore dismiss the subject of the rumours of the big burly man’s attempt to throttle a superior officer, of the ill-feeling that has intervened between two prominent members to throw them out of speaking terms, of the drunkenness that brought about the dismissal of one performer, and that has caused another to be cautioned respecting his future behaviour, and of the

\(^6^9\) ODT, 27 Dec 1889.
\(^7^0\) NZMM, iii (1890), 5.
remissness of others who have taken ‘French leave’ from entertainments, and have been mulcted in stiff penalties for doing so.71

A serious disagreement took place between Arthur Towsey and the Exhibition’s organist, Arthur Barth. The trouble arose after Towsey accompanied the vocalist Julia Knight on the organ, apparently with the intention of demonstrating that the instrument was better than some had suggested. Barth found this an ‘unwarrantable interference’ and immediately resigned. The Musical Monthly remarked that, if it was any consolation to Barth, Towsey had drowned-out the vocalist and Miss Knight had refused to undergo ‘the ordeal of another solo under similar circumstances’.72

Barth was quickly replaced by Albert Vallis and a more concerning issue was Towsey’s somewhat uneasy relationship with his orchestra. At one time there was talk of the Exhibition Orchestra touring the country but one commentator rightly doubted that this would eventuate, remarking that ‘the relations existing between a number of the members are somewhat “strained”’, and that ‘Mr Towsey does not pull particularly well with them’.73 Towsey’s conducting was not always ‘allowed to pass without sneering comment from some’, although much of this was put down to local jealousies. His appointment had ruffled the feathers of some other Dunedin musicians, a feeling that was said to have ‘if anything, intensified during the progress of the Exhibition’.74 Most were enthusiastic about his work, however, and one columnist considered that Towsey had ‘stuck to his choir and orchestra like a Briton, and licked them into shape and whipped the music out of them in first-rate style’.75 He was described in the Otago Witness as ‘almost great’ in his musical stature, and his relations with the orchestra were good enough to warrant the gift of a clock from the players towards the end of the Exhibition.76

By this time Squarise had participated in more than 100 Exhibition concerts, and two of his own compositions had been performed. At a popular concert in December, Arthur Towsey vacated his usual position to allow Squarise to conduct his

71 NZMM, iii (1890), 4.
72 NZMM, iii (1890), 21.
73 NZMM, iii (1890), 57.
74 NZMM, iii (1890), 4, 72.
75 Squarise, ‘Scrapbooks’, i, unidentified cutting.
76 OW, 20 Mar 1890; NZMM, iii (1890), 57.
Symphony in C minor. This was advertised as a ‘new symphony’, as it was to local audiences, but it was the same Sinfonia Squarise had composed for his conservatorio examination in 1875. Following its performance a critic from the Times wrote: ‘The composition is tuneful – occasionally pretty – and there is much of originality about it. It was well received, and its reception at future concerts should not come amiss’. The work proved popular enough to be voted onto the programme of a plebiscite concert in March, and at that concert the audience responded with loud applause and bouquets were presented to the composer. Another of Squarise’s compositions, an Ave Maria, was sung by Daisy Howell at a Dominican Convent Pupils’ Entertainment held towards the close of the Exhibition. Howell was accompanied by Dorinda Horan (organ) and Kate Moloney (piano). The melody was described by the Times as ‘pretty’ and Howell was complimented for her performance of this ‘more than ordinarily difficult’ work.

The performance of compositions by colonial composers was rare in Dunedin, and the compliments paid to Squarise were unusual. Those local compositions that were performed were of a transplanted British culture, and though accompanying texts and artwork showed local influence, the music itself showed little distinct New Zealandness. This was scarcely surprising given the recent establishment of the colony and the dominance of British-born settlers, factors which gave the compositions validity in terms of New Zealand’s identity at the time. Roger Covell notes a similar lack on distinctiveness in Australia, where the country ‘barely had time to find its bearings and a sense of direction before the full torrent of newly developed nineteenth century communications . . . began to overwhelm it’. The result was that modern methods of communication ‘steadily erased or blurred the differences that formerly helped fashion national traditions in other countries’.

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77 Comparison of MS in the Bertoliana Library, Vicenza, with an excerpt labelled ‘Exhibition Symphony’ in Fitchett, ‘Musicians and Musical Taste’, 36.
78 ODT, 23 Dec 1889.
79 Squarise, ‘Scrapbooks’, i, unidentified newspaper cutting, 24 Mar 1890; DPS programme, 3 Dec 1908.
80 Squarise, ‘Scrapbooks’, i, cutting from New Zealand and South Seas Exhibition Gazette (Dunedin) 11 Apr 1890.
81 ODT, 12 Apr 1890.
New Zealand compositions did play a small role in music at the Exhibition, although there was no centrepiece composition, such as the Exhibition Cantata performed at the Melbourne Exhibition. At that Exhibition, a concert by Australian composers had been given, although there was a general policy not to allow any colonial works to be performed so as to avoid local jealousies.83 No such policy was announced at Dunedin, but local composers were not specially promoted either, and Squarise’s Symphony in C minor received more attention than works by other resident musicians. Occasionally local compositions appeared: the Exhibition Orchestra performed the gavotte From Austral Shores by Dunedin-educated George Clutsam and Thomas Faulkner performed his own Exhibition March at several of his organ recitals. At least five New Zealand-composed choral works were performed. These included Frederick Leech’s All Hail! Zealandia, M. Bunny’s Zealandia! Home of the True and Brave, and Arthur Towsey’s ‘melodious little gem’ Parting Song, sung by the visiting Christchurch Liedertafel. God Defend New Zealand was sung and Arthur Barth set another of Thomas Bracken’s texts to music as the Exhibition Anthem. It was performed on several occasions in the concert hall for the Otago Sunday School Union’s Choral and Floral Festival. These composers came from similar backgrounds to those identified by Andrew McCredie in South Australia: they were ‘not as a rule professional composers, but performers, local teachers, visiting virtuosi, chorus – or band – masters and conductors’.84

Some compositions were entered for competition as exhibits. Dunedin music teacher George Moore (1854-1928) exhibited one of his pieces, for which he was highly commended.85 First awards were given to Egideus Pfieffer (1831?-95), a draughtsman from Hokitika, for his songs, and to Walter Leslie of Dunedin for his South Seas Valse, which was performed at the Exhibition by a string band and published in a piano arrangement.86 F. W. Jones published his Exhibition Waltz in association with the show, while the previously mentioned works of Leech and Barth were also

published, reflecting an active music-publishing industry in New Zealand, though one restricted to short, popular works. Squarise would himself make use of this industry in the 1890s.

Among the New Zealand music publishers were three large retailers who had display bays in the Exhibition buildings. These were the Dunedin companies Charles Begg & Co. and the Dresden Piano Co., and the Christchurch firm Milner & Thompson. The Princes Street premises of the Dunedin firms were extensive, with sheet music salons, instrument showrooms, manufacturing workshops, and concert rooms. ‘The Dresden’ sold ‘Accordeons [sic], Bagpipes, Chanter Reeds, Brass Instruments in great variety, Violins, Flutes, Piccolos, Concertinas, Metronomes, Music Stools, Music Chairs, Music Canterburies [for music storage], ‘Cellos, Double Basses, &c.’ Their most significant trade, however, was in pianos, and in the mid-1890s the company claimed that their Dunedin warehouses alone never held fewer than 200-250 large instruments, such as pianos, organs, and harmoniums. This reflected the key role of the piano in Dunedin music-making. In Britain, the inexpensive design of small upright pianos known as ‘cottage pianos’ emerged in the 1830s, and during the middle of the century pianos became common in the homes of the emerging middle-classes. The instrument became a feature of many homes as the standard of living increased and the prices of instruments and printed music dropped, a trend that continued with the onset of a long depression. The piano was seen by many as a status symbol, as the motor car was by later generations. In 1895 Dean Fitchett wrote of ‘a piano in every other house’. Between 1878 and 1914 nearly 100,000 pianos were imported to the colony, and annual imports increased from 1,228 in 1878 to a peak of 5,696 in 1912. A hire-purchase system encouraged more than just the wealthy to buy pianos. In Britain, the instrument could even be found in many ‘working class’ homes, and the number of instruments in New Zealand suggests that it could be found in relatively modest homes, though poor families were excluded

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87 Jones’s music, ‘Composed for the N.Z. Exhibition, Dunedin, 1890’, survives at National Library Music Hire.
from ownership.91 Given the population of the colony (a little over one million), the large size of families, and allowing that a piano should give several decades of use, Fitchett’s remark of a piano in every other house may have been no exaggeration.

By the turn of the century ‘The Dresden’ claimed to have agencies in fifty New Zealand towns, while Begg’s also had agencies throughout the country.92 The main features of the Exhibition displays were numerous pianos, organs, and other instruments. Novelties ranged from musical toys through to autographs and manuscripts of famous composers.93 Piano and organ recitals demonstrated the instruments on display. The Dresden had its own string band, and among the more unusual performances were zither and whistling recitals.

Squarise was one of the judges of musical instruments exhibited at the show. This was a role he undertook along with Arthur Towsey, Alfred Pleyer, and the former music retailer, teacher, and conductor, George West (1839-91). The musical instruments exhibited at the Exhibition showed that there was something of an instrument building industry in New Zealand. The great majority of pianos were imported, but among the instruments displayed at the Exhibition were two iron-framed ‘colonial pianos’ built by Frederick Howell of the Octagon, who had turned out over sixty instruments in five years of production.94 Begg’s also had an ‘Exhibition Model’, which was at least partly constructed in New Zealand, and was the latest from a firm which had manufactured pianos in Dunedin since the 1860s. John Shearer of Dunedin exhibited two violins made of native wood, for which he won first and third awards. Other New Zealand-built instruments included a further four violins, a viola, a set of Highland bagpipes made of Southland materials, a ‘reed parlour organ’ cased in New Zealand timber, and a chancel or chamber organ by the Christchurch firm Sandford and Parson, the same firm responsible for the organ in the concert hall.95 A. Fiebig of Adelaide, probably an acquaintance of Squarise, won

92 Cyclopedia of New Zealand, iv, 226.
93 OW, 7 Nov 1889, 28.
94 ODT, 1 Jan 1890, supp.
the highest award for a violin. Squarise performed on his entry and described it as ‘lacking in no respect’.  

A far more controversial adjudicating role for Squarise was with the ‘Grand Band Contest’ held in conjunction with the Exhibition in March 1890. Brass and military bands were already a feature of the Exhibition music and were the principal musical activity to take place outside the concert hall. The Exhibition Commissioner, Richard Twopeny (1857-1915), insisted there be free music which everyone could hear as they walked about, and although he did not obtain the British military band he wanted, various city and suburban bands performed most evenings. The band movement came to New Zealand within a few decades of its establishment in England and followed a similar if delayed pattern of expansion. Key factors in this expansion included increased instrument manufacture, cheaper sheet music, the development of music education, and a rise in the number of professional musicians. The desire to emulate British models also influenced New Zealand development, and bands provided a continued link with Britain through their use of British music, instruments, and sometimes contest adjudicators. By the 1880s bands flourished in New Zealand and at the time of the exhibition important Dunedin bands included the Dunedin Ordnance Band, Dunedin Garrison Band, Dunedin Engineers’ Band, Kaikorai Band, and Caversham Brass Band. It is significant that New Zealand’s first music periodical, the *New Zealand Musical Monthly* of 1888-90, was largely a band journal. The advertisements of music retailers also revealed bandsmen were important customers.

By the time of the Exhibition regular band contests were held in New Zealand, and some bands travelled hundreds of kilometres to participate. The Exhibition contest was advertised as ‘the greatest band competition ever organized in the Southern Hemisphere’ and featured fourteen South Island and two North Island bands,

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competing for a grand prize of £200 [Figure 2.5].99 The principal judge of the competition was Charles Mackintosh (1849-1923), a versatile and well-known Wellington musician. The other judges were Squarise and Alfred Pleyer (1841?-93), a native of Austria, and a former conductor of bands in the Austrian and Russian armies.100 Controversy was not unusual at band competitions during this period, and as the Dunedin contest commenced bandsmen were still arguing over a recent Christchurch event.101 Controversy was usually sparked by claims that the judges or other bandsmen had perpetrated some injustice, and indignant feeling was often exacerbated by wounded pride. This culture was transplanted from England where bandsmen and band contests were generally seen as respectable, but hooliganism occasionally broke out. In extreme instances there was fighting between bands and assaults on judges. Dave Russell describes the case of a judge who was thrown into a stream at Ilkley, Yorkshire, in the late 1890s, and another who in 1893 was alleged to have been severely kicked about the lower parts of the body and was subsequently locked in a greenhouse for his own safety.102

There are no known instances of such violence in New Zealand, but vigorous controversy was common, and in this context there was a remarkable ‘boil over’ at the Dunedin contest. Difficulties began well before the contest started, when the English publishers Hawkes and Son provided as the test selection (to be played by all competing bands) an arrangement by Jules Rivière from Rossini’s opera Le Comte Ory. Italian operatic music was commonly performed by British and colonial bands, usually either with an overture or a ‘selection’ of various airs from a particular opera. These operatic pot-pourris were used as contest pieces in England as early as the 1840s and 1850s, and they were expected at competitive events, but New Zealand bandsmen considered Rivière’s arrangement too simple, and Le Comte Ory

99 NZMM, iii (1890), 51. The competing bands were the Oamaru Naval Artillery, Invercargill Garrison, Christchurch Garrison, Oamaru Garrison, Dunedin Garrison, Dunedin Ordnance, Queenstown, Wellington Garrison, Addington Workshops, Napier Garrison, Kaikorai, Dunedin Engineers, Burnham Industrial School, Taranaki Rifles, Stanmore, and Invercargill City.
100 Cyclopedia of New Zealand, i, Wellington Provincial Districts (Wellington: Cyclopedia Company, 1897), 443-4; NZMM, iii (1890), 2.
101 NZMM, iii (1890), 35.
was described as having ‘long ago passed out of the list of performable operas’. Further discontent was expressed when it emerged that the arrangement had already been used at a contest in England. The publishers perhaps did not realize the standard of band music in New Zealand, and the contest organizers probably had little money to spend on the music. Dissatisfaction among the bands was reported to have been ‘something wonderful’ and the New Zealand Musical Monthly considered that the music committee had ‘evidently been had’ by the publishers.

The contest itself ran smoothly and was thought to have been the best of any held up to that time. Towsey was involved in a comic incident involving the wife of one of the judges, possibly Camille Squarise. A reporter wrote:

Mr Searell had a chair placed for him to conduct the Christchurch Band from, but the wife of one of the judges, not having a seat, boldly walked into the centre of the stage and marched off with it, amid loud cheers from the house. Mr Towsey espied that the chair was in danger, and hastened off to prevent the lady from going off with it, but he was not quick enough. He then endeavoured to rescue the chair from its captor, but she had sat down upon it, and was obdurate. The crowd immensely enjoyed Mr Towsey’s chagrin and the lady’s victory.

The woman concerned could only have been Camille Squarise or Emma Mackintosh (Pleyer was unmarried), but there is no evidence to indicate which it was.

Real trouble surfaced when the results of the competition were announced. The decisions of Squarise and the other judges caused a stir that was not to go away until many months after the competition had ended. To begin with, the grand prize was awarded to the relatively unknown Oamaru Naval Artillery Band, conducted by Archibald Frew, a result reported to have surprised the band itself. The Oamaru Navals had formed five years earlier following a split in the Oamaru Garrison Band, and the band was generally seen as a youthful newcomer, though it had shown gradual improvement at competitions over a period of several years and many of its players had previous contest experience. Most of the rival bandsmen took the result ‘quietly and good-humouredly’ at first, but on the publication of the points-

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104 NZMM, iii (1890), 18, 21.
105 NZMM, iii (1890), 57.
106 NZMM, iii (1890), 56-57.
107 ES, 27 Nov 1891.
Much of the debate centred less on who had won, and more on the distribution of points and the relative rankings. One bandsman was incensed when Mackintosh suggested it was ‘no disgrace’ to be beaten by the Burnham Industrial School Band. ‘No disgrace!’ wrote the bandsman, ‘Perhaps he thought Christchurch and Taranaki would consider it an honour to be on the same level as reformatory boys!’ There was also argument over the judges’ alteration of the marking system, which shifted the weighting of the marks away from the unpopular Le Comte Ory selection and towards the items in the ‘own selection’. The judges became the target of much criticism and it was remarked in the Witness that:

As for the judges, there is a general agreement amongst musicians that they, poor souls, were simply reduced to imbecility. Conclusive evidence of the fact is afforded by their awards. By the time that the sixteenth repetition was reached they could not have told a drum from a bass fiddle or the band of the Horse Guards from the melancholy tooters of the Salvation Army.

Letters of protest circulated and, at the presentation of the awards, the second and third placed bands were given a pointedly enthusiastic reception. When Mackintosh appeared on stage to perform a clarinet solo, he was hissed at by some. The bandmasters of thirteen of the sixteen competing bands signed a letter, soon published in the press, expressing ‘great astonishment and regret at the decision arrived at by the judges in connection with the band contest just concluded, and the relative order of bands’. A similar letter from ‘musicians of Dunedin’ included signatures from the majority of the members of the Exhibition Orchestra, which must have resulted in some uncomfortable feeling between Squarise and his orchestral colleagues.

Mackintosh acted as spokesman for the judges, and, unusually, the judges’ full reports were published in the press in an attempt to explain the results. This, however, only led to further argument. The competition itself had only taken three

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108 NZMM, iii (1890), 56.
109 NZMM, iii (1890), 119.
110 NZMM, iii (1890), 71.
111 OW, 20 Mar 1890, 25.
112 ODT, 18 Feb 1890.
113 ODT, 18 Mar 1890.
114 Squarise, ‘Scrapsbooks’, i, unidentified newspaper cutting.
days, but heated letters to the editor of the *New Zealand Musical Monthly* were still being published five months after the competition had finished. Inconsistencies between the judges’ reports were pounced upon and one correspondent noted that Mackintosh thought a particular piccolo player had performed ‘exceptionally well’ while Squarise condemned him for being ‘very flat’. Others supported the judges. A columnist in the *Musical Monthly* thought the bandmasters’ letter in ‘exceptionally bad taste’, and wrote: ‘I know for a fact that several of those who signed the document did not hear the whole, or even half, of the selections through’. According to this critic, public opinion placed the Invercargill and Oamaru Garrison Bands at the ‘top of the tree’ before the contest started, and would have been satisfied to leave them there had they not played at all.

For both Squarise and his wife, however, negative experiences appear to have been outweighed by the positive, for ‘so much did they both like the place’ that by the end of their stay they were considering settling permanently in Dunedin. The Exhibition Orchestra performed for the last time on 12 April 1890, finishing with the same item they had performed to open the show, Handel’s *Hallelujah Chorus*. The closing ceremony of the show took place a week later, on the 19th, ending with a display of fireworks and a record attendance for the day of 18,434.

Squarise left Dunedin for Adelaide on 1 May, ‘to see how the land lies there’, but his wife remained in Dunedin, suggesting he had already made the decision to settle. Conditions were unfavourable in Adelaide, there had been many years of droughts and depression in South Australia, and though both Adelaide and Dunedin were showing signs of recovery, the Exhibition had brought a spirit of optimism that may have encouraged Squarise. There were also circumstances within the professional musical environment of Adelaide that deterred Squarise from returning permanently. The pianist Gotthold Reimann established the Adelaide College of Music in 1883, after returning from studies in Germany, and this institution

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115 NZMM, iii (1890), 119.
117 *New Zealand Tablet* (Dunedin), 10 Jun 1936.
119 NZMM, iii (1890), 77.
subsequently gained some dominance over teaching activity in the city. In 1888 Cecil Sharp was appointed co-director and teacher of singing and music theory at the college, and by 1889, 100 pupils were studying there. In June 1890, just after Squarise finished work at the Exhibition, the German Hermann Heinicke (1863-1949) arrived in Adelaide to take up the position of violin teacher. It is of interest that an appointee was found in Germany, when Squarise himself appears to have been a suitable candidate. Possible reasons for this included personal relationships between Squarise and Reimann, a perception that Squarise’s skills were inadequate for the post, or the belief that Squarise would not be available for the position. Squarise may also have had his own reasons for wishing to stay out, and unfortunately there is not enough evidence to draw solid conclusions. Whatever the reasons, Heinicke’s appointment was a reality, and if Squarise had decided to return to Adelaide the impressive record and novelty value of the German would probably have displaced Squarise as Adelaide’s leading violinist, and Heinicke’s influence through the college would be difficult to compete with. As late as 1908, Squarise remarked that ‘the colonies are too young yet for a school of music’, and cited his own experience in Adelaide as an instance of how such institutions could be detrimental to the music profession. Ultimately, Cecil Sharp fell out with Reimann and Sharp wrote to a friend in 1891:

I am sure I should do remarkably well if I decided to stay, but I am going because I have not the heart to set to work and begin all over again. I have a sort of feeling that I should stay and oppose these German pigs and beat them but after all such revenge is a poor sort of consolation.

The Adelaide College of Music continued to flourish, however, and in 1897 it formed the basis of the Elder Conservatorium, attached to the University of Adelaide.

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123 *Dominion*, 25 Jan 1908.
Squarise made his last solo appearance in Adelaide at a concert of the Adelaidler Liedertafel held on 20 May 1890.\textsuperscript{126} His farewell performance of Vieuxtemps’ \textit{Reverie} was ‘enthusiastically encored’ and Frederick Armbruster, the president of the Liedertafel, upon introducing Squarise’s item,

expressed a feeling of regret, which he believed was shared by all present, as well as by the musical public of Adelaide, that so able a musician should be leaving our midst after many years’ residence among us. Not only as a violinist and composer, but also as a general musician, Signor Squarise has made his mark and gained the esteem of all those who could appreciate his great talent.\textsuperscript{127}

By June 1890, Squarise had returned to New Zealand. Dean Fitchett considered that ‘unless under the spell of our incomparable climate, or for the sake of living among an agreeable people, no musical artist will consent to remain in this country’.\textsuperscript{128} Squarise may have been attracted by these things, but he probably also saw potential for growth and new developments. The New Zealand and South Seas Exhibition marked a coming-of-age in Dunedin as the city celebrated its jubilee and proved the local community was capable of new levels of achievement in industry, science, and also culture. In music there was still a reliance on imported talent and transplanted ideas, but it was apparent that more sophisticated interpretation of these ideas was possible by the successful introduction of new repertoire, performance combinations, and concert activities. Dunedin was engaging in an expansion of musical life that took place across the western world. It was certainly unreasonable for critics such as Fitchett to claim there was ‘no music in New Zealand’ and the Dean later changed his position, when in 1901 he used a Trinity College prize-giving to make ‘public recantation’ for his article, saying he had ‘written in ignorance’.\textsuperscript{129} The Exhibition provided Squarise with a thorough introduction to music in Dunedin, and he presumably saw that he might make a niche for himself in the city. It remained for him to exploit the possibilities and re-establish his career.

\textsuperscript{126} NZMM, iii (1890), 77.
\textsuperscript{127} Register, 21 May 1890.
\textsuperscript{128} Fitchett, ‘Musicians and Musical Taste’, 2.
\textsuperscript{129} ODT, 21 Sep 1901.
Figure 2.1: Main entrance of the New Zealand and South Seas Exhibition, 1889-90.

Figure 2.2: A view of the Exhibition buildings from Maitland Street. The Concert Hall is the large building at the right end of the complex.
Figure 2.3: Scene of the Exhibition’s opening ceremony, performed by the Governor, Lord Onslow, Exhibition Concert Hall, 26 November 1889.

Figure 2.4: New Zealand and South Seas Exhibition Orchestra. The conductor, Arthur Towsey stands in the centre of the photograph, with Squarise seated in front of him.
Figure 2.5: Advertisement for the Exhibition’s Grand Band Contest, *New Zealand Musical Monthly*, ii (1889), 1.

![Advertisement for the Exhibition’s Grand Band Contest, *New Zealand Musical Monthly*, ii (1889), 1.](image1)

Figure 2.6: Raffaello Squarise, circa 1890.

![Raffaello Squarise, circa 1890.](image2)
Chapter 3: The Settler, 1890-8

Squarise became a public figure through his activities at the New Zealand and South Seas Exhibition and his abilities as a violinist received wide exposure before the Dunedin public. As a visitor, his reception was bolstered by his perceived novelty and he enjoyed the financial security of full-time employment. As a settler, however, Squarise needed to capitalize on his high profile and fresh appeal in order to build a viable career. His novelty would wear off, and it remained for him to prove himself to the public in many aspects of his work, particularly as a teacher, conductor, and entrepreneur. During his first years in Dunedin Squarise engaged in many of the established practices of local music-making, but also introduced some bold and innovative projects. His efforts met with various degrees of enthusiasm and indifference, and sometimes demonstrated a conflict between Squarise’s own culture and that of his new home.

The first private music teacher to advertise publicly for pupils in Dunedin was Catherine Redmayne in 1857.¹ Squarise was probably the finest violinist to settle in colonial Dunedin, though important figures who preceded him included ‘Monsieur’ Achille Fleury, who was active as a soloist, orchestral leader, and conductor in Dunedin from 1865 to 1875. By 1890, other skilled and experienced violin teachers were well-established, and Squarise could by no means expect to monopolize his corner of the profession. Thomas Lack (1830-1907), a native of Buckinghamshire, arrived in Dunedin in 1862, and was later joined in his work by his talented daughter, Florence (1869-1955).² Another stalwart was Manchester-born Frederick Leech (1831?-1912), who arrived in Dunedin with Lyster and Cagli’s Royal Italian Opera Company in 1873.³ Leech published at least two songs, *All Hail! Zealandia* and *The Grand Old Flag*, and in 1905 he was referred to as “‘Daddy’ Leech, the musical father, guide, philosopher, and friend to thousands of our talented violin players’.⁴

Robert McNeill (1853-1924), arrived from Scotland as a child, and like Leech was a

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² *Cyclopedia of New Zealand*, iv, Otago and Southland Provincial Districts (Christchurch: Cyclopedia Company, 1905), 219.
³ *Cyclopedia of New Zealand*, iv, 219.
⁴ *The Sketcher*, xx (May 1905).
published composer (of the *Maypole Dance & Mazurka*) and taught violin in Dunedin from 1873.⁵ Later additions to the ranks of local violin teachers included the locally-raised James Coombs (1857-1940), who conducted Dunedin’s principal orchestral society from 1889; Ephraim Parker (1860?-1949), for many years the principal leader of theatre and concert orchestras in Dunedin, and George H. Schacht (1854?-1915), who was known as an orchestral leader and soloist.

In this context it was important for Squarise to find a means of competing with established teachers, and it was in this direction that he first turned his energies. Even before Squarise returned to Dunedin a *Musical Monthly* reporter noted ‘Some little flutter’ in response to the news that he planned to establish a music school and was bringing a talented pianist to assist him.⁶ The pianist was Arthur Barmeyer, a German and graduate of the Leipzig Conservatory, about thirty years of age, who had lived in Australia for just nine months and still had an imperfect command of English.⁷ The two musicians arrived in Dunedin on 3 June 1890, and took professional rooms adjoining the Choral Hall in Moray Place [Figure 3.1], opening their music school as the Otago Conservatorio of Music.⁸ The move was an ambitious one, and reflected faith in the local musical environment, while making the bold statement that important musicians had set up within it.

Squarise and Barmeyer promoted their new school with a ‘musical soiree’ of vocal and instrumental items, given before an invited audience at the Choral Hall on 26 June 1890. As reported the following month in the *New Zealand Musical Monthly*, the concert-goers of Dunedin, ‘true to their traditions when a free entertainment is on the boards, rolled up in great numbers’.⁹ Alongside Squarise and Barmeyer, the concert featured three of Dunedin’s most popular vocalists: Harry Smith, James Jago, and Mrs Williams, whose assistance gave an added legitimacy to the project. Squarise performed the Adagio and Presto from Beethoven’s ‘Kreutzer’ sonata, a

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⁵ *Cyclopedia of New Zealand*, iv, 220.
⁶ NZMM, iii (1890), 91.
⁷ *Otago Daily Times* (ODT), 11 Aug 1892; Barmeyer arrived at Melbourne aboard the *Orizaba* in September 1889 when his age was recorded on the passenger list as 28. It was given as 34, however, on a passenger list of August 1892.
⁸ ODT, 4 Jun 1890.
⁹ NZMM, iii (1890), 106.
concerto by De Beriot, and Sarasate’s *Nocturne de Chopin*, in a manner described in the *Star* as ‘an exhibition in regard to tone, intonation, and expression that left nothing to be desired but repetition’. Barmeyer was also praised as a pianist, and revealed as ‘a fit associate for Signor Squarise’, with a gift for expression which could give most of the local pianists ‘a decided start’. The *Musical Monthly* reviewer described Barmeyer as ‘an efficient performer, with any amount of that slap-bang action which we call execution, and with an uncommon ability for performing gymnastic feats in elegant style on the piano’. The concert raised local interest in the Conservatorio, and was described in the *Times* as ‘one of the most successful and enjoyable held in Dunedin for a long time’. Within a week (on 1 July) classes and individual lessons commenced.

The idea of establishing a music school in New Zealand was by no means a new one. In Dunedin alone one could already find the Otago Violin School run by Frederick Leech, and the Otago Academy of Music directed by Arthur Barth. Most so-called schools and academies were little more than the private music practices of individual teachers. The titles were often justified by the co-operation of several teachers, the use of group tuition (particularly in music theory), performance ensembles comprised of pupils, demonstration concerts, and end of year examinations with the presentation of diplomas. Schools seldom included more than a few of these features and the Nelson School of Music, established under the direction of Michael Balling (1866-1925) in 1894, was the closest New Zealand came to establishing a conservatory during the colonial period. Performance studies were not offered at the universities, though academic courses were established at Auckland (1888) and Christchurch (1890).

The Otago Conservatorio of Music did not achieve anything approaching the scale of activity at the Nelson School of Music, which became a focal-point for local performance and study, but Squarise’s scheme was certainly based on the European

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10 *Evening Star* (ES), 27 Jun 1890.
11 NZMM, iii (1890), 106.
12 ODT, 27 Jun 1890.
13 The music departments at the University of Otago and Victoria University followed much later, in 1925 and 1946 respectively.
model of conservatory in which he had trained. In 1908 he wrote: ‘I am a great believer in the conservatorium system. I know its value. There is nothing like it’.14 Dean Fitchett summed up Squarise’s views:

What is wanted to improve the condition of music in New Zealand, says Signor Squarise, is, before all other things, a School of Music in each town, on the model, *longo intervallo* [i.e. at some remove], of European conservatoires. A committee of citizens should undertake the management; the teachers should be salaried; violin, piano, singing, harmony, counterpoint should be taught in classes – not merely for the sake of saving labour, though that is important, but chiefly because the class [teaching] system appeals to the emulation of the pupils. There should be annual examinations.15

Advertisements for the Otago Conservatorio promised that ‘pupils will be thoroughly trained in the violin and all stringed instruments, piano, singing, theory of music, harmony, and counterpoint’.16 Barmeyer was to instruct in piano, singing and harmony, and Squarise to teach string instruments and music theory.17 By 1895, possibly some years earlier, he had completed a treatise on ‘harmony, single and double counterpoint, imitations, canons, and fugues’ which was ‘largely used as a text-book by his pupils’.18

Squarise’s choice of an Italianate name for his school may have been motivated by an intention to take advantage of the associations of his ethnicity, and his image was enhanced by his continued address as ‘Signor’ and a set of fine moustaches. As in Adelaide, however, Squarise anglicized his Christian name from Raffaello to Raphael, as was the custom of many a migrant Luigi (Louis), Carl (Charles), and others. The influence of continental migrants was apparent throughout music teaching in New Zealand and continental teachers made up a small but significant percentage of the profession. Analysis of the list of music teachers in *Wise’s New Zealand Post Office Directory* of 1902 shows that at least 5.1 per cent of teachers (and 9.1 per cent of the male teachers) were born in continental Europe.19 The surnames of others suggest that a further five percent may have been the children of continental migrants. A

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16 ODT, 21 Jun 1890.
17 ODT, 17 Aug 1891.
19 The 372 individuals listed in the directory comprised 27 per cent of the 1,396 music teachers recorded in the 1901 census.
teacher particularly unusual in terms of her ethnicity was Matilda (‘Tilly’) Lo Keong (1875-1940). From one of Otago’s Chinese families, she was active as a piano teacher in Dunedin from the early 1900s to the 1930s.

The late music historian John Thomson asserted that ‘even in the smallest towns . . . the local music teacher brought an exotic touch to a community’.20 Most of the resident continental music teachers were German, and it is significant that the first three directors of the Nelson School of Music were German, as was the first professor of music at the University of Auckland, Carl Schmitt.21 In Dunedin, the Pole Benno Scherek (1855?-1928) was one of Dunedin’s leading conductors and pianists from 1880 until his departure for Melbourne in 1888.22 A few continental musicians taught stringed instruments in competition with Squarise, including the Austrian violinist Richard Carl Zimmermann and the German cellist Eugene Winckelmann, both of whom remained in Dunedin for just a few years.23 A little further afield, the German violinist Otto Hubener (1870?-1951) was a well known conductor, performer, and teacher in Mataura and Gore.

Italians comprised a much smaller part of the musical community, though many visited with touring opera companies. In 1891 the entire Italian-born population of Dunedin numbered just 21, though Italians other than Squarise had been prominent in cultural circles. The architect Luigi (or, Louis) Boldini (1832-1908) was a native of Ferrara, and lived in Dunedin from 1875 to 1888. Boldini was responsible for designing some of the city’s grandest buildings, most notably the Synagogue (1882), Grand Hotel (1883), and AMP Buildings (1886-8).24 Another well-known Italian was

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21 The first three principals of the Nelson School of Music were Michael Balling, Gustav Handke, and Julius Lemmer.
22 Scherek was previously Kapellmeister at the opera house in Danzig, toured Europe with Sivori, Bottesini, and Jules de Sivrai, and was musical director of the Camilla Urso Concerts for four years to 1880. In Dunedin he conducted the Dunedin Choral Society (1880-5) and Dunedin Liedertafel, 1886-8), and was organist and choirmaster at St Joseph’s Cathedral. He later lived and worked in Melbourne, where he died during the interval of a concert in 1928.
23 Zimmermann (1860?-1952) was resident in Dunedin from 1900 to 1904, and latter settled in Christchurch. Winckelmann (b.1850?) was a member of the 1889-90 Exhibition orchestra, and left Dunedin in 1892.
24 Boldini was the elder brother of the famous painter Giovanni Boldini (1842-1931). He retired to Australia and died at Maldon, Victoria, 12 Oct 1908.
the painter Girolamo Nerli (1860-1926), originally from Siena. Nerli exhibited at the 1889-90 Exhibition and later resided in Dunedin from 1893 to 1896.\textsuperscript{25} A prominent marble sculptor and monumental mason in Dunedin was Carlo Bergamini (1868-1934), a native of Carrara who set up work in the city during the 1890s, and whose later work included Boer War memorials in Dunedin and throughout Otago.\textsuperscript{26} Apart from Squarise, few Italian musicians settled in colonial Dunedin. Notable exceptions were the singing teachers and former opera performers Alfredo Borzoni (1848-1917) and his wife Margherita Venosta (b.1856?), who lived and taught in Dunedin between 1895 and 1902. Venosta first visited Dunedin as principal contralto in the Royal Italian Opera Company in 1877. Borzoni was primarily known as an actor and dancer, but also as a baritone.\textsuperscript{27} Between 1890 and 1914 nine Italian musicians were naturalized in New Zealand, but larger numbers worked in the country without becoming British subjects.

As a violin soloist, Squarise did not pander to popular stereotypes of flamboyant Italian virtuosos and came across as relaxed, even nonchalant in his playing. His style was described by a Dunedin reviewer as ‘entirely free from those mountebank tricks of manner which are so frequently noticeable in violinists both great and small’.\textsuperscript{28} He was frequently described as a player of passion and expression, and one reviewer remarked that he possessed ‘in a peculiar degree the gift of interpretation – of revealing to a mixed audience and making plain to their understanding at least some of the characteristics of the music’.\textsuperscript{29} A \textit{Times} review from 1891 described Squarise as having a ‘strong Italian accent, great tone-producing power, good phrasing and attack, good firm bowing power (which could be more parallel), and excellent shading and manipulation with the left hand.’\textsuperscript{30} Like the Adelaide reviewers before them, the Dunedin critics found few negative words for Squarise’s playing, though it is difficult to assess how he would have fared under the pen of the world’s more demanding critics. After the \textit{Triad


\textsuperscript{28} Squarise, ‘Scrapbooks’, i, cutting from \textit{The Free Press}, Aug 1891.

\textsuperscript{29} ES, 14 Mar 1891.

\textsuperscript{30} ODT, 14 Mar 1891.
magazine (‘of music, science, and art’) was founded in Dunedin in 1893, its editor Charles Baeyertz (a former Otago Daily Times critic) did become known for his trenchant critiques of international quality. He thought that Squarise ‘got a splendid tone out of his instrument’, and that his playing was ‘of a very high order’.31

Among audiences, Squarise’s playing invoked admiration and occasionally passionate enthusiasm. During the 1889-90 Exhibition a fan who signed as ‘your devoted Irishwoman’ wrote ‘I would have liked to have given you a kiss, but I am sure that Madam, would have objected . . . What shall I do when you go, I shall indeed be a sad girl’.32 Such admiration was more often directed at the members of touring operatic companies. When the German Max Herz visited a Dunedin theatre in the early 1900s, he noticed three little girls, who, at the beginning of the performance had purchased a picture postcard of the heroine. Fervently these little geese pressed the photo to their lips, passing it from one to another so that each had a chance of letting their affections gush over it.33

Squarise’s solo performances kept him before the public and assisted him in integrating into the community, while also fulfilling some of his artistic needs. He built on the reputation he had earned at the Exhibition by performing widely during his first years in Dunedin, and in 1891 he appeared in public on no fewer than nineteen occasions. As in Adelaide and at the Exhibition he performed Italian music, but nothing outside the international styles and composers already accepted in Dunedin. He appeared at the benefit concerts of many local musicians and this probably helped him secure goodwill from his fellow professionals. He also appeared at numerous concerts in aid of charities and local causes, which helped him to secure similar goodwill among the public. Squarise also organized concerts, and in 1891 these included a concert for the building fund of a new Catholic church in North East Valley (10 February) and another for the Dunedin Irish Rifles (17 March). In July he organized performances as far away as Gore and Balclutha. The Free Press recorded that the Balclutha audience listened to Squarise ‘with rapt

31 Triad, iv (Jul 1896), 22-3.
attention’, and that his performances met with a ‘perfect storm of applause’. It was
 remarked, however, that the partly filled hall ‘could not have been otherwise than
depressing to the performers’, and the reviewer lamented that good performers
would be unlikely to pay further visits if bare expenses were all they could hope to
gain.34

In Dunedin, Squarise organized further concerts in conjunction with Arthur
Barmeyer and the Otago Conservatorio of Music. In October 1890 they put on a
‘Grand Concert (by Special Request)’ which included performances of Schumann’s
violin sonata op. 121 and Beethoven’s trio for clarinet, cello, and piano, op. 38.
Squarise brought more classical chamber music before the Dunedin public in 1891,
when he and Barmeyer promoted a series of six chamber concerts. Organized with
the intention of creating ‘a stronger appreciation of the class of music they revel in’,
the concerts were held at the Choral Hall from March to May.35 Chamber concerts
were unusual in Dunedin, but not unprecedented. Benno Scherek had pioneered a
series of ‘classical concerts’ in 1886, and Arthur Barth and George Schacht had run a
series of chamber concerts in 1890. The Squarise-Barmeyer concerts, however, were
undoubtedly a bold and financially risky undertaking, and a reviewer for the Globe
thought it ‘fortunate for the few who long for something better than the strains of
“Queen of My Heart” played on the soul-stirring concertina’ that there were
musicians ‘plucky enough’ to take on such a task.36

The chamber concerts were remarkable for the large amount of classical chamber
music they included, and demonstrated Squarise’s desire to encourage the
performance of what many considered the highest forms of music. Among the works
performed were sonatas, piano trios, and string quartets, by composers including
Beethoven, Mendelssohn, and Schubert. Barmeyer and Squarise also performed
virtuoso solo works by more recent composers such Rubenstein and Sarasate, while
still more popular in appeal were items provided by vocalists. These songs were

34 Squarise, ‘ Scrapbooks’, i, cutting from Free Press, Aug 1891; also an unidentified cutting, 5 Apr
1893.
35 Globe, 2 May 1891.
36 Globe, 21 Mar 1891. Queen of My Heart was the hit song from the comedy opera Dorothy (1886),
written and composed by the Englishmen B. C. Stephenson and Alfred Cellier.
mostly genteel English ballads, such as Valentine’s *Ever Dearest Heart*, Claribel’s *The Maid of Athens*, and Sullivan’s *Friar’s Song*, though other items included Schubert’s *Erlkönig* and a duet from Appolini’s opera, *L’Ebrio*. Despite the variety, the press questioned the wisdom of submitting what it saw as ‘severely classical’ programmes, and which it described as ‘calculated to test the refined sensibility’ and ‘a little beyond popular taste’. Nevertheless, the newspapers praised the educative aims of the series, and the *Tablet* echoed remarks elsewhere in its comment that the concerts ‘should have a valuable effect in educating and forming the musical taste of the community’.

The series got off to a slow start, and Squarise and Barmeyer struggled to fill the small hall, but press reviews were highly complimentary and attendance gradually increased at successive performances. Audiences were referred to as ‘fashionable’, which suggested a small base of patrons, mostly members of the social elite. By the fourth concert the gallery was crowded and the body of the hall was three quarters full. Following the fifth concert it was remarked that increasing audiences reflected ‘an ardent desire to obtain a further insight into, and acquire a closer acquaintance with, the chief works and leading characteristics of the most eminent composers’ and a ‘strong argument against the assertion that the people of Dunedin are unmusical’. Earlier fears regarding the programming were allayed, and the press concluded there had ‘just been enough’ variety to lighten the programmes.

In contrast to the enthusiasm of the press, the musical establishment was not entirely welcoming towards Squarise and his associate. A *Times* review of the second concert remarked generally on the ‘cudgels of professionalism’ and the ‘spirit

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37 The vocalists were Rose Blaney, Marian Burton, Mary Cooper, Blanche Joel, Miss M. Morrison, Ada Murphy, Francis L. Jones, Henry Reunert, James L. Salmond, Harry Smith, and Henry Stockwell. The instrumentalists were violinist Ephraim Parker, violist Charles R. S. Barrett, cellist Robert R. Moss, bassist Alfred F. Robertshaw, clarinettist William Corrigan, bassoonist Mr Harland, and horn player Eli Fielden.
38 ODT, 21 Mar 1891; and *Globe*, 21 Mar 1891.
39 *Tablet*, 27 Mar 1891.
40 ODT, 14 Mar 1891.
41 Ibid.
42 ODT, 16 Apr 1891.
43 ODT, 2 May 1891.
of bitterness and jealousy’ amongst musicians.44 A correspondent to the paper wrote of

a great lack of taste on the part of those members of the musical profession who, to the annoyance and disgust of a considerable number of the audience, and without any apparent reason (except professional jealousy), kept up a loud and continuous cannonade of adverse criticism throughout the performance, accompanied by grimaces of a most extraordinary kind.45

Such behaviour shows that Squarise was not instantly welcomed by his colleagues in the music profession, and perhaps even that his ability was in question. Of more immediate concern, however, was that the chamber concerts made a financial loss of £20, mainly due to small audience numbers at the beginning of the series, but also because of the low charge of admission used to attract patronage.46 Fortunately the loss was turned around by a ‘Grand Scotch Concert’ put on at the conclusion of the series, which was so popular it turned the £20 deficit into a £20 profit.47

Squarise’s experiences with the chamber concerts demonstrated the extent to which classical instrumental music was overshadowed by the popular songs and dance music of the day. Because of this, local choral and orchestral societies usually invited vocal rather than instrumental soloists to perform items at their concerts, and newspaper critics demonstrated their bias towards vocalists in column inches. The limited popularity of chamber music in Dunedin was not only seen in Squarise’s efforts, but in the scarcity of chamber concerts generally and the difficulties of the classical concerts at the exhibition. The next comparable series of chamber concerts in Dunedin did not occur until 1900, when local music teachers Annie Blandford and R. C. Zimmermann undertook the task.48 This environment was by no means exclusive to small cities such as Dunedin, and Squarise himself had encountered similar difficulties through the Adelaide String Quartet Club. Frank Wallace of Christchurch said ‘We have always supposed that programmes of this nature were to be looked upon – outside London – as disastrous’.49 In this context, Squarise’s

44 ODT, 21 Mar 1891.
45 Squarise, ‘Scrapbooks’, i, unidentified newspaper cutting.
46 Globe, 2 May 1891.
48 ODT, 12 May 1900: 10.
49 Fitchett, ‘Musicians and Musical Taste’, 36. Frank Wallace organized several well-supported chamber series in Christchurch in the mid-1890s.
concerts did well to break even, and they had been useful in establishing his credentials as an administrator as well as a performer. One critic considered that there had been a ‘great deal depending on him in the way of judgement and business management’ and that ‘without his masterly ability as a musician, coupled with his great knowledge of the necessary details’ the series would not have been such a success.\(^{50}\)

Squarise and Barmeyer’s partnership did not last much beyond the concert series, and at the conclusion of the first half year of 1891 Barmeyer severed his connection with the school for unknown reasons. There is no record of personal differences with Squarise, though they may have occurred. It is also possible that Barmeyer found he received too few piano pupils to make his participation worthwhile. He continued to teach and perform in Dunedin for another year before he left for Germany, in broken health, in August 1892.\(^{51}\) Following the loss of Barmeyer, Squarise was forced to look for new partners at the Conservatorio, and from the second half year of 1891 he secured the co-operation of Arthur Barth and Arthur Towsey.\(^{52}\) Squarise made negotiations to secure the Conservatorio a ‘capable teacher of singing from Milan’ but these fell through for unknown reasons.\(^{53}\) Barth and Towsey were possibly the best-known musicians then living in Dunedin and their participation indicates that Squarise had established a high place among the local musical elite. From this date Squarise and Barth frequently appear as a violin and piano combination, and Barth remained Squarise’s principal chamber music partner throughout the 1890s. Towsey’s tenure with the Conservatorio was short, as in January 1892 he moved to Auckland at the invitation of the Auckland Orchestral Union, and in February 1892 he was replaced at the Conservatorio by Blanche Joel.\(^{54}\) In her early twenties, Joel (1869-1947) was primarily a pianist, but also performed in local concerts as a vocalist and violinist. She later worked as a pianist

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\(^{50}\) *Globe*, 22 May 1891.

\(^{51}\) ODT, 27 Jul 1892: 2; 11 Aug 1892.

\(^{52}\) ODT, 19 Dec 1891.

\(^{53}\) Squarise, ‘Scrapbooks’, i, unidentified cutting.

\(^{54}\) ‘The One Hundredth Concert of the Auckland Liedertafel’, Eph A Music 1913, National Library of New Zealand; NZRR, 19 Jun 1931. 5; ODT, 8 Jan 1892, 28 Jan 1892; Squarise, ‘Scrapbooks’, i, unidentified cutting, Dec 1891.
and teacher in London (then known by her married name, Blanche Levi), and as a professor at the Matthay School in that city.\footnote{Obit., ‘Mrs Blanche Levi’, ES, 14 Jan 1947.}

Despite new talent, the Conservatorio remained small, probably only sustained by Squarise’s violin pupils. The other teachers associated with the school maintained private teaching practices of their own, and Barth even continued to advertise his own Academy of Music. At the end of the Conservatorio’s second year a concert and prize-giving were held at which five violinists and three pianists were presented certificates by the mayor, Charles Chapman, whose participation suggests the Conservatorio and Squarise were highly regarded by the public at large. The certificates were awarded with either first or second class honours, and this suggests that some form of examinations had taken place, though the small numbers suggest that most pupils did not take part in this process.\footnote{Squarise, ‘Scrapbooks’, i, unidentified cutting.} An inability to build the vocal and piano elements of the school was probably the main cause of the Conservatorio’s subsequent decline, and within a few years it became little more than a name applied to Squarise’s own private teaching practice. The Conservatorio was run from Squarise’s own home in Pitt Street from around 1891, and then from the more central location of View Street, where Squarise and his wife moved in April 1892.\footnote{Tablet, 22 Apr 1892.} Squarise continued to advertise under the Conservatorio name until late 1895, but from the first term of 1896 he advertised solely under his own name.

Squarise later said that ‘the colonies are too young yet for a school of music’ and his experiences with the Conservatorio suggest that there was more demand for his private teaching services than for the more extensive programme of a school.\footnote{Dominion (Wellington) 25 Jan 1908.} This may have owed something to the perceived foreignness of the conservatory, with its continental origins, but London was also home to a number of such institutions. The principal reason was probably that music schools were seen as unnecessary from a practical point of view. Few New Zealand parents envisioned a professional career for their children, and from the mid-1890s the English examination boards fulfilled local demands for benchmark standards. Experiences at the Nelson School
of Music showed some engagement with the conservatory idea in the New Zealand context, but this was overwhelmed by preferences for private teaching and the English-run examinations. The best pupils did move on to conservatory training, but they studied in London and Europe, not in New Zealand, and Squarise’s ideal of a music school proved unattainable in Dunedin. This did not make the Conservatorio a failure, as Squarise’s violin teaching practice flourished, and through the school he established the reputation as a teacher so necessary to his career in Dunedin.

After teaching, conducting work was Squarise’s greatest potential source of income, and it was as a church choirmaster that he first devoted his energies in this direction. From his first year in Dunedin Squarise was involved with the music at St Joseph’s Catholic Cathedral. Church positions were central to the careers of many of Dunedin’s most prominent teachers and conductors, and could prove lucrative for men such as the Christchurch organist George Tendall, who received £100 per annum as organist and choirmaster at St Michael and All Angels in the early 1880s, and later received £200 per annum at Christchurch Cathedral. Among the Dunedin musicians that benefited in this way were the organists Arthur Barth (Knox Church), Jesse Timson (First Church), and W. E. (William Edward) Taylor (St Paul’s Cathedral). The choir at St Joseph’s was founded in 1862 and in the 1880s the organist and choirmaster Benno Scherek had up to seventy vocalists in his choir for special occasions. Scherek gave up his position in 1888, to be succeeded as organist by Dorinda Horan (1858?-1905) and as choirmaster by William T. Ward (1852-1922).

Squarise became publicly associated with St Joseph’s at Christmas 1890, when the choir performed three movements of a (then unfinished) mass, composed after his arrival in New Zealand. The mass was set for four-part choir and soloists, with accompaniment for an orchestra of strings, trombones, clarinets, flutes, and

61 Tablet, 2 Jan 1891.
cornets. The Kyrie, Gloria, and Credo were performed for the first time on Christmas morning, and Squarise conducted at the invitation of Ward. The Sanctus and Agnus Dei from Weber’s Mass in G were used in place of the unwritten movements. The Tablet afterwards suggested that the work might have been the first mass composed in New Zealand, or even in the colonies. This last suggestion was certainly not the case, as in Australia large-scale masses had already been composed by George O. Rutter (1851), Austin T. Turner (1878), Alfred Plumpton (1881), Hugo Alpen (late 1880s), and John Albert Delaney (1887). A surviving score and some surviving orchestral parts for Squarise’s movements show solo voices and chorus are used to equal effect, with full harmonies and lavish orchestral accompaniment, including a substantial role for the brass instruments. The movements are obviously Italianate in style, characterized by dotted rhythms, flourishes, and running semiquaver embellishments in the violins. The Times commented favourably on Squarise’s ‘striking harmonies’ and the ‘great musical ability of the composer’.

Squarise’s association with St Joseph’s was taken a step further in March 1891 when he succeeded Ward as honorary choirmaster and conductor of the cathedral choir. In Squarise’s letter of appointment the cathedral administrator, Father Patrick Lynch, wrote:

I have no doubt that you will do your best to promote good devotional liturgical Church Music, and in every way discourage the frivolous meretricious style of so-called sacred music which is more suited for the Theatre than the house of God.

Father Lynch (1858–1927) was himself a vocalist, and had trained a choir of altar boys. He took a close interest in the choir, and, according to one of its members, his ‘musical enthusiasm and energy were simply marvellous’. Despite his injunction against a theatrical style of music, both Lynch and Bishop Moran allowed incidental music to be performed by vocalists and instrumentalists associated with the theatre.

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62 Tablet, 2 Jan 1891.
63 The soloists were Mary Angus, Miss Woods, James Jago, and Patrick Carolin.
65 ODT, 26 Dec 1890.
67 Wilson, St Joseph’s Cathedral Choir, 25.
According to Ward, ‘no opera company was allowed to pass through Dunedin without being laid under contribution’ and masses with full orchestral accompaniment were sung frequently.68

Lynch’s injunction against theatrical music was in line with what Geoffrey Cox describes as ‘increasing condemnation during the 1870s to 1890s of secular operatic excesses in Catholic church music’ in Australia. This was accompanied by ‘growing support for the revival of Gregorian chant, the music of Palestrina and his contemporaries, and the promotion of “strictly devotional” music in the church’.69 In the later 1890s St Joseph’s issued its own editions of Palestrina, but the library of the cathedral choir also contained classical masses by Haydn, and Mozart and those of more contemporary composers such as Henry Farmer.

During Squarise’s first months at the cathedral the choir performed at a high and improved standard. Squarise’s arrival may even have provoked a wider interest in music within the Church, and Billie McLeod suggests that there may have been some correlation between Squarise’s appointment to St Joseph’s and the resuscitation of theatre and concert reviews in the Tablet around this time.70 Lynch expressed approval of the way Squarise carried out his duties and on one occasion Bishop Moran personally, and on behalf of the congregation, complimented the choir for its ‘exquisite music’, particularly referring to Squarise’s ‘beautiful mass’ which the composer had presented to the cathedral for its exclusive use.71 In May 1891 a reviewer for the Tablet considered that the effects of Squarise’s work were ‘already very perceptible’, and that the conductor had ‘evidently thrown into his training the deep feeling and genuine expression that characterise his performance on the violin’.72 Squarise’s still incomplete mass was performed again by the choir, as was a Miserere he wrote ‘in classical style’ for five voices.73 The Miserere was written in a similarly rich style to the mass, though it was somewhat lengthy in its application of

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68 Wilson, St Joseph’s Cathedral Choir, 24.
71 Tablet, 26 Jun 1891.
72 Tablet, 29 May 1891.
73 The five voices were soprano, alto, tenor, bass, and boys.
fifty pages of manuscript to the fiftieth psalm, even though a long work was necessary to match the rituals it accompanied.

Squarise seemed to be enjoying great success at the cathedral when suddenly, less than six months after his appointment, he was dismissed. The catalyst for his dismissal was his membership in the Masonic Lodge, a society dimly viewed by the Church authorities. This antagonism was long-standing, because although many Masons in England and Germany professed Christianity, in France, Italy, and other Latin countries, they were often openly hostile to the Church and to religion in general. Various popes spoke against the Masons during the eighteenth and nineteenth centuries, including Leo XIII in 1884. In Dunedin, Bishop Moran made his own antagonism clear in the pages of Tablet (which he edited) where he claimed that Freemasons were involved in a world-wide conspiracy against the Church.

Squarise had been a member of Lodge St Andrew in Adelaide, and participated in Masonic entertainments in that city. It is not possible to ascertain whether his choice to participate in Dunedin was more for personal or professional reasons, but membership of the lodges was high at the time, and Squarise’s involvement may have been another way in which he cultivated acceptance among his peers. Music played an important part in the activities of the Dunedin lodges and many prominent local musicians were Freemasons, a notable example being Arthur Barth, the Worshipful Master of Lodge Otago No. 844 for some years. Other prominent Masons included the manager of the Dresden Piano Co., Joseph Riedle, and the singers William Densem, Francis L. Jones, and Charles Umbers. In Dunedin, lodge activities revolved more around organising social events and pursuing brotherly feeling than promoting religious ideas, though Erik Olssen observes that by the 1880s many Protestant churches were opened according to Masonic rites.

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76 *Register*, 2 Oct 1886, 17 Sep 1887.
77 *Cyclopedia of New Zealand*, iv, 217.
78 ODT, 19 Aug 1891.
There is no record of Squarise’s connection with a Dunedin branch of the Masonic Lodge until the evening of 18 August 1891, when he attended the annual meeting of Lodge Dunedin No. 931, a large gathering of over 300 Masons. This meeting included a portion of musical entertainment in which Squarise performed several violin solos.80 The following morning, on reading a press notice of the meeting that referred to Squarise as ‘Bro. Squarise’, the cathedral authorities took immediate action. The use of the fraternal honorific ‘Brother’ indicated to them that Squarise had not only attended a Lodge meeting but was a member. By ten o’clock a letter of dismissal from Father Lynch, on behalf of Bishop Moran, was placed in Squarise’s hands. Lynch stated that he was very sorry to have the ‘exceedingly unpleasant duty’ of informing Squarise of his dismissal, but continued:

The profession of Catholicism is not consistent with adhesion to the ‘Masonic Body’. It does not concern us what line of conduct non-Catholics may wish to pursue; but a ‘Catholic’ who figures prominently as a ‘Freemason’ cannot consistently hold the position of Catholic Cathedral Choirmaster.

Lynch felt that the choir had made ‘good and steady progress’ under Squarise’s ‘unremitting care and attention’ and added:

Personally, I feel sorry that you will sever your connection with us as choirmaster. I have always found you courteous and most obliging in everything that concerned the proper rendering of the musical portions of the services. On behalf of the Most Rev. Dr Moran, I have to thank you heartily for your Services as Hon. Conductor of his Cathedral Choir. While expressing my gratitude for your courtesy and kindness to myself, permit me to wish you the greatest success and happiness.81

The letter incensed Squarise, who sent it to the Times for publication. It was duly published on 21 August, and the dismissal soon became the ‘principal subject of discussion in musical circles’. One paper suggested that by publishing the letter Squarise alienated a good deal of sympathy, ‘for people say that being a freemason, he should not have accepted the position, but the cat being out of the bag in this fashion, he merited his somewhat peremptory dismissal’.82 Squarise did receive considerable sympathy from other Masons, and as far away as Naseby the Mount Ida Lodge unanimously moved to ‘convey to Bro. Signor Squarise the hearty sympathy of the Lodge and further that this Lodge considers the action of the authorities of the

80 ODT, 19 Aug 1891.
82 Squarise, ‘Scrapbooks’, i, unidentified cutting.
Roman Catholic Church in Dunedin arbitrary and uncharitable’.\textsuperscript{83} News even reached Squarise’s former lodge in Adelaide, St Andrew, which expressed its ‘deep regrets that your connection with the honourable order of Freemasonry has been looked upon so unfavourably’ and its belief that ‘in upholding the tenets of the Craft the cost to you of a lucrative position will in the end prove itself a substantial gain’.\textsuperscript{84} Squarise did not sever his connection with the lodge but neither did he feature prominently in later reports of lodge activity. In 1895 he performed at the installation ceremony of Harry Smith as Worshipful Master of Lodge Dunedin. Squarise kept his Masonic apron until his death, which suggests continued membership.\textsuperscript{85}

Squarise was not the only Mason to fall out with Moran. Twelve years earlier the Bishop famously denounced his former favourite Thomas Bracken, a potential editor of the \textit{Tablet}, as a heretic, after Bracken failed to affirm he was a Catholic. Bracken was also a Freemason, and by 1878 he was Grand Master of the Lodge Celtic in Dunedin, a connection which probably contributed to Moran’s hostility.\textsuperscript{86} Squarise’s case was not simple either; and it appears to have involved factors outside his involvement with Freemasonry – Squarise himself certainly believed this.\textsuperscript{87} Dorinda Horan, the organist at St Joseph’s, lost her position not long after Squarise, in late 1891 or early 1892. It was reported that her relationship with one of the ‘leading dignitaries’ of the cathedral had been ‘considerably strained, not to say angry, ever since she was appointed to the post of organist without that dignitary’s patronizing approval’.\textsuperscript{88} Squarise asserted that his own dismissal was due to his reluctance to lose Miss Horan’s services. A report in \textit{New Zealand Life} aired a rumour that the services of all of the musicians at St Joseph’s were dispensed with, but that all except Horan were reappointed. Some of the congregation supported Horan and did their best to compensate her for loss of income, while the services and offertory were said to suffer. It was suggested that somebody appeared ‘more skilful in underground engineering than in navigating regions celestial’ and that the popularity of one

\textsuperscript{83} Squarise, ‘Scrapbooks’, i, letter to Squarise from Robert F. Inder, 18 Sep 1891.
\textsuperscript{84} Squarise, ‘Scrapbooks’, i, letter to Squarise from secretary of Lodge St Andrew, Adelaide, 4 Nov 1891.
\textsuperscript{85} Interviews with ‘NJR’ (anonymous on request), 22 Sep 2001, 27 Jun 2002.
\textsuperscript{86} Max Cryer, \textit{Hear our Voices, We Entreat: The Extraordinary Story of New Zealand’s National Anthems} (Auckland: Exisle Publishing, 2004), 44.
\textsuperscript{87} \textit{New Zealand Life}, 14 May 1892.
\textsuperscript{88} Ibid.
previously looked upon as the ‘beau ideal of a right minded priest’ (presumably Father Lynch) was likely to suffer. Like Horan, Squarise also suffered from a loss of income, but his short tenure as a choirmaster helped him to establish his reputation as a choral trainer, and to secure further teaching and conducting work by way of that reputation. The episode also showed that, despite his talents and public popularity, Squarise was expected to fit in with the establishment, and was not seen as indispensable.

Within a week of his dismissal from St Joseph’s, Squarise found further conducting work in the contrasting but familiar field of band music. Squarise’s role as a judge at the Exhibition Band Competition of 1890 and his record as a band director in Italy and Australia made him an attractive candidate for any band-conducting position. Italian bandmasters were unusual in New Zealand, though there was certainly precedent in England, and at least one earlier case in New Zealand, where in the early 1860s Signor Philip Galea was conductor of the 57th Regiment’s band in New Plymouth. Squarise was particularly experienced with military bands and it was as conductor of Dunedin’s only such ensemble, the Dunedin Garrison Band, that his appointment was announced on 25 August 1891. Garrison bands were volunteer organizations connected to the local military establishments, and were the only bands recognized officially by the government, who provided an annual grant. According to band historian Stanley Newcomb, the first garrison band was established at Invercargill in 1878 and by the turn of the century sixteen garrison bands had been established around the colony, all brass bands except for the one in Dunedin. The Dunedin band was formed in 1881 from another combination founded in the late 1870s. Squarise took over from David Wishart, a former member of the band of the Highland Light Infantry and manager of Charles Begg & Co. Wishart spoke of the difficulties of leading a military band in a predominantly brass...

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89 Ibid. Otto Feil succeeded Squarise as choirmaster, but by the end of the year a new organist and choirmaster was appointed in Albert Vallis, who had held a similar position at St Matthew’s Church. Vallis served at St Joseph’s until his death in 1932.
91 ODT, 25 August 1891.
93 Ibid.
environment, and stated in 1890 that ‘he had fought an uphill fight for some years owing to the prejudice which existed in some quarters against reed instruments’. Military bands predated brass bands in New Zealand, but as in Britain, the brass combination was ultimately more popular. Reasons for excluding woodwind included the common technique used by valve instruments (which facilitated instruction) and the desire for a more homogenous sound. Brass instruments were also less susceptible to weather conditions, an important consideration for groups which usually performed outdoors.

Squarise’s tenure with the Garrison Band was brief, and only lasted for the latter part of 1891, but during this time he led the group to success at a national band contest held at Dunedin from 28 to 30 November 1891. This competition was later known in band circles as the ‘Rossini’ contest, as the test piece was arranged from Rossini, and many of the bands selected works by Rossini for their own-choice items. The competition was the first in New Zealand to be organized on a national scale by the bands themselves, although only one band from the North Island participated in the event. Seventeen bands competed, and the Dunedin Garrison was particularly well received by the press. The Globe remarked that it was a treat in itself to watch the movements of the conductor – the beat always easy, yet magnetic in its effect, and it must have been patent to everyone that the advantage of such perfect knowledge of his work had a great deal to do with the completeness of detail that characterized the performance from beginning to end.

Garrison bands took all of the placings in the competition, with Squarise’s band placed second overall, behind the Oamaru Garrison Band. The Dunedin Garrison Band might have been placed first but for the fact that it was a military band. Tallis Trimnell of Wellington, the adjudicator of the competition, did not consider that different types of band should compete against each other, but nevertheless

95 NZMM, iii (1890): 57.
97 Newcomb, Challenging Brass, 33.
98 Ibid.
99 Globe, 1 Dec 1891.
100 Third and fourth places went to the Christchurch and Invercargill Garrison bands respectively. There was wide variation in the standard of the bands, with the winning band being awarded 200 points, while the last placed was only given 32.
considered Squarise’s band ‘splendid’ and ‘magnificent’ and ‘placed them accordingly’.  

Unlike many band competitions, there was little controversy surrounding the results, and the Dunedin Garrison was delighted with its success. After performing some selections in the Octagon, members marched to Squarise’s house in Pitt Street, and serenaded their conductor and his wife with popular compositions as a gesture of their appreciation. The band marched in single file around the house, with the large bass instruments ‘somewhere at the back, struggling in the dark to negotiate a combination of domestic impediments, clothes props, and obstinate looking trellis work’. The last player to retire was a lone euphonium, found in ‘a far-away corner of the grounds trying vainly, in the light of a small lamp, to give a correct version of the score which was held up for him by an enthusiastic comrade’. Squarise and his wife entertained the band with ‘dancing and other pleasant ways’ until far into the night.  

Squarise was evidently popular with his band and his conspicuous work with this group would have boosted his profile among the general public. Bands often performed weekly, usually outdoors, and received far more public exposure than choral and orchestral societies, which usually only gave four or five concerts a year. Despite the usefulness of such a position, Squarise resigned within a few weeks of the band’s contest success, and it was probably as a parting gift that he was presented with a purse of sovereigns by the band. Before he stepped down, however, he had the chance to perform a ‘very pretty’ composition of his own with the band, which he entitled *Camille Mazurka*, in honour of his wife. This reference draws attention to the key role of Camille Squarise in her husband’s activities, but unfortunately little is known of any of her activities, except that she gave private French lessons. In addition to any material contributions she might have made to Squarise’s work, her engaging personality and social skills probably proved valuable in establishing her

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101 *Globe*, 1 Dec 1891.
102 *Globe*, 2 Dec 1891.
103 Squarise, ‘Scrapbooks’, i, unidentified cutting, 17 Dec 1891.
104 *ES*, 15 Dec 1891.
105 Squarise, ‘Scrapbooks’, i, unidentified cutting.
husband’s career. Camille’s legacy was that of many married women at that time: a
certain co-authorship of many of her husband’s achievements, now indefinable in its
extent.

As if to prove his versatility, Squarise turned to theatre conducting in the early
months of 1892. He conducted orchestras at the Princess Theatre for several touring
theatrical companies, and it is possible that he had the charge of the theatre’s
orchestra for some months. Its work included the accompaniment of stage acts, and
the provision of instrumental items in the intervals between acts. In January
Squarise conducted the orchestra for Walter Bentley’s company, which performed
plays such as Bulwer-Lytton’s The Lady of Lyons, an established romantic comedy
dating from 1838. Bentley (1849-1927) was born William Begg, and was the son of
the pioneering Dunedin clergyman Dr James Begg. Bentley lived in Dunedin in the
1870s before becoming internationally renowned as an actor.\textsuperscript{106} At the conclusion of
his Dunedin season he publicly thanked Squarise, and a commentator in the \textit{Tablet}
said that

\begin{quote}
Everyone who visited the Theatre came away full of admiration for the beautiful music so
charmingly played. Signor Squarise has certainly proved an acquisition to the city – not only
in his particular part, in which he can have few rivals anywhere, as a violinist, but as a
musician generally of masterly qualifications.\textsuperscript{107}
\end{quote}

In March Squarise conducted the orchestra for Charles J. S. Palmer’s company, in its
performance of \textit{Aunt Lucinda}, and later in the month he performed a similar role for
Myra Kemble’s company. Kemble (1857-1906) was one of the most famous Australian
actresses of her day, and owned the colonial rights to Hamilton Aide’s play \textit{Dr Bill},
which she performed while in Dunedin.\textsuperscript{108} The orchestra which assisted her was
described as a ‘strong and efficient one’, and one of its selections was the \textit{Myra Kemble Waltz}, which may have been a composition of Squarise.\textsuperscript{109}

\begin{footnotes}
1951.
\item[107] \textit{Tablet}, 29 Jan 1892.
\item[108] Jean Gittins, ‘Kemble, Myra (1857-1906)’, in Nairn Bede et al. (eds.), \textit{Australian Dictionary of
Biography} (Melbourne: Melbourne University Press, 1974), v, 12.
\item[109] ODT, 18 Mar 1892.
\end{footnotes}
At least two compositions by Squarise were published by the Dresden Piano Co. in 1892. His *Ridi e Balla Polka* (‘Laugh and Dance’) appeared in the company’s *Dresden Popular Music Album* [Figure 3.5], alongside such works as *The Bonnie Hills of Scotland* and the vaudeville song *Ta-ra-ra Boom-der-e [sic]*. Another work, *Imps’ Waltz*, was published as sheet music. A reviewer for the *Star* claimed the waltz showed ‘no such thing as monotony, as is too often found in the general run of waltzes’, and praised it for its ‘pretty melodies, beautiful harmonies, and ‘striking character throughout’. In her *Otago Witness* column, ‘Alice’s Letter to her Readers’, Louisa Baker wrote:

> Those who have heard of Signor Squarise’s ‘Imps [sic] Waltz’ will agree that it is very clever, and has a weird fascination about it. Ladies are often asking for new waltzes and I am sure they will like it. The waltz introduces the latest innovation in waltz music, and will, I feel sure, meet the approval not only of musicians, but of dancers.\(^{110}\)

Locally published compositions, though written for piano, were rearranged by musicians for use at local dances. Small dances might have only one or two musicians, and large dances and balls employed string bands such as Robertshaw’s Band. Frank Robertshaw (d.1933) was director of the Princess Theatre Orchestra, and perhaps the principal string band leader at that time. He was also a member of the staff at the Dresden Piano Co., and may well have played Squarise’s compositions. He certainly performed other local works, including his own *Barn Dance*.\(^{111}\) Dances were popular, and Louisa Baker wrote in 1891 that ‘the dance epidemic thinned the places of amusement considerably during the week, for it was a dance every night, and everybody was there’.\(^{112}\) Her columns show that she defined dances with about 30 or 40 in attendance as small, and those with between 70 and 150 as large. At the largest balls there were many more, and at the University Ball in 1892 there were nearly 400 present, with Robertshaw’s Band in attendance.\(^{113}\) Because reports of dances seldom referred to the music, it is not possible to ascertain whether Squarise was involved as a performer. He may have found such work unnecessary, or possibly even beneath his social standing, though dance bands and theatre orchestras were the only professional ensembles in New Zealand at the time.

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\(^{110}\) ‘Alice’s Letter to her Readers’, OW, 14 Apr 1892, 42.
\(^{111}\) Obit., ‘A. F. Robertshaw’ in ES, 8 Mar 1933; A. F. Robertshaw, *Barn Dance* (Dunedin: Dresden Pianoforte Co., n.d.)
\(^{112}\) ‘Alice’s Letter to Her Readers’, OW, 19 Mar 1891, 33.
\(^{113}\) OW, 14 Jul 1892, 42.
Certainly Squarise appeared as a composer, and pieces such as the *Imps’ Waltz* also found their way into local drawing rooms and ‘at home’ performances. Baker remarked in 1891 that

> The growing fashion of afternoon musicals is a source of some pain, and a great deal of pleasure. Among our acquaintances are many who can sing with exquisite taste and expression, who perhaps have not the voice, execution, disposition, or circumstances to make a public appearance desirable or agreeable.\(^{114}\)

Squarise’s public performances probably left little time for such activity, as he continued to make many public appearances. Undoubtedly the most unusual performer Squarise collaborated with in 1892 was a pianist who toured Australia and New Zealand as ‘Monsieur Léon-Driver’, and claimed to be a pupil of the great Franz Liszt. He was in fact William Thomas Driver (1867-1932), a native of the New Zealand town of Thames, and he had not so much as met Liszt. He affected a strong French accent, but could not speak French at all, and in Auckland he was escorted home from concerts by his brother, who ‘did not like to be seen with a companion who had long hair, large hat and flowing cloak’ and so took him through back streets to avoid detection.\(^{115}\)

Driver’s Dunedin concert of February 1892 featured his own showpiece composition: a work entitled *The Storm at Sea*. It may have been this work Charles Baeyertz had in mind when he later remarked that Driver ‘wrote music in three distinct *tempos* in three consecutive bars’. Both his story and his style were accepted by local audiences and he received glowing reviews in the Dunedin press and throughout New Zealand. His programmes claimed that he was engaged to give sixty-five piano recitals at the World’s Fair in Chicago, after which he had an offer to appear with Sarasate, the violinist, in St James’ Hall, London. Driver found Dunedin concert performers willing to assist him, namely Squarise, Arthur Barth, Francis L. Jones, Henry S. Reunert, and Lizzie Cameron. Undoubtedly Driver was a real talent, but his deception shows the extent to which an exotic background and an impressive record could influence a performer’s reception. Driver later adopted the name ‘Maurice Leon Driver’, and eventually settled in California, where he was

\(^{115}\) Correspondence to the author from Alison Driver, 28 Nov 2002.
appointed Dean of the Conservatory of Music at the University of the Pacific in 1893.\textsuperscript{116}

Squarise’s other violin appearances in 1892 included concerts for the funds of St Peter’s Anglican Church (16 June), the Dominican Convent Building Fund (24 June), the Debt Liquidation Fund of St John’s Anglican Church in Roslyn (8 July), a farewell concert for local singer William Densem (23 August), and a concert in aid of an ex-provincial football representative (16 September). The concert for the convent indicates that Squarise was not estranged from the Catholic Church, despite the difficulties at St Joseph’s. In fact, when Bishop Moran died in 1895, a brass band founded and conducted by Squarise led the funeral cortège.\textsuperscript{117} Squarise was also involved with Anglican and, later, Presbyterian fundraising concerts, which suggest a somewhat ecumenical attitude. This may have provided him with a more acceptable appearance to Protestants, but musical activities in the 1880s and 1890s were seldom coloured by the sort of sectarianism prevalent around the time of the First World War. It was not unusual for organists to move between churches of different denominations, and in 1891 Albert Vallis gave up his position as organist at St Matthew’s Anglican Church to take over from Dorinda Horan at St Joseph’s Cathedral. Vallis remained at St Joseph’s for more than forty years but never became a practising Catholic.\textsuperscript{118} Another incident from the period suggested some sectarian uneasiness and distaste, but little hostility. William T. Ward recalled that while the procession was taking place for the opening of St Joseph’s Cathedral in 1886, the Salvation Army came up Rattray Street ‘in all its glory of drums, flags, and vocal display’. According to Ward, ‘most people thought this bordered on rudeness, but my impression was that they intended the intrusion as an honour’\textsuperscript{119}

In 1892 Squarise planned another concert series, turning away from the unprofitable chamber music of his 1891 concerts to the broad appeal of ‘popular’ concerts. These featured repertoire familiar at local miscellaneous concerts, such as vocal ballads, light operatic items, and showy instrumental items. Such concerts were run in

\textsuperscript{116} \textit{Triad}, ii (Feb 1895), 4.
\textsuperscript{117} Billie D. McLeod, ‘The New Zealand Tablet’, 168.
\textsuperscript{119} Wilson, \textit{St Joseph’s Cathedral Choir}, 23.
Australia and had long been established in London, where the ‘Monday Popular Concerts’ or ‘Pops’ were instituted in 1859, and ‘Saturday Pops’ added in 1865.120 The chief distinguishing characteristics of popular concerts were their low admission charges and their early Saturday evening timeslot. In fact, the term ‘popular’ may have referred more to ticket prices than repertoire, and the repertoire of the London ‘Pops’ was notable for its chamber music, while its activities influenced such groups as the Adelaide String Quartet Club.121 Popular concerts had not previously been a financial success in Dunedin, but a writer for the Times thought that the establishment of a Saturday half-holiday created a new opportunity for such a venture.122 The new series was advertised as ‘Signor Squarise’s People’s Concerts at Popular Prices’ and an initial performance was held at the Princess Theatre on 19 November.123 But, despite the low cost of admission and an attractive programme featuring many of the city’s most talented amateur musicians, attendance was meagre. The Times found it ‘astounding’ that the public response was so poor, and Squarise probably considered abandoning the performance, as the concert did not start until twenty-five minutes later than it was scheduled.124 Those who did attend were enthusiastic, but the turnout was so discouraging that Squarise cancelled the rest of the series. The experience was not directly comparable to the chamber concerts, as the venue of the Princess Theatre was much larger than the Choral Hall, and presumably more costly to hire. The artistic motives for pursuing the chamber concerts were also less relevant for popular concerts, as others would offer similar events, and indeed Charles Baeyertz presented another concert the following week. The reasons for the failure of Squarise’s concerts are unclear, but competing attractions, promotion, the weather, and many variables influence concert attendance. It is possible, however, that Squarise’s programme was not popular enough, for though it included Gilbert and Sullivan songs, and ballads such as Hope Temple’s Golden Argosy, it also included duets by Wagner and Mendelssohn, and an aria (in English) from a Donizetti opera.

122 ODT, 17 Nov1892.
123 ODT, 19 Nov 1892.
124 ODT, 20 Nov 1892.
Squarise found more success in choral conducting, for though he had run into difficulties at St Joseph’s Cathedral, he found fresh opportunities among amateur music societies. In July 1892 Squarise he up a position as conductor of the Dunedin Gesang-Verein, in succession to W. E. Taylor. This society had been formed earlier the same year for ‘the practice and public performance of choral music for mixed voices, as well as the cultivation of a refined musical taste’. Though short-lived (it had ceased to function by 1893), the Gesang-Verein was an important combination after the demise of the old Dunedin Choral Society in 1891 and before the reformation of a new society under that name in 1897. On 17 September 1892, Squarise led the Gesang-Verein in a performance of Rossini’s *Stabat Mater*, in celebration of the centenary of that composer’s birth. Squarise was a great admirer of his countryman and considered that Rossini ‘not only revolutionized the music of Italy, but . . . revolutionized the music of the civilized world’. He found his music very stirring and deeply emotional, and may have felt a personal link through the fact that Rossini died on his twelfth birthday, 13 November 1868. The performance of *Stabat Mater* was Squarise’s first attempt to introduce a large-scale Italian work to a Dunedin audience, although Rossini’s masterpiece was well-established in the canon of choral repertoire. Squarise presented the work with an orchestra of thirty-five and a strong chorus of unknown size. The *Times* reviewer considered the ambitious performance to be ‘decidedly satisfactory’ and remarked:

> The credit of the production must, to a very large extent, belong to Signor Squarise, who in conducting, dispensed altogether with the score and held both the orchestra and the chorus admirably under control throughout, besides evidently imparting to both bodies much of his own enthusiasm.

This was Squarise’s only performance with the Gesang-Verein, but other choral ventures followed. In December 1892 he organized and presented Handel’s *Messiah*.

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125 ODT, 6 Jul 1892.
126 Programme, ‘Stabat Mater’, 19 Sep 1892, from Millie Lawn, ‘Programmes’, Archives 36, McNab Collection, Dunedin Public Library.
128 The soloists were James Jago, J. Blenkinsopp, Harry Smith, Mrs Angus, and Mrs Murphy. The leader of the orchestra was Ephraim Parker.
129 ODT, 20 Sep 1892.
at the Garrison Hall with a chorus of 250 and an orchestra of 50. Though this work was performed often, Dean Fitchett considered that in Dunedin we are the kind of musical people that mass the church choirs at Christmas time to execute the ‘Messiah’ in compliment to the season. The execution duly takes place – after the third rehearsal.

Squarise’s presentation was said by the *Times* to have been one of the best and most successful performances of the *Messiah* ever given in Dunedin, and the reviewer thought it ‘questionable whether the choruses have at any previous time been given here with better effect’. The production left Squarise £10 out of pocket, however, and financial losses were beginning to become characteristic of his enterprises, in chamber concerts and popular concerts, and now in oratorio. Many of the choruses from the *Messiah* were repeated at an open-air performance at the Caledonian Ground on 28 January 1893, in aid of a Miss Keating, who suffered from a gun accident in South Dunedin. The audience numbered more than 3,000, including the Governor, Lord Glasgow.

While preparing for *Messiah* Squarise was approached by the Dunedin Liedertafel, a male voice choir, and asked to become its conductor. The idea of conducting a choir without personal financial risk must have been attractive, and Squarise consented to put his name forward. He was unanimously elected to the position on 14 November 1892, on the understanding he would be given a ‘benefit concert’ the following year, for which he would receive the proceeds. The Dunedin Liedertafel had been established in 1886 and was New Zealand’s second such choir, the first being the Christchurch Liedertafel, founded in 1885. The origins of the liedertafels dated back to an organization founded by Carl Zelter at Berlin in 1809, as a society in

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130 In Handel’s time the chorus numbered between sixteen and thirty-six but larger forces had become very common by the nineteenth century, to the extreme of 2,000 choralists at the Crystal Palace Handel Festival of 1859.
132 ODT, 23 Dec 1892.
133 ODT, 25 Jul 1896.
134 ODT, 30 Jan 1893.
135 According to the minutes from the Liedertafel’s committee meeting, 31 Oct 1892: ‘Mr Jones moved and Mr Thomson seconded that a subcommittee consisting of Messrs Ibbotson Jago & Adamson wait on Signor Squarise to ascertain if he would accept the position of Hon. Conductor of the Society’.
136 Dunedin Liedertafel minutes, general meeting, 14 Nov 1892.
which men could perform vocal music and take refreshments. The name means, literally, ‘song table’, and it was traditional for members to gather around a table (the Christchurch Liedertafel retained a horseshoe-shaped table until 1905).\footnote{Wyndham Simpson, \textit{Rise Brothers, Rise: A History of the Christchurch Liedertafel 1885-1985} (Christchurch: Christchurch Liedertafel, 1985), 19.} Liedertafels were formed in England and the United States, but were particularly widespread in Australia, where they were often aligned with German communities. The first liedertafel in Australia was set up at Adelaide in 1858, and eventually more than thirty-five were founded throughout the country, mostly between 1880 and 1900.\footnote{Noel Wilmott, ‘Liedertafel’, in Bebbington (ed.), \textit{Oxford Companion to Australian Music}, 341-2.} These societies were characterized by what Thérèse Radic describes as a ‘strong middle-brow influence, more notable for its social rather than musical achievements’.\footnote{Thérèse Radic, ‘Some Historical Aspects of Musical Associations in Melbourne 1888-1915’, PhD thesis, 3 vols. (University of Melbourne, 1979), 5.} It was largely the Australian liedertafels that inspired the formation of similar groups in New Zealand, and Samuel Moyle, the founder-conductor of the Dunedin Liedertafel, was previously a member of the Melbourne society.\footnote{‘Historical Sketch’ in ‘Programme for the Opening of the Agricultural Buildings’. 21 Jun 1897.} The Dunedin Liedertafel quickly grew from a double quartet in 1886 to a choir of over forty voices at the time of the 1889-90 Exhibition.\footnote{The first conductor of the choir was Samuel Moyle, who was soon followed by Benno Scherek (1886-8), then Arthur J. Barth (1888-92).} In those days the choir’s concerts were held mostly before invited audiences, and it was not until after Squarise’s time that the choir was organized on a financial basis, with an annual subscription series of four concerts.\footnote{Campbell, \textit{Music in Dunedin}, 44.} The Liedertafel’s first performance under Squarise’s baton was a ‘smoke’ concert given on 26 April 1893. Smoke or smoking concerts became fashionable in London in the early 1880s, and were concerts where men (women did not attend) might relax with a cigar or pipe during the entertainment.\footnote{Percy A. Scholes, \textit{The Mirror of Music 1844-1944} (London: Novello, Oxford University Press, 1947), 196-7.} Such concerts were a common feature of the Australian liedertafels, which like the Dunedin society usually alternated such events with more formal ‘grand’ concerts given before a mixed
audience.144 Before Squarise’s first appearance with the Dunedin Liedertafel ‘many fairly sanguine persons’ expressed doubts that an Italian, comparatively unacquainted with German choruses, would be a suitable conductor.145 The first reviews were highly complimentary, however, including that of Charles Baeyertz, who wrote that ‘whatever Signor Squarise undertakes in music is carried out with energy and enthusiasm’, and that though there were faults in the performance, Squarise had obviously studied the music carefully, and was unquestionably ‘the right man in the right place’.146 Baeyertz noted that the ‘attack’ of Squarise’s beat was ‘excellent throughout’ and that he ‘compelled the singers to follow his beat, and did not simply follow the voices’. Baeyertz’s main complaints were that the choral accompaniments were too loud for the solos, and the pianissimos almost non-existent.

In September 1893 the meetings of the Dunedin Liedertafel were adjourned for a month so that Squarise could devote time to a major theatrical project, an amateur production of Rossini’s opera The Barber of Seville.147 This was Squarise’s largest entrepreneurial venture in Dunedin to date, for which he acted as producer, conductor, and director. The production marked the first time this opera had been performed in Dunedin for nearly sixteen years, and Squarise, ‘a special admirer of Italian opera’ with ‘intimate knowledge of the genre’, took to the task with characteristic energy and enthusiasm.148 He secured a chorus of fifty and an orchestra of sixteen players, and for the principal roles he secured a roll call of Dunedin’s most popular vocalists, including James Jago (Figaro), Rose Blaney (Rosina), Francis L. Jones (Almaviva), W. Farquhar Young (Bartolo), and William Manson (Don Basilio). 149 Several of these performers had never appeared in a theatrical production before, and great pains were undertaken regarding the

144 Frederick Erickson, ‘Bands and Orchestras of Colonial Brisbane’, PhD thesis (University of Queensland, 1987), 239.
145 Triad, i (May 1893), 8.
146 Ibid.
147 Dunedin Liedertafel minutes, committee meeting, 11 Sep 1893.
148 Squarise, ‘Scrapbooks’, i, unidentified cutting; ODT, 22 Sep 1893. The Barber of Seville was previously performed in Dunedin by the Royal Italian Opera Company in 1877.
149 The other principals were Kitty Blaney (Berta), C. Eager (Fiorello), J. A. Hopcraft (Ambrogio), and F. A. Hooper (Officer of the Guard). The orchestra was led by Ephraim Parker.
rehearsals, which began during April in preparation for a season held at the Princess Theatre from 22 to 27 September 1893.

Considerable expense was incurred in mounting of *The Barber*, and Squarise purchased costumes that had been made in Milan for Feliciana Cuttica’s Italian Opera Company, which toured New Zealand from September 1892.\(^{150}\) Squarise personally arranged orchestral parts, and though the extent to which he diverged from Rossini’s score is unknown, he was by no means purist in his approach. He scored two choruses to allow the participation of female voices, composed a bolero for the part of Rosina, and introduced a skirt dance that was performed by Mary Blaney and Lizzie Tubman.\(^{151}\) One newspaper described Squarise’s labour in adapting the words and music to suit local requirements as ‘really Herculean’.\(^{152}\)

The task of producing *The Barber* in Dunedin was rumoured to be impossible, ‘the necessity for both good singing and good acting being rather a heavy strain on our small body of local *artistes*’.\(^{153}\) After opening night, however, the press critics cast aside their doubts and expressed themselves as ‘very much surprised and delighted’ by the quality of the performance. The leading performers were highly praised and the company was complimented on its ‘spirit and finish’, and compared favourably to professionals.\(^{154}\) The *Times* critic remarked on ‘minor hitches’ and stated that at times there was ‘a want of go inseparable from all amateur entertainments’ but added that ‘even the most hypercritical would be found to admit that the performance reflected the greatest possible credit upon Signor Squarise’.\(^{155}\) During the season, advertisements claimed that every number in the opera had received an encore, and according to one newspaper Squarise emerged from the task ‘with so much honour as to convince the public in the high opinion in which he has all along been held since he arrived in Dunedin’.\(^{156}\)


\(^{151}\) ODT, 21 Sep 1893, 22 Sep 1893; *Triad*, 1 (May 1893), 12.

\(^{152}\) Squarise, ‘Scrapbooks’, i, unidentified cutting.

\(^{153}\) Squarise, ‘Scrapbooks’, i, cutting from *Weekly Press*.

\(^{154}\) Ibid.

\(^{155}\) ODT, 30 Nov 1893.

\(^{156}\) Squarise, ‘Scrapbooks’, i, unidentified cutting.
The Barber of Seville was a critical success, but once more Squarise emerged with a financial loss. The leading bookseller Joseph Braithwaite wrote of the production in very high terms, but was ‘sorry to see so few in the Dress Circle’. Admission prices were reduced to as low as sixpence for the pit, half the charge of cheap admission to a professional production, but attendance remained disappointing, and the production ultimately made a loss of £100. It was suggested to Squarise, by persons unknown, that he repeat the opera during show week in November to recoup his losses, and a second season ran from 29 November to 2 December. This season lost a further £50. Plans made to produce the opera in Christchurch were abandoned when Squarise’s negotiations for the use of the Theatre Royal in that city fell through. Charles Baeyertz considered it a disgrace that Squarise should close his books with a heavy debit balance. He noted that ‘intellectualities of the Enterprise Minstrels, seem to more than assuage the musical thirst of most of us’, and advised Squarise that if he again wished to ‘tickle the musical taste’ it would have to be with ‘gastronomic boulangerie’ such as Paul Jones, the fashionable new opéra comique by Robert Planquette.

Squarise’s theatre and choral work left him with little time for appearances as a violin soloist during 1893, but he did appear at a popular concert in aid of the Queensland Floods Relief Fund (25 February) and a concert for the building fund of a new Roman Catholic church at Waitati (1 April). He also organized and directed a farewell benefit concert at the Garrison Hall for the local singer Mary Angus (8 February). The year was significant in terms of band work as Squarise founded a new military band. Although he had left the Garrison Band at the end of 1891, Squarise had been invited back to conduct on at least two occasions during 1892. In 1893 discontent emerged within the Garrison Band and most of the members left to form a new band under Squarise, which became known as the Dunedin Citizens’ Band. The bandmaster of the Garrison Band, Sydney George (1863?-1921), did not

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157 Squarise, ‘Scrapbooks’, i, letter to Squarise from Joseph Braithwaite, 22 Sep 1893.
158 Adrienne Simpson, Opera’s Farthest Frontier, 114; Fitchett, ‘Musicians and Musical Taste’, 36.
159 ODT, 25 Jul 1896.
160 Triad, i (Dec 1893), 12.
re-form the Garrison Band until 1894. The reason for the disruption was described colourfully by one commentator, who wrote:

There is a tidy rumpus in one of our local bands, the bandmaster and his band have been unable to hit it, and as the B. F. – I mean the B. M. – would have his own way in everything, the band quietly seceded and left Mr Bandmaster to wave his baton all alone in his glory. After three rehearsals with no instruments and no bandsmen, the bandmaster wanted to come to terms but finds to his dismay that the Band have reorganized themselves under the mastership of old Square Eye, and intends to do without the late band bosser, and what is more they are getting on very much better under Square Eyes too. The band is very busy cutting the buttons off their uniforms intending to forward them to the late bandmaster as a slight hint that they don’t care a button for him.

The nickname ‘Square Eye’ or ‘Square Eyes’ was an obvious play on Squarise’s name, but any further significance remains obscure. A local music teacher, George Moore, was also known to refer to Squarise as ‘Square Eyes’. A joke of the time also played on Squarise’s name, as well as those of his colleagues Arthur Barth and W. E. Taylor. Squarise preserved a version in his scrapbook which read:

‘Who are the most phenomenal musicians in Dunedin?’ ‘Don’t Know?’ ‘Why those whose Taylors do not trouble them, knowing that they can Squarise [square easy] at any time and tell them to go to Barth.’

That Squarise could be considered ‘phenomenal’, even in a jocular context, reflects the high esteem in which he was then held. His reputation extended from violin performance and teaching, to the direction of bands, opera, oratorio, and male choirs.

In October 1893, between the two seasons of The Barber of Seville, Squarise resumed his duties with the Dunedin Liedertafel and the choir’s second concert under his baton was a ‘Ladies Evening’ held on 22 November. In addition to conducting, Squarise performed as a violin soloist, and appeared on the programme as a composer. Rose Blaney sang one of his Ave Maria settings with orchestral accompaniment, a performance she repeated after the piece was ‘enthusiastically
recalled’. The *Times* reviewer described the *Ave María* as a piece of ‘exceptional merit’ and wrote:

> It opens with organ and orchestral parts, and the air throughout is of markedly devotional and prayerful character. The composition is a really beautiful one, and is in every respect worthy of the reputation enjoyed by Signor Squarise as a composer.  

The main choral item at the concert was Felicien David’s exotic ‘symphonic ode’, *The Desert*, which was well received by the daily papers, but less so by Baeyertz of *The Triad*, who remarked that the work was on the whole well performed, but the orchestra was often at fault and insufficiently rehearsed. The concert made a profit of a little under £10, which was given to Squarise as the promised benefit of his appointment. Squarise’s third and final concert with the Liedertafel was a smoke concert given on 10 April 1894, in which he again performed as a violin soloist. The *Star* critic remarked that ‘Signor Squarise is evidently a successful conductor, and with the good material under his charge it is no wonder that some splendid part-singing is obtained’. Squarise attended forty-six Liedertafel meetings during sixteen months as conductor, and in addition to his three principal concerts he conducted the choir at a ‘Gentlemen’s Social Evening’ (3 July 1893) and a welcome for their former conductor, Benno Scherek (19 June 1894).

Although Squarise gained further respect and recognition through his work with the Liedertafel, this was to some extent overshadowed by difficulties within the choir. At the annual general meeting in May 1894 the committee commented that the members were ‘entirely to blame’ for non-advancement of the society. Attendance at all concerts had been disappointing and attendance at weekly meetings was described as ‘most unsatisfactory’. The number of performing members had fallen from forty-one to twenty-seven, with seventeen resignations and only three new memberships. The problems were not attributed to Squarise, who was thanked for his services, and it was noted that problems with attendance had continued for the past three or four seasons. An increase in the membership subscription from ten to twenty shillings may also have had a negative effect. Nevertheless, if members had

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165 *ES*, 23 Nov 1893.
166 *ODT*, 24 Nov 1893.
167 *Triad*, i (Dec 1893), 11.
168 *ES*, 11 Apr 1894.
found Squarise an exceptionally inspiring leader such a decline may not have occurred. Squarise was asked to continue his work with the Liedertael, but declined, and his tenure as conductor ended on 13 August, by which time the membership may have fallen as low as seventeen.\textsuperscript{169} The choir later rebounded under the conductorship of Jesse Timson (1861-1924). Squarise maintained an association with the Liedertafel in subsequent years. He was elected a life member on 20 August 1894, and performed at several concerts as a violin soloist (in 1897, 1898, and 1903).\textsuperscript{170} Squarise’s successful direction of a choir that based its repertoire around German part songs indicated to the public that he was a musician of versatility. It was perhaps due to a desire to establish this versatility that Squarise generally only held brief conducting tenures during his first years in Dunedin. It was also indicative of some uneasy relationships (such as those at the cathedral) and some mixed results, but on the whole he appears to have been a popular figure.

After leaving the Liedertafel, Squarise continued to be involved in other, isolated choral ventures. In July 1894 he conducted his third Dunedin rendition of \textit{Messiah}, an oratorio described as ‘given here so frequently that there is now at hand what may be regarded as a permanent chorus’.\textsuperscript{171} The performance was put together as part of series of concerts given by Philip Newbury and his wife Emily Spada, who were among the soloists. Newbury (1867?-1929) was a Jersey-born tenor who grew up in Dunedin, studied in London and Milan, and developed an international career. He was one of the best-known New Zealand musicians of his day. Emily Spada was a well-known American soprano and protégé of Sir Arthur Sullivan.\textsuperscript{172} Of the performance, the \textit{Times} reviewer wrote that ‘there has been no superior rendering of the music in Dunedin’ and Newbury afterwards wrote to Squarise that he and Spada were ‘highly pleased with your masterly conducting’.\textsuperscript{173} In October the Newbury-Spada touring party returned and put on a musical festival in which Squarise conducted the \textit{Messiah} and two more oratorios, each with a total of 200 performers.

\textsuperscript{169} Dunedin Liedertafel minutes, committee meeting, 30 Jul 1894; general meeting, 13 Aug 1894; ‘Historical Sketch’ in ‘Programme for the Opening of the Agricultural Buildings’, 21 Jun 1897.
\textsuperscript{170} Records of the Royal Dunedin Male Choir.
\textsuperscript{171} ODT, 1 Aug 1894.
\textsuperscript{172} The other soloists in \textit{Messiah} were Harry Smith and Clara Mongredien, with W. E. Taylor the organist and Ephraim Parker leader of the orchestra.
\textsuperscript{173} ODT, 1 Aug 1894; Squarise, ‘Scrapbooks,’ i, letter to Squarise from Philip Newbury, 1 Aug 1894.
Mendelssohn’s *Elijah* was performed at the Garrison Hall on 10 October, followed by Rossini’s *Stabat Mater* on the 12th and *Messiah* on the 13th. In *Elijah*, the *Times* considered Squarise’s conducting skilful and the chorus and soloists excellent, though the orchestra was ‘not a strong one’.\(^{174}\) *Stabat Mater* was a more rounded success, with principals, chorus and orchestra ‘all doing good work’ and the *Times* critic thought that Squarise was ‘eminently at his ease in directing the rendering of compositions by Rossini’.\(^{175}\) Baeyertz also found Squarise ‘quite at home’ in the Rossini but thought the orchestra ‘terribly weak’ in *Elijah* and thought it ‘a pity when we produce great works like this that, having the material for a first-class provincial orchestra, more is not done with it.’\(^ {176}\)

Amidst his choral work Squarise continued to appear as a violin soloist, though less frequently than before, and his principal appearances in 1894 were for a concert by the visiting vocalist Madame Steinhauer-Bahnson (21 February), and benefit concerts for the departing local singers Rose Blaney (28 February) and Mary Cooper (13 April). The principal reason for this decrease in solo activity was that Squarise had bravely embarked on possibly the most ambitious project of his career: the production of his own comic opera, *Fabian*. Written in two acts, *Fabian* was conceived on a smaller scale than Squarise’s abandoned *Magic Dice* of the 1880s, but still was a remarkably bold project considering that few operas of any kind had been written by resident New Zealand composers. The extent of early opera composition in colonial New Zealand remains unclear, but other works were staged prior to *Fabian*, their composers including Luscombe Searelle, George R. Fleming, John Pooley, and F. Wynne Jones. In Dunedin, Carmini Morley (1838?-1900) staged his opera *The Two Brides* in 1879. Morley had arrived in Dunedin as a tenor in the Simonsen Opera Company in 1876 and remained in the city until 1886, becoming well known as a singing teacher and concert promoter.\(^{177}\) Another local, Antonio Vannini (1856-1925), staged his original comic operetta *Hortensia Hoortefooselum*

\(^{174}\) *ODT*, 11 Oct 1894.
\(^{175}\) *ODT*, 13 Oct 1894; the other vocal soloists in these works were Clara Mongredien, James Jago, Mrs Israel, Mrs H. Rose, Miss Horne, Walter Ibbotson, and J. Christie. W. E. Nott acted as organist, W. E. Taylor as pianist, and Ephraim Parker as leader of the orchestra.
\(^{176}\) *Triad*, ii (Oct 1894), 15.
\(^ {177}\) Morley had settled in Wellington by January 1887, and was later based in Melbourne, where he died in 1900 through injuries received while trying to alight from an electric tram.
(libretto by R. Churton) at the Atheneum Hall, Mosgiel, in July 1888. The son of a Swiss Italian, Vannini was born in London and studied music both there and in Paris. He worked in Mosgiel as a music teacher between 1885 and 1888, before moving to Blenheim.\footnote{Correspondence to the author from Roy Vannini, grandson of Antonio Vannini, 6 Feb 2005.}

Few New Zealand-composed operas used local settings, though a notable exception was John Pooley’s \textit{Hadrian’s Daughters} (1894), which was set in the North Island during the early colonial period.\footnote{Peter Harcourt, \textit{Fantasy and Folly: The Lost World of New Zealand Musicals} (Wellington: Steele Roberts, 2002), 30.} Squarise’s own opera was set in Valdagno, an Italian village in Squarise’s native province, situated twenty-three kilometres northwest of the city of Vicenza. The setting suggests that Squarise had a strong hand in constructing the plot to \textit{Fabian}, though the libretto was written by a Dunedin insurance clerk, Donald Cargill. Cargill (1856-1937) was a grandson of the Dunedin pioneer Captain William Cargill, and came from a large immediate family where ‘they were always acting and were all very musical’.\footnote{Correspondence to the author from Judy Williams, great-niece of Donald Cargill, 19 Nov 2002.} The plot to \textit{Fabian}, reminiscent of the \textit{Barber of Seville}, is summarized by Peter Harcourt:

\begin{quote}
The less than subtle story relied on simple knockabout farce. Three students on a rural jaunt [Fabian, Lelio, and Conrad] are attracted to some local girls [Drusilla and Marcella]. They scheme over the best way to make their acquaintance, which will not be easy as they are wards of an eccentric, suspicious and extremely bad-tempered army officer [Major Nespola]. The leader of the trio, Fabian, thinks up a harebrained stratagem – the sort of idea that could only ever exist in a situation as unreal as this. He will create a disturbance, deliberately drawing attention to himself and his lovestruck condition. When the old man comes to investigate Fabian will utterly confuse him and gain the sympathy of the assembled villagers – giving the students the advantage they need. His plan works (with the willing assistance of the girls) and all ends happily.\footnote{Harcourt, \textit{Fantasy and Folly}, 40; see Appendix A for a fuller account of the plot.}
\end{quote}

By early April 1894 Squarise’s score, comprising eighteen musical numbers, was practically finished, and by May rehearsals for \textit{Fabian} had commenced.\footnote{ODT, 7 Apr 1894; 5 May 1894.} \textit{Fabian’s} professional stage director, Joe D. Stoyle, was a sometime member of the Pollard Opera Company. He appears to have been responsible for directing most of the stage movement, choreographing the dances and several marches.\footnote{ODT, 27 Oct 1894.} As with \textit{The Barber}, the production was entirely a Dunedin one, and included many artists who had
performed in *The Barber*. Harry Smith took the title role, with Nellie Stevenson as Drusilla, Kitty Blaney as Marcella, Ernest Packer as Lelio, and F. L. (Francis) Jones as Conrad. The chorus numbered seventy and in the opening choruses the orchestra was supplemented by a military band of twenty to thirty players, a novel feature of the opera. The size of the orchestra is unknown, but it was probably similar in size to the sixteen players Squarise used in the *Barber of Seville* production, and was likewise led by Ephraim Parker. Adrienne Simpson claims that an orchestra of twelve was considered ‘exceptionally large’ in New Zealand, though ‘in Melbourne or Sydney eighteen to twenty players would have been the minimum’. Dave Russell has observed that eighteen instrumentalists was a ‘fairly typical complement’ for the bigger variety venues in Manchester prior to the First World War.

After six months of rehearsal *Fabian* premiered at the Princess Theatre on 8 November 1894. The opening night went with a ‘roar’ and more than once during the first act Squarise had to rise from his conductor’s seat and acknowledge the applause of the audience. At the close of the first act not only were the principals recalled, but Squarise and Cargill were both called and cheered loudly. The critics were impressed, and one opened his review with the words: ‘All honour to Signor Squarise!’ He continued by remarking that ‘though a new composer is generally regarded with a certain amount of suspicion’, Squarise had ‘succeeded in wooing the fickle multitude’. He stated that *Fabian* was ‘tuneful, nowhere descending to the commonplace’, and bore ‘no trace of plagiarism – a fact which now-a-days is itself a very high recommendation’. An unusual feature of the work was subdued musical accompaniment to the dialogue. Of Squarise’s score, Baeyertz wrote:

> Much of the music is reminiscent of Verdi, Rossini, and Ponchielli, and some of it, especially Nespola’s song ‘If people say as perhaps they do’, is written in the style of the younger Italian

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184 The other principals were Lizzie Tubman (Carlotta), Lizzie Keating (Madame Nespola), and J. R. Montgomery (Major Nespola). Messrs Ibbotson, W. J. Brown, and G. Campbell took minor parts.


186 Simpson, *Opera’s Farthest Frontier*, 63.


188 ODT, 9 Nov 1894.

189 Squarise, ‘Scrapbooks’, i, unidentified cutting.

190 ODT, 7 Apr 1894.
school, after the vogue of the great Wagner. In this song all the work is in the orchestration, a noticeable feature in the operas of such modern composers as Mascagni and Leoncavallo.¹⁹¹

The *Star* critic considered the music to be superior to that of Morley’s ‘dolorous’ *Two Brides*, and noted that Squarise ‘steered clear of anything dull or serious’.¹⁹² The reviewer for the *Otago Workman* thought *Fabian* contained ‘high class’ music, with the orchestration of some of the numbers ‘almost too good for opéra bouffe’. He wrote:

In the place of jingling, sparkling melodies we have a work abounding in dreamy airs, quaint and tuneful, and as Italian in character as the scene of the opera could possibly demand. There is lively music as well, and this likewise has an unfamiliar, rather striking ring. . . ¹⁹³

Turning to the libretto, Cargill’s first act was described as ‘sparkling, interesting, and natural’ and it was thought that throughout the opera the librettist had ‘done his work well so far as the writing of the words of the songs is concerned’.¹⁹⁴ The opera was ‘severely handicapped’, however, by what was described as a ‘rather insipid dialogue’.¹⁹⁵ The second act was also thought considerably weaker than the first, and one reviewer considered that Major Nespola and his wife could not possibly act in the way they did, and that a chorus of villagers suddenly pouring into a private house also required some explanation.¹⁹⁶ Though responsible for the major portion of the lyrics and dialogue, Cargill’s contributions to the second act were said to have been comparatively little, and it is not known to what extent Squarise himself or any third party completed the text. Despite the faults, the *Workman*’s critic, ‘Sceneshifter’, suggested that ‘renovated here and there with judicious padding, it should be able to hold its own with the majority of plots that are associated with the leading triumphs of the comic opera stage’. He thought that ‘the final act must be strengthened if Squarise wants *Fabian* to live’ but added that ‘we sincerely trust it will, as such skilful orchestration is worthy of a clearly defined plot’.¹⁹⁷

¹⁹¹ *Triad*, ii (Nov 1894), 11.
¹⁹² ES, 10 Nov 1894.
¹⁹⁴ *ODT*, 9 Nov 1894.
¹⁹⁵ *Otago Workman*, 17 Nov 1894.
¹⁹⁶ Squarise, ‘Scrapbooks’, i, unidentified cutting.
¹⁹⁷ *Otago Workman*, 17 Nov 1894.
Fabian ran from 8 to 17 November, which was considered an ‘exceptional continuance’ for Dunedin.198 ‘Sceneshifter’ predicted that the opera would find:

... unqualified favour here among lovers of the quaint and beautiful in music, and it is equally easy to predict that few of its airs will be heard habitually at our street corners, which is certainly a point in their favour, when it is added that they are likely to find their way into our drawing rooms instead.199

The opera was considered to have ‘taken on’. Advertisements proclaimed that every item had been encored and reviews were complimentary of not only the work, but also the quality of the performance. ‘Sceneshifter’ thought ‘no opera has ever been mounted in Dunedin with such a lavish attention to detail, and with such a wealth of chorus and orchestra’, while the marching of the chorus in the ‘glowing’ scenery of the first act, ‘put into the shade some of the finest work that the Royal Comic Opera Company have ever done on the same boards’.200 As with the Barber, the principal performers were a success. Harry Smith was thought never to have done better in opera, and his singing was described as ‘admirable’, his acting as ‘spirited’.201 Kitty Blaney was considered the best of the female leads, her acting ‘inimitable’ and her singing ‘superb’, and though Nellie Stevenson showed obvious signs of nervousness in her acting, she was complimented on her vocal success. Ernest Packer made a ‘dashing’ Lelio, and was described as ‘one of those rare tenors who can both sing and act’, and F. L. Jones made the most of his rather sketchy part and met with ‘much success’.202 Baeyertz in the Triad described the orchestra as ‘one of the best we have heard in the Princess’, though it had a slight tendency to play too loudly.203

Fabian was Squarise’s greatest achievement in the theatre, and a musical success that was remembered for many years in Dunedin. The production did have some air of tragedy about it with the death of the popular Ernest Packer, who had played Lelio. Packer caught a chill at one of the performances of Fabian, but nothing serious was thought of it and he sang at a concert shortly after the season ended. A second chill,

199 Otago Workman, 17 Nov 1894.
200 Ibid.
201 ODT, 9 Nov 1894.
202 Otago Workman, 17 Nov 1894; Squarise, ‘Scrapbooks’, i, unidentified cutting.
203 Triad, ii (Nov 1894), 12.
however, brought on influenza, and Packer died on 20 December. He was 31 years old and had been married for just three weeks.\textsuperscript{204}

It was assumed by at least one critic that \textit{Fabian} would ‘reproduce on some convenient opportunity’, and it is possible that when Squarise was in Australia in January 1895 he tried to create interest in his opera there.\textsuperscript{205} This did not eventuate, and the opera was never performed again in its entirety. Squarise found ‘there was no money in it’ and said that it was difficult to travel with amateurs as there was nothing but the first run to set against the whole cost of mounting and staging.\textsuperscript{206} Difficult economic conditions in the 1880s and 1890s meant that audiences demanded low admission charges, and Adrienne Simpson notes that ticket prices in the 1900s cost no more than they had twenty years earlier, though production costs had risen considerably.\textsuperscript{207} With extensive stage requirements and a large complement of personnel, opera was always an expensive proposition.

The Dunedin season of \textit{Fabian} made a financial loss of £75 although Squarise had put down nothing for his professional work.\textsuperscript{208} Having failed to make a profit with \textit{The Barber} and \textit{Fabian}, Squarise became disillusioned with the idea of making locally sourced opera commercially viable, and his attitude was vividly illustrated in a Fred Rayner cartoon [Figure 3.11]. Squarise came to the conclusion that the prospects of opera in New Zealand were ‘practically nil’. There was plenty of raw amateur talent, but little opportunity for development. He claimed that only the comic opera of Williamson and Musgrove was likely to pay expenses, while Grand Italian opera was always a failure financially.\textsuperscript{209} It was probably around this time that a caricature appeared which represented Squarise as ‘The Italian Mockingbird’, sitting on his perch.\textsuperscript{210}

Though \textit{Fabian} was never revived, several songs from the opera were later

\begin{itemize}
\item \textsuperscript{204} \textit{Triad}, ii (Jan 1895), 13.
\item \textsuperscript{205} Squarise, ‘Scrapbooks’, i, unidentified cutting; ODT, 22 Jan 1895.
\item \textsuperscript{206} Fitchett, ‘Musicians and Musical Taste’, 36.
\item \textsuperscript{207} Simpson, \textit{Opera’s Farthest Frontier}, 161.
\item \textsuperscript{208} ODT, 25 Jul 1896.
\item \textsuperscript{209} Fitchett, ‘Musicians and Musical Taste’, 36.
\item \textsuperscript{210} Squarise, ‘Scrapbooks’, i.
\end{itemize}
performed in Dunedin, and a *Fabian March* was published as sheet music by the Dunedin firm Corrigan & Co. in 1894 or 1895.\(^{211}\) This firm published compositions ‘without risk or expense to the composer’, and in late 1895 it included four of Squarise’s compositions in its *Apollo Music Album* [Figure 3.12], alongside works by two other local composers, Arthur Barth and W. E. Taylor. Squarise’s contributions were a ‘bolero’ for soprano or tenor, entitled *O Lovely Land of Spain*, and the piano solos *Fuji Musmee March*, *Canto di Primavera Waltz*, and *Andante*. Baeyertz found the march lively, but complained that the waltz could not be played without the hands of a giant. He thought the bolero to be Squarise’s best effort and described it as ‘melodious and cleverly written’ and ‘well worth learning by any soprano’.\(^{212}\) Squarise had in fact written this piece much earlier, to French words, and Baeyertz translated the text for him. The editor of the *Triad* was amused when a reviewer in the *Star* complimented Squarise for the way he had fitted the words and the text together. He remarked:

> I have always been aware that the Signor is a remarkably clever musician and composer; but I never knew before that he was gifted with second sight . . . The translation . . . is neither very literal nor exceptionally good (I wrote it myself), and I think Signor Squarise’s music would have gone equally well with almost any other words in the same metre.\(^{213}\)

This comment suggests that Baeyertz and Squarise had a close acquaintance, and Baeyertz later published an article by Squarise in the *Triad*, in which Squarise complained of the general and illogical use of three different clefs in cello music.\(^{214}\) A fellow teacher, Frederick Leech, responded by arguing that it was impossible to impose rules in the matter, and added that ‘it is very clear to me that Dunedin is about the last place in the world to lodge such a complaint, for any effect it will have’.\(^{215}\)

1895 was the first year since his arrival in Dunedin that Squarise did not attempt any major entrepreneurial ventures. His occasional solo violin performances that year included appearances at Beatrice Wilcken’s ‘Soirée Musicale’ (22 June), a

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\(^{211}\) Advertising leaflet for Corrigan & Co., found in a copy of the *Apollo Music Album* (courtesy of Alistair Gilkison).

\(^{212}\) *Triad*, iii (Jan 1896), 18.

\(^{213}\) *Triad*, iii (Jan 1896), 3.


\(^{215}\) *Triad*, vi (Nov 1898), 32.
musical evening for the Otago Art Society (20 November), a ‘Grand Organ Recital’
given by Arthur Barth at Knox Church (4 December), a benefit concert for an invalid
(20 December), and a sacred concert given on Christmas Day. His teaching practice
continued to keep him busy, and occasionally he arranged recitals for his pupils.
Perhaps able to enjoy a little more leisure than he had previously, he took lessons in
bicycling, apparently in an effort to lose weight, and the Triad published comic
verse in recognition of his efforts [Figure 3.13]. A slim man when he arrived in
Adelaide, Squarise had filled out into a rather portly figure by the mid-1890s. In the
poem Squarise describes himself as ‘troppo grosso’ and says he must have exercise,
to which his wife reflects how ‘comique’ he will look in knickerbockers.216 The
treatment of foreigners as comic characters was typical of the music hall and light
drama of the time and was similarly apparent in caricatures of Squarise, which
emphasized his prominent nose and swarthy complexion. Thérèse Radic identifies
ridicule as a way in which the reputations of outstanding Melbourne musicians were
undermined. The caricatures of Squarise seem affectionate rather than malicious,
though there was an element of racism in the stereotypes they applied.217

Squarise appeared regularly with the Citizens’ Band throughout 1895, and early in
1896 he directed a ‘Grand Operatic Carnival’, a fundraising event given under the
auspices of the band to raise money for instruments and uniforms. It was held at the
Garrison Hall from 17 to 28 February 1896 and opened every evening at 6.30 p.m.,
with a matinee on Saturday. The Carnival featured eight bazaar-style stalls selling
household furnishings, sewing, fancy goods, artworks, flowers, refreshments, and
the like. The name of a popular opera or operetta was assigned to each stall as its
‘theme’, and the theme of one stall was Fabian. Part of the Garrison Hall was
converted into a side-show fernery, which featured a variety of ferns and mosses
brought from as far as the West Coast. It also featured a fountain, miniature
waterfall, rockeries, and statuary, including statuettes of Dr Stuart and Bishop
Moran, the leading Protestant and Catholic clergymen in Dunedin until their deaths
in 1894 and 1895 respectively. Numerous dance performances under the direction of
Alfredo Borzoni and accompanied by an orchestra of thirty players (principally

216 Triad, iii (Oct 1895), 7.
217 Radic, ‘Some Historical Aspects’, 716.
members of the Citizens’ Band) provided entertainment. A feature of the entertainment was Squarise’s *Battle of Sedan*, which was performed every evening accompanied by ‘vivid limelight pictures’ of scenes from the Franco-Prussian War.²¹⁸ Some 10,000 people visited the carnival, and Squarise’s composition was seen as the ‘pièce de résistance’ of the evening. The *Times* critic thought the *Battle of Sedan* contained ‘some stirring music’ and that its effects were ‘certainly original and most effective’. He described the opening performance as ‘interpreted in capital style’ and punctuated throughout by ‘hearty rounds of applause’.²¹⁹

Squarise took the Citizens’ Band to a national band contest, held at Dunedin from 21 to 23 October 1896. This event was described in the *Triad* as ‘more successful from a musical point of view than any previous contest’.²²⁰ The Australian adjudicator, Thomas Bulch, generously said ‘we could not yet find twelve bands in the whole of the colonies to compare with those that played at Dunedin’.²²¹ The Citizens’ Band performed creditably but in the selection contest only managed to achieve ninth place out of the twelve bands competing, and in the quickstep competition it was placed last. Baeyertz gave his own ranking in the *Triad*, placing the Citizens’ seventh out of the twelve bands, commenting that the band played particularly well in the quickstep. He thought that ‘the first three or four bands deserved to be “there or thereabouts”; but after that I think the judge has simply stood on his head and heard the bands upside down’.²²²

Squarise continued to conduct the Citizens’ Band until 1897, and during his time as conductor James Briggs and Thomas Gillies each acted as ‘bandmaster’, a separate title given to the leading performing member of the band. The Citizens’ Band frequently gave outdoor recitals at the Octagon and around the city, assisting many charitable causes, including the relief fund for victims of the Brunner Mine tragedy.

²¹⁸ Squarise, ‘Scrapbooks’, i, unidentified cutting. The limelight pictures were shown under the direction of Mr F. W. Simms.
²¹⁹ ODT, 19 Feb 1896.
²²¹ ODT, 1 Mar 1897.
in 1896.\footnote{ODT, 18 Feb 1896, 5 May 1896.} Performances included the three main types identified by Dave Russell in England:

These may be termed the ‘enforced’, at which the audience simply happened to be present at the same time as the band, for instance at a fairground or flower show; the ‘non-committal’, typified by the public park performance at which people could come and go as they pleased; and finally the ‘chosen,’ the concert-hall performance and, above all, the contest, demanding from the listener financial outlay and often exposing him to technical elements of the repertoire.\footnote{Russell, \textit{Popular Music in England}, 214.}

One of Squarise’s last appearances with the Citizens’ Band was at the Diamond Jubilee Commemoration Day Procession on 23 June 1897, in celebration of Queen Victoria’s sixty years on the throne. The band numbered twenty-six performers.\footnote{ODT, 23 Jun 1897.}

In December 1896 Squarise was Music Director for the Dunedin Operatic Society in its production of Gilbert and Sullivan’s \textit{Pirates of Penzance}, immediately followed in January 1897 by its production of \textit{Mikado}. Both were staged at the Princess Theatre. Amateur operatic societies emerged around New Zealand in the 1880s and 1890s, but although a Dunedin Operatic Society was formed in 1887, it ceased to perform in 1889. Squarise’s productions of \textit{The Barber of Seville} and \textit{Fabian} were the only major amateur operatic productions in Dunedin in the next seven years and it is unclear whether the 1896 company was seen as a resuscitation of the earlier society.\footnote{Campbell, \textit{Music in Dunedin}, 46.} On this occasion Squarise’s contribution was confined to the musical direction, and he worked alongside the experienced producer A. Brandon Cremer.\footnote{The principal performers in the productions were A. Brandon Cremer, Harry Smith, Charles Umbers, C. Carter, V. Moss, F. Murphy, E. P. Willocks, Farquhar Young, Rose Blaney, Lizzie Tubman, Edith Leech, Clara Mongredien, Grace Sandland, and Misses E. Elliot, E. Jacobs, and L. Fitzpatrick.} The production of the \textit{Pirates} was a popular success and the \textit{Times} proclaimed it to be one of the best productions of comic opera ever staged by Dunedin’s local talent.\footnote{ODT, 28 Dec 1896.} Baeyertz’s \textit{Triad} was less impressed, however, and strongly criticized Squarise and his conducting style, remarking that his tempi were too slow and his beat a ‘most awkward one to
follow, two down beats in a bar being enough to disconcert both instrumentalists and vocalists’.  

Of the *Mikado* the press reaction was unanimously damning. The *Times* critic described the opening performance as ‘almost ludicrous’ with the eleven-piece orchestra, whose task had been made difficult by the late arrival of their parts, ‘erratic’ in its performance. Baeyertz thought the orchestra members had ‘no cause to be proud of their work’. He commented on their inability to keep good time and expressed surprise that a conductor of Signor Squarise’s experience should risk his reputation by allowing the work to be performed in such a manner. The choruses were ‘occasionally rendered fairly well, but were more frequently rendered badly’ and Baeyertz thought ‘if absolute woodenness had been the desideratum, the male members of the chorus simply triumphed’. He remarked that some of the stage dialogue was ‘so delivered that its point was missed’ while some was omitted because it had either been ‘forgotten or had never been learnt’. The men’s make-up was ‘ludicrous in the extreme’ and the women made ‘very European Japs’. The standard improved as the season progressed, but the show was an undeniable failure, a fact which probably owed much to the over-ambitious experiment of producing two works so closely together. In the view of Baeyertz, the public would not support any performance which did not reach the standard set by Squarise’s *Barber of Seville* company.

By this time Squarise’s appearances as a violin soloist had become infrequent. In February 1896 he directed a farewell concert for the benefit of Blanche Joel but did not perform. One of his few violin appearances in 1896 was at a recital given on 20 June by the organist of St Matthew’s Church, Alfred Lilly, who also studied harmony with Squarise. It is probable that some injury caused the decline in Squarise’s activity, though there was also less need for him to appear now that he had established his reputation. In 1897 his only major violin engagements appear to

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229 *Triad*, iv (Jan 1897), 28-30.
230 ODT, 4 Jan 1897.
231 *Triad*, iv (Jan 1897), 30.
232 Ibid.
have been a concert for the Dunedin Liedertafel (14 July) and a sacred concert organized by Rose Blaney and Clara Mongredien (25 December).

In 1898 Squarise returned to opera as the producer of an amateur production of *Rip Van Winkle* at the City Hall. Like the Gilbert and Sullivan projects, this showed a more populist turn in Squarise’s theatrical activity. *Rip Van Winkle* had been popular in New Zealand since its first performance in the colony in 1884, and was written by Robert Planquette, the composer of the ‘gastronomic boulangerie’ Baeyertz suggested Squarise might find profitable back in 1893.\(^{233}\) For this production Squarise was in full artistic control, as director, conductor, and lessee, and the company was once again known as the Dunedin Operatic Society. Rehearsals began at the end of January for a season at Easter, when the reaction to the opening night was mixed. The *Times* reviewer thought the performance would have ‘barely passed muster’ without the inspired performance of Alfred Grenfell in the title role, however, the standard of performance continually improved over the five-night season.\(^{234}\) Following the third performance the *Times* reviewer stated that the blemishes which marked the earlier performances had ‘practically disappeared’ and the production compared more than favourably with amateur operatic performances given in Dunedin in the past.\(^{235}\) Audience attendance was fair, but once more Squarise found that he did not receive the public support he ‘might reasonably have expected’.\(^{236}\)

*Rip Van Winkle* was Squarise’s last major operatic venture. His grand projects had lost money and his more modest attempts had proved artistically mediocre and met with lukewarm receptions. Given Squarise’s financial failures, it was fortunate that

\(^{233}\) Simpson, *Opera’s Farthest Frontier*, 90, 263.
\(^{234}\) ODT, 12 Apr 1898. The principal female roles were taken by Rose Blaney as Gretchen, Alice Walls as Sara, Miss D. Reinhart as Jacintha, Kitty Blaney as Katrina, and Grace Sandland as the Rhine Fay. The principal male performers were Alfred Grenfell (Rip van Winkle), James Jago (Derrick van Slous), E. P. Campbell (Peter van Dunk), E. Eager (Hans van Slous), R. Mathieson (Knickerbocker), Herbert Moss (Captain Rowley), James Swan (Nick and Jan Vedder), and Lionel Cox (the Goblin Dwarf). Amy Johns and Hilda Montgomery played the parts of the girls Hana and Alice, with Miss May in the part of ‘Leedle Jan’. Masters Bright and Reece were Max Schneider and Tom Tit. A chorus of fifty assisted, together with a small orchestra led by Ephraim Parker. Donald Cameron was business manager for the production, Joe Stoyle the Stage Manager, Barry Jaggers the Scenic Artist, and Arthur Fieldwick in charge of limelight effects.
\(^{235}\) ODT, 14 Apr 1898.
\(^{236}\) ODT, 17 Apr 1898.
his teaching practice flourished. Part of his problem was continued difficulties in the New Zealand economy, during what was known as the ‘Long Depression’. This depression, which began as early as 1879, continued to the mid-1890s, by which time touring companies only offered populist productions in Dunedin, while locally produced opera and oratorio were almost non-existent. Many of Squarise’s most pessimistic comments came in 1895, in Dean Fitchett’s article on ‘Musicians and Musical Taste in New Zealand’. By this time Squarise had lost money at chamber concerts, popular concerts, opera, and oratorio. His scheme for a conservatorio had fallen through, and he had been frustrated by difficulties in his tenures with the St Joseph’s Cathedral Choir and the Dunedin Liedertafel. Squarise complained to Fitchett that ‘an artist can learn nothing here’, for ‘he never hears anybody better than himself’.  

Another outburst was provoked in 1896 when a correspondent to the Times, writing under the pseudonym ‘Polyhymnia’, suggested the formation of a new choral society in Dunedin. The writer complained that in order to start such a society a conductor with ‘go’ was needed, in the mould of Charles Gray (1860-1936), the leading organist and music teacher in Invercargill, and a tireless conductor of local choral and orchestral societies. Polyhymnia suggested that Arthur Barth, Squarise, W. E. Taylor, or Jesse Timson might fill such a role in Dunedin. Squarise’s response was to draw attention to the facts that his own attempts at opera and oratorio had cost him much labour and lost him hundreds of pounds from his own pocket. He wrote:

> I think that the enthusiasm of Mr Gray would soon cool down if he had to undergo one or more of my experiences; but for all that, if someone would come to the front, and ‘Polyhymnia’ at the head, to pecuniarily support a society, I am sure that any one of the four mentioned musicians would be glad to take the baton in hand and start at once.

Some cause for optimism was created when a new choral society (only later seen by members as a re-establishment of the old one) was formed in 1897, with James Coombs as conductor.

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238 ODT, 21 Jul 1896.
239 ODT, 25 Jul 1896.
240 This society survives, and in more recent years has been known as Schola Cantorum and the City of Dunedin Choir.
There was some bitterness in Squarise’s comments, but he remained enthusiastic, and still believed that new and bold schemes could succeed. He told Fitchett of the need for music schools in every town, and argued that ‘for advanced theory, composition, dramatic and lyrical declamation, training for opera, there should be one institution, central for the colony’. Fitchett remarked that Squarise, ‘in his innocence’, even thought that such an institution might be founded and endorsed by the New Zealand government.\(^{241}\) Significantly, Fitchett’s article was the first to refer to Squarise graduating as a ‘maestro’ from Turin, as a previous biographical sketch by George Loyau in Adelaide only referred to his ‘Diploma’. In Italy maestro was a general term rather than an official title, though it was traditionally part of titles such as maestro di cappella (master of the chapel) and maestro al cembalo (leader at the harpsichord). As a general term it indicated a musician of prestige – one of the elite. Squarise presumably informed Fitchett he was a maestro, and certainly the term reappeared on other occasions before his death, notably in his Who’s Who in New Zealand entries of 1924 and 1932.\(^{242}\) The use of this term was indicative of the way Squarise saw himself, and a respect he felt he could command from others.

Squarise found in Dunedin enough work to maintain an adequate career, and had built a valuable reputation. By the turn of the century, however, he was refocusing, and he increasingly put effort into long-term rather than short-term projects. In coming years he would concentrate on his teaching and confine his conducting work to building one amateur society, an orchestra which will become the focus of later discussion. His commitment to Dunedin was formalized on 4 January 1898, when, at the age of 41, he signed his oath of allegiance to Queen Victoria and became naturalized as a British citizen. Squarise had committed himself to the long-haul task of building musical life in Dunedin.\(^{243}\) The settler had settled, and already he had stamped his mark on the cultural life of his adopted city.

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\(^{241}\) Fitchett, ‘Musicians and Musical Taste’, 36.


\(^{243}\) Naturalization file, Archives New Zealand, Wellington, IA-1 1897/3529.
Figure 3.1: The Temperance Hall, later known as the Choral Hall, where Raffaello Squarise and Arthur Barmeyer opened the Otago Conservatorio of Music in 1890, and where the chamber concert series was held in 1891.

Figure 3.2: The cover of the second programme from the Squarise-Barmeyer series of chamber concerts, 20 March 1891.
Figure 3.3: Right Revd Dr Patrick Moran
1823-95

Figure 3.4: Revd Fr Patrick Lynch
1858-1927
Figure 3.5: Cover of *The Dresden Popular Musical Album*, published by the Dresden Piano Co. in 1892. The album featured Squarise’s *Ridi e Balla Polka*.
Figure 3.6: Cover of the programme for the Dunedin Gesang-Verein’s performance of Rossini’s *Stabat Mater*, Garrison Hall, 19 September 1892.

Figure 3.7: The Garrison Hall, Dowling Street: Dunedin’s principal concert venue in the 1890s.
Figure 3.8: Founding members of the Dunedin Liedertafel, 1886.

Figure 3.9: Cover of the programme for a Dunedin Liedertafel Smoke Concert, Choral Hall, 26 April 1893.
Figure 3.10: Advertisement for the opening night of *Fabian*.

Figure 3.11: Caricature of Squarise by Fred Rayner, from *The Sketcher*, No. 14 (n.d.), 18.
Figure 3.12: Cover of the *Apollo Music Album*, published by Corrigan & Co., Dunedin, in 1895. The album featured four compositions by Squarise, as well as pieces by the local composers Arthur J. Barth and W. E. Taylor.
Figure 3.14: Advertisement for the Dunedin Citizens' Band’s Grand Operatic Carnival.

Figure 3.15: The earliest known photograph of the Dunedin Citizens’ Band, taken some time after Richard Cook took over as conductor in 1903.
Chapter 4: The Teacher, 1898–1904

Squarise believed that the majority of the population should understand and enjoy what he considered to be the best in music and this belief shaped both his performance and teaching activity. At the end of the 1890s Squarise increasingly focussed on the teaching side of his work. His tuition touched hundreds of individuals, and his relationships with other teachers, pupils, and wider society, illustrate ways in which teachers transmitted musical ideas and integrated with wider culture. In 1908, Squarise asserted that teachers ‘deserve credit for whatever advance has been made in musical culture during the past generation’.¹ Squarise makes an exemplary case study underlining general features of the music teaching profession, such as the complex role of women, the continued transmission of British culture, the conflict of classical and popular repertoire, and a shift towards professionalization.

When Squarise first arrived in Dunedin, New Zealand was experiencing rapid growth in the music teaching profession. Between 1881 and 1891 the population of music teachers in New Zealand increased by 151 per cent, compared with just 25 per cent growth in the general population.² The rate of growth slowed between 1891 and 1901, but was still very high at 79 per cent. Dean Fitchett was able to comment in 1895 that there was a ‘piano in every other house, and a teacher for it in every street’, and at the turn of the century, there were more professional musicians than clergymen in Otago.³ To some extent this growth reflected the natural development of a young colony, as many cultural needs are met only after more basic living structures have been created. It also reflected international trends, however, and between 1881 and 1911 the number of music teachers in Britain rose by 80 per cent to more than 47,000.⁴

² In real numbers, the increase was from 310 to 781 (New Zealand Census figures).
Major reasons for the increased number of music teachers included manufacturing developments, which saw the prices of musical instruments and printed music fall dramatically in the second half of the nineteenth century (see Chapter 2). Lessons also became cheaper, as teachers lowered their fees in order to compete in an increasingly crowded market. Fitchett complained in 1895 that ‘mischievous’ teachers charged as little as sixpence a week for two lessons and use of instrument; and in other cases from ten shillings a quarter.5 This undercut some of the leading teachers by more than 75 per cent.6 Other influences on growth included the widening appreciation of music through increased concert activity and the increasing living standard of a growing middle class. This middle class valued music as a social grace, and a perception cultivated at this time was that music could be a means of moral improvement and enhancing personal status. Charles Baeyertz is described by Erik Olssen as the ‘most forceful guardian of the genteel tradition in pre-war Otago’, and Andrea Deuchrass points out that the motto of Baeyertz’s *Triad* magazine was ‘didicisse fieliter artes emollit mores’ or ‘to devote oneself to the arts softens the manners’.7 The perceived moral value of music instruction was central to the Tonic Sol-Fa singing movement, which in Otago had enthusiastic promoters, such as the teacher James Black Fergusson (1867-1934), a native of Dundee, Scotland.8 The influence of Scottish culture on music education in Dunedin was significant, and singing classes attached to Presbyterian churches appear to have had a particularly strong following, notably those of Alexander Braik (1853-1912) at Knox Church.9

The German concert pianist Albert Friedenthal (1862-1921), while touring New Zealand in 1900, remarked that he had met ‘some very clever musicians and

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8 Fergusson studied Tonic Sol-Fa in Dundee. Active in Dunedin from 1890, he was a self-styled ‘propagandist’ for sol-fa, and instituted classes in Port Chalmers, Mornington, and Mosgiel. He was associated with the local ‘Tonic Sol-fa Jubilee’ celebrations in 1891. Fergusson lived and worked in Oamaru from 1900, and died there in 1934. See: *Cyclopedia of New Zealand*, iv, Otago and Southland Provincial Districts (Christchurch: Cyclopedia Company, 1905), 524; OW, 20 Nov 1891.
9 Born at Gartly (near Huntly), Aberdeenshire, Alexander Mennie Braik was Precentor at Knox Church from 1882-4 and later Choirmaster (to 1905) after the organ was introduced to worship. He was said to have a ‘special knowledge’ of Tonic Sol-fa. See: Obit., ES, 29 Oct 1912.
teachers’.\textsuperscript{10} In Dunedin, there were fine performers such as Arthur Barth, who had performed as a concerto soloist at the Royal Albert Hall in London. Another Dunedin teacher, Annette Wilson (1836?-1902), was the author of a published teaching method, and at the turn of the century she had composed at least a dozen published works.\textsuperscript{11} A surprising number of musicians emigrated for health reasons, and there was a popular myth that the New Zealand climate was excellent for the constitution. These musicians included many of the most prominent men in the profession, notably Maughan Barnett, John Bradshaw, Michael Balling, Max Hirschburg, Robert Parker, George Tendall, Thomas Trimnell, and Frank Wallace.

All of these accomplished musicians taught, as there was not enough work to make a comfortable living by performing alone, though they would probably have been in a similar situation in their native countries.\textsuperscript{12} Teaching was seldom lucrative in itself but it could provide the basis for a good income. In 1926 (the earliest available statistics), the average income for a male music teacher was £225 per annum, about five percent below the wage of school teachers (and the same percentage below the average wage). The average income of women music teachers was less than half this amount, a paltry £105 per annum, reflecting the relative wage discrimination of the time and a greater tendency towards part-time work.\textsuperscript{13} Frederick Page thought it a disgrace that his own hard-working piano teacher, Alice Henderson of Lyttelton, ended her days in penury.\textsuperscript{14}

Some teachers tramped long distances by foot to visit their pupils, but Squarise usually had the luxury of teaching from home.\textsuperscript{15} He is also known to have taught at schools, and when his residence was not in a central location he took teaching rooms in the city, a common practice among teachers at the time. Squarise moved frequently in the 1890s, and by 1896 he had lived at residences in Leith Street, Pitt

\textsuperscript{10} Triad, vii (Oct 1899), 9-10.
\textsuperscript{11} A. E. Wilson, First Stepping-Stones in the Grammar of Music (Dunedin: Otago Daily Times & Witness Co., 1895).
\textsuperscript{12} Some touring artists might be excepted, although many of them also advertised their teaching services after arriving in a new town.
\textsuperscript{13} New Zealand Census, 1926.
\textsuperscript{15} Ibid.
Street, View Street, and Botting Street (North East Valley). In 1897 he moved as far as Portobello Road, on the Otago Peninsula, and on one occasion his trip into town had spectacular results. Travelling by horse and gig, Squarise had got down from his vehicle at Andersons Bay when his horse took fright and bolted. It tore down Andersons Bay Road, then down Princes Street, through the Octagon, and along George Street, finally colliding with an express near Knox Church. The gig lost both its wheels but the animal was more or less unhurt.\textsuperscript{16} Perhaps put off such journeys, Squarise and his wife moved to Mechanic Street, North East Valley, in 1898, and in 1899 they moved back to View Street, where they remained for some fifteen years.

In spite of the hardships faced by some, Squarise and other leading music teachers could earn a high wage. In 1901, the leading singing teacher Maitland Gard’ner (1844-1910) charged three guineas for an eleven-week course of half-hour lessons.\textsuperscript{17} This would earn him the average annual wage of a male music teacher in just 480 hours of teaching. In 1926, 15 per cent of male teachers were in the top 10 percent of New Zealand’s wage earners (those who made more than £364 per annum). Squarise’s prestige and lifestyle indicate that he belonged to this group, and he found money to fund travelling tours to Europe in 1912 and 1928. Teaching probably provided more than half of his income, while his next most significant source of earnings was the honorarium he received for conducting a large orchestral society (from 1905), which was between £50 and £100 per annum. Squarise may also have had substantial private means, perhaps through his wife who came from a wealthy Swiss family and may have inherited some fortune from her first husband.

In the \textit{Otago Daily Times} issues of January 1895, there were advertisements for twenty-one piano teachers, nine voice teachers, eight violin teachers, and one wind teacher. Brass band instruments were popular, but the lack of teaching advertisements suggests that tuition was more through families and the bands themselves than through private music teachers. The prevalence of violin teachers reflected the popularity of the instrument, which only emerged as socially respectable for women in the mid to late nineteenth century, and was widely taught

\textsuperscript{16} ODT, 18 Mar 1898.
\textsuperscript{17} Music teachers’ brochures collection, Hoc: Pamphlets, v. 173 no. 29, Hocken Library, Dunedin.
in English schools and often taught in New Zealand’s girls’ schools. Dave Russell cites the commentator William McNaught, who in 1909 noted a claim that 10 per cent of English children received violin tuition.\textsuperscript{18}

Squarise’s performance activities enhanced his reputation as a teacher. He maintained an association with band music into the new century, and briefly returned to the position of conductor of the Citizens’ Band from 1900 to 1901. He was also a judge (along with W. S. King) for the National Band Contest at Timaru in October 1903, and in January 1904 he adjudicated a smaller contest of six bands in Oamaru, in association with the Oamaru Caledonian Society’s 35th annual gathering. Squarise continued to make occasional appearances as a violin soloist, and made at least eleven appearances between 1898 and 1903. In November 1898 he performed at a benefit concert in aid of the widow and family of F. L. Jones, the singer who had played principal roles in his productions of \textit{Barber of Seville} and \textit{Fabian}. He also performed at a farewell concert for local singer Mabel Manson in March 1899, a concert under his own direction the following May, and an organ recital by Arthur Barth (for the funds of the Knox Church Sunday School) later the same month. On 28 February 1900 he performed at a patriotic concert for the Boer War effort, and other performances that year included a sacred concert (13 April) and a welcome concert for the singer William Densem (22 October).\textsuperscript{19} On 16 February 1901 Squarise appeared at a farewell for another singer, W. Percy Denton, and on 28 June he performed at a concert under the patronage of the Agricultural and Pastoral (‘A & P’) Association. He had been engaged to perform at a reception for the Duke and Duchess of York on 26 June, but this did not eventuate due to a deviation from the official programme.


\textsuperscript{19} A native of Brixham, Devonshire, Densem had lived in Dunedin for some years prior to 1892, when he organized the Densem, Doyle Operatic Company, which toured India, Java, the Straits Settlement, and Sydney. He later joined the English tenor Charles Saunders in forming the Saunders, D’Ensem Opera Company. For three years Densem was stage manager and baritone soloist for Harry Richards at the Tivoli Theatre in Melbourne. In 1897 he returned to England where he appeared in variety and pantomime, and toured the provinces. Further details of his career are given in \textit{Cyclopedia of New Zealand}, iv, 217-8.
Squarise had evidently maintained a high reputation as a violinist, but the frequency of his performances had steadily declined since the early 1890s, and in 1902 he made no major appearances. In April 1903 he reappeared for his old society, the Dunedin Liedertafel, and his playing was described as ‘a treat to listen to’. He performed one of his own compositions, an *Elegie* for violin, with piano and organ accompaniment. It was described as ‘clever’ and ‘elegantly constructed’, and reviewed in the *Triad* as ‘one of the most enjoyable features of the concert’.\(^{20}\) Squarise appeared the following month at a concert organized by Amy Murphy (13 May), but 1904 was another quiet year before he appeared at a ‘Grand Organ Recital’ at Knox Church on 1 March 1905, given in memory of his friend Arthur Barth. Barth had suffered from a weak heart and was unable to overcome the pleurisy he was thought to have contracted on a photographic expedition to Stewart Island.\(^{21}\) A leading figure in Dunedin music for many years, his death at the age of just 55 marked the end of an era. In a way, the concert also marked the end of Squarise’s solo career, as it was the last of his high-profile solo appearances. He was only in his late forties, but it is not known whether he stopped performing due to disinclination or a persistent injury.

Though a renowned conductor and instrumentalist, such achievement did not assure Squarise of a successful teaching practice. Then, as now, music teachers were judged on the quality of their students, and it was probably the products of his tuition that allowed Squarise to build a flourishing practice. Some talented pupils appeared at concerts given by the Otago Conservatorio of Music in the early 1890s and Squarise continued to give student concerts after the school closed. Such concerts were popular among teachers as a way to provide performance experiences for pupils and as advertisements for the teachers’ abilities. Following one such concert, organized by Squarise in December 1895, an *Otago Daily Times* reviewer wrote:

> Signor Squarise has a high reputation as a musician, and his capabilities in the art of teaching, judging by the display of his pupils made last evening, are apparently equally great.\(^{22}\)

The audience at this concert was as enthusiastic as the reviewer; each of Squarise’s pupils was recalled, and the final applause persisted until Squarise himself appeared.

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\(^{20}\) ODT, 23 Apr 1903; *Triad*, xi (Jun 1903), 30-1.

\(^{21}\) Obit., ODT, 20 Feb 1905.

\(^{22}\) ODT, 17 Dec 1895.
and acknowledged the tribute. Sometimes Squarise gave the profits from these concerts to local charities, and in 1894 a concert in aid of the children’s ward of the Dunedin Hospital raised £32. The following year, proceeds went to the Free Kindergarten Association. Baeyertz noted the charitable connection in the *Triad* and suggested that it was useful to Squarise, as public sympathy ensured a large audience that helped cover expenses and provided encouragement for the performers. Perhaps Squarise’s most impressive pupils’ concert was given in December 1901, when a ‘Grand Musical Matinee’ was presented in His Majesty’s Theatre, patronized by Lady Ranfurly (wife of the New Zealand Governor) and her entourage. The *Times* critic observed with relief that the concert was marked by a ‘pleasing absence of variations on Yankee Doodle and such like’ and said he felt no need to give a lenient review. He reflected that ‘either the pupils have a singularly gifted teacher or the latter has some singularly gifted pupils’.

The presence of Lady Ranfurly at Squarise’s concert suggests he was appealing for the patronage of Dunedin’s social elite. By appealing to those who valued social ‘refinement’ and things intellectual, Squarise was exploiting one of the most susceptible markets of art music. The parents of his pupils included Sir Joshua Williams (a Supreme Court judge), George Sale (a university professor), Alexander Burt (Managing Director of A. & T. Burt), and William Dawson (a director of Speight’s Brewery). Though the elite were disproportionately represented in Squarise’s teaching practice, they did not provide the majority of his pupils. Squarise typically taught the children of a ‘respectable’ class of professionals, white-collar workers, and the self-employed, who included builders, clerks, salesmen, and farmers. To a degree, their participation reflected an aspiration the historian James Belich describes as ‘getting on’, and a process he describes as ‘adoption’. These were characterized by the desire to advance one’s social status through the adoption of ways of life that traditionally belonged to other classes. Central to this process was

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23 Squarise, ‘Scrapbooks’, i, unidentified cutting.
24 *Triad*, iii (Dec 1895), 22.
25 ODT, 9 Dec 1901.
26 Author’s own analysis of the background of the string players in the DPS, 1908 (see Chapter 5). These players were all pupils of Squarise.
education, which Belich argues was seen by many as a ‘passport to respectability’.  

Dunedin’s elite, and perhaps all but the most underprivileged classes, widely accepted the middle-class European value that music was as an important part of a good education. A Dunedin writer remarked in 1892 that ‘the young, and young ladies especially’ were not considered to be perfectly educated unless they could either play or sing.  

One measure of such attainment was success at examinations, and Squarise achieved particular success with his pupils in 1896, when it was announced that three of his violin pupils had received the highest marks awarded in the Trinity College violin examinations of 1895. These results applied not only to New Zealand, but also to the United Kingdom, Australia, and South Africa. The first placed of these pupils was Gwenda Williams, who received 95 per cent in the senior honours division. The other pupils were Daisy Moore and Mary Watson, who achieved 94 and 93 per cent respectively in their divisions.  

There was irony in this success. The year before Squarise had criticized Trinity’s examinations as ‘altogether delusive’, although his comments suggested he was dissatisfied with the theoretical more than the practical aspects of examinations. In Squarise’s opinion teachers made money out of the exams, but the pupils learnt nothing of value. They might get as far as to harmonize a melody, he suggested, but the most important aspects of theory were left out, and the overall standard was too low.  

In the late 1890s the examinations of Trinity College and the Associated Board of the Royal Schools of Music were newly established in New Zealand. Wellington musician Robert Parker (1847-1937) was appointed the first New Zealand representative of Trinity College in 1886, and the college held its first Dunedin examinations in the theory of music in 1888. Practical examinations began in 1895 with Arthur Barth appointed as the first Dunedin representative in 1896. In that year thirty-six candidates were presented in

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28 Belich, Making Peoples, 381.
29 New Zealand Life, 14 May 1892.
30 New Zealand Graphic, 25 Jul 1896.
32 The examination board of the Royal Academy of Music later reformed as part of the Associated Board of the Royal Schools of Music.
Dunedin, but the figure quickly rose to 212 in 1900, and eventually to more than 1,000 annually in the 1940s.\textsuperscript{34} The Associated Board was a strong rival to Trinity, and its first Dunedin representative was Augustus Hamilton, appointed in 1899.\textsuperscript{35}

It was argued in 1908 that the London-based examination boards took £4,000 out of the New Zealand economy, and that this would have been better spent on music within the dominion.\textsuperscript{36} Similar feeling in Australia led to the establishment of what became the Australian Music Examinations Board (AMEB) from 1907, but no such institution was set up in New Zealand, possibly due to difficulties of scale. Squarise felt it was practically impossible to establish a local system of examinations, as teachers should not examine pupils, and friendships and interests should not be considered.\textsuperscript{37} The Anglocentric nature of the examinations was further apparent in a syllabus of English-selected repertoire and in an English approach to theory, aspects of which may have conflicted with the ideas of European-trained musicians such as Squarise. Squarise did not often submit candidates for Trinity College examinations, and only seven of his pupils passed Associated Board examinations (the first in 1901, the last in 1927). The Britishness of the examinations was not an issue with most local teachers, however, and was even seen as an advantage. There was a widespread belief in New Zealand that British models (even British tastes in continental music) were best, and the examination system and the practice of sending the most talented musicians to London was a means of reinseminating local culture with British musical ideas. The latest publications from London and a flow of new migrants from Britain fuelled this process. Maitland Gard’ner, a Dunedin Representative for the Associated Board and himself a native of London, wrote:

\begin{quote}
The best thing for a student is, of course, to go Home and study. The next best thing, in my judgment, is to work for the examination here.\textsuperscript{38}
\end{quote}

\textsuperscript{34} ‘Empire Sphere of Culture: Dunedin Centre of Trinity College Celebrates its Jubilee’, in ODT, 9 Oct 1946; ‘Trinity College of Music, London, Dunedin Local Representative: Records’, Ref No. 88-075, Hocken Library, Dunedin.
\textsuperscript{35} ‘Associated Board of the Royal Schools of Music (New Zealand): Records’, MS 1151, Hocken Library, Dunedin.
\textsuperscript{36} \textit{New Zealand Parliamentary Debates}, cxxxix (18 Jul 1907), 491.
\textsuperscript{37} SMO minutes, 13 Feb 1904, ‘Institute of Registered Music Teachers of New Zealand, Otago Branch: Records’, MS-1005, Hocken Library, Dunedin.
\textsuperscript{38} ‘Conservatorium of Music: Opinions for and Against’, in ES, 15 Feb 1908.
There were certainly advantages in the system. The famous English baritone Kennerly Rumford (husband of Clara Butt) suggested that the examinations and visiting examiners kept Dunedin ‘abreast with the most modern methods of teaching and the very latest things that are taught’.\textsuperscript{39} Robert Parker, the man largely responsible for introducing Trinity College examinations to New Zealand, thought that the high standard of the syllabus compelled the student to ‘engage in the serious study of a class of music which tends to refine his taste’. He also suggested that the system encouraged pupils to take lessons with qualified musicians, as the ‘mediocrity of the profession’ could not adequately prepare candidates for examination.\textsuperscript{40} For teachers, the system provided some assessment of their own capabilities, and another advantage was that local biases were avoided when examiners came from overseas.

The popularity of examinations meant that the boards had a great deal of control over the standard teaching repertoire. It was suggested by some teachers that the curriculum discouraged the selection of pieces suited to individual pupils, and encouraged cramming.\textsuperscript{41} It is difficult to measure the extent to which the art music promoted by the boards was performed in the average piano-owning home. The prevalence of the piano encouraged the performance of music that was European in origin, or at least in style, and if nothing else the piano made art music accessible and its performance a practical possibility. The distinction between classical and popular music was blurred in both domestic and concert life. A Beethoven sonata could easily find itself bound into an album of predominantly dance music. Other popular forms included music hall or vaudeville songs and Victorianized folk music (particularly songs with an English, Scottish, or Irish influence). Popular taste also included ballads and morceaux de salon written in a genteel parlour style that held a middle ground and demonstrated an inclination (though often superficial) towards ‘serious’ classical music. In his 1939 novel, \textit{The Young Pretender}, C. R. Allen wrote of an Edwardian house party at ‘Bromley’ in the fashionable Dunedin suburb of St Clair, where the guests had ‘acquired a more sophisticated taste’ than the character Donny:

\textsuperscript{39} ES, 15 Feb 1908.
\textsuperscript{40} ‘The Public Taste in Music’, in \textit{Dominion}, 14 Jan 1908.
\textsuperscript{41} ES, 15 Feb 1908.
Donny had never undergone a course in musical appreciation. His tastes lay in the direction of good, unequivocal ballads in which unappeased longing was symbolised by a rose or the sea, or something that allowed the singer to let out on a good vowel sound.\(^42\)

It was noted in the *Dominion* in 1908 that the demand for printed copies of classical music, which had previously come from ‘a very small and select coterie’ in New Zealand, had increased. ‘We frequently notice,’ said the head of the music sales at the Dresden Piano Company in Wellington, ‘that when a new composition of more than average merit, is sung at a local concert, someone will call in here early next morning for a copy.’ He said that composers such as Schumann, Schubert, Grieg, and Mendelssohn were always in demand ‘among a certain class’.\(^43\) Robert Parker considered the ballads of ‘modern’ composers such as Frances Allitsen, Albert Mallinson, and Charles Willeby to be more widely popular than works by composers such as Schubert, but he still thought them ‘high-class’.\(^44\) The future Professor of Music at Victoria University, Frederick Page, recalled his piano lessons in Lyttelton before the First World War:

> Miss Henderson put me on to Beethoven’s sonatas, recommending a one-volume edition, graded ‘in order of difficulty’ and seemingly weighing two ton. I ‘did’ op. 10 no. 3 and the slow movement of op. 13 and the opening movement of op. 26, went on to the pop pieces of Schubert and Chopin and Edward MacDowell’s *Woodland Sketches*. To read ‘To a Water-Lily’ on three staves and in F sharp major, was almost to be faced with a Boulez score today.\(^45\)

Page was suspicious, however, when given a copy of *The Charcoal-Burner’s Song* with a ‘dreadful lolly-pink cover’, yet this type of music evidently held a place in the teaching repertoire. Squarise was himself a published composer of such popular pieces as the *Imps’ Waltz* and *Fuji Musmee March* and did not demonstrate hostility towards popular music. The type of music he promoted among his pupils, however, is demonstrated in the works they performed at recitals. Squarise particularly favoured violin works of the Italian and French composers he had studied in his youth (such as Bazzini, Alard, and De Beriot) and the chamber music of German composers (from Haydn to Schumann).

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\(^43\) *Dominion*, 14 Jan 1908.  
\(^44\) Ibid.  
\(^45\) Thomson and Paul (eds), *Frederick Page*, 30-1.
In addition to the examinations boards, locally-based competitions societies played a key role in disseminating classical music in New Zealand. Like the examination boards, the competitions may also have contributed to the standardization of classical repertoire and they fostered the perception that music was an important part of education. The first such society in New Zealand was established in Dunedin in 1902, after a local came back inspired from Australia’s Ballarat competitions, one of many Australian competitions established on British models from the 1870s. By the 1930s more than a dozen competitions societies were established around New Zealand, including at smaller centres such as Oamaru and Gore. The Dunedin competitions eventually grew to an immense scale, and in 1938 there were nearly 2,400 entries, and the competitions took place over more than two weeks. Vocal and piano music dominated the schedules, but other classes, particularly those for violin, elocution, and dancing, were also strong. Many of Squarise’s pupils won prizes in the Dunedin competitions and in 1919 and 1920 Squarise himself acted as an adjudicator in the fife band contest, a class in which he had no conflict of interest.

Allan Thomas writes of the central place of competitions in the musical world of Hawera, where he says they were seen as ‘a way of getting the students to work much harder at their studies’ and the very public way they were conducted gave them a special prominence. Competitions also fostered engagement with the wider musical world, both overseas and nationally. Australian and English judges often participated, while competitors came from around New Zealand. Dunedin’s secretary suggested that the main reason the Auckland Competitions Society stopped awarding grand pianos as prizes was that the first two instruments were awarded to Dunedin competitors.

Most of Squarise’s successful pupils in competitions and examinations were girls, reflecting the fact that the majority of his pupils were young women. He found that ‘it is the common experience of teachers to receive at least ten girls for every boy

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46 Allan Thomas, Music in New Zealand: A Reader from the 1940s, Number 10, Canterbury Series of Bibliographies, Catalogues and Source Documents in Music (Christchurch: School of Music, University of Canterbury, 2000), 156.


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pupil who is presented’.\textsuperscript{48} This owed much to the belief that musical aptitude was a characteristic of the ‘finished’ girl, less essential to the education of a boy, and Dave Russell identifies the emphasis of perceived emotional, moral, and physical benefits in middle-class guides to female etiquette.\textsuperscript{49} Not all saw it this way. Thomas Mackenzie, Member of Parliament of Waikouaiti and later Prime Minister, complained in 1907 that ‘one could get lots of women who knew enough music to destroy a tune, but very few who could cook a chop’. He suggested that if women had fewer music lessons and more domestic instruction the people of New Zealand would be far better off.\textsuperscript{50}

In late nineteenth-century Britain, the violin was one of the instruments considered appropriate for a woman to play. Vocalists had long been accepted, while pianists, harpists, and flautists followed. The Czech violinist Wilma Neruda (1838?-1911) was one of the first women to make a successful career as a violinist. She made her London debut in 1849, aged about ten, and gave regular appearances in England from 1869.\textsuperscript{51} Squarise’s teaching practice indicates that Dunedin quickly followed developments in England. Sir Joseph Barnby, principal of the Guildhall School of Music in London, remarked in 1895 that ‘while five-and-twenty years ago such a thing as a girl putting a violin to her shoulder was never seen, lady violinists are now to be found in swarms all over the country’. He added that it was not at all uncommon to see girls playing the cello or double bass, and Squarise was teaching these instruments to girls at the turn of the century.\textsuperscript{52}

Of boys, Squarise remarked that they ‘merely like music – they do not seem to want to study it seriously’.\textsuperscript{53} This is supported by the enrolments at Auckland University’s School of Music, where the twenty students who attended in 1894 were all women.\textsuperscript{54}

\textsuperscript{48} ES, 15 Feb 1908.
\textsuperscript{50} \textit{New Zealand Parliamentary Debates}, cxxxix (18 Jul 1907), 495.
\textsuperscript{51} Derek Hyde, \textit{New Found Voices: Women in Nineteenth-Century English Music} (Aldershot: Ashgate, 1998), 40. Neruda’s date of birth varies in different sources, partly because her family wished to enhance her status as a child prodigy.
\textsuperscript{53} ES, 15 Feb 1908.
By 1893 women comprised over 50 per cent of university students in New Zealand. Sir Charles Stanford remarked that English music institutions were ‘steadily tending towards becoming ladies schools’, while male students preferred the organ and orchestral instruments, for which there was a market and demand. In New Zealand there was also a widespread attitude that non-brass instruments were for sissies, and sport was valued above cultural pursuits. Nelson’s Michael Balling drew attention to this issue in 1894, and in 1909 the Christchurch musician Max Hirschburg (1858-1925) claimed that sport in New Zealand ‘reigned supreme, to the detriment of the culture of art generally’.

The predominance of girls as pupils was frustrating for Squarise, as girls were unlikely to pursue professional careers outside teaching, and many would give up teaching once they were married. At least one Dunedin teacher, Eliza Wilkie (1852-1931), thought that girls also lacked ambition, and she remarked that life was ‘easy in the colonies for our girls’. For those that persevered, the chauvinist nature of the music profession remained an obstacle to success. Conducting positions with amateur choirs and orchestral societies were almost always held by men, and when Jennie West organized and conducted a performance of Messiah in Dunedin in 1891 she encountered some hostility. Occasionally women gained positions as organists, as did Jennie West at St Paul’s Church (1886), Dorinda Horan at St Joseph’s Cathedral (circa 1888), and Elizabeth Hartley at Trinity Wesleyan Church (1900). In terms of numbers, women dominated music teaching in New Zealand, and in 1901 women comprised 83 per cent of all music teachers in the colony. The most prominent members of the profession were men, however, and when a society of music teachers

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58 ES, 15 Feb 1908.
59 Jennie Macandrew, *Memories Musical and Otherwise* (Dunedin: George West Emerson, 2001) [first published 1941], 11.
was established in Dunedin in 1905 it had a male president, male secretary, seven other male committee members, and only six women committee members. Continued disparity was a major reason for the establishment of the Society of Women Musicians of Otago in 1925.\textsuperscript{60}

The role of music teaching was very much influenced by the attitudes of parents, and Squarise found that many parents had a limited concept of the value and purpose of musical education. Most saw music as a useful part of a complete education, but few encouraged their children to pursue careers as professional musicians. Squarise believed that

\begin{quote}
parents should understand that the studying of music as a hobby and the studying of music seriously are two entirely separate things – that to become a musician takes years of training, and that the child who is intended for a musician must be kept to music alone.\textsuperscript{61}
\end{quote}

It was a common complaint of local teachers that few pupils had the application to rise above an amateur standard. Blanche Levi (née Joel), Squarise’s former associate at the Otago Conservatorio of Music, complained that New Zealand needed ‘a universal love of music for music’s sake, not for the love of display at an afternoon party’.\textsuperscript{62} Another Dunedin colleague, Max Scherek (1884-1949), worried that music was ‘only one study among many’ and remarked that ‘a pupil is doing a lot if compelled to practise two hours a day’, where at a European conservatory they would practise for five or six hours a day. Scherek complained that though New Zealand pupils were quick-minded, and liked music, they were not prepared to sacrifice time and convenience to its study.\textsuperscript{63} Another complaint of teachers was that good music was heard too infrequently to have the educative effect it did in European concert life. Scherek said that ‘even the well-to-do enjoy such a treat but rarely, and what I plead for is sound music so cheap that it can be a means of educating the masses’. He advocated the establishment of a National Orchestra, which only became a reality forty years later.\textsuperscript{64}


\textsuperscript{61} ES, 15 Feb 1908.

\textsuperscript{62} Ibid.

\textsuperscript{63} Ibid.

\textsuperscript{64} Ibid.
A project that came to fruition much earlier, and in which Squarise played a central role, was the formation of a society of Dunedin music teachers. The catalyst for the society’s formation was the government’s decision to discontinue railway concessions granted to country pupils who travelled to the cities for their lessons. The loss of the concessions caused an outcry from music teachers nationwide, and in February 1904 the Dunedin singing teacher Maitland Gard’ner called a meeting of local music teachers to discuss the matter. Good teachers were scarce in the country districts and it was only through fare concessions (which could cut travelling costs by more than 75 percent) that many young people in these districts could travel to the bigger centres to receive lessons. The new policy affected the livelihoods of many city teachers, as up to one fifth of some city teachers’ pupils came from the country. In 1904 Arthur Barth’s pupils included two pupils from Lawrence, two from Milton, one from Kaitangata, and others from closer settlements. Squarise was unable to attend the initial meeting, but his name was among those put forward for a committee, which was to petition the government for the reinstatement of the concessions and make steps towards the foundation of a music teachers’ association.

In March 1904 this committee presented a deputation to Richard Seddon, the Premier and Minister of Education. Seddon thought that the concessions system had been abused, with pupils making a ‘pretext of attending lessons given by so-called teachers of music’. He believed, however, that the concessions might be better organized through societies such as the one proposed in Otago, and gave an assurance that if the society were formed he would consult his Ministers and reconsider the matter. On 17 December 1904 a meeting of teachers was held at the Choral Hall and resolutions were passed to form the Society of Musicians of Otago, which was instituted at a meeting on 4 February 1905 when the names of fifty-seven applicants for membership were proposed and accepted. Arthur Barth was elected

65 SMO minutes, 3 Feb 1904.
66 Those present at the first meeting were Arthur Barth (Chairman), Maitland Gard’ner, Jane Aitken, Annie Blandford, Fr Henry Cleary, John Easton, Frederick Leech, John Macdonald, Harriet Miller, Jesse Timson, and Effie Yorston.
president and Maitland Gard’ner secretary. Squarise had agreed to be on the provisional council, but changed his mind and withdrew his name prior to the election. Gard’ner visited Squarise, and gained the impression that the Signor had some personal motive from keeping out, which is unknown. Within days, however, Barth died unexpectedly. Squarise was approached and agreed to stand for the vacancy on the council. At a meeting on 20 May 1905 a vote was held for the position of president in which Squarise tied with William Taylor. Taylor withdrew, however, and Squarise was elected.

The Otago Society of Musicians was established in a context of attempted regulation of the music teaching profession both in Britain and New Zealand. One of the models for the Dunedin organization was the Incorporated Society of Musicians in England, established in 1880, which mounted an unsuccessful professionalization campaign in the late nineteenth century. Societies similar to the one in Dunedin were formed throughout New Zealand, the first being the Canterbury Society of Professional Musicians (incorporated 1897) and the Auckland Society of Musicians (1902). Following Squarise’s election, the Otago Society of Musicians continued its push for the re-establishment of railway concessions and on 25 May Squarise led another deputation that met with the Prime Minister. Seddon was pleased with the way the society made its representations and said he hoped to restore the concessions. This ultimately took place, with the concessions to be managed through the various societies of music teachers throughout the country. With its original aim achieved the society turned its efforts towards other ways of promoting the interests of the music teaching profession. It approached local music sellers to complain of the price of printed music and threatened to import it directly from Britain. Concerts and

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67 The members of the first council were: Arthur Barth (president), Matiland Gard’ner (secretary), Jesse Timson (treasurer), Jane Aitken, Edwin Ashby, Annie Blandford, James Coombs, John Easton, Elizabeth Hartley, John Macdonald, Ada Murphy, William Taylor, Albert Vallis, Eliza Wilkie, and Effie Yorston.

68 SMO minutes, 20 May 1905. The election was held without nominations and two thirds of the votes were equally divided between Squarise and William Taylor. As Taylor expressed his wish to withdraw in favour of Squarise, Squarise was given eight votes out of the twelve. Taylor and Annie Blandford were elected vice-presidents.


71 The others members of the deputation were Maitland Gard’ner, Jesse Timson, and Albert Vallis.
lectures were held in which Squarise performed and spoke. In November 1909 Squarise read a paper on ancient music and musical instruments, dealing at length with Greek tetrachords.72

The issue which dominated the society in the following years was teacher registration. Squarise hoped this would bring to the music teachers the same privileges enjoyed by the legal, medical, and other professions, and that a national society could be set up, authorized by the government to establish a board of examiners to admit members.73 According to one of New Zealand’s ‘principal authorities’ on music, the bane of the art in New Zealand was bad teaching, a recurring complaint among established music teachers. The numbers of teachers had burgeoned, but the unnamed authority claimed they were ‘untrained and unqualified persons for the most part, some of them unable to play a scale with proper fingering and position of hand’.74 It was argued that these teachers undermined more competent teachers by offering cheap lessons. Another teacher complained of pupils who would ‘get a lesson from me in the morning and then go teaching all day’.75 By limiting the eligibility of teachers, musicians such as Squarise wished both to raise the standard of music and secure their own livelihoods. To this end the society publicized lists of accredited members.

James Belich describes professionalization in general as an ‘ally of moral evangelism’.76 Also known as the ‘social purity’ movement, moral evangelism aimed to civilize society, and included the use of music to influence morals and manners. Many of those who saw music as an improving force also saw the regulation of the profession as a way of implementing their own standards and protecting their incomes. A Musicians Bill promoting the registration of teachers was pursued in 1907, sponsored by the Member for Caversham, Thomas Kay Sidey. Another Dunedin member, A. R. Barclay, thought that the remuneration of music teachers ‘was disgracefully low in many cases’ and that there was ‘no order, no system, no

72 SMO minutes, 13 Nov 1909.
73 SMO minutes, 26 May 1906.
75 Ibid.
76 Belich, Paradise Reforged, 160.
regulation’. \(^77\) Sidey’s plan was to register music teachers in a similar manner to doctors and lawyers, but a similar bill in the British House of Commons (1906) had fallen through, and Sidey’s suffered a similar fate. He pursued the move with three successive bills over the next three years but the bill continually fell through at committee level. Squarise was a proponent of compulsory registration for all teachers, but although a number of societies advocated such a policy, it was not included in any of the bills. \(^78\) There was also opposition to the stipulation that applicants should be examined and disagreement as to how the examinations should be undertaken. Continued disagreement within the profession regarding the form any legislation should take inevitably counted against it, and the final pre-war bill lapsed before the government’s Education Committee in 1910. \(^79\)

Squarise travelled to musicians’ conferences in Wellington (1908) and Auckland (1909), where the establishment of a national society of music teachers was among the principal objects of discussion. Squarise was strongly in favour of a national organization, which he felt would put the various branches on an equal footing, provide resources for teaching, and give teachers a united voice when presenting matters to the government. \(^80\) In Australia, the Australasian Institute of Teachers of Music was formed, but despite its title it had little influence in New Zealand. \(^81\) Eventually, in 1924, the various New Zealand societies formed a loose but formal alliance, and from 1931 the Otago Society of Musicians was also known as the Otago Branch of the Music Teachers’ Association. \(^82\) In 1928 a Music Teachers’ Registration Board was set up through an act of parliament, fulfilling many of the aims of the earlier bills. Registration was not compulsory, and examinations were not required to be undertaken, but the legislation was effective as parents valued the endorsement given to registered teachers.

\(^77\) *New Zealand Parliamentary Debates*, cxxxix (18 Jul 1907), 497.
\(^78\) SMO minutes, 17 May 1924.
\(^80\) SMO minutes, 30 Mar 1907.
As strongly as it supported registration and nationalization of aspects of the profession, the Society of Musicians of Otago opposed the establishment of a national conservatory of music. Although, in 1895, Squarise had advocated a national institution for advanced theory, composition, dramatic and lyrical declamation, and operatic training, to be funded by the government, he was opposed to a more wide-ranging proposal in 1908. Squarise believed that a national conservatory would threaten the position of teachers such as himself and he argued that such an institution would only ‘push out existing arrangements and substitute something else the issue of which we do not know’. He told an interviewer that it would ‘displace and unsettle many teachers who are doing good work’. Squarise believed that parents would be attracted by the opportunity of sending their children to the young professors imported by the conservatory, ‘thinking that the newest and the freshest from headquarters must necessarily be the best’. This, he asserted, would starve the supply of pupils to the older teachers to such an extent as to hamper, and in all likelihood drive away, men whom the dominion could not well spare. The best of them would probably pack up their traps and leave for other countries rather than stay here and gradually drift into poverty.

Squarise thought the standard of private tuition could not be lowered without seriously hurting the interests of music. Even with a conservatory, he said, there must also be private teaching, as was the case in Germany and Italy. The standard of music would suffer if those students not admitted to the conservatory were left to second-rate teachers who took up the profession ‘merely to supplement their incomes and provide pin money’. Squarise recognized that he might be accused of arguing the case from personal motives, but said:

Never mind. I chance that. I want to make it clear that you cannot shove the tried teachers on one side without a risk of losing something, and if in upholding that statement I bring to notice the fact that we have some rights in the matter – well, why shouldn’t I do so? It is the truth.

Squarise still believed in the conservatory system but he realized there was little scope or demand for professionally trained musicians in New Zealand. Any professionals trained in New Zealand, he argued, would be forced to either move

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84 ES, 15 Feb 1908.
85 Ibid.
overseas, or settle down to teaching. Of the hundreds of pupils he trained in his first twenty years in Dunedin, only one had wanted to take up music as a profession, ‘One – one only!’ Squarise exclaimed, ‘This does not look like a keen rush for conservatorium honours’. 86 He wrote:

Our students begin and end as amateurs. They are not pressed by necessity into working continuously and severely over a lengthy course. Moreover, even if we had the material and did turn out fully-equipped musicians, what would become of them? At Home they would readily draft off into engagements with standard orchestras and in other directions, and, having their conservatorium stamp upon them, their living is assured. Here we have no such outlets.87

Dunedin did not lack young talent. In 1904 the percentage of passes for Associated Board and Trinity College examinations in the city was 86 per cent, compared to an average across Great Britain of 67 per cent.88 The examiners came out from London and claimed to mark to the same standard as in England.89 Though few of these students went on to establish professional careers, there were notable exceptions. These included the international tenor Philip Newbury, the operatic singer Amy Murphy, the top-selling composer George Clutsam, and the Royal Academy of Music professors Frederick Moore and Victor Booth.

Several of Squarise’s female pupils gave up promising musical careers. May Donaldson (1883-1963) studied violin with Squarise and Fredrick Leech, and Charles Baeyertz described her in 1902 as ‘the most promising young violinist I have heard in New Zealand’.90 Donaldson studied at the Royal Conservatoire in Brussels for four years, and won the institution’s Premier Prix in 1908, when she was said to have been the first ‘British’ person to achieve this distinction in eleven years.91 In her final stages of study Donaldson practised up to fourteen hours a day so that she could finish the course in four years instead of the normal five. Her parents visited just as her pianist sister (also in Brussels) contracted typhoid fever, and persuaded both

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86 Ibid.
87 Ibid.
89 ODT, 8 Nov 1900 (interview with Stewart Macpherson, examiner from the Royal Academy of Music).
90 Triad, x (Aug 1902), 3-4.
91 Triad, vii (Jun 1899), 30; DPS, ‘Programmes and Reviews’ [scrapbooks of Stella Bayley], Archives 113, McNab Collection, Dunedin Public Library.
their daughters to return home. In doing so May lost her great opportunity, as in normal circumstances the school's top violinist would have remained to lead the Conservatoire orchestra, and then appeared in London and possibly embarked on a world tour. On her return to New Zealand Donaldson gave successful recitals around the country and met her future husband, the artist Arthur Craven. The couple married in 1914, after which May devoted herself to motherhood and family life.92 Another of Squarise’s pupils, Margaret Sale (1884-1974), was to have studied with the great Belgian violinist Eugene Ysaÿe, but this did not eventuate. Instead she studied with Fernandez Arbós, a famous teacher at the Royal College of Music in London. According to Sale’s son, Arbós proved ‘impossible’ and the experience put her off music, nearly for life. She later studied painting in Paris and was engaged to the composer Thomas Dunhill, though the engagement was broken off. Sale managed the ‘Orange Tree’ restaurant in Wigmore Street, London, in the 1920s and after her marriage to the London anaesthetist Vivian Orr she also turned to family life.93

Amy Coughtrey (1885-1965), was described by one critic as ‘one of the few young New Zealand violinists of whom it is safe to say that distinction is within her grasp’.94 After studying with Squarise, Coughtrey was to have studied in Leipzig, but these plans were abandoned when she became engaged, and after marriage, music became an amateur interest.95 The experiences of Donaldson, Coughtrey, and Sale, suggest that marriage was a common end to promising musical careers, though many women were encouraged into advanced study for their personal development, not necessarily for a professional career. This is further suggested by the activities of Gwenda Williams (1880-1965), who had done so well in the Trinity College examinations of 1895. Williams studied briefly in European institutions during the late 1890s, but soon returned to settle in Dunedin.96 She remained unmarried and did not develop a professional career, but became a valuable member of local orchestras.

92 Correspondence to the author from John Craven, son of May Craven (née Donaldson), 11 Nov 2002.
93 Correspondence to the author from Geoffrey Orr, son of Margert Orr (née Sale), 9 Feb 2002.
94 Triad, xiii (May 1905), 34; ES, 17 Sep 1904.
95 Correspondence to the author from Elizabeth Acland, daughter of Amy McArthur (née Coughtrey), 3 Oct 2001.
96 ODT, 13 May 1899.
A few girls who studied with Squarise were able to develop professional careers as teachers and orchestral players, and most of them remained unmarried. Mary Woods (1881-1962) was the daughter of John Joseph Woods, composer of the music to *God Defend New Zealand*. After taking lessons from Squarise, Mary studied at the Royal Academy of Music in London in 1904, before returning to her hometown of Lawrence to work as a music teacher.97 Several decades later Squarise’s pupil Dora Wilson (1910-2003) studied at the Royal Academy, where she won several awards. After her marriage she taught violin and piano in Wellington and Dunedin.98 Other women who studied with Squarise and became teachers included Ada Sinclair, Rita Phillips, and Ngaio Garland. Of these, Ngaio Garland (1905-82), also known as Betty Garland, was particularly noteworthy. At the age of 21 she was said to have become the youngest person in New Zealand to obtain a Fellowship of the Trinity College, London (the FTCL diploma), and from the mid 1920s she established a career in Dunedin as a music teacher. Garland taught from a studio above a shop in Rattray Street for some time, and was a part-time teacher at Queen’s High School and Columba College. She was a member of Dunedin’s 4YA orchestra during the 1930s, playing alongside at least two other former pupils of Squarise, the violist Lilian Rattigan and the cellist Noel O’Kane.99 When the National Orchestra was formed in 1946, Garland was selected to play as a violist. She settled in Wellington, married in later life, and continued to play in the orchestra until her retirement in the 1970s.100

Although less numerous, a number of Squarise’s male pupils developed professional careers. Daniel Blue (1868-1906) studied with Squarise in the early 1890s. He worked as a violin, viola, and cello teacher in Invercargill from 1892, and was also leader of the Invercargill Orchestral Union. Blue later moved to Oamaru, where he was conductor of the Oamaru Amateur Operatic Society before his untimely death at the age of 38.101 Another of Squarise’s pupils, Jack Wallace (1885-1965), was a violinist who...
who at times ‘astonished’ audiences with his tone and execution and for whom an *Evening Star* critic predicted a ‘brilliant career’.\textsuperscript{102} Wallace recalled in 1965:

> Signor Squarise . . . was an Italian and when he found that my father wanted me to be an architect he argued with him. Squarise said that music was the most wonderful thing in the world and he wanted me to finish my violin training in Italy. But my father, the son of a Royal Artillery officer, believed that only that which was British was any good, so I did not go to Italy.\textsuperscript{103}

This incident confirms Squarise’s passion for music education, but also shows that his preference for Italian rather than British methods could cause conflict. Wallace was eventually allowed to study music in Melbourne, and left equipped with a letter of introduction from Squarise. After a time he returned to Dunedin, where he had a career for some sixty years as an able leader of theatre and concert orchestras and a teacher of stringed instruments. For many years he conducted an orchestra known as ‘J. Wallace’s Students’ Orchestra’.

A later pupil of Squarise was Reginald Suttonn (1912-85), whose career was probably the most successful of any of his pupils. Suttonn was a native of Lancashire, England, and his family moved to New Zealand when he was fifteen. He had previously been a pupil of the famous Adolphe Brodsky in Manchester, and it was telling of Squarise’s skill that Suttonn considered him to be of the same rank as Brodsky, both as a violinist and teacher. Suttonn lived at Kaitangata, and to attend lessons he had to get up before dawn and travel 100 kilometres to Dunedin by bus and train.\textsuperscript{104} Suttonn sometimes stayed overnight in the Squarises’ home, and he recalled that Squarise and his wife had a somewhat volatile relationship. Squarise was strict with his talented pupil, and Suttonn found his teacher to be a hard taskmaster with a ‘true Italian temperament’. Anything that was not prepared to Squarise’s liking could cause an ‘international incident’.\textsuperscript{105} This treatment may have been due to Suttonn’s particular talent and unique personality. Dora Leslie, who began lessons at the age of about fifteen, remembered Squarise as a very relaxed and kindly teacher.\textsuperscript{106} Suttonn

\textsuperscript{102} *ES*, 22 Sep 1906.

\textsuperscript{103} ‘Violinist teaching for 60 years’, in *ES*, 23 Jan 1965. Wallace was the great-uncle of the present author, who was greatly amused to discover that his great-grandfather had argued with Squarise.

\textsuperscript{104} Rita Thomas, ‘Violin Maker from the Age of Three’ in *New Zealand Woman’s Weekly*, 30 Apr 1973, 33.

\textsuperscript{105} Correspondence to the author from Noeline Cys, widow of Reg Suttonn, 11 Sep 2001.

\textsuperscript{106} Interview with Dora Leslie, 12 Nov 2001.
enjoyed his challenging lessons, however, and often had great discussions with the Signor, who related stories about his early life in Italy and the great musicians he had met.

Suttonn travelled to Europe and America in the 1930s and gave recitals at universities. He toured the United States and South America three times with the San Francisco Ballet Company and became a member of orchestras at the Metro-Goldwyn-Mayer and Warner Brothers film studios in California. He returned to New Zealand in 1938 and worked in Dunedin’s 4YA Orchestra, afterwards living in Christchurch, where he founded and led the Christchurch String Quartet, and also a quartet for the New Zealand Broadcasting Service. Suttonn was a foundation member of the National Orchestra in 1946 and remained in the orchestra until 1970. He was later known as a teacher and developed a reputation as a restorer of violins, working on the instruments of many famous violinists when they were in New Zealand. Suttonn moved to Australia in 1976 where he worked as a casual orchestral player for the Sydney Symphony Orchestra. He spent his last years in Adelaide where he worked for the Education Department, and died in 1985.

The individual achievements of Squarise’s many successful pupils demonstrated his considerable influence as a music teacher. This was further shown in 1904, when he used his string pupils as the basis of a large amateur orchestra, and embarked on his first major project since his production of Rip Van Winkle in 1898. Life as a music teacher in late nineteenth- and early twentieth-century Dunedin meant working for poor remuneration, engaging in examinations and competitions, and working predominantly among pupils with little prospect of professional careers. It meant using repertoire dominated by London publishing firms and educational establishments, and finding innovative ways to promote one’s own teaching

107 Ashley Heenan remembered Suttonn ‘was quite a stylish violinist but always had a fad about playing on the outside of the stand. He was quite temperamental and the orchestra manager was the only one who could handle him. On one occasion, at Christchurch, he had a temperamental “squall” and was marching from the hall during rehearsal when he met the manager coming in as he was exiting. He stormed an outburst at the manager, which I witnessed, and the manager, without hesitation, picked up a huge bowl of flowers off a pedestal in the hall lobby, and emptied them over Reg with the comment “Here this will cool you off so you can go back and rehearse!”’ Correspondence to the author from Ashley Heenan, 13 Jun 2001.

reputation and to encourage pupils to perform publicly. Squarise was hardly representative of the average music teacher, but his experiences were common to many, and the issues he dealt with were universal.
Figure 4.1: Raffaello Squarise in the late 1890s.

Figure 4.2: Arthur James Barth
1850-1905

CAMPBELL, MUSIC IN DUNEDIN (1945)

COURTESY OF ROYAL DUNEDIN MALE CHOIR
Figure 4.3: ‘First Conference of Professional Musicians of the Dominion’, Town Hall, Wellington, 22 January 1908.

Back row: Jesse Timson, Maitland Gard’ner, Ferguson, J. Hardiman, W. H. Webbe
Middle row: C. Grey, Davis Hunt, Neville Renaud, C. D. MacKintosh, St. L. Tonar,
Law Watkins, Horace Hunt, R. Leslie Hunt
Front row: Signor Squarise, Messrs J. H. Fray, J. Maughan Barnett (President),
Robert Parker, M. Hirschburg, Miss E. Atkinson

Figure 4.4: ‘Conference of New Zealand Musicians’, Auckland, 26 January 1909.

Back row: Charles Grey (Southland), Walter Impett, W. T. Sharp, J. H. Fray, H. R. Irving, Signor Squarise (Otago), J. F. Bennett, Herr Max Hirschburg (Canterbury), Rupert Mantell, Jesse Timson (Otago), G. H. Hardey, J. Gillies (Timaru), T. St L. Toner (Hawkes Bay), Maitland Gard’ner (Otago), R. Leslie Hunt (Auckland)
Front row: Mrs A. Boult (Auckland), Miss Bellairs, Miss Amy Stevenson, W. H. Webbe (President), Miss J. M. Hornsby (Nelson), Miss F. Williams (Hawkes Bay), Miss Margaret Spooner
Figure 4.5: May Donaldson (Mrs Craven)  
1883-1963

Figure 4.6: Margaret Sale (Mrs Orr)  
1884-1974

Figure 4.7: Mary Woods  
1881-1962

Figure 4.8: Amy Coughtrey  
(Mrs McArthur)  
1885-1965
Figure 4.9: John Alexander Wallace
1885-1965

COURTESY OF BRUCE MURRAY

Figure 4.10: Ngaio Aline Parsons (née Garland)
1905-82

COURTESY OF GLENYS ARTHUR

Figure 4.11: Reginald Suttonn (left)
1912-85

COURTESY OF NOELINE CYS
Chapter 5: The Maestro, 1904-12

In one of the most significant decisions of his career, Squarise resolved to use the talent within his teaching practice to form an orchestra that became known as the Dunedin Philharmonic Society. Originally a small string combination of Squarise’s own pupils, the ensemble far outgrew its original conception and became one of the two principal orchestral combinations in Dunedin. Squarise’s work with the Philharmonic spanned nearly thirty years (1904-33) and it demonstrated the pivotal role of amateur societies and their conductors in establishing orchestral music in New Zealand. The Philharmonic provided a vehicle through which Squarise fostered the talent of his pupils, used his conducting skills, performed his own compositions, promoted innovative repertoire, and both educated and entertained Dunedin audiences.¹

In the early twentieth century, access to orchestral performance in Dunedin was limited and professional work was confined to small theatre groups. The recording and broadcasting industries were in their infancy and yet to become an influential means of disseminating repertoire.² Cheap piano reductions were often available, but they provided only a limited conception of orchestral music. In this context, large amateur orchestras were highly influential, and Squarise’s work with the Philharmonic shows how such orchestras operated, the musical experiences they offered, and the dynamics of their relationship with the wider public. The significance of good leadership permeates this relationship and Squarise emerges as the key to the Philharmonic’s cultural achievements.

It was early in 1904 that Squarise decided to form an orchestra. He later gave his wife Camille the credit for this development, although it is not known what initiative, encouragement, or practical contribution she made.³ At the time Squarise had about twenty advanced string pupils and a similar number at hand who had

¹ Squarise, ‘Scrapbooks’, i, unidentified cutting.
² Gramophones and phonographs were mass-marketed from the mid-1890s, but they remained a luxury item until after the First World War. Radio broadcasting technology dates from c.1906, but the first radio stations (both in New Zealand and overseas) did not appear until the 1920s (see Chapter 7).
³ ODT, 6 Apr 1912.
finished their studies. He held a meeting, and the participants agreed that a group would meet weekly to rehearse pieces for string quartet and string orchestra. As only a few of the recruits played the viola or the double bass, Squarise persuaded the violinists Jack Wallace, Lillian Rattigan, and Margaret Stevenson to play the viola, and taught Mabel Robertshaw and Miss P. Stevenson the bass. By April a full string section was at work, and, as orchestra music was unavailable in Dunedin, an order was sent to America for parts, which arrived around July. A concert was scheduled for September, with a string orchestra to comprise ten first violins, ten second violins, four violas, four cellos, and two double basses. Squarise approached brass and woodwind instrumentalists from the Citizens’ Band and asked them if they would be willing to participate in the opening and closing items. He found them ‘enthusiastic to come’ and the following week the orchestra began rehearsals with a total of fifty performers.⁴

Amateur orchestral societies were well established in New Zealand by this time. Several orchestras already existed in Dunedin and further societies were active in the other main centres, many provincial centres, and some smaller towns.⁵ Maitland Gard’ner thought New Zealand’s Edwardian orchestras far in advance of their predecessors of the 1880s, and claimed that in those early days it was ‘utterly impossible to get an orchestra worthy of the name’ and orchestral accompaniments were ‘simply appalling’.⁶ Even the largely professional orchestra Squarise led at the Dunedin Exhibition of 1889-90 seemed modest (at least in scale) compared with the amateur orchestras active in the first decade of the twentieth century. The Exhibition orchestra comprised thirty players, but the Edwardian amateur orchestras ranged in size from more than sixty players in the largest cities, down to perhaps twenty or thirty in the chief provincial centres, and usually fewer than twenty in the smaller towns. In 1906 there were just eight performing members in

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⁴ ODT, 6 Apr 1912; Squarise, ‘Scrapbooks’, ii, typescript of speech given by Squarise at the twenty-first annual meeting of the DPS, 1926; ‘Souvenir Programme for Complimentary Concert tendered to Signor R. Squarise on his Retirement July 26, 1933’, courtesy of Joan Lye.

⁵ Descriptions of some of these orchestras can be found in Cyclopedia of New Zealand, 6 vols (Wellington, Christchurch: Cyclopedia Company, 1897-1908). In addition to the main centres, towns with orchestral societies included Invercargill, Timaru, Blenheim, Nelson, Wanganui, Palmerston North, Napier, Gisborne, Milton, Ashburton, Motueka, Hawera, Cambridge, Huntly, and Thames.

⁶ ES, 15 Feb 1908.
the Huntly Orchestral Society. Throughout the Philharmonic’s life its membership averaged between seventy and eighty players, although in concert, numbers were usually closer to fifty-five or sixty. More than seventy occasionally appeared together and with the co-operation of the Garrison and Citizens’ bands, more than 100 players were once assembled. Large or small, amateur orchestras usually struggled financially and relied on subscriptions to concert seasons, door takings, programme advertising, and generous donations of time and money. The Dunedin orchestras did not receive any central or local government subsidies, which were essential to any more ambitious scheme.

Orchestras were the poor relations of choirs, due to the more limited public appeal of instrumental music, and the difficulty of assembling a wide range of instrumentalists and reconciling their disparate skills. Brian Pritchard argues that the nineteenth-century orchestra also suffered from its associations with theatres and pleasure gardens, and so was considered morally inferior to choirs, and incapable of providing the same ‘improving’ instruction. Orchestral societies certainly tended to be more short-lived than their choral counterparts. Auckland’s first large orchestral society survived just eight years (1890-8), and its second lasted twelve (1903-15), but a choral society was in continuous existence in the city from 1855.

In 1904, it was questionable whether Dunedin needed another orchestra and a proliferation of amateur orchestras was found in the city through the first decades of the twentieth century. It may have been with Squarise in mind that a writer for the populist weekly New Zealand Truth stated in 1919:

Musical societies abound in these rain-beaten latitudes; Dunedin has a plethora of them. Every professional voice-spoiler or fiddle-scratcher owns one. He gathers together his pupils, apportions to each a solo, forms a society, calls for public subscriptions, and announces a concert, with himself as chief cook and bottle-washer.

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7 Cyclopedia of New Zealand, ii, Auckland Provincial District (Christchurch: Cyclopedia Company, 1902), 706.
8 ODT, 22 Sep 1906.
10 Brian W. Pritchard, Selected Source Reading on Musical Activity in the Canterbury Settlement 1850-1880, Number 1, Canterbury Series of Bibliographies, Catalogues and Source Documents in Music (Christchurch: School of Music, University of Canterbury, 1984), 45-6.
11 New Zealand Truth, 26 Apr 1919.
The Philharmonic’s largest rival was the Dunedin Orchestral Society (1888-1939), an orchestra with fifty-seven performing members in 1904. The Orchestral Society was popular with the public and was said by the Triad to flourish financially, ‘like the green bay tree’. Yet the idea that the Philharmonic might become more than a student orchestra may have owed something to personnel difficulties within the Orchestral Society. In 1903 a notice to members of the society complained that ‘Success and Prosperity are effeminating the Society’, and upbraided members for ‘totally inadequate attendance at rehearsals’.

Even before their first concert, the members of Squarise’s orchestra decided they had formed more than a temporary combination. The printed programme for the inaugural concert advertised a series of four chamber concerts, to be given between September 1904 and August 1905, the use of the word ‘chamber’ giving an understanding that a full orchestra would not be maintained. The programme also revealed that office-bearers had been appointed: the Dunedin High Court judge Joshua Williams was president, the university professor George Sale a vice-president, and the prominent physician Millen Coughtrey another vice-president. All were the parents of pupils of Squarise. A treasurer, secretary, librarian, and committee were appointed from within the orchestra. The orchestra had decided to call itself the Dunedin Philharmonic Society, a name used by a local choral society in the 1860s but generally unfamiliar to the residents of Edwardian Dunedin. ‘Orchestral Society’ was the common title given to New Zealand orchestras, but the Philharmonic’s name avoided confusion with the existing Dunedin Orchestral Society. It also reflected the group’s original intention not to feature a full orchestra and perhaps a plan to include choral music at a later date.

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12 Triad, xiv, (May 1906), 5.
13 Alfred Abner Finch, ‘Programmes and Newspaper Clippings’, Archives 128, McNab Collection, Dunedin Public Library.
14 Miss M. Stevenson (treasurer), Miss B. E. Thompson (secretary), Miss N. Newman (librarian), Misses A. Coughtrey, M. Sale, M. Watson, M. Donaldson, E. Inglis, and G. Meenan (committee).
15 Squarise, ‘Scrapbooks’, ii, typescript of speech, 1926; Margaret Campbell, Music in Dunedin: An Historical Account of Dunedin’s Musicians and Musical Societies from the Founding of the Province in 1848 (Dunedin: Charles Begg, 1945), 40-1.
The inaugural concert of the Philharmonic Society took place at His Majesty’s Theatre, Crawford Street, on 16 September 1904. Among the works Squarise conducted were Beethoven’s *Fidelio* overture, Dvořák’s *Slavonic Dance No. 1*, and Bruch’s *Violin Concerto No. 1*. The leader of the orchestra and soloist in the Bruch was Amy Coughtrey, who must have been a very accomplished violinist to perform such a difficult concerto. The local singers Harrie Warsaw and Samuel Eaton performed as vocal soloists. The orchestra was set up with the cellos in a quarter of their own behind the first violins, and the violas at the rear of the second violins, instead of the plan ‘customary in Dunedin’ of placing the cellos and violas at the centre of the platform. This innovation provoked little public comment, and overseas textbooks of the period indicate that many seating plans were in use at the time.

The critic for the *Star* remarked that some who had only casually heard of the Philharmonic formed the idea that it was ‘merely a string orchestra that Signor Squarise was bringing before the public, composed exclusively of lady performers’. This suggests a widespread assumption that the Philharmonic was a society formed for the social enjoyment and musical improvement of the performers, rather than a sophisticated orchestral combination. To many in the audience it came as ‘a pleasant surprise’ to discover that the concert featured a full orchestra, with brass, woodwind, and percussion, and to find the Philharmonic ‘on a par’ with the older societies in Dunedin. A large audience attended the concert and was demonstrative in its enthusiasm. The *Star* reviewer described the concert as ‘a marked success, worthy of Signor Squarise’ and this, he wrote, was ‘saying a great deal’ of someone who had consistently maintained a very high reputation as a teacher, performer, and composer. The critic’s only negative remarks were of some out-of-tune passages in

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16 ES, 17 Sep 1904. As this is the only record available, it is not possible to be more specific. Another interesting performance practice in the Philharmonic, noted in the *Evening Star* of 27 June 1906, was that the orchestra made ‘little fuss about tuning in the wings, and none at all on the stage’.
18 ES, 17 Sep 1904.
19 ES, 17 Sep 1904; Taieri Advocate (Mosgiel), 21 Sep 1904.
20 ODT, 17 Sep 1904; ES, 17 Sep 1904.
the brass and some heavy playing in the lower strings.\textsuperscript{21} Such was the success of the Philharmonic’s inaugural concert that the players of the woodwind and brass instruments asked Squarise if he could keep the full orchestra together. The string section was consulted, agreed to the proposal, and the following week rehearsals resumed. The planned chamber concerts were now to be full orchestral concerts.

Throughout its existence the Philharmonic would hold four subscription concerts annually and participate in one or two special concerts or public events. The society gave more than 150 concerts from 1904 to 1933, and Squarise conducted them all with the exception of three in 1912, two in 1923, and three in 1928. His conducting style was enthusiastic and spirited, but ‘without ostentation or display’, and Bill Hayward, a former member of the Philharmonic, remembers Squarise’s style as ‘just moderately athletic’.\textsuperscript{22} Squarise liked a high conducting position on the platform, which allowed all of the players to see him easily.\textsuperscript{23} One critic wrote: ‘Most distinctly the conductor was the master of the concert’.\textsuperscript{24} Squarise’s beat was ‘firm and well-divided’ and at one concert a reviewer commented on his ‘abundant directions that could not be misunderstood’.\textsuperscript{25} Another feature of Squarise’s direction, also apparent in his choral work of the 1890s, was his ‘invariable practice’ of conducting from memory. This allowed him to give his ‘undivided attention to the doings of the instrumentalists and bestow his guidings and warnings as occasion demanded at the right moment’.\textsuperscript{26} Even when he conducted Tchaikovsky’s very complex Symphony No.6 (the ‘Pathétique’), Squarise only referred to the score occasionally.\textsuperscript{27} This practice was said to have been a departure from local custom, and was not the norm at the time, though it was a method favoured by several famous conductors, including Toscanini.\textsuperscript{28} Describing Squarise’s stage presence, one reviewer wrote:

\textsuperscript{21} ES, 17 Sep 1904.
\textsuperscript{22} ES, 3 Oct 1918; Interview with Bill Hayward, 21 Sep 2001.
\textsuperscript{23} ES, 16 Sep 1911.
\textsuperscript{24} ES, 17 Sep 1904.
\textsuperscript{25} ES, 17 Sep 1904, 25 Jun 1910.
\textsuperscript{26} ES, 17 Sep 1904.
\textsuperscript{27} ES, 16 Sep 1911 and 4 Nov 1905.
\textsuperscript{28} ES, 26 Jun 1909; John Rosselli, \textit{Music and Musicians in Nineteenth-Century Italy} (London: B. T. Batsford, 1991), 123.
His influence is paramount. Conducting always from memory, he is ever on the alert, helping his orchestra to bridge a difficulty, or leading them to successes which without his guidance would never be attained, always encouraging to a high standard.29

The Philharmonic gave its first subscription concert on 13 December 1904. The venue was the Garrison Hall and this hall was the venue for most Philharmonic concerts up to the First World War. The concert attracted a large audience and was later remembered by Squarise as a ‘tremendous success’, after which ‘the Society progressed by leaps and bounds in a very short time’. He said that ‘through the members’ enthusiasm and attention to my direction at practises it became one of the best organizations in New Zealand’.30 Following the third concert of the first season, a Star reviewer suggested that a stranger to Dunedin would not guess that the Philharmonic was a new orchestra. He praised its ensemble, sound quality, and ‘ready response to the merest hints from the conductor’.31 Despite heavy preliminary expenses, including the purchase of music and instruments, the season was also a financial success, which in the terms of an orchestral society meant paying expenses and leaving enough money to acquire new music. In 1906 the Philharmonic was officially incorporated as a society, stating in its rules:

This Society is established for the practice and performance of chamber music, such as trios, quartettes, etc., full orchestra symphonies, and other mixed instruments, concerted music; for the cultivation of a refined taste in all this class of music; and generally to promote the social relation of its members by occasional musical reunions, and not for pecuniary gain.32

That Squarise and the members of the orchestra wished to ‘educate’ and ‘improve’ audiences was clear in the reference to the ‘cultivation of a refined taste’. In this respect the Philharmonic was not unusual, in fact ‘improvement’ of taste was evidently an almost universal aim among amateur choirs and orchestras. Two of the choirs Squarise conducted in the 1890s, the Gesang-Verein and the Liedertafel, included almost identical phrases to the Philharmonic’s in their own rules. An English musician of the period, L. C. Venables, suggested similar objects in his popular text, *Choral and Orchestral Societies*.33

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30 Squarise, ‘Scrapbooks’, ii, typescript of speech, 1926.
31 ES, 15 Jul 1905.
33 Venables, *Choral and Orchestral Societies*, 14.
A disadvantage of the proliferation of orchestras in Dunedin was that it created a
division of talent. Charles Baeyertz saw this as ‘one of the banes of orchestral music’
in the city, and thought that Dunedin could make one ‘fairly good’ orchestra out of
the various musical societies in the city.34 The Philharmonic and Orchestral societies
shared a small number of players (usually around half a dozen) but this was seen by
some as harmful to the standard of these players’ performance. The leading Dunedin
clarinettist Sydney George thought that no amateur performer should be allowed to
be a member of more than one orchestra.35 In the years immediately preceding
World War I the Philharmonic was the more popular of the two orchestras,
attracting larger audiences and generating a larger income than the Orchestral
Society. Players did not leave the Orchestral Society for the Philharmonic, however,
and there were no public signs of rivalry between the two organizations. Concerts
were not frequent enough to force the public to choose between the societies, and
other orchestras also performed. These included an ensemble attached to the
Dunedin Choral Society, and at least two more orchestras with over thirty players:
the Kaikorai Amateur Orchestral Society (established 1900) and the short-lived North
Dunedin Orchestral Society (established 1904).

In this environment it is not surprising that the performance standard of the
Philharmonic varied. At times it performed to an almost professional level, while
occasionally it fell short of even the lenient local critics’ standards. The local press
was generous towards amateurs and in Dunedin it accepted that ‘Fluctuations are
common with all musical societies. The liability is inherent, and apparently
incurable.’ 36 Nevertheless, the Philharmonic gained a reputation for ‘conscientious,
reliable, and meritorious orchestral work’, at times ‘much above the ordinary
amateur standard’.37 By 1909 an Otago Daily Times critic considered that, apart from
one or two lapses, the orchestra had shown steady improvement in its first five years
of existence. The critic observed that the orchestra’s latest performance was ‘not
t entirely free from blemish’, but that ‘such defects as did exist were comparatively

34 Triad, xvi (May 1908), 31.
35 ODT, 9 Apr 1913.
36 ES, 4 Dec 1909.
37 ES, 5 Sep 1908; ODT, 16 Mar 1907, 1 Jul 1911.
insignificant, and failed to mar the general excellence of the concert’.\textsuperscript{38} Charles Baeyertz described the Philharmonic’s rendition of Tchaikovsky’s ‘Pathétique’ symphony as a ‘splendid performance of a magnificent work’, and the opinion of this perceptive and outspoken critic spoke highly of the orchestra’s work.\textsuperscript{39}

The early years of the Philharmonic were amongst its most consistent and the string section, all products of Squarise’s training, were particularly good. A \textit{Star} critic during the second season (1906) wrote:

At every concert the first violins play as one, and thus produce a splendid body of tone; the seconds are always audible, thus overthrowing the theory of some concert-goers that seconds’ bows are greased beforehand lest they do mischief; the violas supply a tenor that can be traced without straining the ear; the ‘cellos are evidently trusted by the conductor; and the basses go for tone, not simply contenting themselves with throbbing out the time.\textsuperscript{40}

The violin sections were particularly singled out for praise, a common observation being the unity of their sound. It was remarked that the violins’ matching bow technique was an advantage that stemmed from all of the players learning from one teacher. One critic thought Squarise gave his pupils ‘a very free use of the right arm’, providing one of the few surviving comments regarding Squarise’s teaching techniques.\textsuperscript{41}

Charles Baeyertz was prepared to be far tougher on amateurs than the daily papers were, and he was seldom as complimentary as he was regarding the performance of the ‘Pathétique’. In 1907 he remarked that of the fifty-six players in the Dunedin Orchestral Society, ‘probably not more than ten of these have sufficient virtuosity on their instruments to enable them to do more than merely play the notes’.\textsuperscript{42} An initial weakness in the Philharmonic was its brass and woodwind sections. During the orchestra’s fourth season (1908) Baeyertz wrote that Squarise had ‘every reason to be proud’ of his pupils in the strings, but thought it a pity the woodwind and brass were not his pupils too. In a difficult selection from Wagner’s \textit{Parsifal} neither the brass nor woodwind ‘could even play the notes, much less attempt to interpret the music, and the brass (especially the horns and trombones) were shockingly out

\textsuperscript{38} ODT, 3 Apr 1909.  
\textsuperscript{39} \textit{Triad}, xiii (Dec 1905), 39.  
\textsuperscript{40} ES, 23 Mar 1906.  
\textsuperscript{41} ES, 28 Nov 1910.  
\textsuperscript{42} \textit{Triad}, xv (Jun 1907), 35-6.
of tune’. The following year the brass greatly improved and the *Star* reviewer remarked that

the problem of the wood-wind section – nearly always a source of anxiety to the conductor of an amateur orchestra – seems to have been most satisfactorily solved by Signor Squarise.

Local bands helped to maintain a flow of brass (and in some cases woodwind) instrumentalists into local orchestras. Many of the brass players in the Philharmonic were leading Dunedin bandsmen, and as many as twelve won titles at national brass band championships. W. Smith, a horn player with the orchestra from 1919 to 1933, was champion tenor horn at six national band contests between 1923 and 1932. In 1919, however, a writer for *New Zealand Truth* considered that all of the orchestral societies in Dunedin fell below the standard reached by the Kaikorai and St Kilda Bands, a failing that was probably due to the difficulty of combining a greater diversity of instruments.

The Philharmonic, also known to its supporters as the ‘Phil’ or the ‘DPS’, remained a strictly amateur society and new members (who gained entrance by election) were even required to pay a one-guinea entrance fee. Originally the string section of the orchestra had been confined to Squarise’s pupils, but on the society’s registration in 1906 it came open to other players, ‘provided they pass the tests and comply with the rules of the society.’ In practice, however, the vast majority of the strings continued to be Squarise’s own pupils. In 1926 Squarise recorded that of the 332 players who had belonged to the orchestra, 200 had been his own pupils (even though the strings comprised only 191 of the total).

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43 *Triad*, xvi (May 1908), 30.
44 ES, 3 April 1909.
45 These were R. Cook (1890), C. Davie (1897, 1902), J. Flint (1900), J. Fea (1903), E. Kerr (1905), T. McLean (1910), W. P. Coughlan (1912-13, 1923, 1928), W. Nelson (1912, 1928, 1930), J. Dixon (1920), B. Wills (1920-1), W. Smith (1923-4, 1928-32), and G. Christie (1933). Another Philharmonic member, L. R. Simpson, won the side drum solo in 1921.
47 *New Zealand Truth*, 26 Apr 1919.
49 Squarise, ‘Scrapbooks’, ii, typescript of speech, 1926.
In London, Bernard Shaw wrote of the ‘vanity’ and ‘frivolity’ of amateurs, the two extremes being ‘the man who never attends a rehearsal but always turns up at the concert, and the man who attends all the rehearsals and blanches from the concert’. The Philharmonic also suffered from such problems, and when a member was absent from a rehearsal or two he would receive a personal visit from ‘Signor’, who would extract a promise that the absentee would be present at the next rehearsal. He was said to have had ‘a wonderful way of holding his members together’, but he often needed to remind its players of the need for good attendance. Newspaper reports indicate that the society usually performed without at least half a dozen of the performers listed on its programme, not including those already officially marked down as ‘on leave of absence’. In an extreme instance the Philharmonic was missing more than twenty of its players, and attendance at rehearsals was generally ‘a little irregular’. The annual report of 1911 stated that

the few who did not attend regularly greatly handicapped the work of the society, and those who were remiss in this direction were reminded of the vast amount of worry their absence caused their conductor.

This concern was just one of many for Squarise. An amateur orchestra required much rehearsal and the Philharmonic established regular weekly rehearsals, at times two per week, and preparation for major concerts began several months in advance. Rehearsal venues included the Masonic Hall, Orphans’ Club Hall, and later the Congregational Church Hall and rooms in the Commercial Travellers’ Building. According to the society’s rules, Squarise was to attend and instruct at every rehearsal, place every member, and arrange the programme for all concerts. Squarise also provided material for printed programmes, and more significantly composed, arranged, and transcribed a large quantity of music.

Over twenty-eight seasons the Philharmonic gave more than seventy performances of Squarise’s own compositions. Many of these works were revivals from his days in

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51 ‘Souvenir Programme for Complimentary Concert’, 1933.
52 Squarise, ‘Scrapbooks’, ii, unidentified cutting, 1908.
53 Ibid.
54 *Triad*, xvi (May 1908), 30.
Italy and Australia. In July 1905 his *Symphony in C minor* made a ‘very welcome revival’ and it was later performed in December 1908, October 1915, December 1915, December 1917, April 1919, October 1925, March 1928, and October 1930. A *Times* reviewer described this piece as ‘a very striking piece of musical composition that could hardly fail to impress an audience’.\(^{56}\) The *Star* critic referred to it as one of Squarise’s most important works, a piece of ‘definite musical character and value’, and remarked that the ‘weirdness inseparable from works in minor keys was strikingly apparent, and added to the attraction of the performance’.\(^ {57}\)

Another revival was Squarise’s ‘melodious march’ *La Fanfara Militare*, also from 1876, which was performed in September 1906, March 1907, September 1914, September 1920, October 1925, and November 1929. His Australian composition *La Revolte aux Enfers* was revived in September 1906 and July 1921 and was described in the press as ‘a most vivid and impressive bit of work’.\(^ {58}\) The song *Erodiade* (possibly a new work) was performed by Violet Barth in May 1910, and subsequently performed in June 1910 and March 1912. It was described as a song of ‘much merit’ with descriptive ideas ‘full of meaning and force’.\(^ {59}\) The song was about Erodiade, the doomed spirit in Wagner’s *Parsifal*, and Squarise subtitled his work ‘parafrase sur *Parsifal*’.\(^ {60}\)

Between 1906 and 1930 the Philharmonic premiered nineteen new works by Squarise. Thirteen of these were marches, a genre Squarise was particularly familiar with from his days as a bandmaster in the Italian army. In 1906 he wrote a *Grand Funeral March* in memory of Richard Seddon, the charismatic and popular prime minister of New Zealand. Squarise had met Seddon, and had reason to be grateful to him for the re-introduction of railway concessions to country music pupils. More importantly, he recognized the strength of public feeling towards this man. The march premiered in June 1906 and was performed again in December 1908. The second performance was dedicated to the society’s late vice-president, Millen

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\(^ {56}\) ODT, 16 Oct 1930.
\(^ {57}\) ES, 8 Mar 1928.
\(^ {58}\) ES, 22 Sep 1906.
\(^ {59}\) ES, 25 Jun 1910.
\(^ {60}\) ES, 25 Jun 1910; DPS Programme, Jun 1910.
Coughtrey. *Grand Funeral March* was a programmatic work, and it opened with a movement expressing surprise at the news of Seddon’s death followed by a ‘melody of sorrow . . . accompanied by the wailing of the strings and the tolling of a bell’. This was followed by a reference to Chopin’s *Marche Funèbre* in C minor and the piece concluded with a return to the original melody. The *Times* reviewer wrote that ‘the effects achieved by the medium of strong contrasts were at times striking, and the march itself proved particularly melodic and sympathetic’. The *Star* critic considered it ‘a very fine composition’ and was once more flattering in the extreme. He wrote:

The march is full of character and abundant in musical ideas, and we hope that Signor Squarise may see his way to give it out for publication and general use. So far as our judgement goes, it is one of the very best compositions ever produced in New Zealand. If the gifted author had chosen to issue it anonymously we should have been guessing that it came from the brain of one of the world’s great composers.

*Grand Funeral March* was reminiscent of Squarise’s *Todtenmarsch* in memory of Kaiser Wilhelm I, written in 1888. In 1910 Squarise wrote another such work to mark the death of Edward VII. Entitled *De Profundis and Funeral March*, it included a male chorus ‘quite as important as the orchestra itself’. The basis of the work was a richly harmonized funeral march in C minor, and the *De Profundis* psalm was sung by a chorus of tenors and basses. The Dunedin Liedertafel joined the Philharmonic Society for the premiere performance. The *Times* critic wrote of the work’s ‘majestic solemnity’ and ‘sombre impressiveness’ and the *Star* reviewer again thought Squarise had produced a great composition, and noted that ‘the listeners were instinctively giving the most eager attention to the rich and appealing instrumentation’. *De Profundis and Funeral March* was performed at the Philharmonic’s subscription concerts in June and August 1910 but not revived.

Other marches composed by Squarise included *Call to the Fight*, which was premiered by the Philharmonic in December 1908 and subsequently performed in December 1911, March 1914, April 1915, and November 1921. The *Times* described

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61 DPS programme, Jun 1906.
62 ODT, 27 Jun 1906.
63 ES, 27 Jun 1906.
64 ODT, 25 Jun 1910.
this work as a ‘brief composition by Signor Squarise, with a good swing about it’ and a ‘fine, tuneful, stirring melody written in Signor Squarise’s best style’. A reviewer for the *Star* wrote: ‘It is tuneful, has the necessary swing, [and] abounds in passages where “full steam ahead” is the watchword’. Another march, *En Route*, premiered in 1910. It was described by the newspaper reviewers as a ‘melodious’ and ‘skilfully constructed’ march written along popular lines and with ‘a fine spirit and vigour that is sure to find favour with an audience’.

One of Squarise’s most successful pre-war compositions was an overture to Rossini’s *Stabat Mater*, another example of the composer’s devotion to Italian music, and to Rossini in particular. The printed programme notes for the overture claimed that Squarise had ‘only taken a few bars here and there’ from Rossini’s work, though the piece used Rossini’s subjects as its basic material. The overture took thirteen minutes to perform but the *Star* reviewer claimed that ‘nobody thought it too long. On the contrary, they enjoyed every bar’. He wrote:

> Not many colonial composers would trust themselves to supplement a standard and venerable work like ‘Stabat Mater,’ but Signor Squarise essayed the duty upon lengthened knowledge and experience, and fully understanding the subject, he has given us an overture which Rossini himself, if in the flesh, would probably accept and authorise.

It is difficult to imagine Rossini’s endorsement, but at its premiere in September 1913 the overture received ‘the heartiest applause’ from its Dunedin audience and compliments were ‘showered’ on Squarise afterwards. The orchestra subsequently performed the overture in December 1914, September 1917, July 1921, and October 1925. On hearing the work again the *Star* reviewer confirmed his impression that Squarise had ‘created a masterpiece’. Unfortunately the identity of this reviewer, who often offered fulsome admiration of Squarise’s compositions, is unknown.

As well as writing new works, Squarise arranged the works of other composers. He took Pacini’s symphony on Dante’s *Divine Comedy*, written in four parts for the

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66 ODT, 4 Dec 1908, 24 Apr 1915.
67 ES, 4 Dec 1908.
68 ODT, 27 Aug 1910; ES, 15 Apr 1931.
69 ES, 27 Sep 1913.
70 ODT, 27 Sep 1913.
71 ES, 5 Dec 1914.
piano, and scored it for over twenty instruments. Described as one of the most ambitious efforts he had presented, it achieved an ‘immediate pronounced and well deserved success’. Among other works, Squarise arranged Falchi’s Julius Caesar overture, Klughardt’s Concert Solo for oboe and orchestra, and Beethoven’s Minuet in G. Similarly, he devoted much time to hand-copying orchestral parts, sometimes from only a miniature score, as in his transcription of Morlacchi’s Francesca da Rimini overture, which he copied from ‘a little book that was used for class teaching’. Such copying was a painstaking process and must have occupied Squarise for many long hours. He copied such large scale works as Glazunov’s Fifth Symphony, a task that illustrated the conductor’s immense commitment to his orchestra, providing it with music otherwise unaffordable, even if Squarise’s rather spidery hand was difficult for the players to read.

The Philharmonic had its own committee, but unfortunately the society’s minute books are not known to survive, and the relationship between Squarise and his committee is consequently obscure. Squarise was certainly the driving force, and a Star reviewer stated that ‘One cannot imagine the Philharmonic Society doing anything without Signor Squarise’. He thought it was due ‘to his masterly skill and sound judgement that we are indebted for the high reputation the society enjoy[s]’. The Philharmonic itself recognized that ‘it was Signor Squarise’s personality that enabled him to keep his orchestra together so well during the 28 years of the Society’s existence’. At the annual meeting in 1910 vice-president Dr Arthur J. Hall said that in their conductor ‘they had a musician second to none in the Dominion, and they all knew the great amount of work he undertook for the society and the many self-sacrifices he made for it’. Squarise had a great rapport with the orchestra and earned his players’ respect. One reviewer wrote:

The performers evidently trust him implicitly and confide in his judgement, and he has worked wonders in the way of bringing on a number of promising juniors who in years to come will no doubt be very thankful for such a thorough grounding as they are now receiving.

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72 ODT, 5 May 1920.
73 ES, 4 Dec 1924.
74 ES, 16 Mar 1907; 14 Dec 1911.
75 ‘Souvenir Programme for Complimentary Concert’, 1933.
76 ES, 19 Mar 1910.
77 ES, 15 Jul 1905.
The extent of Squarise’s work with the Philharmonic was immense, but other individuals undertook similar work with other orchestras, and most orchestral societies owed a great deal to their conductors. Charles Gray, the conductor of the Invercargill Orchestra Union, once said ‘those who think the conductor’s work only consists of beating a stick about, little know of the midnight-oil he burns and the reams of manuscript he has to write’.

James Coombs, the long-serving conductor of the Dunedin Orchestral Society, did not miss a single concert in forty years.

As with most of his contemporaries, Squarise’s work was not purely altruistic. In England, the position of conductor with an amateur choral or orchestral society was one ‘much coveted’ by professional musicians, and the long tenures of leading Dunedin musicians in these positions indicate a similar attitude in New Zealand. The conductor could expect to receive a modest, useful income from his society. In 1909, for his vast contribution of organizing, programming, composing, promoting, writing, and copying Squarise received an honorarium of £50. This was an honorarium typical of large choral and orchestral societies in the first thirty years of the twentieth century. The conductor of the Auckland Choral Society received £75 per annum in 1900, and various conductors of amateur choral societies in England around the same time received £40, £50, £60, £80, £100, and £160. Squarise’s honorarium rose to as high as £75 in 1925 but decreased in the society’s last, more difficult years, to the point where he was not paid at all. The position of conductor was certainly not lucrative, and as early as 1912 a vice-president of the Philharmonic, Alfred Isaacs, remarked that Squarise ‘devoted a very large amount of his time to the society and for very inadequate recompense’.

The main reason such positions were coveted, however, was that the indirect profits amounted to a handsome salary. Choirs and orchestras provided a useful way of attracting pupils, with many parents and pupils preferring to take lessons from a teacher with a

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78 Southland Times (Invercargill), 11 May 1929 (from a speech Gray gave to the Invercargill Rotary Club).
79 Obit., ODT, 27 Dec 1940.
83 ODT, 6 Apr 1912.
public presence and observable skills. Another advantage for Squarise was that he
found a venue for performing his compositions. Organists were advised not to ‘turn
your church into a place for the performance of your own compositions’, and this
approach might also be applied in the concert hall. Squarise’s compositions were
very useful, however, in filling gaps in the Philharmonic’s library (for example in
the genre of marches), and in providing a large quantity of free music. Reviews also
suggest a genuine enjoyment of these pieces, which were flamboyant yet
unpretentious.

There was precedent elsewhere for orchestral conductors to conduct their own
compositions. More prominent overseas examples included Christoph Bach (1835-
1927) in Milwaukee, Wisconsin, and George Marshall-Hall (1862-1915) in
Melbourne. In New Zealand, Alfred Hill (1870-1960) introduced some of his
compositions as conductor of the Wellington Orchestral Society from 1892 to 1896.
Like Marshall-Hall, Squarise seldom conducted local works other than his own, but
Thérèse Radic argues this phenomena was due to a lack of works to perform rather
than exclusiveness on the conductor’s part. It could be argued that a conductor
would most likely compose for his orchestra out of a need for suitable tailor-made
repertoire. Apart from Squarise’s compositions, the only other works by local
composers performed at Philharmonic concerts appear to have been songs by former
Dunedin residents George Clutsam and Charles Willeby, and a quartet movement by
Arthur Alexander.

It was perhaps through fear of over-exposure that Squarise presented a composition
in 1909 under the pseudonym J. R. Squire. He later wrote a number of works
under this name, or as simply R. Squire. He may also have used the pseudonym to
gauge public reaction to his work without the influence of his name, though it was a
fairly thin disguise. On the other hand, he may have felt these works lacked
sufficient originality or quality to be worthy of his own name. The possible
motivation of modesty is supported by the fact that the pseudonym was applied to a

84 Thérèse Radic, ‘Some Historical Aspects of Musical Associations in Melbourne 1888-1915’, PhD
85 Works under the Squire pseudonym were presented in 1909, 1913, 1918, 1919, and 1922.
donation of music by Camille Squarise, the music to Tchaikovsky’s *March Slav* recorded on a printed programme as ‘presented to the society by Mrs R. Squire’. The transparency of the name chosen may have been due to false modesty, with a desire not to appear boastful, but also to be duly recognized.

The first composition performed by the Philharmonic under the Squire pseudonym was *Reverie*, described in a society programme as ‘a melodious Tonstuck without proper defined melody’. A *Star* reviewer wrote:

> The programme does not tell us who J. R. Squire is, but if he possesses more musical ideas of the same value as those brought forward in the ‘Tonstuck’ it is to be hoped that they will soon come to light.

When the piece was revived in 1925, it appeared under Squarise’s own name. On that occasion it was less successful, and the *Times* reviewer remarked that it was ‘heavy, and even ponderous and the music was so much confined to the bass strings that the effect was extremely sombre’. This may merely have indicated different tastes between the reviewers or even a change of public taste over fifteen years. Alternatively it may have revealed another motive for Squarise’s pseudonym, as the piece was more popular when it was not thought to have been written by a local, although a single example such as this is insufficient to indicate this conclusively.

The format of the Philharmonic’s concerts remained largely unchanged over the society’s twenty-eight year history. The first item on the programme was almost inevitably a march, usually composed by a minor modern composer, and often by Squarise himself. There was an ‘inspiriting influence’ exercised by the opening march and the Philharmonic became known for good performances of these works, a reputation that must have owed much to Squarise’s intimate familiarity with military music. The *Times* remarked that ‘if there is one class of music the Philharmonic Orchestra plays better than another it is a march’ and that the

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87 DPS programme, Sep 1909.
88 ES, 11 Sep 1909.
89 ODT, 9 Oct 1925.
orchestra ‘can at all times be relied upon to do full justice to music of a martial character, which always goes with a good swing’.\(^90\)

The chief orchestral items at Philharmonic concerts were mostly overtures, intermezzos, dance movements, symphonic poems, and occasionally movements from symphonies. Symphonies, however, were seldom played in their entirety, in keeping with the practice of many amateur orchestral societies in New Zealand, Australia, and Britain. When the German traveller Max Herz visited New Zealand around 1905 he remarked:

> The concerts of the New Zealanders themselves are of the dilettante order. The orchestras are composed of male and female amateurs who have an unhappy way of making mincemeat of a symphony by producing only parts and single movements.\(^91\)

Philharmonic concerts always ended (and sometimes began) with *God Save the King*. This practice was customary at all public performances of the time, although it was often seen as a mere formality ‘when bandsmen rise and play anything that seems to fit in’.\(^92\) Squarise, however, was ‘punctilious’ about performance of the national anthem and gave it respectful treatment. Even in the 1920s he stuck to the ‘old-fashioned slow pace’ and provoked ‘hearty singing’ from his audiences.\(^93\) On one occasion a *Star* reviewer remarked that he made it

> a part of the concert instead of merely scrambling through it. The subscribers to the Philharmonic are used to this worthy handling of the National Anthem, and invariably stand to attention, which is much more seemly than making a rush for the doors as soon as the opening chord is struck.\(^94\)

It is remarkable that in this period of the so-called ‘great tightening’, with increased attachment to Britain, such a scramble occurred at all.

Both the Philharmonic and Orchestral Society concerts included around four vocal solos, usually with piano rather than orchestral accompaniments. Purely orchestral concerts were almost unheard of in Dunedin during this period and, had he wished

\(^90\) ODT, 16 Oct 1930, 14 Dec 1923, 11 Sep 1924.
\(^92\) ES, 6 Oct 1915.
\(^93\) ES, 13 December 1922.
\(^94\) ES, 16 March 1910.
to, Squarise would have struggled to change this practice. At an Orchestral Society concert in 1898, an audience had largely deserted by the conclusion of the programme, not because of a low standard of performance, but as one critic recorded, ‘the efforts of one vocalist cannot be said to be sufficient to relieve a long succession of orchestral contributions.’ Well over 100 vocal soloists performed with the Philharmonic over the years, with most participating only on a single occasion. They were usually well-known local singers, and early soloists included Fanny Evans, Violet Fraser, Millie Hudson, James Jago, John Leech, and Maria Power. Ernest McKinlay (1888–1945), a horn player in the orchestra from 1907 to 1913, also appeared as a vocal soloist, and afterwards became an internationally-known performer and recording artist. Instrumental soloists appeared far less frequently. The violin soloists who appeared before the war were all members of the Philharmonic, namely Stella Bayley, Amy Coughtrey, Rita Isaacs, Gertrude Meenan, Helen Walker, and Jack Wallace. Other instrumental soloists included the pianists Max Scherek and Ina Gow, and the flautist J. W. Stewart. The Philharmonic’s resident pianist from 1917 to 1919, Vera Moore (1896–1997), went on to enjoy a successful career as a concert performer. She toured extensively, and eventually settled in France, where she became well known as a teacher.

The programmes of the Philharmonic were generally praised for their selection, a task the society’s rules entrusted to Squarise, though doubtless the committee also influenced choices made. During the society’s first season the Star critic remarked that ‘Better programmes for the entertainment of mixed audiences could not be found anywhere’. He commented that it seemed to be the rule with the society ‘to provide liberally for those who take a delight in easily-understood music, and to place in each programme an item to give the expert hearers something to argue about’. In the second season, one programme was described as ‘a little masterpiece of compilation’, calculated to give the greatest pleasure to the greatest number.

95 ODT, 15 Sep 1898.
96 Interview with Dora Leslie, niece of Vera Moore, 12 Nov 2001.
97 ES, 5 Apr 1905.
While ‘making for popularity’, the programme was ‘characterised by a markedly aesthetic aptness and intrinsic worth’.  

Squarise’s selections did attract criticism from time to time. On several occasions the press complained that the orchestra’s ambition had ‘soared somewhat high’ and struggled with compositions that were too difficult. Charles Baeyertz described a 1908 performance of music from the third act of Wagner’s Parsifal as ‘far and away beyond the resources of the orchestra, or of any amateur orchestra’. The visiting German Max Herz had no inclination to hear the Philharmonic perform Wagner’s prelude to Die Meistersinger, and wrote:

Our deep respect for Wagner bade us stay away . . . for though his masterpiece could not be absolutely murdered even by a Dunedin Amateur Orchestra, it is unpleasant to have one’s ideals maltreated.

The inclusion of difficult works reflected Squarise’s tendency to programme slightly more ambitious and adventurous repertoire than the Dunedin Orchestral Society. Among its attributes, the Philharmonic established ‘a character for enterprise in regard to the introduction of modern music that would otherwise not be heard in Dunedin’. According to a 1907 reviewer:

It seems to be the set intention of Signor Squarise and his colleagues to pick for performance not those compositions that are the easiest to explore, nor those from which ‘effects’ can be produced with a minimum of study. The main consideration appears to be to educate – to develop the players’ ability, and bring it to a higher level, and at the same time to cultivate the public taste for what is good.

It was the practice of the orchestra to perform one particularly ambitious work, a feature of the concert that provided a challenge both to listener and performer. Such education was always central to the aims of the society, which claimed to create a love for the ‘best class of music’, and presented music the public would not otherwise have the opportunity of hearing. This included works such as Dvořák’s

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98 ODT, 23 Mar 1906.
99 Triad, xvi (May 1908), 30.
100 Herz, New Zealand, 169-70. This was probably the performance given by the DPS on 4 Apr 1905.
101 ES, 26 Apr 1913.
102 ES, 23 Nov 1907.
103 “Souvenir Programme for Complimentary Concert”, 1933.
Slavonic Dance No. 1 and Tchaikovsky's Nutcracker Suite, which in a larger city might not have been given such a high status.

In order that the public might become familiar with complex, unfamiliar compositions, it was the practice of the Philharmonic to give repeat performances of works. Squarise considered that the general public must hear music of high calibre at least three times to begin to appreciate it, but when it comes to the fourth, fifth and sixth performance these works are fully appreciated and their beauty of Melody, contrapuntal work and instrumentation fully enjoyed.\(^{104}\)

Other advantages of the policy were that works were easier to prepare the second time and the orchestral parts were readily available. Often performed works included Liszt’s Hungarian Rhapsody No. 13 (1906, 1907, 1910, 1913, and 1924), and Wagner’s Tannhäuser overture (1904, 1906, 1908, 1911, and 1920).

Among the most ambitious performances of the early Philharmonic Concerts were frequent Dunedin premieres, as well as some New Zealand and Australasian premieres. In November 1905 the Philharmonic gave what it claimed to be Australasia’s first performance of Tchaikovsky’s Pathétique symphony. This was not accurate, as the symphony had been performed in Melbourne by the Marshall-Hall orchestra a few months earlier, but it is likely the performance was the first in New Zealand.\(^{105}\) One of the newspaper critics considered it ‘a gigantic task’, but thought the results ‘fully warranted the undertaking’, and that ‘all present must have been thoroughly convinced that in view of the success achieved the Philharmonic orchestra need not be afraid of any work’.\(^{106}\) In 1906 the society claimed another Australasian premiere, with Tchaikovsky’s 1812 overture. More than 100 performers took part in the performance, with the Philharmonic orchestra joined by a large number of players from both the Garrison and Citizens’ bands. The great finale ‘roused the audience to a pitch of enthusiasm seldom seen in Dunedin’ and ‘no peace could be got until Signor Squarise signalled to his orchestra to repeat the largo’.\(^{107}\) It

\(^{104}\) Squarise, ‘Scrapbooks’, ii, typescript of speech, 1926.
\(^{106}\) ES, 4 Nov 1905.
\(^{107}\) ES, 22 Sep 1906.
was remarked in the *Times* that the performance would ‘linger in the memory as quite one of the most striking orchestral productions heard in this city’. Other Dunedin premieres by the Philharmonic included works by Verdi, Saint-Saëns, Leoncavallo, Elgar, and Sibelius.

A critic for the *Star* considered that the Philharmonic offered orchestral works that were the ‘talk of the great world’ and programmes that would be ‘thankfully accepted in the concert Halls of London, Paris, or Milan, or even critical Moscow’. The difficulty of maintaining public interest in such music meant that Squarise tried to ‘do good by stealth’ through introducing ‘high class’ music in mixed programmes. Other New Zealand conductors and recitalists undertook similar work. Baeyertz described the programmes of Maughan Barnett in Wellington as those of one who ‘intends to improve his programme as one gradually turns an electric battery on a paralyzed patient’. Even in the 1930s, the Philharmonic’s concerts were based on the model of nineteenth-century miscellaneous concerts.

The necessity for such programming was reflected in the complaints attracted by programmes perceived as too ‘classical’. The Orchestral Society usually included at least one significant classical work in its concerts (often a Haydn symphony), and in 1895 it performed the first two movements from Schubert’s fourth symphony (the ‘Tragic’). A correspondent to the *Times* wrote:

> Don’t let Mr Coombs give us any more classical. Can’t stand it! Nobody can stand it. Coombs himself can’t stand it. I know just as well as if he told me. Before Coombs got through with that everlasting ghastly Schubert classical thing you could see his knees giving under him, and the ends of his swallowtail down to his boots! It wasn’t emotion, it was disgust – disgust, sir! – and very proper too.

The Philharmonic also received criticism when its programmes were perceived as leaning too far towards the ‘heavy, sombre, severe, and classical style’. The association of classical music with such epithets probably owed much to sombre performance practices, but there were also perceptions that some pieces were

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108 ODT, 22 Sep 1906.
109 ES, 5 Jul 1913.
110 *Triad*, xvi (Apr 1908), 8.
111 ODT, 6 Jul 1895.
112 ODT, 5 Apr 1905, 23 Mar 1906, 11 Jul 1908, 27 Jun 1914.
written in an old-fashioned style. Classical repertoire on its own did not attract a wide audience and mixed programmes (including vocal ballads and dance music) increased subscriptions and ticket sales.

Orchestral societies found it necessary to include a large component of light orchestral items in their concerts. If overdone, this practice could result in concerts as unpopular with critics as the predominantly classical concerts. In 1894 a reviewer complained of the Dunedin Orchestral Society’s frequent performance of arrangements of operatic airs, and remarked that ‘We might listen with as much advantage to the harp and fiddle that twang and scrape, not unmelodious, on the Princes street [sic] kerbside’. He gave an example:

One gem at the last ‘Orchestral’ – and a most delightsome horror it was – consisted of a duo for euphonium and piccolo – the extremes of the orchestra in big and little, the one a brazen tube with the bore of a 100-ton gun, the other a reduced edition of the flute. This ingenuity – a dialogue between an elephant and a cock sparrow – ‘Pom, pom!’ ‘Tweet, tweet!’ was much admired, but, alas! it didn’t fall under the category of music.¹¹³

Operatic pot-pourris remained a staple of the Orchestral Society, but the Philharmonic’s avoidance of them marked a significant point of difference between the societies. Nevertheless, light items for strings only were an invariable feature of the Philharmonic’s performances, and it was noted in the Star that the orchestra generally gave ‘two items for strings only, and it often happens that one of these is good music and the other something else’.¹¹⁴ The cheap thrills of the ‘something else’ went down well with audiences and on one occasion in 1908 the Times recorded that the ‘irresistible rhythm’ of Corri’s Baby’s Sweetheart set the audience’s ‘collective head wagging’ with ‘somewhat diverting results’.¹¹⁵ At another concert the loudest applause of the evening was given to a ‘superficial’ serenade in pizzicato. The Star reviewer, however, thought that ‘such passing demonstrations’ did not show the considered judgement of the audience, whose true opinions were heard afterwards.¹¹⁶

¹¹³ ODT, 4 Aug 1894.
¹¹⁴ ES, 31 Aug 1912.
¹¹⁵ ODT, 5 Sep 1908.
¹¹⁶ ES, 5 Dec 1917.
The preferences of Philharmonic audiences represented the pan-British taste of the period rather than a colonial lack of sophistication. Nellie Melba’s famous advice to Dame Clara Butt prior to her Australasian tour was: ‘Sing ‘em muck! It’s all they can understand!’ She denied making the comment, but if she did, it was almost certainly a remark about international audiences.117 Butt’s husband, the singer Kennerly Rumford, thought that there was a more noticeable appreciation of classical compositions in the colonies than in England, and that in New Zealand ‘the pieces most readily and heartily appreciated are the best and finest compositions’.118 Flattery, perhaps, but a writer for the Otago Daily Times found Orchestral Society audiences ‘serious; patient, intent to be elevated and improved’.119

Squarise claimed that the library of the Philharmonic Society was one of the best and most modern in New Zealand. He said: ‘It only comprises modern works by modern composers of every country in Europe and America and the best and most successful of their works have been acquired.’120 Not surprisingly, avant-garde composers that are now regarded as among the great names of the twentieth century were never heard. Composers such as Stravinsky and Schoenberg were then almost unknown in New Zealand and their music largely unavailable, even if Squarise had desired to perform it (which was unlikely). Even the more accessible music of Debussy was only performed on two occasions (in 1921 and 1931). Living composers who appeared more frequently were the late romantics, notably Elgar, Sibelius, Massenet, Mascagni, Saint-Saëns, Rachmaninov, and Strauss. In the early twentieth century many nineteenth-century composers were also considered modern and less than five per cent of the works on Philharmonic programmes were composed before 1800. Verdi, so familiar to Squarise, was a great favourite, and after Verdi Squarise himself was the most frequently performed composer, followed by Tchaikovsky, Henri Mouton, Elgar, Liszt, Wagner, Mendelssohn, and Gounod.121 Between 1906 and 1908, 38 per cent of the instrumental works performed were written by living composers. This proportion is high when compared to orchestral concerts of the

118 ES, 15 Feb 1908.
119 ODT, 4 Aug 1894.
120 Squarise, ‘Scrapbooks’, ii, typescript of speech, 1926.
121 ODT, 4 Dec 1909; ES, 3 Apr 1909.
early twenty-first century, but was not unusual at the time. The corresponding figure in the Dunedin Orchestral Society over the same period was 30 per cent. This reflected the inclusion of contemporary ‘light’ music as well as a slow process of transition from a time (over a century earlier) when concerts almost entirely featured works by living composers.\textsuperscript{122}

Squarise sometimes pushed the boundaries of his audience’s taste, and occasionally both concert-goers and critics were a little bewildered by the works performed. Following a performance of Wagner’s \textit{Die Meistersinger} overture, the \textit{Star} reviewer thought that to ‘the common ear much of the playing sounded confused’, but wondered how it could be otherwise on the first performance of a work with as many as six parts going at once. The reviewer asked Squarise his own opinion about the performance, and the conductor told him that he was ‘quite satisfied, and that the music generally went like clockwork’.\textsuperscript{123}

Squarise managed to introduce such music without alienating audiences. Concerts were ‘seldom, if ever, otherwise than well attended’ although this success owed something to the fashionable status of classical music among the elite.\textsuperscript{124} In its 1897 season the Dunedin Orchestral Society attracted an average audience of 1,537, and in 1910 a \textit{Times} reviewer wrote that ‘it cannot be said that the Dunedin public is indifferent to orchestral music’.\textsuperscript{125} The Philharmonic and the Orchestral Society were said to be supported by an equal number of admirers, and the popularity of the Philharmonic went beyond supplying entertainment to a ready market.\textsuperscript{126} Many who attended concerts would have been friends and family members of the performers, and this influenced their reception of performances, but subscriptions were ‘not paid merely as a duty or as a compliment, but in the expectation of hearing

\textsuperscript{123} ES, 13 Dec 1922.
\textsuperscript{124} ODT, 26 Apr 1913.
\textsuperscript{125} Finch, ‘Programmes and Newspaper Clippings’. Alfred Finch (1856-1930) was treasurer of the Dunedin Orchestral Society, and for several years recorded the society’s attendance figures.
\textsuperscript{126} ODT, 27 Aug 1910.
good music well played’. An early *Times* review claimed that ‘the quality as well as the size of the audience, spoke volumes for the opinion that in its brief existence the society has gained in public esteem’.

The Philharmonic tested its reputation outside Dunedin at Easter 1907, when it performed two concerts at the Christchurch Exhibition. Both performances featured Tchaikovsky’s *1812* overture, given with the assistance of the Garrison and Citizens’ bands, and movements from the *Pathétique* symphony were also played. The Exhibition had its own professional orchestra, comprising instrumentalists from around Australasia and under the conductorship of Alfred Hill. The Philharmonic could not match this combination, but was nevertheless well received. The manager of the Dresden Piano Company, Joseph Riedle (1852?-1916), attended a performance and thought it was ‘one of which the citizens of Dunedin should be proud’. Only the critic from the *Lyttelton Times* disliked what he heard. His review provoked a considerable reaction from the Dunedin musical community and was reprinted in the *Evening Star*. Squarise responded furiously to what he described as the *Lyttelton Times*’ ‘travesty of the truth’. The review described the performance of *1812* as ‘disappointing’, but according to Squarise there was a ‘deafening round of applause from a crowded house’. He had repeated his bows five or six times, and the audience insisted on an encore. On Sunday morning ‘the telephone started ringing in the various hotels’ where members were staying, asking for a repetition of the work, and Squarise received letters with the same request. The *Lyttelton Times* critic also claimed that the melody of the *1812* was ‘lost in the thunder of the brass’. This, according to Squarise, showed that the critic had ‘not the slightest conception of the work’, as this treatment of the *Marseillaise* was an effect intended by the composer. Another point Squarise took issue with was the critic’s opinion that Jack Wallace’s performance of Bazzini’s *Concerto Militare* ‘lacked brilliance’, and Squarise pointed out that Wallace received two recalls and performed an encore. The reviewer also complimented Mrs Loring for her rendition of the song *Felicite*, but this item was never performed, and only appeared on the printed programme.

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127 ES, 23 Mar 1906.
128 ODT, 23 Mar 1906.
129 Squarise, ‘Scrapbooks’, i, unidentified cutting.
was suggested that as the review followed closely the lines of a printed programme that was not adhered to, the reviewer may not have attended the concert at all!\textsuperscript{130}

Those who did attend concerts, and those who performed in the Philharmonic Society, came from a wide variety of backgrounds. A degree of elitism was practiced, however, and the presidents and vice-presidents of the society were usually prominent Dunedin residents, who included professors and senior academics at the University, leading medical men, local-body politicians, prominent businessmen, and community workers. The support of these figures was mostly nominal, but their assistance also took practical forms, such as the chairing of meetings and the donation of valuable music. Many of these men and women were acquaintances of Squarise, sometimes the parents of current or former pupils. Williams, Sale, and Coughtrey have already been mentioned. Other vice-presidents who took office before the war were James Macpherson, honorary physician to the Dunedin hospital; Arthur J. Hall, house surgeon at Dunedin hospital; Percy Sargood, a prominent businessman and philanthropist, and Alfred Isaacs, who was associated with the clothing company Hallenstein Brothers. Macpherson and Isaacs were both the parents of young women in the violin section, and Isaacs was also the father of Alexander Arthur Isaacs (1891-1969), a pianist who performed as a soloist with the Philharmonic. The young Isaacs became a professor at both the Matthay School and the Royal College of Music in London, where he was known as Arthur Alexander. He was described as ‘a concert pianist with a wide knowledge of the repertory’ and ‘both a conscientious and inspiring teacher’.\textsuperscript{131} He was also a composer, and in 1911 the \textit{Andante Serioso} from his String Quartet op. 3 was performed at a Philharmonic concert, with Squarise taking the cello part. Squarise never performed as a violin soloist with the Philharmonic, but in the society’s early years he occasionally performed on the cello in chamber ensembles, or played an obbligato part. One reviewer remarked that ‘Signor Squarise’s ‘cello obbligato lingers gratefully in one’s ears’.\textsuperscript{132} The performance of Arthur Alexander’s quartet was Squarise’s last appearance with the Philharmonic as an instrumentalist.

\textsuperscript{130} \textit{Lyttelton Times} (Christchurch), 1 Apr 1907; OW, 17 Apr 1907, 5.
\textsuperscript{131} \textit{Musical Times, cx} (Sep 1969), 974.
\textsuperscript{132} ES, 21 Sep 1907.
The participation of affluent and privileged members of the local community was proportionately more pronounced in the Philharmonic than it was in the general population. The one guinea entrance fee itself suggested an element of gentility. As most of the string players were young, unmarried women, their background is best examined through the occupations of their fathers (Table 4.1). This suggests that, in 1909 at least, hardly any players came from working-class backgrounds, and that 40 per cent were the children of leading businessmen and professionals. In contrast to the strings, the brass and woodwind players tended to be men from working-class backgrounds, though overwhelmingly from skilled rather than unskilled trades (Table 4.2). The backgrounds of the brass players reflected the origins of the band movement in working-class Britain and some continuation of this tradition in New Zealand. Evidently bandsmen were also part of the orchestral tradition, and of course the Citizens’ Band provided the original members of the Philharmonic’s brass and woodwind sections.

**Table 4.1**  
*Occupations of the fathers of string players in the Dunedin Philharmonic Society, 1909.*

<table>
<thead>
<tr>
<th>EMPLOYMENT CATEGORY</th>
<th>NO.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Large Employers And High Managerial</td>
<td>6 (16%)</td>
</tr>
<tr>
<td>Professionals</td>
<td>10 (26%)</td>
</tr>
<tr>
<td>Semi-Professionals</td>
<td>2 (5%)</td>
</tr>
<tr>
<td>Small Employers and Self Employed</td>
<td>13 (34%)</td>
</tr>
<tr>
<td>Officials and Petty Executives</td>
<td>4 (11%)</td>
</tr>
<tr>
<td>White Collar</td>
<td>2 (5%)</td>
</tr>
<tr>
<td>Skilled</td>
<td>0</td>
</tr>
<tr>
<td>Semi-Skilled</td>
<td>0</td>
</tr>
<tr>
<td>Unskilled</td>
<td>1 (3%)</td>
</tr>
<tr>
<td>TOTAL</td>
<td>48</td>
</tr>
</tbody>
</table>

133 Details were found for 38 out of 45 string players on the Philharmonic Society’s membership list, 1909. This was the only year for which full addresses (enabling confident identification of occupations) were available. The categories used are those of the Caversham Project of the Department of History, University of Otago.
Table 4.2
Occupations of brass and woodwind players in the Dunedin Philharmonic Society, 1909.134

<table>
<thead>
<tr>
<th>EMPLOYMENT CATEGORY</th>
<th>NO.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Large Employers And High Managerial</td>
<td>0</td>
</tr>
<tr>
<td>Professionals</td>
<td>1 (6%)</td>
</tr>
<tr>
<td>Semi-Professionals</td>
<td>0</td>
</tr>
<tr>
<td>Small Employers and Self Employed</td>
<td>1 (6%)</td>
</tr>
<tr>
<td>Officials and Petty Executives</td>
<td>2 (11%)</td>
</tr>
<tr>
<td>White Collar</td>
<td>2 (11%)</td>
</tr>
<tr>
<td>Skilled</td>
<td>9 (50%)</td>
</tr>
<tr>
<td>Semi-Skilled</td>
<td>2 (11%)</td>
</tr>
<tr>
<td>Unskilled</td>
<td>1 (6%)</td>
</tr>
<tr>
<td>TOTAL</td>
<td>18</td>
</tr>
</tbody>
</table>

The composition of audiences is more difficult to gauge. A. M. Bruorton’s sample of Philharmonic Society subscribers in 1920 shows that 84 per cent were employers, petty-proprietors, professionals, or semi-professionals, though her sample is too small to be taken as representative.135 It was certainly fashionable to attend choral and orchestral concerts, and to many the social side of concert-going was more significant than the musical side. Ivo Supičić describes how concert-going can be ‘a means of sociability, a fashion, a pretext for social encounters, and a sign of respectability’.136 Charles Baeyertz remarked of Orchestral Society concerts in 1894: ‘it’s the correct thing to go, don’t you know!’137 The extent of fashionability fluctuated, but it remained a constant aspect of the Philharmonic’s popularity. In 1919 it was remarked that for ‘the past year or two it has been the fashion to attend these concerts’, and the behaviour of some patrons indicated that they had little regard for the music.138 One concert-goer complained after an Orchestral Society concert in 1901 of ‘five or six girls, who talked and laughed loudly during the performance with scarcely any intermission’, and said he rarely attended any orchestral concert without meeting with disruptive talking.139 Concert-going reflected a consciousness of social status. In an article on ‘Dunedin Snobs and Snobbishness’, the Triad’s Frank Morton remarked:

134 Details were found for 18 out of 23 brass and woodwind players on the Philharmonic Society’s membership list, 1909.
137 Triad, i (Oct 1893), 11.
138 ES, 17 Sep 1919.
139 ODT, 18 Jun 1901.
In New Zealand, already, the doctor’s daughter assumes a superiority to the dentist’s daughter, and the dentist’s daughter looks down on the mechanic’s daughter with frank contempt. I never saw elsewhere so many little rings, strata, or sub-varieties of caste as I discovered in Dunedin.\footnote{Triad, xiv (Feb 1907), 29.}

Only those on a comfortable wage were likely to pay a subscription of one guinea, but subscribers also distributed tickets among friends and acquaintances (a full subscriber was given four tickets to each concert). Some of these tickets may have been distributed among the less affluent, and ticket sales and complimentary tickets may also have brought in a different type of patron, but there is no way of knowing. In 1910 subscriptions accounted for fewer than 700 tickets per concert, while audiences filled the larger part of the Garrison Hall, which had a seating capacity of 1800. Curiously, the difference is not accounted for by ticket sales, and in 1909 these accounted for only £9 of revenue, compared to £175 taken from subscriptions.\footnote{DPS, Incorporated Society File, Archives New Zealand, Dunedin, DAAB D94 Ac2866. ‘Balance Sheet for Period ending 6th March, 1911’.
}

This suggests that many complimentary tickets were given, possibly to schoolchildren and those who leant material support. Without records, however, this remains speculation.

Other social divisions reflected in the Philharmonic were those of gender. At the time of the Philharmonic’s establishment women comprised 48 per cent of the orchestra’s performers, whereas in the Dunedin Orchestral Society (initially an all-male orchestra) they comprised 26 per cent, and in the Auckland Orchestral Society 32 per cent. The difference was largely due to the youth of the Philharmonic’s strings, which was more notable than elsewhere because the orchestra was so closely linked to Squarise’s teaching practice. This youthfulness meant the Philharmonic displayed a trend that other orchestras only followed as a new generation of players came through. The Philharmonic’s first leader, Amy Coughtrey, was aged 19 when she took up the post in 1904. In 1911 she was succeeded by Jack Wallace, who was 26. Coughtrey returned to the position in 1916 (as Mrs McArthur) and was succeeded in 1925 by Gwenda Williams, the last leader of the Philharmonic.
Williams was 45, but of the same generation as her predecessors. By this time the Philharmonic was more representative of orchestras around the dominion. More than 80 per cent of the women in the Philharmonic were unmarried, suggesting that single women had more time for music than their married counterparts and that it was more socially acceptable for unmarried women to participate. The increasing number of women performing in orchestras was a worldwide phenomenon, but certain instruments were still considered more or less appropriate for them. When the mostly female string section of the Philharmonic was established, many were still prejudiced against women performers. In 1897 the English critic Joseph Bennett was dismayed at the number of women performing in the orchestra for the Handel Festival. He wrote:

> With all due respect to feminine executive talent, I have rather a poor opinion of woman as an orchestral player. She is not devoted enough to her task to keep from looking about her when attention should be absorbed by the music, and she does not possess the power and promptitude in attack which, as a rule, men display.\(^\text{142}\)

After hearing the Auckland Orchestral Society led by Edith Whitelaw, Charles Baeyertz asked: ‘can one really hope to interpret Wagner with a woman as first violin?’\(^\text{143}\) Newspaper reviewers were seldom as disparaging, but if they raised the subject, they were likely to adopt a patronizing tone. A Christchurch critic found the number of women in the Philharmonic orchestra ‘remarkable’, and wrote that

> from a body of 43 string instruments no fewer than 34 are entrusted to the fair hand of ladies. Among the violas one man only is tolerated, whilst to the majority of the cellos and even to two of the double basses are added the charms of femininity.\(^\text{144}\)

The women of the Philharmonic were almost always in the string section, and this was typical of orchestras of this period. The prominence of women as cellists and bassists, however, was unusual for Edwardian orchestras, if less so in post-war ensembles. Women also featured as pianists and vocalists, although the brass and woodwind sections remained the preserves of men. No brass or woodwind instrument was ever played by a woman at a Philharmonic concert. Perhaps most

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\(^\text{144}\) Squarise, ‘Scrapbooks’, ii, cutting of a review by ‘Strad’, 1 Apr 1907.
unusual were the two women who performed as timpanists: Miss A. Moss (1924-5), and Mrs A. Bartlett (1930-1). Curiously, women were more largely involved with the administration of the society in its early years than in its later years. In 1904, nine of the society’s thirteen office-bearers were women, but by 1932 this representation had reduced to just one in twenty-one. This reflected what James Belich describes as a ‘re-leashing’ of women, in a period where women’s causes lost impetus, notably in formal feminism and education.145

Squarise worked more among women and the affluent than among men and the working-class, but his work was inclusive, and involved a wide social spectrum. It demonstrated some of the social and cultural values of the Dunedin community, and the important role of music as a means of education, entertainment, and socialization. This led to a colourful concert life, where art music mixed with more popular styles, critics spoke their minds, and audiences were at times disruptive and pursued their own social agendas. As the leader of one of Dunedin’s principal performance groups, Squarise fostered this culture and engaged with it to develop his own career as a conductor and composer, and bring new musical experiences before the Dunedin public. This environment was dynamic and changing, however, and as the Edwardian era passed and the shadow of the First World War fell, new challenges emerged.

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Figure 5.1: Caricature of Squarise by Stuart Reid, from *The Tickler*, No. 1 (1906).

Figure 5.2: ‘The musical judges at the Timaru band contest. Signor R. Squarise (Dunedin) and Mr W. S. King (Christchurch)’. 
Figure 5.3: Cover of the programme for the inaugural concert of the Dunedin Philharmonic Society, 16 September 1904.

Figure 5.4: His Majesty’s Theatre, Crawford Street, Dunedin, where the Philharmonic’s first concert was held in 1904. The theatre was opened in 1902, following the redevelopment of the Agricultural Buildings of 1896. The facade has been demolished, but the theatre survives as Sammy’s Entertainment Venue.
Chapter 6: The Patriot, 1912-19

On 2 May 1912, Raffaello Squarise embarked on a personal pilgrimage to his native Europe, and he returned six months later as European politics slowly closed in on New Zealand. The dark events of the First World War drew attention to Squarise’s ethnic difference and demanded his overt allegiance to his adopted home. The pain and patriotism of wartime was also accompanied by artistic retrenchment, and Squarise’s activities showed the practical difficulties and creative challenges that were experienced in Dunedin during the conflict.

Prior to his departure for Europe Squarise took six months leave from the Philharmonic and resigned from the presidency of the Otago Society of Musicians. He travelled with his wife Camille, and together they toured England, Scotland, France, Switzerland, and Italy. A complimentary benefit concert was given to Squarise before his departure, at the Garrison Hall on 8 March 1912. A large audience attended and the Times remarked that it would have ‘soured of ingratitude’ if the response had been otherwise. ¹ Squarise conducted the first concert of the Philharmonic’s 1912 season before leaving New Zealand aboard the Remuera on 2 May. ² Even aboard ship Squarise found time for music, and passengers were entertained with dances and shipboard concerts, and on one occasion Squarise contributed a basso profundo vocal item. ³ On 5 June 1912, Signor and Madame celebrated their twenty-fifth wedding anniversary, and appropriately the occasion was marked with a concert, during which Camille distributed cake. ⁴

The trip provided Squarise with both an emotional homecoming and a reinsemination of European musical ideas. In Britain and Europe he heard many orchestras, choirs, bands, and soloists, and found ‘several valuable additions’ to the Philharmonic’s library. ⁵ In London he heard ‘two beautiful military bands’: the Grenadier Guards and an Italian Band of the Bersaglieri regiment. He was also much impressed with the pianist Percy Kahn, and greatly enjoyed the performances of the

¹ ODT, 9 Mar 1912.
³ Ibid.
⁴ Squarise, ‘Scrapbooks’, i, unidentified cutting.
⁵ SMO minute book, 1904-7.
violinist Mischa Elman, whom he preferred to Jan Kubelik as an interpreter of slow movements. In Paris Squarise met the Belgian-born composer and conductor Henri Mouton. The two musicians later remained in contact and Mouton’s compositions became among the most frequently performed by the Philharmonic, with sixteen different works performed by the society over a period of twenty years. Even in 1930 a reviewer noted that Mouton seemed to be represented at every concert.

In Switzerland Squarise enjoyed the choirs, and doubtless met relatives of his wife, as well as members of his own family who were living in that country. His return to Italy was an emotional experience, and he showed he was still fiercely proud of his Italian nationality. Despite being a naturalized British subject, he was angry and upset when mistaken for an Englishman. He described a vivid incident to Walter Sinton, who later related it as follows:

Shortly after his arrival, he addressed the head waiter of a hotel in Milan, in his natural tongue. The Italian replied in English. Signor was horrified and again in Italian demanded to know why! ‘You speak very good Italian,’ replied the waiter, in English, who was, true to type, a multi-linguist, ‘but you speak it with the slightest of English accents and that gives you away: I know you are an Englishman.’ As Signor was old enough to be the waiter’s father, this pleased him not at all and I was quite amused to note how angry he became all over again when he told me about it so many years later. But he finally realized that the head waiter had been right when he reached his birthplace, Vicenza. There among his kinsfolk the change in his accent was brought home to him, but after a week or so, the missing inflections came back. He had to return to Milan to collect some suits he had ordered and he just couldn’t get back to that head waiter quickly enough. Finally peace was restored when the right words were spoken. ‘Ah yes, Signor, I do apologize, truly you are an Italian’.

The sense of identity Squarise displayed on this occasion did not suddenly re-emerge. In Dunedin he had continued to maintain aspects of the Italian lifestyle. For instance, the Squarises produced home-made wine, of a kind unusual to most New Zealand palates. One of Squarise’s visitors, Jack Wallace, waited for convenient moments to pour the wine into the nearest potted plant (of which there were many). Similarly, Camille Squarise was a fine cook, but to some of the locals her cakes were reminiscent of the type Dickens described as ‘highly geological’.

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7 ES, 5 Dec 1914.
8 ES, 23 Jul 1930.
9 Walter Sinton, ‘Entertainment in Dunedin’, in ES, 28 Sep 1974; it is possible that this incident took place on a later trip to Italy, in 1928.
10 Information supplied by Edith Wicks, daughter of Jack Wallace.
11 Ibid.; Charles Dickens, Martin Chuzzlewit, Chapter V.
Squarise took great care in his personal appearance and his invariably ‘dapper’ dress reinforced his image as a suave foreign type. In 1913 he bought a large weatherboard house in Dowling Street (later 52 Tennyson Street) with a striking tower and decorative Victorian styling that gave it an exotic appearance, appropriate for its Italian owner [Figure 6.1]. He also wrote in a sophisticated hand. A Dunedin resident who was in Paris with the Squarises, probably Alex Thompson, related a curious incident that occurred when Squarise handed a cablegram across the counter of a large post office. Apparently the assistant was so impressed by the beauty of his handwriting he summoned the entire staff to inspect it.

In Dunedin, Squarise associated with fellow Italians, few as they were. In 1916 the Italian-born population of New Zealand was 571 and the largest Italian community was in Wellington, which was home to 147 of the total. The Italian-born population in Dunedin numbered just thirty-two, few more than the twenty-one recorded in 1891, and although the Italian community was extended through marriage and children, its numbers remained very small. Despite its size the group was self-aware. In 1904 the Italian warship Liguria visited the Otago Harbour and Squarise and Carlo Bergamini, ‘on behalf of the Italian residents of Dunedin’, forwarded a telegram of welcome to the ship’s commander, the Duke of Abruzzi. Bergamini, like Squarise, retained much of the Italian lifestyle. He drank red wine, made his own ravioli, and made return visits to his native country.

There were still few musicians among Squarise’s other countrymen in Dunedin, though several names were notable. Two well-known Dunedin musicians were the children of the Italian Andrew Martinelli, a local umbrella maker. Frank Martinelli

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12 Information supplied by Edith Wicks.
13 This house was probably built in the late 1860s or early 1870s as the residence of Dr Edward Hulme. It had been considerably altered over the years and Squarise himself was to do more along this line. He had an extra box-like room built at the south-east end of the Tennyson Street frontage which he was to use as his teaching room. At some point the house was divided into two flats. Lois Galer, *Houses and Homes* (Dunedin: Otago Daily Times, 1981), 38-9; Interviews with ‘NJR’ (anonymous by request), 22 Sep 2001, 27 Jun 2002.
15 New Zealand Census, 1891-1916.
16 Squarise, ‘Scrapbooks’, i, unidentified cutting, 26 Jul 1904.
(1882-1916) was a local violin teacher and the conductor of the orchestra at Dunedin’s Grand Picture Palace (later the Century Theatre) when he tragically drowned in 1916. His sister, Anna (1883-1960), was a concert singer, singing teacher, and conductor of local theatre orchestras. Anna Martinelli’s first husband was the Australian-born ‘showman’ Antonio Reggiardo, and after his death she married the Italian singer Giovanni Stella. Stella (1877-1954) had achieved some success as an operatic tenor, and sang leading roles for opera companies touring South America. After living in Australia for a time, he came to Dunedin shortly after the First World War, and opened a shop selling statuary and objets d’art. He subsequently worked as a singing teacher in Dunedin for more than thirty years and became well known as a soloist. He befriended Squarise and from 1927 he frequently performed as a soloist at Philharmonic concerts.

When Squarise returned from his European travels he found the Dunedin Philharmonic Society in good heart. During his absence the orchestra had been conducted by W. Paget Gale (1869?-1942), who in 1905 had succeeded Arthur Barth as organist and choirmaster of Knox Church. Squarise was soon back at the helm of the Philharmonic, and conducted the first concert of the society’s ninth season on 25 April 1913. On making his first public appearance in Dunedin for more than a year Squarise was ‘heartily welcomed’ back to the platform and ‘hailed with applause that lasted for some little time’. Following his second concert a reviewer wrote:

Signor Squarise is not merely the conductor. He is the heart as well as its head. Most of the players in the strings are indebted to him for tuition, and he has led out their musical capabilities. The public know of this intimate relationship.

An innovation was introduced in 1913, when a chorus was attached to the society ‘in fulfilment of an idea that was in mind at the beginning’. In September of that year the Philharmonic gave a performance of Rossini’s Stabat Mater, with a chorus of seventy-six. Squarise had specially composed an overture to the work, and the

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18 ES, 19 Jan 1916.
19 Obit., ODT, 27 Nov 1954.
20 Obit., ‘Mr W. Paget Gale’ in ODT, 17 Mar 1942; Squarise, ‘Scrapbooks’, i, unidentified cutting, 1913. At Squarise’s suggestion, Gale was elected the first life member of the Philharmonic.
21 ODT, 26 Apr 1913; ES, 26 Apr 1913.
22 ES, 22 Jun 1912.
23 ES, 27 Sep 1913.
Times reviewer described the concert as the beginning of a ‘new epoch’ in the society’s history, with the chorus proving ‘very creditable’. At the next concert, in December, the Philharmonic repeated the experiment and the featured work was Spohr’s cantata, *God Thou art Great*. This was less successful. The *Times* critic found the work unattractive and his counterpart in the *Star* thought that the choruses were ‘ineffective’, and that ‘the only part of the cantata given in anything like style was the long duet for contralto and tenor’. The concert proved the end of the chorus experiment, and future programmes resumed the old format.

After his long absence Squarise turned much attention back to his teaching practice, and in 1913 was on the visiting teaching staff (as violin instructor) at Braemar House, a private girls’ school in Moray Place. He later filled a similar role at Columba College, from 1915 to 1921. In January 1914 Squarise resumed his ties with the St Joseph’s Cathedral Choir, which he had left so controversially over twenty years before. Bishop Moran had died in 1895, and it was he who was most concerned about Squarise’s Masonic connection. Former administrator Father Lynch had long-since left Dunedin and Squarise now enjoyed a new relationship with the cathedral authorities. His new position was as conductor, rather than choirmaster, as the organist and choirmaster Albert Vallis was often unable to direct from the organ. Squarise’s return to the St Joseph’s choir led to the completion of the *Mass* he had begun in 1890, and the work was finally finished in February 1914. It is of interest that Squarise drew closer to church music at a time of increased sectarian tension.

Historically, sectarianism had not been prominent in New Zealand, though large numbers of Irish Catholics arrived during the gold rushes and subsequently built a community of remarkable solidarity, including numerous schools and churches. Latent tensions were exacerbated during the war by conscription of Catholic clergy, conflict and subsequent independence in Ireland, and the activities of the anti-Catholic Protestant Political Association from 1917.

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24 ODT, 27 Sep 1913.
25 ES, 6 Dec 1913.
26 *The Braemarian*, ii (Sep 1913): 1.
27 Vida F. Shedden, *Columba College: The First Fifty Years* (Dunedin: Columba Old Girls’ Association and the Board of Governors of Columba College, 1965), 36.
28 Squarise, ‘Scrapbooks’, i, letter to Squarise from James Coffey, 10 Jan 1915.
Albert Vallis was not a Catholic himself, and this may have made him more sensitive to religious tensions than Squarise. As president of the Society of Musicians Squarise was happy to hold a meeting and concert at First Church (Presbyterian by denomination) in 1908, but Vallis had objected to the use of a church belonging to any particular denomination and was supported in his objection by the Knox Presbyterian Church organist Paget Gale. It was subsequently agreed to hold the meeting in a separate schoolroom. Squarise’s support of fundraising concerts for Anglican and Presbyterian churches in the 1890s also suggests he had an open attitude towards religion, but the extent of hostility towards him remains unknown. Certainly, many were prepared to overlook Squarise’s Catholicism, and his pupils included Jack Wallace, whose family were staunch Irish Presbyterians and flew the Union Flag from a pole outside their house. It is possible Squarise’s Catholicism was more acceptable because he was from a numerically tiny ethnic group that posed no threat to the status quo and was expected to show idiosyncrasies.

In March 1914 Squarise was re-elected to the presidency of the Otago Society of Musicians and also engaged with familiar orchestral and teaching work. He seemed to have resumed where he left off before his trip abroad. The advent of war, however, changed life considerably. War with Germany was declared in the first week of August 1914, and the prevailing attitude in Dunedin soon became ‘my country right or wrong’. Anti-German sentiment was as apparent in music circles as it was elsewhere in civilian life. The performance of German music decreased dramatically while works from Britain and allied countries, particularly nationalistic compositions, became prominent. Jingoistic songs composed and published in New Zealand included such titles as The Union Jack for Ever and British Boys, the latter by the prominent Dunedin bandmaster George Laidlaw (1863-1919). Several name changes underlined the mood: the Dresden Piano Company became the Bristol Piano

29 SMO minutes, 7 Nov 1908.
30 Information supplied by Evelyn Buchanan, niece of Jack Wallace. The children in the family were required to stand to attention as the flag was raised.
31 SMO minutes, 28 Mar 1914.
32 A phrase first coined by Carl Schurz in the United States Senate, 29 Feb 1879, but in international usage by the First World War.
33 Frederick L. Dean (words and music), The Union Jack for Ever (Wellington: Anglo-American Music Store, 1914); G. B. Laidlaw (words by R. L. Christie), British Boys (Dunedin: Bristol Piano Co., n.d.).
Company [Figure 6.3], while the Dunedin Liedertafel changed its name to the Dunedin Male Choir. The piano teacher Jessie Armstrong recalled that some people even smashed their German-made pianos in retaliation and anger.

Squarise’s own response to the war was to join the patriots with vigour. His family’s experience of Austrian occupation had cultivated a patriotic spirit, and he once made the remarkably bitter claim that New Zealanders did not know how to hate. In 1900, during the Boer War conflict, he had performed at a fund-raising concert for the Fourth Contingent. During the First World War his wife was a prominent Red Cross worker, and she also coached many soldiers in conversational French before they went overseas. In 1914 Squarise was depicted in an Ernest Thompson cartoon of a ‘National Reserve’ [Figure 6.4], comprised of some of Dunedin’s community leaders. Their catch-cry was ‘NOW! Where’s that bally Kaiser?’, the kind of bright sally that could only appear before the full horror of the war was realized. The cartoon suggests that the public saw Squarise as ‘one of us’, and he had, after all, been living in Dunedin for twenty-five years. Even so, he may have experienced antagonism in the first year of the war, when there was a strong possibility that Italy would join the war against Britain. Italy was a member of the Triple Alliance, and though not bound to support Germany and Austria-Hungary, it was at least pledged to remain neutral. Eight months into the war it seemed Italy might join forces with either side, and only after a bidding war and the promise of coveted Austrian territory did the Italians decide to support the Entente (Britain, France, and Russia).

Squarise asserted his patriotism for New Zealand and the Empire in the very first month of war when he donated £25 towards a horse for the front, using funds from

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34 The Christchurch Liedertafel elected to retain its name, though many of the Australian liedertafels decided to make a change.
36 Interviews with ‘NJR’ (anonymous by request), 22 Sep 2001, 27 Jun 2002. The comment was made during the Second World War.
37 ODT, 1 Mar 1900.
38 Obit., ‘Camille Squarise’, ODT, 10 Jul 1941.
39 The Sketcher, 4 (Dec 1914), 16-17.
the Society of Musicians of Otago. Donations from businesses and societies for patriotic causes were commonplace at the time, but some dissatisfaction was expressed by members of the society that Squarise had not consulted the council or the wider membership regarding the donation. One member, Emma McCarthy, wrote a letter of complaint, although three others (Sarah Blacke, Clara Pyrke, and Bessie Favell) wrote in support of Squarise’s move. One of the society’s vice-presidents, John Campbell Gillies, made a ‘small protest’ at the first meeting to follow the donation. Squarise explained that his initial enquiries had shown it necessary to make a commitment at once, and John Easton, a member of the society’s council who had been at Squarise’s house when the settlement had been made, supported Squarise. Gillies said he was satisfied and the matter was settled when the council voted unanimously to endorse Squarise’s action. Squarise did not stand for re-election when his term expired in March 1915, but there was no suggestion this was related to his actions on behalf of the society.41 In keeping with the rules of the society he became a vice-president, and he continued in this role until 1918.

The war created new distinctions between continental musicians in New Zealand, and those associated with enemy nations suffered for it. The German Julius Lemmer (1871-1957) was hounded publicly and pressured to resign as Principal of the Nelson School of Music, even though he was a naturalized subject and his own son had lost his life fighting for New Zealand in France.42 Johannes Wielaert (1878-1948), though a Dutchman, had used the title ‘Herr’ for professional reasons, and was assaulted in the dining room of a Hamilton hotel by someone convinced he was German.43 Similar incidents occurred in Australia. In Squarise’s old home of Adelaide, nine masked students at the Elder Conservatorium bound and gagged the violin lecturer Hermann Heinicke and painted a red triangle on his head.44

Apart from possible suspicions in the early months of the war, Squarise suffered no such hostility. In May 1915 Italy declared war on Germany, and Squarise found his

41 SMO minutes, 27 Mar 1915.
43 Auckland Star, 18 May 1915.
home country officially associated with the allies. In response to this move the Philharmonic opened its 13 July concert with Giuseppe Gabetti’s *Royal Italian March*, and Squarise was evidently proud of the Italian link to the war. This was evident in the prominent draping of the Italian colours among other allied flags at Philharmonic concerts. Given Squarise’s devotion to Italy and things Italian, it is not surprising that he promoted the performance of Italian music. As a soloist in the 1890s and early 1900s he had performed works by Bazzini, Bellini, Denza, Verdi and other Italian composers. He also introduced his pupils to these works, and encouraged his pupil Jack Wallace to study in Italy. Squarise returned from his European travels with Italian music scores, as he did after a similar trip in 1928, when he presented the St Joseph’s Cathedral Choir with four *Tantum Ergo* settings of Bellini. Italian music was frequently performed by the Dunedin Philharmonic Society and in its 1906-08 seasons, 18 per cent of instrumental items and 24 per cent of vocal items performed were by Italian composers (not including Squarise’s own works). This compared with 7 per cent and 13 per cent respectively in Dunedin Orchestral Society concerts over the same period. Subsequently the Orchestral Society increased the proportion of Italian works in its repertoire, possibly in response, but it never matched the Philharmonic in this respect.

German music dominated the pre-war programmes of both the Philharmonic and Orchestral societies, as it did programmes in England. In the Philharmonic’s concerts of 1906-08, Austro-German music comprised 34 per cent of the instrumental works performed. Among the particularly favoured composers were Wagner and Mendelssohn. The proportion of Austro-German music began to drop long before the war, anticipating the seemingly inevitable conflict. The figure fell to 28 per cent for 1909-11 and further to 17 per cent for 1912-14. Following the outbreak of war the Philharmonic all but banned German music. A few German composers such as Bach, Meyerbeer, and Richard Eilenberg appeared occasionally, but the previous favourites Wagner and Mendelssohn were never performed. The works of Austro-

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45 ES, 17 Sep 1919.
Graph 6.1: Proportion of German repertoire performed at subscription concerts of the Philharmonic and Orchestral societies, 1906-20.

Graph 6.2: Proportion of Italian repertoire performed at subscription concerts of the Philharmonic and Orchestral societies, 1906-20 (not including works by Squarise).

nationality of 379 out of 433 DPS items identified
nationality of 325 out of 358 DOS items identified
no allowance made for differing lengths of items
Graph 6.3: National origin of instrumental items performed at Dunedin Philharmonic Society subscription concerts, 1906-08.

Graph 6.4: National origin of instrumental items performed at Dunedin Orchestral Society subscription concerts, 1906-08.

Nationality of 79 out of 89 DPS items identified
Nationality of 72 out of 74 DOS items identified
No allowance made for differing lengths of items
German composers fell further to 11 per cent of the instrumental items given from 1915-17 and the decline continued even after the armistice. In the 1918-20 period only 8 per cent of instrumental works were by Austro-German composers. As late as 1920 a reviewer for the Star remarked that, ‘according to the society’s custom, all German music is banned’. 47

The exclusion of German music was not a universal policy among the Empire’s performance organizations. In London, the Royal Philharmonic Society excluded Beethoven, Wagner, and Brahms from its programmes but Sir Henry Wood conducted the great Austrian classics and Wagner at the Proms (although he did not programme works by living German composers). 48 In Dunedin, Austro-German music retained its dominant position in the programmes of the Dunedin Orchestral Society, though it gradually dropped from 51 per cent of the instrumental music performed in 1906-08 to 27 per cent in 1918-20. Wagner, Beethoven, and Mendelssohn continued to be performed by the Orchestral Society. Curiously, neither the Philharmonic nor the Orchestral had ever given much attention to Brahms. This probably owed more to the difficulty of his scores than to public taste, but it is surprising that the Philharmonic never ventured to tackle so much as a Hungarian Dance. Only once in twenty-eight seasons of subscription concerts did the orchestra feature music by Brahms, when in 1932 it performed the third movement from his Symphony No. 2.

The Philharmonic filled the void left by the removal of German repertoire with a mixture of Italian, French, English, and Scandinavian music, including a significant number of overtly nationalistic pieces. Early in the war it was suggested to Squarise (by person or persons unknown) that the public would enjoy the concerts more if patriotic numbers were included, and subsequently much of the music performed was ‘calculated to stimulate patriotic feeling’. 49 The final two programmes of the Philharmonic’s 1914 season included Finlandia by Sibelius, the Triomphale Overture of Tchaikovsky, and Squarise’s own Military Caprice. Other patriotic works

47 ES, 5 May 1920.
49 ODT, 26 Sep 1914; DPS programme, 25 Sep 1914.
performed during the war years included Elgar’s *Sing, Belgians, Sing*, Mancinelli’s *Triumphant March*, and even the national hymn of Romania, after that country declared war on Austria-Hungary in August 1916.

*God Save the King*, the national anthem of Great Britain and New Zealand, was given as both the opening and closing item at all of the Philharmonic’s wartime concerts. The performance of the anthem, always carefully undertaken by the Philharmonic, took on a new fervour. The *Star* remarked that to play the anthem carelessly was ‘disrespectful, and in war days offensive’. The respect with which this piece was treated was indicated by the way the audience stood to attention during its performance. Another way the Philharmonic expressed its patriotism was in collections taken for the war effort, and in September 1914 a collection taken during Ivy Mazengarb’s recitation of *Give, Give, Give* raised £17 for the Wounded Soldiers’ Fund. The entire takings from a concert in July 1915 were devoted to the same cause.

Squarise’s compositions demonstrated his own patriotism, which had also been apparent in pre-war works such as *Call to the Fight* (1908) and the funeral marches for Richard Seddon (1906) and Edward VII (1910). Squarise’s final pre-war march was *Onward Otago*, which he wrote for the Dunedin Expansion League’s Gala Week in March 1914. The League’s very name suggested the imperialistic fervour of the time. The organization had been founded in 1912 for the promotion of economic and social development in Otago. It was soon renamed the Otago Expansion League, and survived until 1972. The League ran a competition to find a motto, and J .C. White of Caversham won with his suggestion of ‘Onward Otago’, which Squarise afterwards took as the title of his march. The Philharmonic Society first performed the piece on the evening of 24 March 1914, at an open air concert given in association with the Expansion League and held at the Botanic Gardens. The gardens were specially lit with electric lights but the night was chilly and attendance was

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50 *ES*, 5 Dec 1914.
51 Ibid.
52 ODT, 26 Sep 1914; ES, 14 Jul 1915.
disappointing at between 500 and 800.\(^{54}\) Onward Otago was later performed at Philharmonic subscription concerts in April 1914, November 1916, and December 1926. A reviewer for the Times considered the piece to be a ‘sprightly, tuneful, and optimistic composition’ with ‘several fascinating melodies’ and suggested that it should become a favourite piece in the repertory of bands and orchestras.\(^{55}\) A Star reviewer wrote in 1916 of its ‘Sousa-like effects’, while a later review in the same paper described the piece as ‘replete with original harmony’ that ‘made the ears tingle . . . glows with energy and is full of pulsation’.\(^{56}\) A piano version of the piece was published by the Expansion League and printed by the Caxton Printing Company of Dunedin.

Following the outbreak of the war Squarise’s marches took on overt references to the conflict. In 1915 Squarise was conductor of the National Reserve Band, and the band performed his march 2/9/14 at a concert held in association with the Otago Queen Carnival in July of that year. It is possible this date had personal significance to Squarise, which is now unknown, but it was more likely a reference to an event in the war. September 2nd, 1914, was a date of relative insignificance both on the western front and at home in New Zealand. It probably referred to the Battle of Lemberg (Lviv) on the eastern front, which concluded on 2 September with the rout of the Austrians, who lost 130,000 men. This was a Russian victory, welcomed but not conspicuously celebrated in New Zealand. Squarise’s own feelings regarding the Austrian army, however, may have given the battle personal significance. In 1910, however, his anti-Austrian feeling had not been strong enough to prevent him performing Johann Strauss’s Radetzky March, a piece named in honour of the Austrian who captured Venice in 1849 and acted as governor-general of the Lombardy-Venetia region from 1849 to 1857.\(^{57}\)

Towards the end of the war Squarise composed more marches for the Philharmonic Society. The orchestra premiered Our Boys at the Front in April 1918, and

\(^{54}\) ODT, 25 Mar 1914 and ES, 25 Mar 1914.  
\(^{55}\) ODT, 4 Apr 1914.  
\(^{56}\) ES, 29 Nov, 1916 and 2 Dec 1926.  
subsequently performed it in December 1919 and November 1920. It was described as ‘a rousing quickstep, with plenty of body and a special melody for the brass’ and as ‘a bright, clever, and tuneful piece of music’ with a ‘clear and stirring melody’ and harmony ‘most beautifully thought out’.58 A similarly titled work, *Our Boys Rank and File*, was given under the Squire pseudonym in October 1918. It was probably one of these works that reappeared in December 1920 and July 1927 as simply *Our Boys*. This piece was described by the *Star* as a ‘bright march’ that was ‘effective as to melody and richly orchestrated’.59 The *Times* described it as a ‘stirring piece of music’ that ‘like all the Signor’s musical writings . . . was tuneful and taking’.60 Another ‘Squire’ work was *March of the Allies*. Described by the *Star* as a ‘well varied composition’ it was performed by the Philharmonic in April 1919 and August 1925.61

The title of a song by Squarise, *I’ll Sing No More*, may have reflected the public shift away from jingoistic expressions and towards national mourning. Daisy Broad (Mrs Lawson Broad) premiered the song at a Philharmonic concert in April 1918, with a violin obbligato played by Stella Bayley. The *Star* reviewer thought the song was highly original and it was subsequently performed in October 1925 with Clare Dillon as the vocalist and the obbligato played by Gwenda Williams.62 The departure from militaristic themes continued in the titles of the marches Squarise wrote after the war. His post-war marches were *On the Promenade* (1920), *March of the Gnomes* (1921), *On the Rialto* (1930), *Les Adieux* (1931), and *March Triomphale* (1932). Only the title of the final piece suggested a return to old themes.

The most ambitious of Squarise’s wartime compositions was his *Military Caprice* for orchestra and military band, composed shortly after the outbreak of war and performed for the first time in September 1914. A programmatic work, *Military Caprice* was a battle fantasia, similar to his *Battle of Sedan* of some thirty years earlier, and possibly an adaptation of the same work. There was, of course, a very

58 ODT, 17 Apr 1918; ES, 17 Apr 1918, 18 Nov 1920.
60 ODT, 29 Jul 1927.
61 ES, 2 Apr 1919.
62 ES, 9 Oct 1925.
important difference between the two pieces, for the heroes in *Battle of Sedan* were German! The piece, which took thirteen minutes to perform, contained musical references to the *Marseillaise*, *Rule Britannia*, *The British Grenadiers*, *Garibaldi’s Hymn*, and the *Royal Italian March*, the latter two giving a striking emphasis to the Italian war effort.\(^{63}\) It opened with a description of the allied soldiers’ camp, followed by nightfall and the soldiers’ dreams. At dawn the ‘reveille’ sounded and there was a ‘call to arms’. Battle ensued, culminating in a ‘bayonet charge’. The enemy was ‘routed and pursued’, after which the laments and crying of the wounded could be heard. An *andante* (cornet solo) represented the last words of a dying soldier, and was followed by the triumphal description of an allied victory. The piece ended with two shouts of ‘Hip, Hip, Hurrah!’\(^{64}\)

The public response to the premiere of *Military Caprice* was a ‘perfect furore of appreciation’.\(^{65}\) Squarise was recalled and cheered continuously and the applause did not stop until the orchestra began the work for a second time. The *Times* described the piece as ‘certainly very cleverly constructed’ and ‘excellent as a musical illustration of stirring events’.\(^{66}\) The *Star* reviewer thought it ‘vivid and wonderfully impressive’ and an unqualified success.\(^{67}\) The piece was performed again by the Philharmonic at concerts in December 1914, September 1919, December 1926, and July 1933, often with the assistance of the Otago Regimental Band (formerly the Dunedin Garrison Band).\(^{68}\) In a country where locally-composed music generally failed to meet with enthusiasm, the popular success of this work was remarkable.

The Dunedin of the Great War was described by the *Triad* columnist ‘Momus’ as ‘a quiet respectable place for quiet and respectable people’, a city of ‘merchant kinglets’ in which artistic surroundings counted for little. It was said that the usual visitor from Australia, after taking a twopenny ride on the cable car for the sake of a view, took the first train or steamer for the ‘gayer and more genial cities of the

\(^{63}\) ODT, 17 Sep 1919; MS score, to be deposited at the Hocken Library, Dunedin.
\(^{64}\) DPS programme, Sep 1914.
\(^{65}\) ES, 26 Sep 1914.
\(^{66}\) ODT, 26 Sep 1914.
\(^{67}\) ES, 26 Sep 1914.
\(^{68}\) ES, 17 Sep 1919.
north’. There was some injustice in this claim. Charles Baeyertz, who frequently travelled the Dominion, expressed the opinion in 1906 that Dunedin probably had more musical societies than any other New Zealand city. The musician Spencer Lorraine, who worked as a singing teacher throughout New Zealand, said in 1912: ‘Socially, I consider Dunedin the most musical town in the Dominion’. He thought there was more music in the home, played to a higher standard, than in other centres. Amateur music-making, however, was evidently not the sort of entertainment ‘Momus’ had in mind.

Nevertheless, it had become apparent by the First World War that Dunedin had lost some of its past musical status, as it had lost status generally. This was largely the result of greater population growth in the northern centres and Dunedin also lacked a university course in music, such as existed in Auckland and Christchurch. Spencer Lorraine thought that, as far as public performances were concerned, the other centres were ahead of Dunedin. An example of this was Squarise’s pupil May Donaldson moving to Wellington in 1909 because she considered it to be the musical centre of New Zealand. In 1919 it was suggested in New Zealand Truth that Christchurch was ‘the most richly endowed musical city’ in the Dominion. New Zealand had no clear musical capital, but any claim Dunedin might have had to the title had weakened by this time.

Despite the change in Dunedin’s fortunes, Squarise still controlled a musical society that could challenge most, if not all of its northern sisters. If there was rivalry between the orchestras of different cities, however, only pride was at stake, as there was no competition for resources. In 1914 the Philharmonic completed ten years of activity, and continuity within the society was demonstrated by the long service of many members. In 1915, eighteen of the original players were still in the orchestra. Many members, and not just performing members, highly valued the social interaction within the society and the sense of community it fostered. This was

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69 Triad, xxiii (Dec 1915), 68-9.
70 Triad, xiv (Apr 1906), 42-4.
71 ODT, 29 Jul 1912.
72 Unpublished history of the Donaldson family by John Craven.
73 New Zealand Truth, 13 Apr 1918.
reflected in the management of the society’s concerts, which a *Star* reviewer said was undertaken with a ‘true politeness’.\(^{74}\) An ordinary subscription concert, certainly after the war, could feature ‘elaborate and artistic decorations’ that were ‘not of the sort that is paid for’.\(^{75}\) At a concert in 1920 a reviewer remarked:

> For some time the decorations of the theatre for the Philharmonic concerts have been such as to evoke special praise, and on this occasion all previous efforts in that direction were surpassed. It is not now a simple matter of hanging flags and putting pot plants into spare corners. The stage adornment was skilfully designed on real pictorial lines, and the dressing of the front of the circle was added to by fancy poles carrying pretty streamers and other things. Obviously it was the work of a master mind, and the people freely expressed to each other their appreciation of the artistic effect.\(^{76}\)

Such care was further demonstrated in the programmes, invariably printed in blue ink on quality paper, with detailed programme notes specially prepared by Squarise and other members. These notes focused on helping the reader to follow the themes and conception of the items rather than giving lengthy biographical information regarding the composers, and in doing so reflected the educational aims of Squarise and the Philharmonic committee. The programmes were distributed at the front of house, where the society’s ‘energetic’ secretary Ernest Wilson could be seen efficiently managing his corps of ushers. ‘Ernie’ Wilson (1877-1959) was secretary of the Philharmonic from 1906 to 1933 and made a profession out of acting as secretary for amateur societies, sporting groups, and voluntary organizations. In his long and remarkable career he was secretary to the Otago Rugby Football Union (51 years), Otago Cricket Association (52 years), Shipwreck Relief Society (48 years), Dunedin Competitions Society (40 years), and a long list of other organizations.\(^{77}\) At Philharmonic concerts, Wilson and the stage managers ensured that a strict schedule was adhered to. It was considered very important that concerts finished on time, as many patrons had to catch the last trams and trains of the evening. A Philharmonic concert in June 1919 was described as ‘exact to the two hours which Dunedin audiences regard as the limit of a concert’.\(^{78}\)

\(^{74}\) ES, 20 Jul 1921.
\(^{75}\) ES, 21 April 1921, 20 Jul 1921.
\(^{76}\) ES, 16 Sep 1920.
\(^{78}\) ES, 11 June 1919.
A press critic claimed in 1915 that the orchestra of the Philharmonic Society would have been stronger than ever, but for the ‘dislocation of social arrangements’ caused by the war. The music community was certainly disabled and scarred by the terrible events that took place. Music was seen as an expendable luxury in a time of austerity, and the Dunedin piano manufacturer and importer Frederick Howell immediately found his business running at a loss. The Philharmonic’s subscription numbers dropped, rehearsals were disrupted, and player absenteeism grew. Short-handedness in business firms meant an increase in night work and other engagements ‘mostly arising out of the war’ also contributed to a decline in player attendance. The orchestra lost members and potential members to the armed services, and sixteen former Philharmonic players served with the Expeditionary Force, their names proudly listed in the society’s programmes. Some of these men returned wounded and, most tragically of all, four lost their lives.

Material losses were hardly comparable, but they greatly affected the running of the orchestra. A great loss to local musicians came through the closure of the Garrison Hall as a performance venue. Both the Philharmonic and Orchestral societies were forced out of this building when it was taken over by the government in 1915 for use as the Chief Post Office, and it never reopened as a concert hall. From 1915 to 1917 the Philharmonic hired First Church’s Burns Hall for its concerts [Figure 6.5]. The new venue proved too small for the Philharmonic, the stage in particular being too narrow. The players were grouped together in a manner that was described as reminiscent of a tram ride, and the sounds of some instruments bounced between the walls and the overall effect was unbalanced. From 1917 concerts were held at the King’s Theatre in Dowling Street [Figure 6.6] and the change provided improved conditions. Both players and audience were more comfortable and the acoustics

79 ES, 6 Oct 1915.
81 ES, 6 Oct 1915; 29 Nov 1916.
83 ODT, 9 Oct 1925.
84 ES, 19 Apr 1917; 3 May 1916.
were more suited to orchestral music than those of the Burns Hall. The draughtiness of the stage proved a difficulty, however, and at the Philharmonic’s July 1918 concert the players were ‘shivering long before the end’.  

In 1918 the concert venue again changed, this time to the spacious His Majesty’s Theatre, where the Philharmonic’s inaugural concert had been held in 1904, and where subsequent concerts would continue to be held until 1930. That the society was able to fill this hall was seen by the Times as ‘conclusive proof that it possesses considerable ability to entertain’. At times, however, the orchestra struggled to maintain its old standard. The ambitious tasks the conductor set his orchestra were not always carried out successfully, though honest attempts were made and Squarise was complimented for avoiding ‘Sly evasive tricks with the purpose of dodging difficulties and cloaking effects’.  

The Philharmonic continued to be well received by the public and even during the particularly difficult season of 1915 there was ‘lavish applause bestowed upon every item’. One critic described the main problems as a lack of unity among the instrumentalists and faulty tempi among the soloists. The strength remained in the strings and the orchestra was complimented for playing in tune and its general sense of ‘vivacity and readiness’. The standard was not consistent, however, and a representative review from the Times stated that although

the orchestra played well in several instances . . . to say that the playing reached a high level, or the standard the Philharmonic has set by past performances, would not be for the good of the society.

The Philharmonic persevered under difficult conditions, while many organizations throughout the country failed to survive, including the Auckland and Wanganui orchestral societies. The Dunedin Citizens’ Band also ceased to function around 1916,

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86 ES, 19 Apr 1917.
87 ES, 11 Jul 1918.
88 ODT, 2 Apr 1919.
89 ES, 4 Apr 1914.
90 ODT, 14 Jul 1915.
91 ODT, 29 Nov 1916.
92 ES, 18 Jul 1917.
93 ODT, 29 Nov 1916.
some twenty years after it was founded by Squarise. Cause for optimism came
towards the end of the war, when the Philharmonic showed much improved form.
The public perception, which had remained positive, became even more favourable.
Following one concert a reviewer noted that:

As the people by their hundreds emerged from the King’s Theatre last night at 9.35 they were
loudly extolling Signor Squarise and the players whom he had just finished controlling.94

Squarise, too, was pleased with the achievements of the society. After a concert
featuring Liszt’s Hungarian Rhapsody No. 2 and Tchaikovsky’s Capriccio Italien op.
45, he was said to be satisfied to the ‘highest degree’.95

The armistice was finally signed in November 1918, but the catastrophic
influenza epidemic raging at that time prevented musical celebrations. Rehearsals
stopped and places of entertainment were closed, with the result that the
Philharmonic was forced to abandon the fourth concert of its season. Concerts
resumed as usual in the New Year, however, and the peace was celebrated with
enthusiasm. A highlight of the Philharmonic’s 1919 season was a special ‘Victory
Concert’. The hall was decorated with the national flags of Britain, France, Italy, and
the United States and the programme consisted entirely of works from those
countries.96

The war was over, but the musicians of Dunedin were unable to make a full return
to pre-war patterns. The amount of German instrumental repertoire on Philharmonic
programmes gradually increased, and peaked at 19 per cent from 1927-9, but it was
still some way behind its pre-war dominance. More significantly, new forms of
music were emerging, along with new ways of listening to it. Was there a place for
Squarise in the world of cinema, radio, and jazz? He had become an institution in
Dunedin, and a caricature of him was titled ‘Dunedin’s Chief Musical Asset’ [Figure
6.7]. Described as a ‘wonderful evergreen’, Squarise still had many years of work in
him but he found himself working in an increasingly changed environment.97 Music

94 ES, 5 Dec 1917.
95 ES, 11 Jul 1918.
96 ES, 17 Sep 1919.
97 ES, 7 Jul 1926; Squarise, ‘Scrapbooks’, i, unidentified cutting.
in New Zealand was guided by overseas developments, and the reality was that a cultural revolution was taking place internationally, and music had already changed for ever.
Figure 6.1: 52 Tennyson Street, Dunedin, Raffaello Squarise’s home from 1913.

Figure 6.2: Another view of 52 Tennyson Street. Squarise had the box-shaped addition at the right built as a teaching room. During his time the house was painted white.
Important Announcement.

Although the Dresden Piano Company's name has become a household word throughout the Dominion, it has been decided to relinquish this familiar title and to adopt in its place that of

The Bristol Piano Co. Ltd

When the business started, over 32 years ago, the name "The Dresden," being honorably associated with all that was best in Music and Art, was chosen as a good trading title, but, despite its well-earned popularity, there can be no doubt it is no longer acceptable for an

ALL-BRITISH COMPANY

The Shareholders and Directors are, without exception, British born and bred, and are all resident under the British flag; there is not, nor has there ever been, one single shilling of anything but British Capital used or invested in the business; and as Bristol is the birthplace of the Founder and present Chairman of Directors of the Company, the Public will fully appreciate the change of title to that of

The Bristol Piano Co. Ltd

ES, 2 JAN 1915
STONEY – “Shades of Julius Caesar, what a line! Dress by the right, there, Teddy – not so much frontal attack – don’t forget your P.D.’s next parade. Take a pattern from chirpy Tam or he’ll expose us in the Evening Sausage Wrapper. For heaven’s sake, Harmy, straighten up, you won’t strike anything. One would think you were taking a trip through the tunnel to the sewerage outlet. Pull yourself together, Joey – note Leslie’s horrid expression – I can see you’ll have to go on a raw meat diet – I once had a poodle that charged a bull-dog after two feeds of a raw pluck. Now then, Syd, put your monocle in your pocket – we don’t want any la-la tutti-frutti boys here. And Lord lumme, what a mixture on your left! – the little ‘un would look better with a kukri than a bodkin. Cover off with your feet, Fenny, old cock – the Germans fire low. How now, Gilky, what are you prancing at – this isn’t a horse parade, and switch that grin off your dial – one would think you were at your mother’s funeral. Buck up, Squawrees – you get on my G string – can’t you see that Roddy’s gettin’ all the cheers – and shouts? – he-he. Sufferin’ Samuel, what a rear rank – looks like a forage waggon harnessed to a wild zebra.” (Voice from the kerb: “Don’t teach em’ the goose-step, Stoney, or you’ll miss your commission.”)
Figure 6.5: Burns Hall, Burlington Street, Dunedin.

Figure 6.6: The Lyceum, Dowling Street, Dunedin, later known as the City Hall, Alhambra Theatre, and King’s Theatre.
Figure 6.7: ‘Dunedin’s Chief Musical Asset. Signor Squarise, Conductor of the Philharmonic’.

Figure 6.8: Caricatures of Squarise and Paget Gale by Ernest Thompson from The Sketcher, No. 5 (June 1915), 17.
Chapter 7: The Patriarch, 1919-45

Squarise was sixty-two when the war ended, yet he continued his busy professional life throughout the 1920s and even into the 1930s. He remained enthusiastic and demonstrated some ability to innovate, but inevitably he slowed down, and his ideas increasingly reflected a bygone age. The world changed around Squarise and the place of music in everyday life was revolutionized. The public embraced the cinema and the gramophone, while radio quickly became a hugely influential medium. Audiences turned increasingly to jazz-influenced popular music, and were developing new tastes in the composition and the performance of classical music. Meanwhile, the struggling national economy made it difficult to maintain societies such as the Philharmonic. These were international trends, and to a large extent community music-making in Dunedin was at the mercy of overseas developments. The last years of Squarise’s professional life show that he still played an important role in the musical life of Dunedin, but the nature and context of his work changed considerably.

In the early 1920s emerging technological innovations appeared to have little effect on the Philharmonic’s activities, and the decade began well for the society. The musical societies of Dunedin enjoyed a renewed popularity immediately following the war. A critic for the Star wrote in September 1919 that the Philharmonic ‘ordinarily finds it a job to pack into His Majesty’s Theatre all who wish to be present’ and that the ‘Big Four’ musical societies were always sure of patronage. By the ‘Big Four’ the critic meant the Dunedin Choral Society, Dunedin Male Choir, Dunedin Orchestral Society, and Dunedin Philharmonic Society. He wrote: ‘For the past year or two it has been the fashion to attend these concerts – a fashion initiated by merit’. It was possibly the same reviewer who wrote in 1922 that, for the most part, ‘especially in recent years, the concerts have reached a high level, the moderate successes rare, the pronounced successes numerous’.

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1 ES, 17 Sep 1919.
2 ES, 12 Apr 1922.
Audiences at subscription concerts were similarly enthusiastic, and sometimes the critics thought they flattered, as they enthusiastically applauded even mediocre performances. Following a concert in December 1922 a reviewer commented that though the standard of performance was uneven, the audience was ‘very impartial in the matter of applause, and pronounced in favour of everything played or sung’.3 This suggests that critics were more discerning than the majority of audiences and that the orchestra had built a loyal following, forgiving of lapses. Neither Squarise nor the society’s most enthusiastic supporters claimed perfection, but audiences could usually hope for a high standard of instrumental playing, ‘with no glaring sign of slovenliness or palpable want of rehearsal’.4 A Star reviewer wrote in 1924 that the orchestra was well in tune, nicely balanced, and in perfect control, and the playing full of spirit. He suggested that the strongest criticism that could be upheld was that most of the playing ranged from mezzo forte to forte.5 Occasionally critics complained of loose ensemble, a lack of confidence, unsympathetic accompaniments, and poor intonation, but the Philharmonic was also capable of playing ‘dead in tune’ and with sensitivity, taking ‘the step up that is hard to take with any but a professional orchestra’.6 A writer for the Times commented in 1921 that the society had a long list of members and friends who were satisfied that an evening at one of its concerts was ‘well spent’. This, he remarked, ‘is undoubtedly a correct view to take’, as the orchestra ‘has been steadily improving, and is now well able to attack work which not so many years ago would have been approached with misgiving’.7

It is impossible to identify how much of the orchestra’s achievement was due to Squarise, but his artistic control, his continued teaching of the strings, and the credit apportioned him by the press, suggest he was still the most significant figure in the society. Little is known of his rehearsal technique, but Bill Hayward, a cellist in the Philharmonic from 1922, remembered that Squarise was very patient, and did not like to criticize anyone in front of the orchestra, preferring instead to wait until the

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3 ODT, 13 Dec 1922.
4 ES, 14 Dec 1923.
5 ES, 4 Dec 1924.
6 ES, 11 Jun 1919.
7 ODT, 20 Jul 1921.
other players had gone. He would sometimes let the violins go early so that he could rehearse with the other sections.\footnote{8}

Despite his advancing age, Squarise was described in 1921 as ‘in every way as vigorous as when he first accepted the office of conductor’.\footnote{9} Dora Leslie, a member of the orchestra from 1928, remembered Squarise’s shock of white hair and florid complexion, and that his prominent nose would get redder and redder as a piece went on.\footnote{10} His ‘enthusiasm never slackening’, Squarise was said by a Star reviewer to be ‘the point and origin of the inspiration that has done so much to cultivate the love of music in Dunedin’.\footnote{11} Another report in the same newspaper remarked that Squarise supplied the life-blood of the society, and was both respected and ‘joyfully obeyed’. It was remarked in the Star that Squarise and the players obviously had ‘the frankest and nicest relationship, witnessed in the efficacy of instructions that are lightly signalled or at the most whispered’.\footnote{12} Squarise and the Philharmonic seemed inseparable, and one reviewer thought it would ‘seem quite strange’ if Squarise did not conduct.\footnote{13}

There were times, however, when Squarise was unable to conduct. In 1923 he was overtaken by an illness that laid him aside for nearly six months and at the March concert Harold Austing conducted the orchestra.\footnote{14} At the June concert Squarise was well enough to sit in the audience while Paget Gale acted as conductor. The orchestra keenly felt the temporary loss of its principal conductor. A reviewer for the Star wrote:

Mr Austing is a cultured and experienced musician; Mr Gale is the very man to wrestle with difficulties, for he is absolutely undaunted; but, quite apart from personal ability it is necessarily and unavoidably a disadvantage to change conductors if for no other reason that new sympathies have to be created.\footnote{15}
The nature of Squarise’s illness is not known, but in September 1923 he was warmly welcomed back to the stage and seemed to return to his usual routine.\(^\text{16}\)

Squarise’s own compositions were still appreciated by the Dunedin public, though some now saw his early works as old-fashioned. His *Symphony in C minor* was described in 1925 as a ‘decidedly heavy though cleverly written item’.\(^\text{17}\) Throughout the 1920s and early 1930s Squarise wrote new pieces for the Philharmonic and his marches, by this stage with less militaristic titles, continued to be successful. The first to appear after the war, *On the Promenade*, was premiered by the Philharmonic in May 1920 and performed again in September 1923. The *Times* critic remarked that of Squarise’s many compositions, it ‘comes easily within the list of his most successful efforts. It was briskly and brilliantly played, and “went” exceptionally well’.\(^\text{18}\) The *Star* reviewer described the work as:

> an uncommonly lively march, of a joyous character, simple in plan, but rich as to the inner parts. The audience listened to it with keen interest, and the applause that followed had in it a pointed acknowledgement to the composer.\(^\text{19}\)

In 1922 the orchestra premiered Squarise’s *March of the Gnomes*, which he had completed in December 1921. Following its premiere the press described the piece as ‘quite equal in merit to any of the many marches that have originated with him. It is bright, lively, and tuneful, and was played exceedingly well.\(^\text{20}\) It was also complimented as being a ‘lively all-in’ and a ‘good composition, understandable by a mixed audience, and exceptionally graceful’.\(^\text{21}\) The march was subsequently performed by the Philharmonic in September 1922, March 1923, and March 1925.

A popular, fun, and lighthearted composition of Squarise’s was *Pizzicato*, a piece scored for flute, clarinet, and cornet, with a pizzicato accompaniment in the strings. The work was first performed in September 1922 under the Squire pseudonym and repeat performances took place under Squarise’s own name in March 1925, October 1925, September 1926, November 1926, and July 1929. It proved a popular item,

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\(^{16}\) ODT, 14 Sep 1923.  
\(^{17}\) ODT, 9 Oct 1925.  
\(^{18}\) ODT, 14 Sep 1923.  
\(^{19}\) ES, 14 Sep 1923.  
\(^{20}\) ODT, 6 Sep 1922.  
\(^{21}\) ES, 6 Sep 1922, 11 Mar 1925.
encores were performed, and the piece was described in newspaper reports as a ‘very sprightly’ and ‘bright little pizzicato’ of a ‘brilliant order’, with a ‘really captivating melody’.22

Another distinctive work was Genii of the Waterfall, alternatively titled the Spirit of the Waterfall [sic]. A ‘fantasia caprice’ for solo piano, it featured ‘intricate work in the treble of a rippling nature’, intended to illustrate running water.23 Vera Moore premiered the piece in April 1919, and her performance was described in the Star as a ‘delightful study in tone’.24 Mary Frazer performed it at another Philharmonic concert in October 1925, and in 1932 it provided the opening item of a concert of Dunedin composers, arranged by the Society of Musicians of Otago. This concert was one of the first to recognize a community of local composers. Other composers whose works were performed were Sybil Baker, Arthur Barth, Val Drew, Frances Mabel Cleavin, John Easton, Victor Galway, Thomas Kirk-Burnnand, Mary Martin, Doris Prentice, Bertha Rawlinson, Roy Spackman, and Elva Westland.

Squarise’s compositional style never moved far from the Rossinian language he adopted in his youth, and the wider repertoire of the Philharmonic also changed little over the years. Consequently the orchestra’s programming lost some of the innovative feel it had in its earliest days. Philharmonic concerts in the 1920s and 1930s were very similar to their predecessors of the Edwardian era, with the same mixed format of vocal items and orchestral works, and few full symphonies. In some ways this reflected a widespread conservatism in classical music during this time. John Thomson described this period as ‘in many respects the most artistically barren in New Zealand’s history’, and Erik Olssen notes that the ‘traumas of war and uncertainty seemed to generate a new devotion to Britain and smother the cultural vitality of the pre-war years’.25 This attachment to Britain was shown in an Otago Daily Times review of a Philharmonic concert in 1922, which stated that Sibelius’s intermezzo Pan and Echo was ‘perhaps not a composition that would be regarded as

22 ODT, 9 Sep 1926; ES, 11 Mar 1925, 9 Oct 1925, 3 Jul 1929.
23 ODT, 2 Apr 1919. Descriptions of this work are reminiscent of Squarise’s earlier work, Niagara Falls, and it is possible he retitled the earlier composition.
24 ES, 2 Apr 1919.
particularly captivating by some amongst a British-born audience, but the manner of its performance could not be found much fault with’.  

Some of the conservatism in the Philharmonic may be attributed to Squarise, but the conductor was also complimented for his ‘exploring courage’ and it was admitted by one press critic that he presented music that would ‘seldom or never be heard but for the Philharmonic Society’. The orchestra continued to introduce works never before performed in Dunedin. Among the most notable were Tchaikovsky’s *March Slav* and Saint-Saëns’ *Fourth Piano Concerto* (Mary Frazer, soloist), both given their Dunedin premieres in 1920. Such events became less frequent, however, and possibly the most significant new name to appear on Philharmonic programmes during the 1920s was Glazunov. A movement from his *Fifth Symphony* was performed on five occasions. There was some change; operatic selections, particularly Verdi, became more frequent and popular ballads less prominent. This change reflected a desire for ‘improving’ music and Squarise’s love for what the *Star* described as ‘the now old-fashioned but still much liked Italian opera music’.  

Squarise and the orchestra committee tried to avoid stagnation, and innovations were attempted periodically throughout the Philharmonic’s history, though none as bold as the chorus innovation of 1913. An experiment with lighting, perhaps intended to appeal to the cinematic age, was attempted in the 1919 season as an accompaniment to Sibelius’ *Valse Triste*. The auditorium of His Majesty’s was darkened and the stage lights were changed with succeeding themes to illustrate the story (a dance invading the dreams of a dying woman). Opinions differed as to the results, but the *Star* critic found the innovations distracted the audience and disconcerted the players, who gave an uneven performance. A different sort of visual change came in 1924, when the women of the orchestra dressed in ‘varied and much brighter shades’ rather than the previous uniform colour (probably black). This suggests that some members of the society, at least, felt the need for a new

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26 ODT, 12 Jul 1922.  
27 ES, 9 Sep 1926.  
28 ES, 14 Sep 1923.  
29 ES, 3 Dec 1919.  
30 ODT, 4 Dec 1924.
image, but further change was not forthcoming and even the covers of the society’s programme booklets remained almost identical to those of 1905.

One of the Philharmonic’s most significant and creative new projects came in the form of educational concerts for schoolchildren. Squarise’s own enthusiasm for education must have influenced the scheme, but William Morrell (1868-1945), rector of Otago Boys’ High School and a vice-president of the Philharmonic, was one of its most enthusiastic proponents, and Morrell and the Philharmonic committee may even be due more credit for the development than Squarise. The idea followed moves to reform music education in New Zealand. Music teachers and societies of musicians had agitated for standardized and structured music teaching in schools for many years. In 1924, the Chief Inspector of Primary Schools himself expressed concern at the backward nature of New Zealand’s music education and appealed for the support of music teachers and societies in introducing a comprehensive teaching scheme. E. Douglas Tayler (1886-1932) was appointed Supervisor of School Music in 1926 and by the end of the decade a graded music syllabus and other innovations were in place.31 It was perhaps in response to the appeals for assistance that the Philharmonic embarked on its educational concerts.

In 1926 the council of the Philharmonic made an offer to the Dunedin Headmasters’ Association to give what assistance it could to foster musical education in schools. As a result some 800 children from the fourth, fifth, and sixth standards of the city and suburban schools attended a concert at His Majesty’s Theatre on 17 November, where the orchestra performed a special demonstration programme. The concert featured the overture to Verdi’s La Forza del Destino, and numerous descriptive pieces, including Squarise’s Military Caprice, Paul Herfurth’s Alpine Echoes, and songs which included The Wood Pigeon and The Owl. William Morrell welcomed the children and spoke to them about music. He remarked that more emphasis should be placed on music in education and said that the Philharmonic proposed ‘counteracting the influence of jazz by giving them opportunities of hearing an orchestra which, it had been said, was the most eloquent and capable source of

music in the world’. Morrell said it was ‘undoubtedly pleasant to listen to music in a careless sort of way, and there was really nothing against this; but with a little effort, in itself pleasurable, they would find an added enjoyment in music’. Following his remarks the orchestra rendered an illustrative programme with each item preceded by a short explanation of the theme of the piece.

Morrell’s reference to jazz suggested that new forms of popular music were seen as a threat to the kind of music the Philharmonic performed, though neither Squarise nor Morrell appeared hostile. Others were less reticent, and many music teachers complained about music they saw as inferior. This was by no means a development of the post-war period, as in the Victorian and Edwardian periods many had complained about the quality of popular ballads. In 1908 Robert Parker scorned the ‘succession of popular songs and dances; cake-walks, coon songs, and the like’ that he thought had ‘swept over the country like epidemics’ in the first decade of the twentieth century. This view persisted among many leading teachers, though the popular fashions changed. In 1939 George Johnstone, then president of the Otago Society of Musicians, argued that some records should be banned from broadcast, particularly the ‘cheap American dance record where senile sentimentality drips from the lips of seemingly half asphyxiated morons’. Bill Hayward, a pupil of Squarise, remembered that his teacher did not have a ‘superior’ way of looking at popular music, although he had a peculiar idea that he could recognize when one of the wind players had played dance music because it altered the instrument’s tone.

The reaction to the Philharmonic’s educational concert was encouraging enough to lead to a similar venture in March 1928, in which nearly all of the schools in the city and suburbs took an interest. On that occasion Dr John Elder, Professor of History at the University of Otago, provided a commentary in order to explain the composers’ ideas. Elder was a member of the Philharmonic committee and performed as a violist and cellist in the orchestra from 1921. The concert was given before another large

32 ODT, 18 Nov 1926.
34 SMO, annual general meeting, 1939, from newspaper cutting in ‘Institute of Registered Music Teachers of New Zealand, Otago Branch: Records’, MS-1005, Hocken Library, Dunedin.
35 Interview with Bill Hayward, 21 Sep 2001.
audience, and both the *Times* and *Star* critics described the children as ‘delighted’ with the items given, particularly the singing of Giovanni Stella.36

Squarise’s activities outside the Philharmonic became less frequent as he aged, though he did undertake significant work in other fields. He was asked to act as an adjudicator on occasion. He judged the Fife and Drum Band Contest and solos for the Dunedin Competitions Society in 1919 and 1920.37 The contest was outside his usual field of expertise, but this avoided a conflict of interest in Dunedin’s small musical community. Squarise may have adjudicated for other competition societies in New Zealand, as these groups often used leading musicians residing outside their own town.

Squarise remained conductor of St Joseph’s Cathedral Choir until 1921 when, after seven years in the position, he found it necessary to resign.38 A highlight of his work during this time was conducting the choir for the consecration service of Bishop Whyte in 1920.39 Squarise was elected a life member of the choir in 1922 and his name can still be seen on a roll of honour in the cathedral’s choir loft (2005). His continued interest in the choir is shown in donations he made to its library in 1928. Squarise also maintained a wider interest in music associated with the Catholic Church. He was involved with the choir of the Christian Brothers School, where he was known to have tested the voices for every entrant to the choir.40 Squarise also had a long interest in St Joseph’s Home, a Catholic orphanage for boys at Waverley opened in 1920, for which he composed some ‘bright band music’.41 The orphanage did not provide Squarise’s only work among the bands. In 1924 he resumed the conductorship of First Otago Battalion Band, as the Dunedin Garrison Band had become known. The band had become part of the Fourth (Otago) Regiment with the reorganization of the New Zealand Military Forces following the introduction of

36 ODT, 10 Mar 1928; ES, 10 Mar 1928.
37 Dunedin Competitions Society, ‘Records’, Archives 52, McNab Collection, Dunedin Public Library.
40 Information supplied by Michael McConnell, choirmaster, St Joseph’s Cathedral.
41 *New Zealand Tablet*, 10 Jun 1936; *Centennial Souvenir: Dunedin Diocese* (Dunedin: The Diocese, 1970).
compulsory military training in 1911. Squarise only resumed the conductorship for a short period, and was succeeded by Thomas R. George within one or two years.\textsuperscript{42}

In 1925 a second New Zealand and South Seas Exhibition came to Dunedin and from February 1924 Squarise was on the Exhibition’s music committee [Figure 7.2]. The other professional musicians on the committee were James Coombs and Victor Galway. The latter had eclipsed Squarise and others to become the most prominent musician in Dunedin. Galway (1894-1960) arrived at Dunedin in 1918 as organist of First Church and at the time of the Exhibition he was president of the Society of Musicians of Otago and conductor of both the Dunedin Choral Society and Dunedin Male Choir. In 1925 Galway became the first lecturer in music at the University of Otago, and he was subsequently appointed Professor in 1939. The 1925-6 Exhibition was far larger than the show that brought Squarise to Dunedin. It covered twenty-six hectares compared with the 1889-90 Exhibition’s five, and attracted 3,200,498 visitors compared with 625,248 at the earlier show. A 400-voice choir and an orchestra were formed, conducted by the Australian-based musician Gustave Slapoffski, but the orchestra, with about thirty players, was smaller and less prominent than at the earlier exhibition due to an emphasis on band music. Highlights of the Exhibition music included Elgar’s \textit{Dream of Gerontius} and concert performances of \textit{Il Trovatore} and \textit{Tannhäuser}. As at the 1889-90 exhibition, a national band contest was held, which took place between 20 and 27 February 1926. Twenty-seven bands competed in three different grades, and total prize-money of £1,000 was offered. The principal judge at the competition was the Englishman F. J. Ricketts, the composer of such famous marches as \textit{Colonel Bogey}, and \textit{The Great Little Army}, and better known by his pseudonym, Kenneth J. Alford. Ricketts was also the conductor of the Argyll and Sutherland Highlanders band, which was the principal feature of music at the exhibition. A band of thirty-nine players, on brass, reeds, and pipes, it was reputedly one of the finest in the British Army.\textsuperscript{43} The band remained in Dunedin for nearly six months and provided two concerts daily. It was

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\textsuperscript{42} \textit{Music in New Zealand}, iii (Jul 1933), 6-7.
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immensely popular, and a former pupil of Squarise remembered the Italian enthusiastically shouting ‘Bravo!’ at one of its performances.\textsuperscript{44}

The year the Exhibition opened, 1925, also marked the twenty-first anniversary of the Dunedin Philharmonic Society. At its third concert that season the First Otago Battalion Band and the St Kilda Municipal Band assisted the orchestra in a rousing performance of Tchaikovsky’s \textit{1812} overture, with a total orchestra of ninety-eight players. The rendition met with a storm of applause from the listeners and an extra round of clapping accompanied the presentation of a baton to Squarise.\textsuperscript{45} The greatest compliment to Squarise, however, came at the final concert of the season. This concert consisted entirely of his compositions and arrangements, a most unusual honour, perhaps never before given to a composer resident in New Zealand. One reviewer remarked that ‘There are few to whom it could be paid, for few of our resident musicians have produced works of sufficient variety to make up a programme’.\textsuperscript{46} The programme comprised Squarise’s \textit{La Fanfara Militare}, his arrangement of Falchi’s \textit{Julius Caesar} overture, his \textit{Grand Overture} to Rossini’s \textit{Stabat Mater}, \textit{Genii of the Waterfall}, \textit{Ave Maria}, \textit{L’Addio}, \textit{Symphony in C minor}, \textit{I’ll Sing No More}, \textit{Pizzicato}, \textit{Reverie}, two songs from \textit{Fabian}, and the \textit{Military Caprice}. A crowded audience filled His Majesty’s Theatre, and the \textit{Times} reviewer remarked that ‘the entire programme was fully enjoyed’.\textsuperscript{47} The \textit{Star} reviewer saw the Philharmonic’s anniversary as an appropriate time to say ‘thank you’ to Squarise. He thought local reticence to celebrate prominent citizens could be carried too far, and wrote:

\begin{quote}
Our British idea that it is not good form to crow or fuss is apt to lead us into taking things for granted and withholding praise, being content to formulate our appreciation in acts rather than words. That is so with Signor Squarise and his career in Dunedin. The public fully recognizes his outstanding ability as a musician - in teaching, in composing, in organizing, and in founding and fathering the Dunedin Philharmonic Society – and they freely support him by steady patronage; but they seldom say much about his doings, unless the applause at his concerts may be termed a voicing of thankfulness.\textsuperscript{48}
\end{quote}

\textsuperscript{44} Interview with Bill Hayward, London, 21 Sep 2001.
\textsuperscript{45} ES, 6 Aug 1925.
\textsuperscript{46} ES, 9 Oct 1925.
\textsuperscript{47} ODT, 9 Oct 1925.
\textsuperscript{48} ES, 9 Oct 1925.
Squarise was appreciated, but given local distaste for placing high-achievers on pedestals, the recognition afforded by this concert was truly remarkable. The twenty-first Annual Meeting in 1926 was also a time for celebration. Squarise gave a speech relating the history of the society and said that it was ‘astonishing to think of the number of players that have taken part amongst the Society ranks in the 21 years’. He noted that many towns and countries had benefited from Philharmonic players, and said that to his own knowledge there were twelve of its former string players in Wellington, six in Auckland, three in Christchurch, five in America, one in China, and two in Japan.\footnote{Squarise, ‘Scrapbooks’, ii, typescript of speech given by Squarise at twenty-first annual meeting of the DPS, 1926} He said that if all past and present members of the society were combined they would form an orchestra of 332 players. Of the original fifty performers eight were still active members of the Society. These were Amy McArthur (née Coughtrey), Beatrice Sundstrum (née Thompson), Katherine Begg, Elsie Rattigan, Lillian Rattigan, William P. Miles, Willie Fielden, and James F. Himburg.\footnote{Ibid.} Amy McArthur ended her service as leader of the Philharmonic at that time and was succeeded by Gwenda Williams, who continued in the position until the disbandment of the society. Other long-serving principals included Elsie Rattigan (cello), Harold Austing (bass), Horace Pairman (oboe), George Bunz (oboe), A. George (clarinet), M. Marks (clarinet), Willie Fielden (bassoon), Jimmy Himburg (horn), N. Shepherd (cornet), and C. Morgan (cornet). The society was fortunate in that it had generally experienced little disruption in its performing membership. A newspaper commentator wrote in 1922:

\begin{quote}
the composition of the orchestra seems to experience no more change than proceeds from the custom to promote to performing fellowship those of the Signor’s pupils who from time to time qualify for seats. There is thus an unusual degree of continuity in the concert doings.\footnote{ES, 12 Apr 1922.}
\end{quote}

A wide variety of vocal soloists continued to appear with the Philharmonic throughout the 1920s and early thirties. Representative of the talent employed was the well-known singing teacher Meda Paine, the choral conductor Alfred Walmsley, and Squarise’s fellow Italian, Giovanni Stella. Pianists, including Vera Moore and Mary Frazer, made occasional appearances, and soloists among Squarise’s string
pupils included Stella Bayley, Doris Frazer, Betty Garland, Noel O’Kane, and Max Levy.

Continuity among the performing members was also evident among the office-bearers. From 1914 the president of the Philharmonic was William (later Sir William) Sim (1858-1928), who succeeded Sir Joshua Williams both in this position and as the resident judge for Otago and Southland. After Sim’s death in 1928 the presidency of the Philharmonic was taken over by John Sutherland Ross (1877-1959), a prominent Dunedin industrialist, later knighted for his achievements. Twelve new vice-presidents were also appointed to the Philharmonic in the second half of its career. The only women to take on the role were Mary Stewart, a political hostess and welfare worker, and Miss I. McLean, OBE. The others reflected the Philharmonic’s continued appeal to men of influence. They were William Morrell, the enthusiast for the educational concerts; James Renfrew White, a pioneer in orthopaedic surgery and physical education; James Walker, a former mayor of Dunedin; Patrick Ritchie, a prominent businessman; Charles Eric Begg, general manager of his family’s music firm; William Taverner, MP for South Dunedin and Mayor of Dunedin from 1927; Francis Dunlop, Professor of Philosophy at the University of Otago; David Phillips, associated with the company Glendermid; Norman Speight, a young surgeon; and Robert Black, Mayor of Dunedin from 1929 to 1933. In 1919 the society introduced the office of Patron, which was held by successive governors general of New Zealand. The position was held by Lord Liverpool (from 1919), Viscount Jellicoe (from 1921), Sir Charles Ferguson (from 1925), and Lord Bledisloe (from 1930).

The Philharmonic received the support of a number of local businesses, many of which advertised in its programmes. The full-page advertisements of Charles Begg & Co. and the removal firm Crust & Crust were the most prominent for many years. Advertising revenue usually supplied between 5 and 10 per cent of the society’s annual receipts, and one year as much as 14 per cent. In 1931 the receipts from advertising amounted to £31 9s out of total receipts of £222 18s 1d.
seems to have remained in contact with Squarise after their meeting in Paris) and the French publishing firm Heugle and Company. One of the most generous donations came from Frederick Harris, founder of the large American music-publishing firm that still bears his name. Harris visited Dunedin in July 1922 and was so pleased with a concert given by the Philharmonic Society that he presented five new compositions to the orchestra, three of which were performed at a Philharmonic concert later that year. This was not an idle gesture. Harris took some trouble to obtain the compositions, contacting Charles Hassell of the Irish Guards so that the presentation would be possible.\textsuperscript{53} Similar donations came from local musicians such as Jesse Timson and Max Scherek and most came from within the society itself. Those who donated music over the years included members of the orchestra such as Effie Inglis and John McKechnie, and vice-presidents such as William Evans and Arthur Hall.\textsuperscript{54}

Despite its apparently solid support, the Philharmonic’s subscriptions dropped in 1924. This trend continued every year until the orchestra gave its final subscription season in 1932. A reluctance to adopt new styles of repertoire, though influenced by the limited resources that were available, probably contributed to the decline. Of greater significance, however, were factors beyond the society’s control, particularly economic recession (and eventually depression) and the influence of new technology on music entertainment.

A challenge to live music, even before the foundation of the Philharmonic, was the gramophone or phonograph. The first demonstration of such a machine in Dunedin took place in 1879, just two years after its invention by Thomas Edison in the United States. Local demonstrations in the early 1890s remained novelties, but gramophones began to find a place in affluent New Zealand homes later in the decade. John Thomson records the instance of a Sydney agent for the Gramophone Company of London, who in 1903 wrote from Dunedin to his office: ‘You can scarcely imagine

\textsuperscript{53} Squarise, ‘Scrapbook’, ii, unidentified cutting.

\textsuperscript{54} Other members who donated music included Frederick Bayley, J. Bayley, Stella Bayley, John Best, J. Burt, Francis Dunlop, A. Gillies, Charles Godfrey, Alfred Isaacs, J. H. Mathieson, B. Miller, W. F. Morrison, G. Ritchie, John Ross, Margaret Sale, and R. Wilkinson.
the keen competition there is in everything over here’. In 1914 New Zealand imported gramophone records to the value of £16,796 and this figure grew to £62,491 in 1920. Pre-war imports peaked in 1929, when records to the value of £202,334 were brought into the Dominion. In 1925 the value of gramophone and record imports outstripped that of pianos for the first time.

The poor quality of early recordings and the limited repertoire available on disc probably meant the gramophone did not have a strong effect on attendance at concerts, but there was certainly some competition between live and recorded music. The gramophone also challenged the educational purpose of orchestras such as the Philharmonic, as live performance was no longer the only means of familiarizing the public with orchestral works. It contributed to the decline of music making in the home but it could be seen as an aid to music education. In Education in New Zealand, a Dunedin publication of 1930, A. G. Butchers wrote that the gramophone had helped to revolutionize music teaching in schools. The leading conductor in Invercargill, Charles Gray, held recitals of gramophone recordings, and the machine may have encouraged some listeners to attend concerts.

The player-piano was another innovation which made mechanically produced music attractive to the public, and these instruments were popular from the early 1900s through to the 1920s. The interpretations of famous pianists such as Rachmaninov and Paderewski were recorded on piano rolls, which brought their music into the drawing rooms of thousands all over the world. Production peaked in the early 1920s, however, and other technology made a more lasting impact.

55 Thomson, Oxford History of New Zealand Music, 163.
56 Government trade statistics, 1929.
57 Government trade statistics, 1925. Pianos (including player and automatic pianos) to the value of £223,838 were imported, against phonographs, gramophones, records, and other accessories to the value of £303,814. See also: Cyril Ehrlich, The Piano: A History, rev. edn (New York: Oxford University Press, 1990), 186. Ehrlich notes a similar transition in United States production figures. In 1914 ‘the output of phonographs and records was valued at $27 million against $56 million for pianos; by 1919 the figures were respectively $158 million and $95 million’.
58 A. G. Butchers, Education in New Zealand (Dunedin, 1930, 464-5, quoted in Bruorton, ’Tempo Rubato’.)
The advent of cinema was one of the most significant changes to the entertainment scene during the early twentieth century. The first motion picture screening in Dunedin took place at the Princess Theatre in 1897. From 1905 there were regular showings, and daily screenings started in 1908, with the first films shown in existing halls and theatres such as the Princess and His Majesty’s. The popularity of the medium burgeoned from 1912 when a flurry of cinema-building began in Dunedin. The first purpose-built cinemas were the Queens (1912), Octagon (1912), Plaza (1913), Grand (1914), King Edward (1915), Everybody’s (1915), and Empire (1916). Films provided alternative entertainment to music, and throughout the 1920s they also offered live music.

Organists, pianists, or small orchestras usually accompanied films. The orchestra of the Octagon Theatre had sixteen players in 1923, and other orchestras were active at the Empire and the Grand, and from the late 1920s at the Regent and the Strand (formerly Queens). Competition from these orchestras contributed to the declining subscription numbers of amateur combinations such as the Philharmonic. On the other hand, picture theatre orchestras kept musicians in paid employment, and Frederick Page credited them with supporting the work of the Christchurch Orchestral Society. Many cinema orchestras had professional conductors with established reputations. Dunedin conductors included Louis Daly (‘L. D.’) Austin (1877-1967), later a well-known music columnist for the Evening Star, and Paul De Rose (1883-1966), a Russian-born conductor with experience at cinemas in New York and Canada. Their orchestras not only provided incidental music for films, they also supplied overtures, and even specially-arranged programmes. Squarise did not hold a long-term post as a cinema conductor, although it is possible he had some involvement. Realistically, there was not time for him to conduct the Philharmonic and a cinema orchestra, and few of the picture theatre conductors were involved.

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59 Margaret Campbell, Music in Dunedin: An Historical Account of Dunedin’s Musicians and Musical Societies from the Founding of the Province in 1848 (Dunedin: Charles Begg, 1945), 89; Cinemas: Dunedin & Districts, 1897-1974 (Dunedin: Knewstubb Theatres, 1974), 1.
60 Campbell, Music in Dunedin, 89.
62 Other conductors of cinema orchestras in Dunedin included Charles Aves, Maurice Gutteridge, Anna Martinelli, Frank Martinelli, Arthur Neate, Charles Parnell, Alf Pettitt, and Neville Ravel.
with amateur societies. The cinema orchestras quickly disappeared following the permanent installment of the ‘talkies’ in Dunedin in 1929. Recorded music, however, continued to be billed as an attraction, and the cinema remained a competitor to all concert activity.

By the mid-twenties an extensive range of music could be heard through regular radio broadcasts. New Zealand’s first radio broadcast was given by Professor Robert Jack of the University of Otago in November 1921. By 1923 Dunedin had three private radio stations and public broadcasting commenced with VLDN, set up as the station of the Dunedin Exhibition of 1925-6.\(^6\) After the Exhibition the station continued as 4YA, and as with other ‘YA’ stations in Auckland, Wellington and Christchurch it combined national and local content. Privately run ‘B’ stations continued and by 1931 there were seven such stations in Dunedin.\(^6\) Radio receiving licenses in Otago rose from 2,310 to 9,454 between 1928 and 1932 alone.\(^6\) The advent of the electric recordings in 1928 further enhanced the quality of the service. Radio was so popular it adversely affected other modern media such as the gramophone and cinema, and in 1923 Dunedin’s Everybody’s Cinema reduced its number of screenings because of competition from radio.\(^6\)

Though radio may have affected concert attendance, it also offered benefits to local musicians, and incorporated much established musical tradition. In addition to the broadcast of gramophone recordings, there were frequent live performances by local singers and instrumentalists. Squarise and the Philharmonic made use of the medium, and by 1927 some Philharmonic concerts were broadcast by live relay on 4YA. In 1931 the orchestra received a fee of £30 from the radio company, and like other large music societies, the Philharmonic had a representative on 4YA’s Musical and Dramatic Committee, a position held by James Himburg in 1931.\(^6\)

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63 NZRR, 6 Jan 1928, 4; 6 May 1932, 4.
64 Cinemas: Dunedin & Districts, 13.
65 NZRR, 9 Sep 1927; 10 Apr 1931, 18; 27 Nov 1931, 2; DPS, Balance Sheet, 1931.
Squarise’s involvement with radio went beyond the Philharmonic. He also formed a new, smaller orchestra, suitable for performing in broadcasting studios. Known as the Bohemians’ Orchestra, it performed for 4YA on seven occasions between September 1932 and August 1933. Its players were probably drawn from the Philharmonic, and the group played pieces from the lighter end of the Philharmonic’s repertoire. These included Squarise’s marches *Onward Otago, Our Boys, Les Adieux,* and *On the Promenade.* Squarise was probably similarly involved with music on the ‘B’ stations, but surviving broadcast schedules are scarce. In the 1940s his colleague Anna Stella presented her own show, ‘Studio Hour’, on Dunedin’s 4XD.

On 13 November 1926 Squarise celebrated his seventieth birthday. By this time he was, understandably, slowing down. One pupil from this time remembers that he seemed more interested in showing her begonias and other flowers in his Tennyson Street garden than in teaching her the violin. She attributed this to his advancing age and the fact that she was a late starter on her instrument. Yet Squarise retained much of his old energy. Even in the orchestra’s last years he was described as a ‘tower of strength’ and a ‘professional father’ to the Philharmonic, with his ‘enthusiasm never slackening’ and his ‘influence going a long way towards wresting successes out of precarious situations’.

In 1928 Signor and Madame Squarise embarked on their final return visit to Europe, leaving Melbourne aboard the steamer *Caprera* in June. On the ship one of the passengers wrote humorous verse describing the various passengers on board. Of the now rather leisurely Squarise he wrote:

> Of voyageurs, first, I present if you please,  
> The senior passenger, Monsieur Squarise,  
> Master of music, of things philharmonic,  
> His constant good nature the best sort of tonic;  
> With a pipe and a book or un poco parlante,  
> He likes to take life in the movement andante.

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68 NZRR, 23 Sep 1932, 19; 16 Dec 1932, 16; 17 Feb 1933, 16; 24 Mar 1933, 17; 5 May 1933, 17; 14 Jul 1933, 37; 25 Aug 1933, 38.
69 Interview with Dora Leslie, 12 Nov 2001.
70 ES, 7 Jul 1926, 28 Apr 1927, 14 Sep 1927.
71 ‘On Board N.G.I.S.S. Caprera, at Sea, Indian Ocean, Lat. 5° 61’ N, Long. 60° 02’ E (G), June 22, 1928’, private collection of Joan Lye.
Squarise and his wife had maintained family links with Europe, and later (for six months from 1923 to 1924) their niece, Hilde Squarise, came to live with them in Dunedin. A violist, Hilde played in three concerts for the Philharmonic. Tragically, she died of malaria not long after her return to Europe. Squarise’s trip lasted some six months, and he had returned to Dunedin by February 1929, bringing instruments and music back with him. He said he was ‘glad to be back home’, leaving no doubt that his heart was in New Zealand.

During Squarise’s absence the Philharmonic was left under the conductorship of the twenty-four year old Thomas Kirk-Burnnand (1904-78), who later became well-known for his work with the Kiwi Concert Party during the Second World War. Kirk-Burnnand found the Philharmonic in serious decline, largely due to difficult economic conditions. The New Zealand economy was unstable for much of the 1920s, and featured a series of recessions and recoveries, including a sharp recession from 1921 and some gains around the middle of the decade. The late 1920s were a period of mounting economic crisis and increased unemployment, and the Wall Street Crash of 1929 marked the beginning of a catastrophic worldwide depression that exacerbated New Zealand’s problems. The depression caused much hardship for professional musicians around the western world. Cyril Ehrlich, in his history of the Royal Philharmonic Society, describes the drop in England’s private music teachers at this time as ‘precipitous’, while ‘survivors clung to a form of poverty in “underemployment”’. Ehrlich attributes much of this to a decline in the piano culture and a rise of new forms of leisure and musicality. There was a similar trend in New Zealand, and the census of 1936 recorded 1,370 music teachers working in the Dominion, compared with 1,789 a decade earlier, representing a decline of 23 per cent. The arrival of the ‘talkies’ and the redundancy of cinema musicians contributed to the problem.

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72 Correspondence to the author from Alessio Squarise, 1 Nov 2001.
73 OW, 12 Feb 1929.
74 Ibid.
The Philharmonic Society gave a buoyant and optimistic annual report in 1923 and in 1925 Squarise expressed the hope that ‘the noble work of the society continue for many years to come’. Annual income dropped continuously throughout the mid to late 1920s, however, with decreased subscriptions and no government arts funding, and few other sources to provide relief. Concert expenditure and other expenses were considerably reduced but the orchestra only survived thanks to the considerable sacrifice of individuals such as Squarise, secretary Ernest Wilson, and librarians Shepherd and Marks, all of whom accepted their honorariums on account. From 1927 Charles Speight gave the Philharmonic rent-free rehearsal rooms in the Commercial Traveller’s Building, attached to Speight’s Brewery. The Philharmonic’s income from subscriptions and ticket sales dropped from £235 in 1920 to a mere £115 in 1930, despite the fact that subscription charges remained unchanged. The Dunedin Orchestral Society also experienced rapidly declining fortunes, although it managed slightly better than the Philharmonic. In 1932 the Orchestral Society’s income from subscriptions and ticket sales was £151, compared to the Philharmonic’s £105. The Philharmonic had started the 1920s with 364 subscribers, and finished the decade with only 188. By 1932 this figure had fallen further to just 123.

Some of the orchestra’s difficulties must be attributed to causes other than the prevailing economic conditions, as not all musical societies were struggling. The Royal Dunedin Male Choir underwent a considerable period of growth in the 1920s: in 1920 the Choir had 224 subscribers and by 1930 it had a total of 528. Dave Russell argues that English brass bands and choirs survived the period better than orchestras because they had no professional rivals to provide unflattering comparisons on record or on the wireless. Some Philharmonic concerts received very poor reviews. Perhaps the most damning, printed in the Star during the society’s 1932 season, remarked that a Philharmonic concert was ‘apt to suggest a rather uneasy evening’ with the listener ‘almost continuously in doubt as to

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77 Squarise, ‘Scrapbooks’, ii, typescript of speech, 1926.
precisely what is coming next’. Even the simpler items were considered flawed, and the reviewer found the first movement of Glazunov’s *Fifth Symphony* to be beyond the capacity of the orchestra. He wrote:

> It was dreary and uninteresting, and the musical parallel of a blotchy problem picture. There is a remote possibility that it may have meant something to the orchestra - it certainly meant nothing (apart from the sense of acute discomfort it created) to the intelligent listener in the audience.

Other concerts were considered among the best the society had given, but the results lacked consistency. Highlights for the Philharmonic around this time included participation at a public reception for the Duke and Duchess of York in 1927, and in celebrations for the opening of Dunedin’s new Town Hall in 1930.

By 1930 the Philharmonic had not premiered a composition by Squarise for eight years, but in December 1930 it performed his new march, *On the Rialto*, which was described as a ‘melodious’ work with bold rhythms. The following year, in September 1931, the Philharmonic presented the march *Les Adieux*. The opinion given in the *Times* was that it was a ‘melodious and spirited’ composition with a ‘martial spirit’. Squarise’s final march for the Philharmonic, *March Triumphale [sic]*, premiered in April 1932. The *Star* reviewer commented that ‘the energetic rhythm of this march opened the concert brightly, though a little more variety would have heightened the effect’. Other compositions included a *Trio* for two violins and piano, the only chamber work of Squarise’s performed at a Philharmonic Society concert. Ngaio Garland, Bessie Paine, and Mary Frazer performed this work in September 1931, and the *Star* critic described it as a ‘very charming trio’ with a ‘definite appeal’. Squarise’s earlier compositions continued to be performed, but attracted less press attention than in earlier years, indicative of a general loss of appeal for the Philharmonic.

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81 ES, 28 Sep 1932.
82 ES, 28 Sep 1932.
83 ES, 10 Dec 1930.
84 ODT, 16 Sep 1931; ES, 16 Sep 1931.
85 ES, 13 Apr 1932.
86 ES, 16 Sep 1931.
87 A curiosity of this period is a score in Squarise’s hand entitled *The Birds* and attributed to ‘R. Squire’. Dated 18 July 1930, this suite for small orchestra is obviously plagiarized from Respighi’s *The Birds* but it is not known why Squarise should attach this name to the work, unless to avoid
In 1930, L. D. Austin, in his well-known *Evening Star* column, ‘Thoughts about Music’, suggested that the next ‘musical advance in Dunedin should take the shape of a full sized orchestra’. Evidently he did not consider the Philharmonic and Orchestral societies suitable for development. The eventual formation of a new orchestra in Dunedin in 1932 was a further indication of dissatisfaction with the city’s orchestral arrangements. The Dunedin Symphony Orchestra was of similar scale and structure to the Orchestral and Philharmonic Societies, and formed under the conductorship of former cinema musician Paul De Rose. The Symphony Orchestra’s appearance represented the arrival of new ideas in orchestral music. Though ‘Symphony Orchestra’ had been used in the title of a suburban Auckland orchestra during the Edwardian period, the first New Zealand orchestra to represent a new breed of such orchestras was the Wellington Symphony Orchestra, established in 1928. In New Zealand, the title ‘Symphony Orchestra’ came to be associated with large ensembles that favoured a new type of programming, characterized by an emphasis on instrumental work and entire symphonies, and away from vocal items and other aspects of programming in the tradition of the miscellaneous concert.

When the Dunedin Symphony Orchestra was proposed, L. D. Austin thought that ‘to evolve out of Dunedin's available instrumental units an orchestral combination of the calibre suggested by M. De Rose will necessitate the manipulation of a magician's wand rather than a musician’s baton’. The orchestra gave its first concert in September 1932, conducted by De Rose and led by the former Philharmonic leader and Squarise’s former pupil, Jack Wallace. The orchestra claimed it would present ‘mixed classical and popular items in an earnest attempt to increase the interest in orchestral music in that city’.

The Symphony Orchestra enjoyed early popularity, while the Philharmonic continued to play to a rather erratic standard. By the early 1930s Squarise was in his
mid-seventies and his onerous work with the Philharmonic must have become increasingly difficult for him to sustain. His slightly younger contemporary, James Coombs, continued to conduct the Orchestral Society into his seventies, but retired in 1930. Coombs’ retirement concert featured the Orchestral Society, Philharmonic Society, Choral Society, Royal Male Choir, and RSA Choir. Squarise and other leading Dunedin musicians took part, and, in a lovely touch, Coombs ended the concert by conducting the Philharmonic Society in a performance of Squarise’s march, *On the Rialto*. Obviously there was considerable goodwill between the two old rivals and colleagues.

If Dunedin had struggled to support two large orchestras, it certainly found it difficult to support three in a time of depression. Squarise continued to conduct the Philharmonic until the end of the 1932 season, when at the age of 76 he finally felt he must retire. This signalled the end of the Philharmonic, as it was regarded as Squarise’s orchestra and was made up mostly of his ex-pupils. It is quite probable, however, that Squarise’s retirement was influenced by the necessity to disband the orchestra. James Coombs had been succeeded at the Orchestral Society by Alfred Walmsley, who was followed by Roy Spackman and Vernon Griffiths later in the 1930s. The presence of Paul De Rose and later Gil Dech at the Dunedin Symphony Orchestra also demonstrated that there were capable orchestral conductors to be found in Dunedin, but there was no replacement for Squarise. The Philharmonic had become the weakest of Dunedin’s three large concert orchestras. It had neither the longer history of the Orchestral nor the youthful enthusiasm of the Dunedin Symphony Orchestra, and it announced on 9 March 1933 that it was to go into voluntary liquidation. The *Times* remarked that this would ‘scarcely come as a surprise’ to those who had followed the fortunes of the society. The report referred to the early success of the society but remarked that in its later years the orchestra was ‘not successful in fulfilling its early promise, and decreasing membership and times of depression raised obstacles which could not be surmounted’.90

The Philharmonic’s last subscription concert had been given on 29 November 1932. The featured work was Liszt’s *Hungarian Rhapsody No. 13*, a favourite composition

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90 ODT, 9 Mar 1933.
of the society. A benefit concert was organized to mark Squarise’s retirement, and this concert also marked the last appearance of the Dunedin Philharmonic Society. The concert took place 26 July 1933 and featured the Philharmonic Society, Royal Dunedin Male Choir, Dunedin Orchestral Society, Dunedin Symphony Orchestra, Otago Regimental Band, and Dunedin Choral Society. Victor Galway gave organ solos, Max Scherek a piano solo, and the vocalists were Cecil Hawes, Giovanni Stella, Meda Paine, Jack McKechnie, and Evelyn Shepard. A disappointingly small audience attended, a fact attributed to the number of concerts held around that time. Nevertheless, the concert was of a high standard and the audience was enthusiastic. The Star reviewer wrote:

The musical bodies of the city were in happy collaboration . . . Theirs was a graceful and timely gesture to a man who has given the best part of his life towards the advancement of music, and whose distinguished services were an essential and potent factor in an early and practical development of musical culture. That the worth of those services has been appreciated was clearly indicated by the storm of applause that followed the appearance of Signor Squarise last night.

This last ovation came at the conclusion of the concert when Squarise made his appearance to conduct the combined Philharmonic and Orchestral societies and the Otago Regimental Band in a ‘virile and stirring’ performance of his Military Caprice. At the conclusion of the concert the Mayor of Dunedin, the Revd Edwin Cox, gave a speech thanking and congratulating Signor Squarise on behalf of the city. Squarise’s long career had come to an end.

Raffaello Squarise led a quiet retirement but did not completely withdraw from music circles. He maintained his listing as a music teacher in Stone’s directory until 1943, and in 1936 he was Deputy Orchestral Conductor of the Dunedin Orphans Club. Over a period of years he compiled four manuscript albums of orchestral music for this club, the first dedicated to past and present presidents, the second to Reginald Evans (the secretary and treasurer), and the third to past and present conductors and members. The fourth album consisted of original compositions by

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91 ‘Souvenir Programme for Complimentary Concert tendered to Signor R. Squarise on his retirement July 26, 1933’, courtesy of Joan Lye.
92 ES, 27 Jul 1933.
93 ODT, 27 Jul 1933; ES, 27 Jul 1933.
Squarise.\textsuperscript{94} Squarise also retained his interest in the activities of the Otago Society of Musicians, and was again a vice-president of the society from 1932 to 1934. He was made a Life Member of the society in April 1935.\textsuperscript{95}

In 1936 Raffaello and Camille celebrated their golden wedding, and the ‘dear old couple’ received ‘shoals of telegrams and letters’, many visitors, and a special delegation from the St Joseph’s Cathedral Choir.\textsuperscript{96} The Squarises continued to live in their large Dunedin house well into their eighties, though around 1926 they had divided the building to create an extra flat. This presumably made the property more manageable and provided welcome income in the couple’s retirement years. Squarise found continued interest in gardening, and was particularly proud of a series of pipes and taps he had installed around his property. A young acquaintance, Walter Sinton, later wrote: ‘In his last years Signor will be remembered as a very shaky and tired old man but it was always a pleasure to chat with him and his charming wife’.\textsuperscript{97} Eventually unable to play, in 1937 Squarise gave his beloved violin, the supposed Amati, to his former pupil Reg Suttonn. He also gave Suttonn his second concert violin and his best bow, said to have been a product of the famous French makers Tourte.\textsuperscript{98}

When the Second World War came, New Zealand fought against Italy, and Squarise and his wife suffered the indignity of being classed as enemy aliens. This occurred as a matter of course, though it was hard on a man who had been naturalized for more than forty years and proved himself a staunch patriot of his adopted country. Nothing is known of any hostility Squarise encountered at this time, but he was a very elderly and much respected man, and still spoken of highly.\textsuperscript{99} Camille’s health failed in 1941. She had suffered from asthma and bronchitis for over a decade, and

\textsuperscript{95} SMO minutes, 6 April 1935. Squarise’s name was put forward by his old friend, J. C. Easton.
\textsuperscript{96} Tablet, 10 Jun 1936.
\textsuperscript{98} NZRR, 26 Feb 1937; Correspondence to the author from Noeline Cys, 11 Sep 2001; The violin was sold to Dr Basil Wilson of Christchurch in 1947 but its current whereabouts (2005) is unknown. Dr Wilson died in 1994.
\textsuperscript{99} Squarise’s obituaries, published in the \textit{Evening Star} and \textit{Otago Daily Times} in April 1945, make no antagonistic references to his ethnicity.
ultimately fell ill with bronchopneumonia. She died at Dunedin Public Hospital on 9 July 1941, aged 86.\(^{100}\) It was a terrible blow for the 84 year old Squarise to lose his ‘adored’ wife of 55 years. For a year or so Squarise continued to live at his Tennyson Street house, but in about 1943 he left Dunedin, to live with Elsie and Peter Atkinson at their house in Roxburgh. Elsie was an old friend of Camille’s, and her daughter was also close to the old couple.\(^{101}\)

The Atkinsons’ house in Roxburgh was next to Uren’s Grocery store. By then in his late eighties, Squarise was no longer in robust physical health, but was well for his years and his mind remained alert. A Roman Catholic priest regularly visited him in these last years, but Squarise once remarked that ‘I’ve got nothing to confess because I’m too old to do anything that I could confess’. The Atkinsons’ daughter thought that the priest’s regular visits owed much to the glass of whisky he was always offered by Squarise.\(^{102}\) She often found Squarise writing music, an occupation she thought he kept up for the sake of activity. She once asked Squarise how he did it without the aid of an instrument, and he told her that he could hear the music in his head. She later remembered him as a charming and considerate old gentleman, free of crotchetiness and with a ‘very thoughtful demeanour’.\(^{103}\)

Like his wife, Squarise suffered from bronchitis, and finally, on 15 April 1945, his heart failed him.\(^{104}\) A few days later his requiem mass was held at St Joseph’s Cathedral, the scene of much of his music-making, and in the heart of the community he had devoted his musical skills to for so many years.\(^{105}\)

\(^{100}\) Death registration, 1941, folio no. 3395.
\(^{101}\) Interviews with ’NJR’ (anonymous by request), 22 Sep 2001, 27 Jun 2002.
\(^{102}\) Ibid.
\(^{103}\) Ibid.
\(^{104}\) Death registration, 1945, folio no. 2241.
\(^{105}\) ODT, 17 Apr 1945; Squarise was buried with his wife in the Andersons Bay Cemetery.
Figure 7.1: Raffaello Squarise, circa 1925, photograph by C. C. Armstrong, Dunedin.
Standing: Dr Galway, J. Coombs, T. Ritchie
Sitting: E. C. Reynolds, D. Phillips (Chairman), Signor Squarise, A. Begg.

Figure 7.3: ‘An historic group: some citizens who were connected with the Exhibition of 1889-1890’.

Back row: Signor Squarise, Mr A. Dempster, Prof. White, Messrs R. Fraser, L. O. Beal, A. H. Shelton, Albert Vallis.
Front row: Messrs W. T. Monkman (Treasurer), S. N. Brown, D. Harris Hastings (Secretary), Sir John Roberts, C.M.G. (President), Messrs D. A. De Maus, Robert Hay, James Wren.
Figure 7.4: Raffaello and Camille Squarise, shown walking through the Exchange, Dunedin, in the 1930s.

Figure 7.5: Camille and Raffaello Squarise in 1936.
Figure 7.6: The last known photograph of Raffaello Squarise, taken at Roxburgh in 1944.
Conclusion

Raffaello Squarise has left little tangible legacy, but his influence as a cultural leader and educator was widely felt during his lifetime. As a private music teacher he taught hundreds of pupils, some of whom became notable performers and teachers both in New Zealand and overseas. As a conductor he organized and conducted high-profile musical events, and through the Dunedin Philharmonic Society he presented more than one hundred large-scale orchestral concerts. He introduced audiences and performers to unfamiliar repertoire, and pursued ways of making classical music more accessible. As an Italian musician in New Zealand he reinforced familiar and valued aspects of his own culture and encouraged diversity in local activity.

Audiences, performers, and pupils remembered Squarise for many years, and he influenced the musical activities of many, but his achievement also lay at a more fundamental level than ‘influence’, by way of the experiences he brought to Dunedin’s cultural life. Squarise’s activities made colourful additions to local culture, and the activities detailed in the preceding chapters extended the range and scale of musical performance in the city. He made significant contributions as a composer, violin soloist, chamber musician, church musician, choir conductor, orchestral conductor, opera producer, concert manager, and bandmaster. His opera *Fabian* was among his most remarkable contributions: locally composed and produced, it was mounted on a lavish scale and constituted a unique and memorable event in Dunedin’s musical history. But a problem with biographical studies, as identified by the New Zealand historian J. C. Davis, is that ‘human beings tend to record abnormality rather than normality, the unusual rather than the usual’.¹ Important though *Fabian* and other one-off projects were, it was through more sustained work such as private teaching and the Philharmonic Society that Squarise contributed the most to local experience.

Squarise’s ethnic background was unusual in New Zealand, but in many ways he was also representative of an elite of professional musicians who migrated to New Zealand in the late nineteenth and early twentieth centuries. Squarise shared with most of these musicians an advanced (institutional) musical training, a focus on teaching and directing amateurs, ability as a soloist, and modest repute as a composer. Even in the 1930s this group was dominated by English-educated musicians, particularly organists, but the contribution of continentals was notable in all of the main centres, and many of the smaller ones. Squarise’s experience illustrates that the ability of such musicians to contribute to local culture was substantial, but their ability to permanently shape its development was slight. In teaching, this was demonstrated in Squarise’s attempt to establish the Otago Conservatorio of Music, its subsequent failure as a music school, but its success as the basis of a private teaching practice. In performance work, it was shown in local reluctance to support locally-produced opera.

Squarise employed methods outside his own culture because the Dunedin environment required either that he do so, or face financial failure. He adopted many British models of music-making already transplanted in New Zealand, such as the miscellaneous concert, Gilbert and Sullivan operettas, and the English choral tradition. He also participated in examinations offered by Trinity College and the Associated Board, despite his professed dislike of them. If parents favoured the English examination system, teachers such as Squarise had to accept this, or the children would be sent elsewhere. Furthermore, Squarise’s new context meant that he supported many British-style institutions, notably the Otago Society of Musicians and the Dunedin Competitions Society. In Italy, where conservatories had their own competitions and to some extent collectivized and regulated the teaching professions, such institutions were unnecessary, but in Dunedin they were of value to the community, as well as to Squarise.

Many of Squarise’s cultural adjustments reflected a conscious attempt to become accepted, as well as a genuine desire to engage with his adopted home. Although he was a practising Roman Catholic, Squarise performed in fund-raising concerts for both the Anglican and Presbyterian churches, and performed at other charity and
benefit events, which helped him to maintain his public profile and to engender goodwill. He also performed at patriotic concerts, and composed patriotic works, including *Our Boys at the Front, March of the Allies*, and *Military Caprice*. Squarise became a naturalized British subject in 1898, a move that many migrant musicians never undertook. This was a strong indication of genuine commitment to his colonial home. Occasionally conflict emerged from his attempts to assimilate, notably through his dismissal as choirmaster at St Joseph’s Cathedral in 1891, due to his association with the Masonic Lodge, and on another occasion through his enthusiastic donation of a horse on behalf of the Otago Society of Musicians, without endorsement from the society’s committee.

Squarise did not allow his attempts to integrate to compromise his identity, and his Italian ethnicity continually characterized his Dunedin activities. As a violin soloist, he favoured works by Bazzini, Bellini, Denza, Verdi, and other Italian composers, and he taught his students a high proportion of Italian works. With the Dunedin Philharmonic Society, he performed a higher proportion of Italian music than the principal rival orchestra, the Dunedin Orchestral Society. Also indicative of his background in Italy was his tendency towards military bands (such as the Dunedin Garrison Band and Dunedin Citizens’ Band) rather than the more prevalent brass band. Squarise participated in the traditions of the Roman Catholic Church, where musical settings by Italian composers were regularly performed in consequence of the Church’s ties to Rome, and he even sourced the choir with scores from Italy. He organized two large-scale Italian opera projects in Dunedin: the first was *Barber of Seville*, and the second his own opera *Fabian*. Squarise’s opera, and his compositions generally, reflected his Italian ethnicity in both their compositional style, and in titles such as *La Fanfara Militare* and *L’Addio*. That Squarise maintained this Italianness was a reflection of pride in his ethnicity and his unwillingness to abandon the influence of his early life. It also illustrated that although the Dunedin public gravitated towards British models, in many respects it liked a touch of the exotic. This taste was in itself characteristic of British culture, and something which Squarise was able to exploit to his advantage, its usefulness apparent in the widespread use of Italianate names and Italian honorifics. Squarise did not pander to stereotypes, however, and his stage manner and conducting style were not
flamboyant, attributes which helped him to avoid being characterized as an eccentric. His adaptation to the local environment was aided by the many aspects of internationalism in the world of western art music, familiar to Squarise from his earliest days in Italy when he studied international repertoire and performance practices, and armed himself with some of the versatility he would need in Dunedin.

The cultural demands of the Dunedin environment were accompanied by practical demands. Many of the restrictions on Squarise’s activity were due to the isolation and small population base of Dunedin, which during his residency grew from 48,000 to 82,000.\(^2\) Isolation meant that musicians from other cities could only participate in Dunedin activities at considerable expense of time and money, and, conversely, that it was difficult for Dunedin musicians to gain experience in larger centres. The small population dictated that performance work was based among amateurs, and that a professional musician could only maintain a high profile and attract a good income by spreading his activities across a broad range of activities. There was little incentive for young musicians to aspire to professional careers, as there were few work opportunities in a local, or even a national context, and those who pursued this course were usually destined to become teachers or to move to larger centres overseas. The patronage of the wealthy was limited, and a small population also meant that certain activities were impractical. In 1891, Squarise found that chamber concerts appealed to only a small audience, and required a larger population base in order to be profitable. Orchestral activities were reliant on the number of players available over a wide variety of instruments, performance standards were highly variable, and, like choirs, orchestras were dependent on subscription numbers. It is notable that Dunedin’s brass bands and their soloists found success at national and even international competitions, as these organizations were both broadly popular and well suited to local instrumental resources.

Music was an important means of socializing in the Dunedin community. For some, the chance to mix with others, or to be seen at a cultural event alongside the city’s elite, was more important than the music itself. Social divisions highlighted by

\(^2\) New Zealand Census figures from 1891 and 1936, giving the population for Dunedin and suburbs (including Green Island and Port Chalmers).
Squarise’s work included those defined by wealth and occupational background, and what might loosely be described as different classes. In his own teaching practice, it was apparent that the elite and middle-class families had a much higher participation rate than lower-income families, who derived their income from skilled or semi-skilled work. The elite and the middle class were also more likely to attend chamber concerts and orchestral concerts than their less affluent contemporaries. As performing participants, they were prevalent among the string players, but less so among the wind players, and in brass bands the performing members were more likely to be skilled workers than professionals or employers. This suggests that though some division was due to the time and money at an individual’s disposal, there were distinct tastes in different social groups.

The existence of such divisions in Britain suggests that they were transplanted to New Zealand, but it is noticeable that community music-making in Dunedin demonstrated fewer of the class and genre distinctions found in London’s musical life. This may be attributed to practicalities of scale and the relative egalitarianism of colonial life, an egalitarianism found to some extent in the English provincial centres. A detailed comparative study between New Zealand and the English provinces is necessary before firm conclusions can be drawn in this respect. Certainly, there was very little ‘exclusive’ entertainment in Dunedin (this was largely confined to balls and private gatherings), and the broad popularity of the brass bands, and to a lesser extent of choirs and orchestras, suggests that most musical activity was characterized by mixed participation.

Other social divisions included those of gender. Squarise’s experiences with teaching, and in conducting an orchestral society, demonstrated much about the role of gender in local music and society. The make-up of his teaching practice, and the membership of the Philharmonic, reflected that girls were encouraged to study music, but only on instruments considered feminine and ‘appropriate’ (such as the violin and piano). Conversely, boys were less likely to play stringed instruments and often discouraged from joining the music profession, which was low-paying and offered little opportunity beyond teaching. Girls were active in the profession, but usually only while they remained unmarried, as paid employment was seen as
incompatible with, or unnecessary to, married life. Most music teachers were unmarried women, and women always comprised the majority of the music teaching profession in New Zealand, though discrimination and social structures often excluded them from lucrative positions as conductors of societies, organists at the largest churches, and other activity which marked the elite musician. The performance and teaching work of these women, their centrality to domestic life, and their numerical dominance in the profession, however, probably made their combined influence greater than that of their male counterparts.

During Squarise’s career in Dunedin the gender imbalance began to shift, and many other cultural changes occurred, effected by technological, political, and economic developments. The First World War was a watershed which saw a short-term decline in participation of community music-making, and, in classical music, a strong shift away from the dominant German repertoire. The gramophone, cinema, and radio broadcasting greatly affected concert attendance, the role of community music making, and tastes in repertoire. The effects of economic depression saw music societies disband and concert attendance decline. Meanwhile, Dunedin’s status as a musical centre fell, as both its population and cultural growth was outstripped by northern centres. New fashions in classical music emerged as purely instrumental concerts became more acceptable, and forms such as the Victorian ballad and pot-pourris of operatic tunes fell from favour. Squarise’s later work with the Philharmonic reflected a conservatism among some older music societies, as well as the conductor’s own disinclination to change. Yet Squarise participated in innovations such as concert broadcasts and children’s concerts, and even this last period of his life showed some of the adaptability which characterized so much of his work.

Through this study, late Victorian and Edwardian Dunedin emerges as a place of strong cultural vitality, both in terms of community and domestic activity. The lively behaviour of late Victorian audiences contradicts popular stereotypes of dourness, and the increased separation of art music and popular music in fact led to greater formality at concerts as the twentieth century progressed. The musical culture of Dunedin was derivative, certainly, but its manifestation of transplanted
British and European culture was attuned to the values and tastes of New Zealanders at the time. This culture provided means of artistic expression, entertainment, and wider social interaction. Music helped to foster collective identity, add personal meaning to many lives, and to express and even shape ideas: emotional, political, and otherwise. Music-making also created and fostered networks of people that developed community spirit and established a place for cultural pursuits within local society. Its ‘Britishness’ reflected the ethnicity of the majority of the population, and reinforced valued links with ‘home’. The degree to which this culture flourished in Dunedin was reflected in the scale of local activity, the enthusiasm of local audiences, and the ability of locally-trained musicians to take a place on the international stage.

Many individual aspects of New Zealand’s music history await in-depth study. Just a few of these aspects include choral and orchestral societies, colonial composers, music publishing, the music retail industry, music examination boards, and private music teaching. Many individual musicians, similar in stature to Squarise, also await study, such as Wellington’s Robert Parker and Invercargill’s Charles Gray. The development, perception, influence, and reception of music offers a fertile ground for future researchers. Further study of New Zealand’s early music would not only increase knowledge of this vibrant part of the country’s cultural history, but would provide insights into wider social history, particularly in subjects such as gender, patriotism, ethnicity, and many others which have traditionally been discussed with little or no reference to music. As a means of exploring historical society, and the place of culture within it, New Zealand’s music history offers exciting prospects. Ruth Finnegan, the author of the seminal case-study of music in Milton Keynes (United Kingdom), writes:

> It is true that local music-making in the sense of direct participation in performance is the pursuit of a minority. But this minority turns out to be a more serious and energetic one than is often imagined, whose musical practices not only involve a whole host of other people than just the performers, but also have many implications for urban and national culture more generally.  

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The career of Raffaello Squarise illustrates the pivotal role music and community musicians played in New Zealand society and the extent to which an Italian musician could express his own culture within that society. Squarise emerges as a figure of significance, representative of the musical leadership of New Zealand’s colonial immigrants, and an individual whose musical activities enriched pivotal years of development in a young society.
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Appendix A: List of the known compositions of Raffaello Squarise

PUBLISHED PIANO:
The Adelaide Arcade Grand Polka (Adelaide: S. Marshall and Sons, [1885])
Andante in Apollo Music Album (Dunedin: Corrigan & Co., [1895])
Canto di Primavera Waltz in Apollo Music Album (Dunedin: Corrigan & Co., [1895])
Fabian March (Dunedin: Corrigan & Co., [circa 1894])
Fuji Musmee March in Apollo Music Album (Dunedin: Corrigan & Co., [1895])
The Imps’ Waltz (Dunedin: Dresden Piano Co., [1892])
Onward Otago (Dunedin: Dunedin Expansion League, [1914])
Ridi e Balla Polka in The Dresden Popular Musical Album (Dunedin: Dresden Piano Co., [1892])

PUBLISHED VOCAL:
O Lovely Land of Spain, ‘bolero for soprano or tenor’ in Apollo Music Album (Dunedin: Corrigan & Co., [1895])

UNPUBLISHED:

DRAMATIC:
The Babes in the Wood (1884), overture and songs for existing pantomime
Barber of Seville, bolero and skirt dance for existing opera by Rossini
Fabian (1894), comic opera in two acts, libretto by Donald Cargill

Act I
Overture
Chorus and dance: Now, the Year is Full of Cheer
Solo (Conrad): I Sing of Love and Joyous Hours
Chorus: Welcome Now the Bright and Glorious May
Skirt Dance (Carlotta): Pas seul, waltz-time
Solo (Nespola): If People Say, as P’raps They Do
Solo (Lelio): Love has Conquered
Solo (Drusilla): How Hard the Lot
Quartet (Fabian, Lelio, Marcella, Drusilla): Gentle Lady do not Fear Me
Duet (Lelio, Marcella): My Heart is Yours, Must I Confess?
Chorus: We Wish Thee Joy

Act II
Solo (Fabian): My Little Note Will All Explain
Solo (Fabian): Ah, Sweet Instrument
Solo (Fabian): Come my Sweet, to Love’s Invite
Chorus: Heavens, What a Noise
Chorus: Ah, Heavenly Joys
Dance (waltz time)
The Magic Dice (circa 1885), incomplete opera, libretto by Rudolph Menz

CHORAL:
Mass (circa 1876)
Mass St Joseph (1890/1914), choir, soloists, and orchestra
Miserere (no later than 1887), choir, soloists, and organ

SYMPHONIES:
Symphony in C minor (1875), a ‘miniature fugue symphony’

OVERTURES:
Grand Overture to Rossini’s Stabat Mater (1913)

BATTLE FANTASIAS:
The Battle of Sedan (no later than 1884) for band
Military Caprice (1914) for orchestra
MARCHES:
2/9/1914 (1914) for band
Adelaide Arcade Grand Polka (1885) for band (see also under published compositions)
Les Adieux (no later than 1931) for orchestra
Call to the Fight (no later than 1908) for orchestra
En Route (no later than 1910) for orchestra
La Fanfara Militare (1876) for orchestra
Grand March (no later than 1887) for band
March of the Allies (no later than 1919) for orchestra
March of the Gnomes (1921) for orchestra
March Triumphale (no later than 1932) for orchestra
On the Promenade (no later than 1920) for orchestra
On the Rialto (no later than 1930) for orchestra
On Parade (no later than 1887) for band
Onward Otago (1914) for orchestra (see also under published compositions)
Our Boys at the Front (no later than 1918) for orchestra
Our Boys Rank and File (no later than 1918) for orchestra
Promenade (no later than 1885) for band
Sophie (no later than 1884) for band
South Australia (no later than 1884) for band

FUNERAL MARCHES:
De Profundis and Funeral March in memory of Edward VII (1910) for orchestra and chorus
Grand Funeral March in memory of Richard Seddon (1906) for orchestra
Todtenmarsch in memory of Kaiser Wilhelm I (1888) for band

MAZURKAS:
Allegria (no later than 1884) for band
Camille (no later than 1891) for band
Sunny South (no later than 1884) for band

WALTZES:
Myra Kemble (1892) for orchestra (possibly not by Squarise)
My Love (no later than 1884) for band

MISCELLANEOUS DANCE:
Mephistopheles Galop (no later than 1885) for band
La Revolte aux Enfers (1887) a ‘descriptive dance’, band and orchestral versions

MISCELLANEOUS ORCHESTRAL:
Andante Cantabile (no later than 1932)
Andantino for strings (no later than 1920)
Reverie (no later than 1909)
Serenata (no later than 1920)
Pizzicato (no later than 1922)

MISCELLANEOUS PIANO:
The Genii of the Waterfall or The Spirit of the Waterfall (no later than 1919), ‘fantasia caprice’
The Niagara Falls (no later than 1885), ‘capriccio fantastico’
Notturno di Concerto (no later than 1883), piano duet

VOCAL:
Ave Maria (no later than 1883), organ and harp accompaniment (also a version with orchestral accompaniment)
Erodiade (no later than 1910), recit. and aria, ‘parafrase sur Parsifal’, orchestral accompaniment
I’ll Sing No More (1918) with violin obbligato
CHAMBER MUSIC:
*Trio Concertante* for two violins and piano (no later than 1884)

VIOLIN:
*L’Addio* or *L’Addio Melodia* (no later than 1884), 'Romanza per Violino con accompt di piano'
*Andante* (no later than 1895)
‘Concerto’ on one string (no later than 1885)
*Elegie* (no later than 1903), piano and organ accompaniment
*Three Grand Studies for Violin* (no later than 1885)
Appendix B: Transcriptions of some biographical material relating to Raffaello Squarise


Signor Raphael Squarise

Is a native of Vicenza, Italy, where he was born November 13, 1856. At the age of 13 he was placed in the School of Music in his native town, and commenced the study of the violin in the bow department [sic]. In 1870 he entered the Musical Academy of Turin, where he remained six years, during which time he obtained a Diploma as violin instructor, and assisted in the orchestra of the Royal Theatre in that town. In 1876 he returned to Vicenza, and studied harmony and composition for two years under the celebrated maestro Cannetti [sic]. In January, 1878, he was conductor of a band in Contarina, but had to resign the position in consequence of ill-health. From 1879 until August 1882 [sic] he conducted the orchestra and brass band at Arzignano, in Italy. Arrived in Mebourne, Victoria, in August 1883 [sic], and accepted engagement with the Williamson, Garner, & Musgrave [sic] Opera Company, as leader of their orchestra. Was also leader of the orchestra of the Cagli and Paoli Opera Company at the Theatre Royal, Melbourne, until the Company was dissolved, when he came to Adelaide with the Heywood Minstrel Company, and remained with them until the end of that season. Finding inducements to follow his profession in this city, Signor Squarise established himself here as a teacher of the violin, and within six months of arrival brought together a strong combination of talented musical artists, now well known as the ‘Squarise Band.’ Of this he is still conductor, and on all sides he has gained encomiums from the Press and the public. He is also leader of the orchestra at the Academy of Music. His Excellency the Governor has recognised Signor Squarise’s ability as a musical instructor by placing his daughter under his tuition, and several of the best families in Adelaide have accorded their patronage in a like manner. The S. A. Register of Dec. 8, 1884, thus speaks of Signor Squarise’s talent as a composer: - ‘The facility in composition of Signor Squarise, the violinist and band-conductor, is well-known in Adelaide, although his residence here has been but brief. Violin concertos, played by himself on a single string, caprices for the pianoforte, waltzes, dramatic compositions like “The Battle of Sedan,” not to mention arrangements of operatic selections for his brass band, have proceeded from his pen in a manner which does credit alike to his industry and musical taste. His last composition is an “Ave Maria,” and was sung for the first time publicly at the morning service at the Roman Catholic Cathedral on Sunday. It was really a fine composition. The somewhat novel effect in a church of a harp obbligato was introduced, the harmony being filled in by the organ. The composition was so well worth hearing that it is to be hoped it will form an item on a concert programme at no distant date.’ Signor Squarise is at present engaged in composing an English Grand Opera, entitled ‘The Magic Dice,’ in conjunction with Mr. Rudolph Menz.
SIGNOR SQUARISE

Signor Rafael Squarise is the product, musically, of the Conservatorio of Turin, now known as the Liceo Musicale. He was born at Vicenza, near Venice, in 1856. Showing talent for the violin, he was sent to Turin because of the superiority of the violin school there. The course of study included violin, piano, harmony, and counterpoint, Squarise’s preceptors being Bianchi, Pietro Bertuzzi, and Pedrotti. In his last year Squarise wrote a symphony for full orchestra, and passed out a maestro for the violin. He continued his studies in theory under Cannetti [sic], at Vicenza, where he composed a Mass. He then took what Germans would call his ‘wander-year,’ giving concerts in Italian towns. At this point the conscription caught him; for four years he served in the army, where his musical training secured him the position of regimental bandmaster. Composition was not neglected, but naturally was influenced by his surroundings; he wrote marches, quicksteps, and a piece of programme music descriptive of the Battle of Sedan. His term of service ended, Squarise resolved to try his fortunes in Australia. After some experience as leader of the orchestra with Williamson, Garner and Musgrove, and at the Theatre Royal, Adelaide, he accepted an engagement from the Commissioners of the New Zealand Exhibition as leader of the Exhibition Orchestra at Dunedin, where he now resides. Squarise’s Exhibition Symphony, a serious work, composed for this orchestra, was played several times at the Exhibition concerts:

In 1894, Signor Squarise completed a two-act comic opera, ‘Fabian,’ the libretto being written and arranged by Mr. Donald Cargill, of Dunedin. This work, produced by a company of local amateurs trained by the composer, had a run of ten nights – an exceptional continuance for Dunedin. ‘But there was no money in it,’ says Squarise. ‘The takings just paid expenses. You can’t travel with amateurs; there is nothing but the first run to set against the whole cost of mounting and staging.’ He had previously tested the Dunedin public by an amateur performance of Rossini’s ‘Barber,’ and knew what to expect. The ‘Barber’ made a loss of £100.

The music of ‘Fabian’ is, as it ought to be, light, tuneful, essentially Italian. ‘The spectacular effects were good,’ say [sic] the composer. ‘I had on stage in the first scene a chorus of seventy and a military band of thirty:’

Signor Squarise’s other Dunedin compositions are a Mass, written for St. Joseph’s Cathedral, and a piece which he describes as ‘a big “Miserere” in classical style.’ He has also completed a text book on harmony and counterpoint.
OPERA IN NEW ZEALAND.

According to Signor Squarise, the prospects of opera in this country are practically nil. Of amateur talent in the raw state, so to speak, there is abundance, but it has no opportunity of development. Italian Opera is always a failure financially. No Italian company has ventured to New Zealand for some years past. Comic Opera (Williamson and Musgrove) perhaps may pay expenses. Other peripatetic musicians fare badly. Madam Urso lost money, so did Musin and the Spada-Newbury Company. Madame Patey did fairly well, but she sang ballads.

To illustrate the condition of public taste, Signor Squarise relates that some time ago, in combination with the late Herr Barmeyer, a pianist of exceptionally high quality, he experimented with a short season of chamber concerts, chiefly classical, winding up with a concert of Scottish songs. At the end of the classical series the treasury was £20 to the bad. But the Scotch Ballad concert paid for all, and left the adventurous musicians with £20 in hand.

MUSICAL EDUCATION.

Signor Squarise condemns the Trinity College system of local examinations as altogether delusive, in this agreeing with Kowalski. Teachers make money out of it, but the pupils learn nothing of value. They get, perhaps, as far as to harmonise a melody, but the most important parts of elementary theory are omitted. In short, the standard is too low.

What is wanted to improve the condition of music in New Zealand, says Signor Squarise, is, before all other things, a School of Music in each town, on the model, longo intervallo, of European conservatories. A committee of citizens should undertake the management; the teachers should be salaried; violin, piano, singing, harmony, counterpoint should be taught in classes – not merely for the sake of saving labour, though that is important, but chiefly because the class system appeals to the emulation of the pupils. There should be annual examinations. A School of Music on these lines is in operation in Nelson. The managers are fortunate in having at the head of it a young musician of the highest qualifications. Herr Balling, and have just reported a successful year.

For advanced theory, composition, dramatic and lyrical declamation, training for opera, there should be one institution, central for the colony. Signor Squarise, in his innocence, thinks that perhaps such an institution might be founded and endowed by the New Zealand Government.
SQUARISE, RAPHAEL VICTORIO, Professor of Music, Princes Street, Dunedin. Private residence, North-East Harbour, Peninsula. Signor Squarise was born at Vicenza, in Italy, in 1856, and was educated at Turin, where from the age of twelve he studied the violin at the Conservatorium of Music, and such was his success that he gained a first prize every year for six successive years. He left Turin in 1875, and made a tour of Italy, during which he gave concerts, in which he was assisted by a pianist and two soloists. During his term of four years’ service in the army, he was bandmaster in the Imperial Militia of Italy. In 1883 [sic] Signor Squarise came out to Melbourne, where he was leader of the orchestra of Messrs Williamson, Gardner [sic] and Musgrove for twelve months. He went to Adelaide about the end of 1883 as leader of the Theatre Royal Orchestra, which he conducted for five years. As Lieut.-Bandmaster of the South Australia Military Band, he served four years, and was generally prominent in all musical matters. Signor Squarise came to Dunedin in 1889 to take the leadership of the orchestra of the New Zealand and South Seas Exhibition, and at the close of the exhibition he settled in Dunedin. He has acted as bandmaster for both the Garrison and Citizens’ Bands, and took second prize with the former at the competition in 1891. Signor Squarise conducted at performances of the ‘Messiah,’ ‘Elijah,’ and ‘Stabat Mater’ at the festival promoted by Mr. Newberry [sic]. He has also conducted on his own behalf, and once put on Rosini’s [sic] opera, the ‘Barber of Seville.’ In conjunction with Mr. D. Cargill, who wrote the libretto, Signor Squarise wrote the music of the opera ‘Fabian,’ which was produced with great success in 1895 [sic] at the Princess Theatre. As a teacher he has been most successful. Not long since three of his pupils – Miss Williams, daughter of Judge Williams, and Misses Moor [sic] and Watson – succeeded in gaining ninety-five, ninety-four, and ninety-three marks respectively out of a possible one hundred, for violin playing under the Trinity College London local examinations. These results speak eloquently for the instructor.

Signor Squarise came to Dunedin as leader of the 1889-90 Exhibition orchestra, and has resided here ever since, practising [sic] his profession with results that from a musical point of view cannot be over-estimated. He is therefore well qualified to express an opinion as to the needs of New Zealand, and having been a student at the Turin Conservatoire (now known as the Liceo Musicale), he can also speak with authority as to the work of such an institution. Readily complying with the request of our reporter, Signor Squarise thus answered the questions propounded: –

One very sure result, if a conservatorium were to be established in New Zealand, would be to displace and unsettle many teachers who are doing good work, and who deserve credit for whatever advance has been made in musical culture during the past generation. The managers of the institution would most likely bring out young professors from Europe, though to secure such men of standing they would need to offer salaries of £500 or £600; and as many parents would be attracted by the opportunity of such teaching, thinking that the newest and the freshest from headquarters must necessarily be the best, the supply of pupils to the old teachers would fall off to such an extent as to hamper, and in all likelihood drive away, men whom the dominion could not well spare. The best of them would probably pack up their traps and leave for other countries rather than stay here and gradually drift into poverty. I ask you, as a preliminary consideration, whether that would be for the good of New Zealand. Never mind about us or about questions of justice or gratitude. Put those considerations on one side for the present. Just think of the matter from this point of view – would it make for the advancement of musical culture to starve out your best teachers and leave all private tuition to those who take up the profession merely to supplement their incomes and provide pin money? Remember, that even if you have a conservatorium there will always be a lot of private teaching. It is so in Germany and Italy and elsewhere, and must continue to be so, since the conservatoriums cannot take all who wish to learn music, and, indeed, in practice insist on a stiff matriculation test. To my way of thinking you cannot lower the standard of the private tuition without seriously hurting the interests of music.

In saying this I recognize that I may be misunderstood and accused of arguing the case from personal motives. Never mind. I chance that. I want to make it clear that you cannot shove the tried teachers on one side without a risk of losing something, and if in upholding that statement I bring to notice the fact that we have some rights in the matter – well, why shouldn’t I do so? It is the truth. But there is another argument against the conservatorium proposal which is quite free from personal considerations, and I pray you to give heed to it, for it is full of serious importance to us all. I understand a conservatorium to be an institution for turning out the finished musician. It was so in my experience. I speak as one who knows the routine. To begin with, at Turin – and it was the same at all similar places in Italy – they did not take students to merely dabble in music. A lad who presented himself as a candidate for violin instruction had to qualify for admission by satisfying the authorities that he could bow, that he knew the seven positions, and that he could play reasonably in tune. If accepted, he was placed under one of the under teachers for a year; then, if he showed adaptability, he went to one of the professors for another year’s trial. If at any period within those two years he failed to satisfy – that is, if they found that he was not likely to turn out well – he was told so, and recommended to try something else as a means of gaining his living. You see, it was all along the line a matter of training, with the sole object of producing the competent professional musician. Well, after the two years’ trial, the student, if he continued to do well, entered upon a course of instruction lasting at the least five years, and sometimes as long as eight years. In his sixth year he became one of the under teachers, taking other pupils on trial, as I have explained, and his work was judged not only by his playing but by his success as a teacher with these juniors. Towards the end of his conservatorium career the student was also expected to take whatever engagements were made for him in Italian or foreign orchestras. His conservatorium, in touch with the best professional orchestras in Milan, Paris, America, St. Petersburg, Berlin, London, and other musical centres, could always find openings for promising young men, and sent them away for experience. Whilst so acting upon a tour arranged by the conservatorium the young man received one-third of the stipulated fee; the other two-thirds went to the treasurer of the conservatorium, and thus helped towards the free training of others. The whole course is free. The parent or
guardian of a student has to pay five francs a month, but that is carefully set to the lad’s credit and given to him when he leaves, so that he shall not start his career penniless.

That is how the conservatorium worked in Italy, always endeavouring to produce the finished musician, not the amateur. And now will you please tell me what scope there is in New Zealand for such a method of instruction? So far as I can see, parents are not seeking such a training for their children. Let me point you to the significant fact that our boys as a body merely like music – they do not seem to want to study it seriously. It is the common experience of teachers to receive at least ten girls for every boy pupil who is presented. Another piece of solid fact from my experience. I have been here nineteen years, and how many of my hundred of pupils do you think have wanted to take up music as a profession and study to that end? One – one only! This does not look like a keen rush for conservatorium honours. Our students begin and end as amateurs. They are not pressed by necessity into working continuously and severely over a lengthy course.

Moreover, even if we had the material and did turn out fully-equipped musicians, what would become of them? At Home they would readily draft off into engagements with standard orchestras and in other directions, and, having their conservatorium stamp upon them, their living is assured. Here we have no such outlets. There are no big standing orchestras in New Zealand – there are very few in the colonies anywhere – the orchestras are all amateur – and the end of it all would be, since men must earn money to live, that they would depart to other places and thus be lost to New Zealand; either that or settle down to teaching.

I am a great believer in the conservatorium system. I know its value. There is nothing like it. But for reasons I have given, I do not think a conservatorium would be a success in New Zealand. There is no scope for it. There is no demand for it. It would push out existing arrangements and substitute something else the issue of which we do not know. To my way of thinking, it is necessary, as a preliminary to any move of the sort, that parents should understand that the studying of music as a hobby and the studying of music seriously are two entirely separate things – that to become a musician takes years of training, and that the child who is intended for a musician must be kept to music alone.

SQUARISE, Signor Raffaele [sic], professor of music, 52 Tennyson street, Dunedin. B. Vicenza, Italy, 1856, s. of Davide Antonio Squarise; m. 1887, Camilla Louise Chapuis Villanis, d. of Jean Chapuis. Ed. Conservatorio (music) Torino, Italy; maestro; 1876-9 bandmaster Dolo-Contarina; 1879-82 do. Arzignana [sic]; 1882 leader Williamson Opera Co., Melbourne; 1883-9 conductor Theatre Royal, Adelaide; also 1885-89; commissioned Lieutenant Bandmaster S.A. Militia Band; 1889-90 leader-conductor South Seas Exhbn., Dunedin; conductor Garrison Band Citizen’s [sic] Band, Dunedin Liedertafel, Dunedin Philharmonic Soc. from 1904; has composed “Fabian” (comic opera in 2 acts), masses, oratorio, orchestra symphony, military caprice for orchestra and military band, songs, piano and piano and violin soli, marches, etc.; served in 72nd Regt. (Italy).


This being the 21st annual meeting and anniversary of the Dunedin Philharmonic Society, I consider it an appropriate occasion to tell you how and when it came to be formed.

It was in the month of May 1904 that in looking through my books of past and present pupils I discovered what splendid material I had to form a String Orchestra.

I called a meeting and it was decided that we should start practising string quartets.

At the first practice there assembled 32 players. For the first three months we practised quartet and string compositions and so proficient were they in their play that it was decided we should give a concert. At the following practice it was suggested to me, could I get some Reeds and Brass players to play with them, one item to open and one to close the programme.

At that time the Citizens' Band now defunct – of which I was also the founder – was still in existence. I asked some of the Reed and Brass players if they would be willing to come to our assistance. On their part they were enthusiastic to come, and the following week we started the first practice with a complete orchestra of 50 performers.

It was on Friday, September 16, 1904 that the Society gave their “Inaugural” concert. It proved a tremendous success.

At the conclusion of the concert the players of the Reed and Brass instruments asked me could I not keep this orchestra together and on the consent of the string section being given, the following week we started practice, and the Society was properly formed. We started the list of Honorary members and on December 13 of the same year the first Subscribers’ concert was given which also proved a tremendous success. From that time on the Society progressed by leaps and bounds and in a very short time, through the members' enthusiasm and attention to my direction at practices it became one of the best organisations in New Zealand.

During the 21 years the Society had many ups and downs (as all Societies like this must have) as regards performing members and subscribing members.

It is astonishing to think of the number of players that have taken part amongst the Society ranks in the 21 years. Of the continual changes that for various causes have occurred, yet the Society's standard of playing has never been lowered from the first concert in 1904 to the last one in 1925. Many towns and countries have benefited from our players – to my own knowledge there are 12 string players in Wellington, 6 in Auckland, 3 in Christchurch, 5 in America, 1 in China and 2 in Japan.

Of the 50 original performers only eight are still active members of the Society. Those are Mrs H. DeC. McArthur, Mrs C. W. Sundstrum, Mrs C. Begg, Miss L. Rattigan, Miss E. Rattigan, Mr W. P. Miles, Mr W. Fielden and Mr J. Himburg.

As I stated before, it is astonishing the number of players that have been members of the Society. If they were all present today and a Concert was given the orchestra would number 332 players.

The detailed list is,

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Violins (1st and 2nd)</td>
<td>110</td>
</tr>
<tr>
<td>Violas</td>
<td>20</td>
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<tr>
<td>Violoncellos</td>
<td>31</td>
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<tr>
<td>Double Basses</td>
<td>30</td>
</tr>
<tr>
<td>Harp or Pianist</td>
<td>9</td>
</tr>
<tr>
<td>Piccolo</td>
<td>1</td>
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<tr>
<td>Flutes (1st and 2nd)</td>
<td>14</td>
</tr>
</tbody>
</table>
Oboes (1st and 2nd) 10
Clarinets (1st and 2nd) 10
Bassoons (1st and 2nd) 3
Cornets (1st and 2nd) 25
Trumpets 1
Horns, 2nd, 3rd and 4th) 19
Trombones (1st, 2nd and 3rd) 20
Tuba 4
Tympany [sic] 6
Side Drums 12
Glockenspiel, Bell etc. 3
Bass Drum 4
Total 332

Of this number I am proud to say that 200 have been and some still are my own pupils.

The library of the Society is one of the best and modern in New Zealand. It only comprises modern works by modern composers of every country in Europe and America and the best and most successful of their works have been acquired.

By selecting such a library it has proved an education not only for its playing members, but for the public in general as well, and I am not wrong in saying that the success of the Band at the Exhibition was partly due to the D.P.S., because the public had been educated by this Society to the high standard of music they played. A very popular item was “1812”. There have been five performances in Dunedin by the Philharmonic, the first in 1906, and again in 1907, 1909, 1921 and 1925. Another popular item with the Band was the Grand fantasie from “La Boheme”. We performed this five times, first in 1914, and in 1915, 1917, 1919, and 1925. Wagner’s Prelude, 1st Act, “Lohengrin” four performances, first in 1908, and in 1909, 1913, and 1921. The Overture to the Opera “Tannhauser” was the first that was studied for the first concert of the Society. The Overture has been performed five times, first in 1904, and in 1906, 1908, 1911, and 1920. Liszt’s “Hungarian Rhapsody”, No. 13, five performances, first in 1906, 1907, 1910, 1913 and 1924. Liszt’s “Hungarian Rhapsody”, No 2, six performances, first in 1910, 1911, 1912, 1915, and 1918.

From my experience the general public must hear music of the above calibre at least three times to begin to appreciate it, but when it comes to the fourth, fifth and sixth performance these works are fully appreciated and their beauty of Melody, contrapuntal work and instrumentation fully enjoyed.

I merely mention this to prove to you how beneficial the work of the Society has been during these 21 years as a Musical educator to the Dunedin public. May the noble work of the Society continue for many years to come.

I take this opportunity of thank the past and present members of the Society for the great help they have given me, so that I have been able to educate the public of Dunedin to appreciate high class music.

I have also to heartily thank, (and I am voicing the wish of the Council of the Society) our honorary members for their hearty support in subscribing to the Society, also the Press for the full reports of the Society’s concerts.

Respect to the memory of Signor Raffaello Squarise, who passed away yesterday at Roxburgh in his ninetieth year, will be paid by thousands of New Zealanders, who came under his influence as pupils, as personal friends, or as listeners at the concerts which he provided.

Signor Squarise was an Italian, born at Vicenzo [sic], on November 13, 1856, the son of David [sic] Antonio Squarise. He began his study of the violin when 13 years of age, entering the Conservatorio of Music at Torino in 1869. He became a violin virtuoso, composer, and conductor, finishing his studies in 1875 by gaining the diploma of maestro, which in Italy corresponds to the English degree of doctor of music. A symphony he composed for his examination was chosen as one of the items for the plebiscite programme at the Dunedin Exhibition in 1889-90, and it was subsequently played by the Dunedin Philharmonic Society at several concerts.

In 1882 Signor Squarise, after one year’s travelling in Italy as a violin concertist and four years as a bandmaster in the army, emigrated to Australia, arriving in Melbourne in August. Two hours after landing he was engaged by the firm of Williamson, Garner, and Musgrove, with the proviso that if he would take them out of trouble by playing the ‘cello he should have the position of leader of the orchestra as soon as they got a ‘cellist either in Sydney or Brisbane, and Williamson kept his promise. At the end of a tour which lasted 10 months – Melbourne, Sydney, Brisbane, Perth, and Adelaide, and back to Melbourne – he was sent to take the conductorship of the Theatre Royal in Adelaide, South Australia, a position he occupied for about seven years.

In 1889 Signor Squarise came to Dunedin as leader of the Exhibition Orchestra, and he was appointed one of the judges for the band contest.

In 1893 was one of the many efforts that Signor Squarise put forth to stimulate the training of players on the woodwind. He conducted that band and did good work with it, but it died for want of support.

In September, 1892, he conducted a performance of the ‘Stabat Mater’ as the second part of a programme with a choir of about 100 voices. In December the same year he conducted a performance of ‘The Messiah’ with a well balanced choir of 300 voices and 30 performers in the orchestra. He also conducted the Dunedin Liedertafel in 1893-94. In 1893 he produced and conducted for a season of six nights ‘The Barber of Seville,’ also ‘The Pirates of Penzance.’ In 1894, in conjunction with Mr Donald Cargill, he composed his comic opera ‘Fabian,’ which had a run of six nights, with great success. The same year (1894) he conducted a musical festival for Mr Philip Newbury and his wife (Emily Spada). ‘The Messiah’, ‘Stabat,’ and ‘Creation’ were performed with a well-balanced choir of 350 voices and an orchestra of 25 performers.

In 1904, with his own pupils, he formed a string orchestra, and on September 13 the same year he bestowed upon the new orchestra, at an inaugural concert, the title of the Dunedin Philharmonic Society. This society filled an important place in the Dunedin musical world for many years, but is now defunct.

Signor Squarise’s wife, Madame Louise Camille Squarise, died some years ago.

[An almost identical obituary appeared in ODT, 17 Apr 1945. It began: ‘Signor Raffaello Squarise, who was well known for many years in the New Zealand musical world, especially as a conductor, died at Roxburgh on Sunday in his ninetieth year. Signor Squarise was an Italian . . .’]
It was also in 1904 that the now defunct Dunedin Philharmonic Society was formed by another most colourful contributor to the Dunedin musical scene, Rafaelo [sic] Squarise. Signor, as he was known to everyone, was a quite remarkable character . . .

Signor was a skilled arranger and a tireless worker with his manuscript pen. The orchestra had limited funds, but through his efforts at transcribing major works from miniature scores for his orchestra of up to 90 players, a valuable library was built up and many fine performances were given both in Dunedin and in other centres. Signor also conducted the Dunedin Garrison Band, now the Orion, and wrote and arranged many pieces for this combination.

As a lad of eight, I was judged by him, as an entrant in the Dunedin Competitions. A-quarter of a century later, quite a time after his death, I was asked to evaluate a large collection of music that had been left in the attic of his picturesque house which still stands opposite the Girls High School in Tennyson Street.

Among the huge pile, I found, by coincidence his judge’s copy of the piece I had played for him so many years before. I still have it as a souvenir. He wrote a magnificent hand. Once in a large Post Office in Paris, he handed a cablegram form across the counter for despatch. The assistant was so impressed by the beauty of the writing that the entire staff was summoned to inspect it. This story was told not by Signor but by another Dunedinite who chanced to be there at the time.

However, Signor did tell me a story about one of his trips abroad. It concerned an incident which considerably angered him at the time. After living many years in Dunedin, he decided to take a trip back to his native Italy. Shortly after his arrival, he addressed the head waiter of a hotel in Milan, in his natural tongue. The Italian replied in English. Signor was horrified and again in Italian demanded to know why! ‘You speak very good Italian,’ replied the waiter, in English, who was, true to type, a multi-linguist, ‘but you speak it with the slightest of English accents and that gives you away: I know you are an Englishman.’

As Signor was old enough to be the waiter’s father, this pleased him not at all and I was quite amused to note how angry he became all over again when he told me about it so many years later. But he finally realized that the head waiter had been right when he reached his birthplace, Vicenza. There among his kinsfolk the change in his accent was brought home to him, but after a week or so, the missing inflections came back. He had to return to Milan to collect some suits he had ordered and he just couldn’t get back to that head waiter quickly enough. Finally peace was restored when the right words were spoken. ‘Ah yes, Signor, I do apologize, truly you are an Italian.’

Previously comment was made concerning the origin of ‘God Save the Queen’. Signor Squarise had his own pet theory about it. He claimed that it was French in origin and that it had been written by a Monsieur Lulli for the young women in a nunnery at St Cyr, to be sung whenever King Louis XIV entered the chapel there. The great composer Handel happened to hear it and was so impressed that he asked the permission of the Mother Superior to make a copy.

On his return to England, Handel presented it to King George I, who immediately decided that it be adopted as the National Anthem. I cannot conceive how a musician of Handel’s ability could possibly have been impressed, unless the nuns’ voices mesmerised him, nor why he would present it to the King unless he disliked him very much. However, that was Signor’s version.

In his last years Signor will be remembered as a very shaky and tired old man but it was always a pleasure to chat with him and his charming wife, who was Swiss. They were fine citizens of their adopted land and Dunedin’s musical life was greatly enriched by their presence here.

Appendix C: Programme for the complimentary concert tendered to Raffaello Squarise on his retirement, 26 July 1933
Signor R. Squarise, professor of music, was educated at the Royal Conservatoire of Music in the town of Turin, Italy, and was a student there for six years. He obtained the diploma of maestro in the year 1875. He served for four years in the Italian army, and became lieutenant-bandmaster; and afterwards municipal bandmaster in the town of Arzignano. In August, 1882, he arrived in Melbourne, and was immediately appointed leader of Williamson, Garner, and Mingrove Opera Company's orchestra, and was later appointed conductor of the orchestra at the Theatre Royal, Adelaide, a position he held for seven years. While in Adelaide he formed a private band, and shortly afterwards was appointed lieutenant-bandmaster of the South Australian Military Band. The members of the private band linked up with the military band, but prior to doing so presented to Signor a very handsome baton which is at present on view at Chas. Berg and Co. In October, 1890, he resigned those positions to come to Dunedin as leader of the New Zealand and South Seas Exhibition Orchestra, and since that time has resided in Dunedin. He was appointed bandmaster of the Garrison Band in 1891, and in the same year won the band contest. He founded and conducted the Citizen's Band. He also held the position of conductor of the Dunedin Lieder-tafel, and was for eight years choirmaster at St. Joseph's Cathedral. In 1904 he founded the Dunedin Philharmonic Society, the string section being thirty-eight strong, and all were his own pupils. In 1906 he composed the comic opera, "Fabian," which was produced in Dunedin with great success in 1906. Signor Squarise also composed numerous works, symphonies, concertos, songs, piano solos, and trios for orchestra and bands. The "Military Caprice," for orchestra and military band, will be performed at this concert. Signor Squarise has been one of the leading teachers and has ever been ready to assist any deserving object.
Dunedin Philharmonic Society

ITS EVENTFUL CAREER

In February, 1904, Signor Squarize had about 20 well-advanced pupils and about the same number who had finished their tuition, and it occurred to Signor Squarize that the time was opportune for utilizing the services of such talented players.

Signor Squarize therefore called a meeting of his pupils and ex-pupils, and suggested the formation of an orchestral society. At this time there were very few pupils that would learn to play the Violin or the Cello, so he persuaded Mr. J. Wallace, Mrs. L. Rattigan, and Miss S. Stevensen, all Violin players to learn to play the Viola, and they quickly adapted themselves to their new instrument, and within a month he started practice with a triple quartette.

In the meantime Signor Squarize taught Miss M. Robertson and Mrs. P. Stevensen the Double Bass, and by April of that year he had a full quartette of strings at work. At the same time an order was sent to America for music for a string orchestra which arrived about July.

By this time the orchestra consisted of 19 First Violins, 16 Second Violins (who were as good players as the First Violins), four Violas, four Cellos, and two Double Basset, and regularly weekly practices were held and the orchestra was ready to give a concert, when it was suggested they should endeavour to obtain some wood and brass players, so Signor Squarize approached the Citizen’s Band, of which he had been conductor for some years, and obtained from the band the necessary reed and brass players to complete his orchestra, and on September 19, 1904, the orchestra gave its first performance in His Majesty’s Theatre, which proved such a success that it was decided to form a society, and the name decided upon was the Dunedin Philharmonic Society.

The members immediately got to work and the Dunedin Philharmonic Society gave its first concert in the Garrison Hall on December 13, 1904, with an orchestra of 44 performers, and the principal work performed at this concert was the “Overture to Tannhäuser” (Wagner). The Society started with instantaneous and the conductor quickly brought the orchestra to a high state of efficiency, which was maintained for 28 years. When the Society first commenced we did not have the universal Saturday half-holiday, and as the majority of the members had their half holiday on Wednesday, Signor Squarize was able to hold a practice for the strings every Wednesday afternoon and a rehearsal with the full orchestra every Tuesday evening, and in this way the orchestra was brought to a high state of efficiency; the work of the strings was of a particularly high standard and selections for strings only were a feature of such concerts.

The Society soon became possessed of a very fine library, valuable donations of music being made to the Society by members, subscribers, and supporters of the Society, and Signor Squarize always aimed at obtaining the very highest class of music. In this way the public were privileged to hear orchestral music that they would not otherwise have had the privilege of hearing, and the Dunedin Philharmonic Society and its conductor have been the means of creating a love for the best class of music in our midst.

The Society was the first orchestra to perform Tchaikowsky’s famous “1812,” which was performed with a full orchestra and two military bands, the Dunedin Garrison and the Dunedin Citizen’s Band, and the first performance of this famous composition created quite a future.

The Dunedin Philharmonic Society was engaged to perform at the Christchurch Exhibition, and the “1812” was also performed there, the Dunedin Garrison and Citizen’s Band also accompanying the Society to Christchurch to assist in the performance of “1812.” This was quite a big undertaking for the Society, but it proved quite successful, and the Society received high praise for their performances at the Exhibitions.

In 1912 Signor Squarize visited Europe and Great Britain, and during his absence, Mr. W. Ogg acted as the Society’s conductor. Signor Squarize also made another trip abroad in 1928, and Mr. T. J. Kirk-Burnand acted as conductor during his absence. It is interesting to note that several members of the Society who took part in the formation of the Society were still members when the Society decided to wind up, while a large number were members for over 20 years.

Signor Squarize had a wonderful way of holding his members together, and when a member was absent from a rehearsal or two he would receive a personal visit from Signor, who would get a promise that the absentee would be present at the next rehearsal. Few realise the difficulties a conductor has in keeping an amateur society together and in making sure that members attend rehearsals regularly, especially in later years when there were so many other attractions to take up the time of performing members, and it was Signor Squarize’s personality that enabled him to keep his orchestra together so well during the 28 years of the Society’s existence. His Honours, Sir Joshua Williams, was President of the Society from 1904 to 1914, His Honour, Mr. Justice Rim from 1914 to 1928, and Mr. J. Sutherland Ross from 1928 to 1933.

The Society possessed a valuable library, and the conductor was responsible for scoring many parts and often scored parts for the full orchestra, and the library was always kept in excellent condition, always being under the supervision of Signor himself. Signor Squarize has composed many fine works, overtures, marchés, marches, quantities, etc., and like many other composers his works will be appreciated by future generations. Many will regret that the Dunedin Philharmonic Society has found it necessary to discontinue its activities, but it is felt that the Society has fulfilled a useful work in the community and has rendered excellent work during the 28 years of its existence, and we hope has done something for the good of music in our city.

In conclusion the members wish the sister societies continued success and trust they will successfully carry on the work of educating our citizens to appreciate good music.
Programme

National Anthem

1. Part Songs (a) “All in the April Evening”
   Sir Hugh S. Robertson

ROYAL DUNEDIN MALE CHOIR
   (Conductor: Dr. V. E. Galway)

All in the April evening, April airs were abroad;
The sheep with their little lambs, Passed me by on the road.
The sheep with their little lambs, Passed me by on the road.
All in the April evening I thought on the Lamb of God.
The lambs were weary and crying with a weak human cry
I thought on the Lamb of God, going weekly to die.
Up in the blue, blue mountains, pastures are sweet,
Reef for the little bodies, rest for the feet.
But for the Lamb of God, up on the hill top green.
Only a cross of shame, two stark crosses between.
All in the April evening, April airs were abroad,
I saw the sheep with their lambs, And thought on the Lamb of God.

Poem by Katherine Tyman.

(b) Russian Hymn: “Jubilate”
   Arr. by V. E. Galway, Mus. Doc.

ROYAL DUNEDIN MALE CHOIR
   Solo by Mr. Cecil S. Hawes
   (Organ Accompaniment by Dr. V. E. Galway)
   (Conducted by Mr. J. A. Haggitt)

Sole.
Hark the Vesper hymn is stealing o’er the water soft and clear
Near yet and nearer pealing now it bursts upon the ear.

Chorus.
   Jubilate, Jubilate, Jubilate, Amen.

Sole.
Now like moonlight waves retreating to the shore it dies along
Now like angry surges meeting breaks the mingled tide of song.

Chorus.
   Jubilate, Jubilate, Jubilate, Amen.

Chorus.
Further now, now farther stealing, soft it fades upon the ear
Hark again like waves retreating to the shore it dies away.

Jubilate, Jubilate, Jubilate, Amen.

Jubilate, Jubilate, Jubilate, Amen.

2. Vocal Solo: “Serenata”
   Enrico Toselli
   Signor STELLA

Like a golden dream in my heart ever smiling,
Lives the image fair of happy love I knew in days gone by.
Still I seem to hear your laughter begging;
Still to see the joy, the love-light beaming from your radiant eye,
Can my dreaming be in vain? Will my love ever come again? Ah come.
Shall we waste the golden hours of youth for apart?
What care I for life without, you by my side!
Do not delay, the hours slip away; your arms are my Paradise,
You and only you can fill my heart!
O star of my Heaven,
Come back and shed your light upon my way!
Come back, come back!

3. Organ Solos: (a) Gavotte from “Iphigenia”
   Gluck
   (b) “Concert Study”
   Bonnet
   Dr. V. E. Galway
   (City Organist)

   Liszt
   Miss Medina Paine

I know not what spell is o’er me,
This haunting trouble that fills my breast.
A vision draws before me,
And will not leave me at rest.
The evening breeze comes freshening blowing,
And calmly flows the Kithos,
And on the heights in splendour glowing,
The setting sun doth shine.
Alone where the sunlight streameth,
There sits a maiden fair,
The gold in her raiment gleameth,
She combs her golden hair.
A golden comb she plies,
She singeth a wondrous song,
And strangely the music sigheth,
With rapture sweet and strong.
If ever the hapless boatman
Should listen and feel its might,
He heeds not the frowning rapid,
He gazes above to the height.
In anger the waters engulf him,
And boat and boatman are gone,
While smiling in triumph o’er him,
The Lonely sings on.

(Poem by Heine. English words, Paul England)
5. Vocal Solo: "Myself When Young" from "In a Persian Garden"  
Liza Lehmann  
Mr. J. D. McKechnie

Myself when young did eagerly frequent  
Doctor and Saint and heard great argument  
But ever more came out by that same door wherein  
I went.  

With them the seed of wisdom did I sow  
And with my own hand in确保'd it to grow  
And this was all the harvest that I reap'd  
I came like water and like wind I go.  

Why all the Saints and sages who discours'd  
Of the two worlds so strangely arc mutual  
Like foolish Prophets forth, their words to scorn are scatter'd.  
And their mouths are stop'd with dust.  

Myself when young did eagerly frequent, etc.

6. Fantasia from "Aida"  
Verdi  
DUNEDIN SYMPHONY ORCHESTRA  
(Conductor: B. L. H. de Rose)

"Aida" was first produced at the Teatro Kediva, Cairo, on December 24, 1870. First production was given in London in June, 1871. An open-air performance was given at the foot of the Pyramids on March 3, 1872.

This Opera was one of Verdi's greatest works. It is true Grand Opera, written on a big scale, yet as glowing and melodious as any of the earlier operas. "Aida" had, in the days of its early success, frequently been accused of being too advanced or revolutionary, and his apparent freedom for German models had been condemned, even as Rossini was commended in his day. When he wrote "Aida" it was with the "New" music of Wagner still in his ears. But "Aida" is not an exercise in Wagnerian techniques; the music of the German composer seems to have awakened a hitherto comparatively dormant aspect of Verdi's genius and his mature style has merely taken on a further richness without losing an iota of its individuality.

The Opera was commissioned by the Khedive of Egypt for the opening of his new opera house in Cairo. But the advent of the Franco-Prussian was prevented "Aida" being ready in time, as all the scenery was in the beleaguered city of Paris.

The production of "Aida" in Milan was a triumph. Verdi was recalled time after time before the curtain. He was presented with an ivory box set with gold and precious jewels and was made an Honorary Fellow of the Milan Conservatoire, assuredly an iconic event of Fate, as, years before, the self-same Conservatoire had refused him admission on the grounds that he gave insufficient evidence of any talent.

INTERVAL

7. Selection: "Faust"  
Gounod  
OTAGO REGIMENTAL BAND  
(Conductor: Lieut. L. O. Asten)

The opera from which this selection is made has (as the basis of its libretto) the ancient Faust legend which was reduced to dramatic form by Marlowe as long ago as 1604. Among many other poets and dramatists who have also used the legend, Goethe is the most outstanding.

A faulquet to music by Gounod corresponds in its essentials with the first part of Goethe's poem. This shows us the weedy old philosopher who has given up in despair the hope of ever receiving an answer to his question as to the meaning of life, persuaded by Mephistopheles to sell his soul, and then falling in love with Margherita, who is afterwards charged with the murder of their child. In answer to Mephistopheles' malicious "She is judged!" a celestial voice cries out, "She is saved."

8. Vocal Solo: "Flower Song" ("Carmen")  
Bizet  
Mr. ALFRED WALMSLEY

Close to my heart this precious flower  
In prison shared my darkest hour.  
Yet tho' its petals failed fast  
Its fragrant odour ne'er was lost.  

When the silent night brought repose,  
And ere sleep my eyelids would close,  
My sense drunk its perfume rare  
As in a dream I saw thee there.

In bitter words my soul betraying,  
In angry gait the true was saying;  
Ah, cruel fate in unfair worth,  
Why hast thou thrown her in my path.

Then with rage upon myself I turned,  
A devouring flame within me burned.  
I felt a longing fraught with pain  
To see thee once, but once again.

To see thee, O Carmen, but once again,  
Ah, in that hour had I beheld thee.  
One moment in my arms had held thee,  
Then would thy soul have seized on mine.

O my Carmen, then had I been for ever thine,  
Carmen, I love thee.

9. Choral Item: "O Gladsome Light"  
DUNEDIN CHORAL SOCIETY  
(Conductor: Mr. ALFRED WALMSLEY)

DUNEDIN CHORAL SOCIETY  
(Conductor: Mr. ALFRED WALMSLEY)

O Gladsome Light of the Father Immortal  
We bless Thee and praise Thee.

10. Piano Solo: "Rhapsody in G Minor"  
Brahms  
Mr. MAX SCHERERK

Brahms has given the title "Rhapsody" to three of his piano compositions. The one in G minor is one of the composer's most popular works for the piano. It is direct, forcible, and shows Brahms in one of his noblest and most exalted moods.
11. Vocal Solo: "E'er Since the Day When Unto Thee I Gave Me"

Miss EVELYN SHEPARD

Gustave Charpentier

E'er since the day when unto thee I gave me,
Radiant with flowers seems my pathway before me.
I seem to dream beneath a fairyland's heaven
When my soul is still filled with the joy
Of thy first kiss.
Ah, how sweet is life! My dreams have not been merely dreaming!
Ah, I am so happy! For love e'er me his wings is spreading!
In the realms of my heart now is the joy that's singing!
All nature doth rejoice with me and with me triumph!
And all round I see but laughter and light and joy!
And I tremble with exquisite delight.
When I recall the charm of our first day of love.
Oh, how sweet is life! Ah, I am so happy.
All too happy and I tremble with exquisite delight.
When I recall the charm of our first day of love.

12. Selection: "Military Caprice"

Squadron

DUNEDIN PHILHARMONIC AND DUNEDIN ORCHESTRAL SOCIETIES AND Otago Regimental Band

This descriptive composition was composed and for the first time performed in Dunedin in August, 1914.

The Caprice opens allegro brillante—"Bravado," a rallying kind of movement describing the hastening of the soldiers on this last day before the battle. Two rolls on the side drum gave the signal that it is night, and the soldiers have to retire to their tents; subsequently the trumpets sound the "Silence in the Camp." This is followed by the soldiers dressing in their uniform. It is dawn—the trumpets sound the "Revel," which is interpreted by the enemy firing the first cannon shot. The trumpets in an allegro vivace sound "To Arms." This is followed by an allegro furioso describing a "Battle." A vivace follows, the trumpets giving the signal for a "Raymond Charge." The enemy is routed and pursued. The last note of victory is heard by the orchestra playing the "Galliard Hymn" simultaneously with the "Royal Italian March." A menuetto follows, describing the lament of the dying and the wounding. An Andante (major role), representing "The Last Words of a Dying Soldier," is followed by three envoys, each playing a "Revel," and bringing us to the inspiring theme of "Hymn of Victory." The sheets of "Up, Up, Hurrah!" bring this most stirring composition to a finish.

GOD SAVE THE KING

Accompanists:

Miss JESSIE JONES, Mrs. ERNEST DRAKE, Mrs. ALFRED WALMSLEY, Madame REGGIADE
Appendix D: List of office-bearers and performing members of the Dunedin Philharmonic Society, 1904-32

* = listed first in an instrumental section (i.e. probably section principal)

PATRONS:
1919-20: Lord Liverpool
1921-4: Viscount Jellicoe
1925-30: Sir Charles Ferguson
1930-2: Lord Bledisloe

PRESIDENTS:
1904-14: Sir Joshua Williams
1914-28: Sir William Sim
1928-32: Sir John Sutherland Ross

VICE-PRESIDENTS:
1904-07: Prof. G. S. Sale
1904-08: Dr M. Coughtrey
1908-10: Dr J. Macpherson
1909-32: Dr A. J. Hall
1911-32: Mr P. R. Sargood
1911-14: Mr A. L. Isaacs
1914-32: Dr W. Evans
1918-25: Dr W. P. Gowland
1919-32: Miss M. D. Stewart
1919-24: Miss I. McLean
1920-32: Mr W. J. Morrell
1923-32: Mr J. Renfrew White
1927-32: Hon. J. H. Walker
1927-9: Mr P. L. Ritchie
1927-32: Mr C. E. Begg
1927-31: Dr W. P. Gowland
1928-9: Hon. W. B. Taverner
1929-32: Prof. F. W. Dunlop
1929-32: Mr D. Phillips
1930-2: Dr N. C. Speight
1931-2: Hon. R. S. Black

CONDUCTOR:
1904-32: Signor R. Squarise

ACTING CONDUCTORS:
1912: Mr W. P. Gale
1923: Mr H. B. Austing
1923: Mr W. P. Gale
1928: Mr T. J. Kirk-Burnnand

TREASURERS:
1904: Miss M. Stevenson
1905-06: Miss J. Burt
1906-12: Mr J. D. McKechnie
1913-24: Mr F. W. Bayley
1924-32: Mr J. H. Mathieson
SECRETARIES:
1904: Miss B. E. Thompson
1904: Mr W. H. Irvine
1905: Mr J. D. McKechnie
1906-32: Mr E. S. Wilson

LIBRARIANS:
1904: Miss M. Newman
1905-07: Miss M. Watson
1908-10: Miss B. E. Thompson (Mrs C. W. Sundstrum)
1910: Mr John A. Wallace
1910-12: Mr W. B. McKechnie
1913-16: Mr T. Thomson
1916-17: Mr J. H. Page
1918-21: Mr D. O’Kane
1921-2: Mr T. Thomson
1922-9: Mr N. Shepherd
1929-32: Mr M. Marks

COUNCIL:
Austing, Mr H. B. 1906-08
Bayley, Mr F. W. 1911-12
Bayley, Miss S. I. 1915-23
Begg, Mrs C. 1909-24
Bunz, Mr G. A. 1926-30
Burt, Miss J. 1906-14
Campbell, Mr H. D. 1915-21, 1927-28
Carter, Mr G. W. 1911-17
Coughtrey, Miss A. H. (Mrs H. DeC. McArthur) 1904-14
Don, Mr T. N. 1906-11
Donaldson, Miss M. 1904
Duthie, Miss D. 1917-21
Eagar, Mr E. H. 1930-32
Elder, Dr J. R. 1922-32
Fielden, Mr W. 1926-31
Gillies, Mr T. M. 1911-19
Himburg, Mr J. F. 1917-32
Hogg, Mr A. 1917-21
Hutton, Mr F. P. 1907-10
Inglis, Miss E. 1904
Kenderdine, Mr T. 1931-32
Lusk, Mr J. Y. 1929-31
Marks, Mr M. 1927-31
Mathieson, Mr J. H. 1922-8
McKechnie, Mr J. D. 1913-23
McLennan, Mr W. 1909-10
McMillan, Mrs D. 1921-23
Meenan, Miss G. 1904-08
Miles, Mr W. P. 1924-32
Morrison, Mr W. F. 1917-24
Newman, Miss M. 1905
O’Kane, Mr D. 1918, 1924-25
Paine, Mr H. W. 1906-25
Palmer, Mr P. 1906-14
Park, Miss K. M. 1905-14
Parker, Mr H. 1925-8, 1929-32
Payne, Mrs F. W. 1911-16
Rattigan, Miss E. 1921
COUNCIL (cont.):
Sale, Miss M. 1904-06
Sawers, Mr W. J. 1924-25
Shepherd, Mr N. 1921-32
Smith, Mr E. J. 1914-24
Smith, Mr W. 1925-27
Stevenson, Miss M. 1904-10
Thompson, Miss B. E. (Mrs C. W. Sundstrum) 1905-06
Thomson, Mr T. 1924-27
Wallace, Mr J. A. 1914-16
Watson, Miss M. 1904
Young, Mr P. H. 1931-32

LEADERS:
Coughtrey, Miss A. H. (Mrs H. DeC. McArthur) 1904-11, 1916-25
Wallace, Mr J. A. 1911-16
Bayley, Miss S. I. 1924
Williams, Miss G. 1925-32

PIANO AND ORGAN:
Austing, Mr H. B. 1909
Barth, Miss B. 1910
Campbell, Miss H. C. 1906
Carrington, Miss F. 1912
Cooke, Mr D. 1904-09
Easton, Mr J. C. 1906, 1909
Frazer, Miss M. G. 1920-32
Gale, Mr W. P. 1913
Gawne, Miss M. 1921
Gow, Miss I. 1906, 1907
Gray, Miss J. 1910
Hartley, Miss E. 1911, 1912
Isaacs, Miss R. 1914, 1916
Kyle, Miss M. 1907
Levi, Mrs B. 1911, 1912
Martin, Mr A. 1916
Mason, Mr W. A. 1910
McCrorie, Miss M. 1906-07
MacGeorge, Miss I. 1907-08
McLaren, Miss L. 1912, 1914-15
Moore, Miss V. 1917-19
Murphy, Mrs W. 1906
Oliver, Miss K. 1921
Pacey, Mr A. 1910, 1913
Reggiardo, Madame 1927-8, 1930
Smyth, Mrs E. 1928
Stock, Miss B. 1908
Stoneham, Miss G. 1914
Taylor, Mr W. E. 1910-11
Thomas, Mr F. F. 1906-07
Von Look, Madame 1920

VIOLIN:
Airey, Mr H. 1912
Applegarth, Miss W. S. (Mrs W. O. Clark) 1919-32
Atwell, Mrs A. 1929
Austing, Mr O. 1913
Bain, Miss J. 1930-32
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<th>Name</th>
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<td>Baird, Miss Jean</td>
<td>1921-27</td>
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<td>Baxter, Miss B.</td>
<td>1921</td>
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<td>Bayley, Miss S. T.</td>
<td>1905-24, 1930-32</td>
<td>(*Violin I 1924)</td>
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<td>Beath, Mr L.</td>
<td>1919-23</td>
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<td>Bedford, Miss G.</td>
<td>1904-7, 1915</td>
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<td>Bower, Miss H.</td>
<td>1910-15</td>
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<td>Brown, Mr K. W.</td>
<td>1927-30</td>
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<td>Burn, Miss R.</td>
<td>1911-32</td>
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<td>Burt, Miss J.</td>
<td>1904-16</td>
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<td>Burton, Miss A.</td>
<td>1906-11, 1914</td>
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<td>Burton, Mrs H. B.</td>
<td>(Miss F. Stubbs)</td>
<td>1912-15</td>
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<td>Byrne, Miss K.</td>
<td>1909-19</td>
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<td>Caldwell, Mr A.</td>
<td>1911-19</td>
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<td>Clark, Mrs W. O.</td>
<td>(Miss W. S. Applegarth) 1919-32</td>
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<td>Coates, Miss E.</td>
<td>1905-06</td>
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<td>Connor, Mrs J.</td>
<td>1904</td>
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<td>Cook, Mrs L.</td>
<td>1932</td>
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<td>Dawson, Miss R.</td>
<td>1907-09</td>
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<td>Dick, Mr R.</td>
<td>1911-12</td>
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<td>Dickson, Miss B.</td>
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<td>Fergus, Miss G.</td>
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<td>Fraser, Miss E.</td>
<td>1910</td>
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<td>Frazer, Miss D.</td>
<td>(Mrs R. A. Renton) (*Violin II 1928-32)</td>
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<td>Garland, Miss N. A.</td>
<td>1921-26, 1930-32</td>
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<td>Gaudin, Mr J.</td>
<td>1928-32</td>
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<td>Gawthorpe, Mrs R. S.</td>
<td>1909</td>
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<td>Geddes, Mrs A.</td>
<td>(Miss G. Gillies) 1915-22</td>
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<td>(Mrs A. Geddes) 1915-22</td>
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<td>Gourlay, Miss W.</td>
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<td>(Mrs E. McCrorie) 1910-22, 1924-32</td>
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<td>Hall, Miss M.</td>
<td>1929</td>
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<td>Hardy, Mr R. S.</td>
<td>1914-15</td>
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<td>Hawes, Mrs S.</td>
<td>1924-27</td>
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<td>Heinemann, Miss C.</td>
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<td>Hill Jack, Miss A.</td>
<td>1908</td>
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<td>Hogg, Mrs A.</td>
<td>(Miss O. Wilkie) 1904-21</td>
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<td>Holmes, Mr H.</td>
<td>1907-10, 1916</td>
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<td>1907</td>
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<td>Hunter, Mr E.</td>
<td>1931-32</td>
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VIOLIN (cont.)
Inglis, Miss E. 1904-10
Isaacs, Miss R. C. 1908-15
Ives, Mr F. 1930-32
Jacobs, Miss I. 1914-16
James, Miss N. 1927-32
Johnstone, Mrs K. 1916-17
Kay, Mr A. 1926-30
Kirker, Miss Q. 1921-22
Kirkland, Miss M. 1909-16
Kitto, Miss F. E. 1930-31
Leslie, Miss M. 1930-31
Levy, Mr M. 1920-22
Logan, Mr D. 1923
Lomas, Mr E. R. 1904, 1906, 1908, 1910
Lupp, Miss L. 1927-29
Mack, Mr J. 1928-32
Martin, Mr W. 1911
McCaskill, Miss E. 1926-29
McCrorie, Mrs E. (Miss V. Haddock) 1910-22, 1924-32
MacInnes, Miss J. M. 1905-07
McKechnie, Mr J. D. 1904-23 (*Violin II 1904-23)
McKechnie, Mr W. B. 1910-12, 1915-16, 1919-23
McKnight, Miss S. (Dr S. C. C. Sinclair) 1916-32
McMillan, Mrs D. (Miss D. Wilkinson) 1912-27, 1931-3
McPeak, Mr C. 1910-13
Macpherson, Miss D. 1904, 1908-10
McQueen, Miss M. E. 1922
Mee, Miss J. 1930-32
Meenan, Miss G. 1904-10
Millar, Miss D. 1920
Moore, Mr J. 1925-26
Morrison, Mr S. R. 1925-29 (*Violin II 1926-27)
Nelson, Miss I. N. 1929-32
Newman, Miss M. 1904-06
Omand, Mr J. W. 1915-16
Overbye, Mr D. L. 1922
Paine, Miss B. 1915-27, 1929-32
Park, Mr J. R. 1904, 1906-07
Patton, Miss M. E. 1906-07
Peters, Miss N. 1925-29
Pettitt, Mr R. 1923-26
Pope, Mr F. H. 1907
Purvis, Miss D. 1916-17
Randle, Mrs T. 1923-26
Rattigan, Miss L. 1922-24
Renton, Mrs R. A. (Miss D. Frazer) 1915-32 (Violin II 1928-32)
Rhinesmith, Mr A. M. 1913
Riddle, Mr H. J. M. 1914-23, 1926
Robertson, Mrs H. (Miss H. K. Walker) 1904-21
Robertson, Mr N. 1931-32
Robson, Mr W. H. 1918-20
Royse, Miss O. 1905
Sale, Miss M. 1904-6
Sandilands, Miss M. 1906-8
Schereck, Miss P. 1917
Scoular, Miss M. 1915-25
**VIOLIN (cont.)**

Shaw, Miss D. 1916-30
Shearer, Miss C. 1904-11
Sinclair, Miss A. 1911
Sinclair, Dr S. C. C. (Miss S. McKnight) 1916-32
Sligo, Miss K. K. 1932
Smith, Mr E. C. 1911-13
Smith, Mr E. J. 1905-26
Smith, Mr R. 1927-29
Statham, Miss G. 1929-32
Stewart, Miss M. 1906-09
Stubbs, Miss F. V. (Mrs H. B. Burton) 1912-15
Sundstrum, Mrs C. W. (Miss B. E. Thompson) 1904-30
Sutton, Mr R. 1930
Thompson, Miss B. E. (Mrs C. W. Sundstrum) 1904-30
Thompson, Miss V. 1904-06
Todd, Miss B. 1906-21
Walker, Miss H. K. (Mrs H. Robertson) 1904-21
Walker, Miss L. 1904
Wallace, Mr J. A. 1905-16 (*Violin I 1911-16)
Wallace, Mr R. P. 1915-19, 1921-5
Warnock, Mrs G. 1925
Watson, Mr R. A. 1924-32
Watson, Miss M. 1904-14, 1920
Watt, Mrs J. 1916-19
Wildey, Miss K. 1931-32
Wilkie, Miss O. (Mrs A. Hogg) 1904-21
Wilkinson, Miss D. (Mrs D. McMillan) 1912-27, 1931-3
Williams, Miss G. 1922-32 (*Violin I 1925-32)
Wilson, Mr B. L. 1919-24
Wilson, Miss D. 1928-32
Wilson, Mr R. 1923-32
Wright, Mr D. 1904-16
Young, Mr B. 1927-32

**VIOLA:**

Austing, Mr O. 1913-14
Begg, Mrs C. 1904-32 (*1904-32)
Dobbie, Miss 1921
Elder, Dr J. R. 1924-27, 1929-31
Evans, Mr G. M. 1920-4
Fergusson, Mr B. 1925-29
Fielder, Miss I. 1911-14
Hayward, Mr W. J. 1928, 1931-32
Jacobs, Miss E. 1925-28
Kearsley, Mr J. G. 1929
Kitto, Miss F. E. 1930-32
Mackie, Mr J. 1909-11
Morrison, Mr A. 1905-14
Nimmo, Mr R. D. 1920, 1922-23
Palmer, Miss L. 1910-32
Petitt, Mr R. 1911, 1921-22
Rattigan, Miss L. 1904-20, 1922, 1924-32
Rattigan, Miss M. 1904-09
Ritchie, Mr D. 1919-21, 1923
Robertshaw, Mr A. V. 1906
Scoular, Mr R. 1915-20, 1922
Squarise, Miss H. 1923-24
VIOLA (cont.):
Stevenson, Miss M. 1904-12
Wallace, Mr J. A. 1904
Wright, Miss A. 1925-28

CELLO:
Allan Mrs R. 1928-29
Allen, Mrs E. 1925-26
Baird, Mr A. 1927
Bath, Mr A. E. 1917-23
Bedford, Mr H. D. 1913-14
Cohen, Mr L. 1919
Dick, Mr J. 1904-05
Dick, Miss M. C. 1914-19
Drake, Mr F. 1931
Eagar, Miss M. 1921-32
Elder, Dr J. R. 1921-24, 1928, 1931-32
Evans, Miss M. 1904-06
Fraser, Miss J. 1923
Gillanders, Mr W. 1920-22
Gregory, Mr R. 1919-21
Hayward, Mr W. 1922-27
Huggins, Mr F. S. 1904
Lane, Miss M. 1931-32
Lomas, Mr J. S. 1907-10
Lusk, Mr J. Y. 1929-32
McCrorie, Miss M. 1907-09
MacGeorge, Miss I. 1905-09
Morrison, Mr I. 1926-29
Napier, Miss L. 1913-20
O’Kane, Miss N. M. 1924-26
Palmer, Mr P. 1915-18, 1921-32
Park, Miss K. M. 1904-12 (*1904-12)
Parker, Mrs H. (Miss E. Jeffrey) 1924-27
Parker, Mr T. 1906
Payne, Mrs F. W. 1906-13 (*1913)
Rattigan, Miss E. 1910-32 (*1913-14, 1916-32)
Reiss, Miss M. 1908-12
Richard, Mr R. 1928-30
Robertshaw, Mr J. 1906
Robilliard, Mr M. T. 1923-24
Shearer, Miss A. 1904-07
Sinclair, Miss A. 1913-19
Stokes, Mr H. O. 1906-16 (*1915-16)
Tily, Mr E. J. 1907-08
Wilson, Mr J. R. 1930-32
Yeoman, Mr C. 1911-15 (*1914-15)
Young, Mr P. H. 1910

BASS:
Aldridge, Mr J. 1929-32
Austing, Mr H. B. 1916-23 (*1917-23)
Beath, Mr G. 1911-12
Brown, Mrs R. F. 1927
Dick, Mrs J. (Miss M. Robertshaw) 1904-06, 1909 (*1905-06)
Eagar, Miss A. 1921-26 (*1926)
Eagar, Mr E. H. 1912-27, 1929-32 (*1916-17)
Foster, Miss L. 1915-21
BASS (cont.):
Fyfe, Mr A. J. 1913
Gow, Miss I. 1905-07, 1908
Henderson, Mr G. 1916
Hunter, Mrs E. 1925-29
Hutton, Mr F. P. 1904-21 (*1911-16)
Jeffrey, Miss E. (Mrs H. Parker) 1924-32 (*1927-32)
Kyle, Miss M. 1907-11 (*1911)
McDonald, Mr H. 1908, 1913-15, 1922-24
McKenzie, Mr T. 1928
Morley, Mr J. R. 1906-07
Palmer, Miss R. 1908-09
Parker, Mr H. 1922, 1924-32
Parker, Mrs H. (Miss E. Jeffrey) 1924-32 (*1927-32)
Pinnock, Mr J. W. 1915-16
Reid, Mr G. 1913
Robertshaw, Mr A. F. 1910
Robertshaw, Miss M. (Mrs J. Dick) 1904-06, 1909 (*1905-06)
Robertson, Miss F. 1922-24
Stevenson, Miss P. 1904-10 (*1904-10)
Stroud, Mr 1914
Wallace, Mr J. 1915-19
Wardell, Miss C. 1910-13 (*1910)
Webster, Mr A. 1915
White, Miss M. 1911
Wootton, Miss E. 1924-26 (*1926)
Young, Mr P. H. 1906-14, 1917-22, 1931-2 (*1913)

FLUTE AND PICCOLO:
Amos, Mr T. 1908-14
Austing, Mr H. B. 1904-8, 1923 (*1904-08)
Barton, Mr L. J. N. 1926
Brown, Mr J. D. 1927-30
Campbell, Mr R. M. 1931-32
Connor, Mr J. 1920-21
Dickenson, Mr A. 1914
Gibbons, Mr C. 1931-32
Gibbons, Mr G. 1906
Gibson, Mr 1930 (*1930)
Hay, Mr L. 1904
Hudson, Mr S. 1926-29
Joel, Mr H. W. 1932
Kenderdine, Mr T. 1931-32
Levy, Mr T. 1926
McCullough, Mr E. 1922-23, 1925-26
McKinlay, Mr R. 1930-32
Morrison, Mr W. F. 1914-23 (*1921-22)
Nees, Mr H. M. 1927-29 (*1927-29)
Paine, Mr C. H. 1920 (*1920)
Paine, Mr H. W. 1905-25
Patterson, Mr 1911
Pope, Mr G. A. 1927-28
Quennell, Mr G. B. 1929-30, 1932
Redman, Mr T. T. 1930-31
Sanders, Mr H. 1908-10
Smith, Mr E. 1916 (*1909-11)
Stewart, Mr J. W. 1909-14, 1924-26 (*1912-14, 1926)
FLUTE AND PICCOLO (cont.):
Thompson, Mr R. W. 1920-25
Wilson, Mr R. 1926-27

OBOE AND COR ANGLAIS:
Alden, Mr 1930-31
Brundell, Mr J. F. 1908-09
Bruton, Mr J. 1908-28
Bunz, Mr G. A. 1926-32 (*1926-32)
Canter, Mr G. W. 1904-18, 1922-25, 1928 (*1905-18)
Cohen, Mr L. 1919 (*1919)
Currey, Mr T. 1929
Dickinson, Mr A. 1906-07
Dixon, Mr F. 1904, 1912-15, 1931-32 (*1904, 1932)
Fagan, Mr M. 1906
Gulley, Mr G. S. 1905
Hay, Mr W. 1911
Hutton, Mr L. 1905
Jacobs, Mr H. 1931-32
Miles, Mr W. P. 1906, 1930
Nees, Mr B. R. 1928-31 (*1929)
Pairman, H. F. 1919-22 (*1919-22)
Wadie, Mr A. 1905-06

CLARINET:
Briggs, Mr A. 1904, 1909-10 (*1904)
Brundell, Mr W. T. 1908-09
Bruton, Mr A. 1910
Currey, Mr T. 1908-09, 1929, 1931-32
Currie, Mr W. E. 1917
Dixon, Mr F. 1912-13 (*1913)
Elder, Dr J. R. 1921
Fothergill, Mr J. A. 1904-05
George, Mr A. 1911-26 (*1911, 1913-15, 1919-23)
George, Lieut. S. S. 1906-07 (*1906-07)
Hutton, Mr L. 1905-07
Marks, Mr M. 1926-31 (*1927-31)
McLean, Mr W. 1909-10
McLennan, Mr W. 1904-11 (*1905-11)
Miles, Mr W. P. 1904-09, 1913-32 (*1931-32)
O’Kane, Mr D. 1910-25, 1930 (*1911-12, 1915-19)
Page, Mr J. H. 1916-17
Phillips, Mr J. W. 1915
Whyte, Mr T. H. J. 1932

BASSOON:
Beadle, Mr W. R. 1923-24
Bentley, Mr W. 1922-23
Dickinson, Mr A. 1909
Fielden, Mr W. 1904-32 (*1904-32)
Finlay, Mr A. M. 1930-31
Fothergill, Mr J. A. 1907
Moore, Mr F. W. H. 1926-28
Ross, Mr H. A. 1904-08
Sawers, Mr W. J. 1908-26, 1929-32
Vallis, Mr P. 1927-29
**HORN:**
- Cook, Mr R. E. 1904-08
- Davie, Mr H. F. 1908
- Dey, Mr J. P. 1923-26
- Donaldson, Mr L. 1923
- Fitch, Mr J. R. 1907
- George, Mr S. 1904-09
- Hall, Mr A. I. 1908
- Hanson, Mr F. G. 1912-19 (*1915)
- Himburg, Mr J. F. 1904-08, 1912-32 (*1921-32)
- Houston, Mr F. N. 1909-10
- McKinlay, Mr W. E. 1907-13 (*1912-13)
- Munn, Mr A. R. 1920-32
- Nelson, Mr W. 1909
- Palmer, Mr P. 1904-20 (*1904-20)
- Roger, Mr C. 1919
- Shepherd, Mr N. 1910-11, 1924-32
- Smith, Mr W. 1919-32
- Steele, Mr R. W. C. 1909-10
- Thomson, Mr A. 1914-18, 1920-23, 1932
- Watson, Mr S. 1920
- Yeoman, Mr C. 1911

**CORNET AND TRUMPET:**
- Bailey, Mr I. 1906
- Beadle, Mr E. A. 1927-32
- Bisset, Mr E. 1911
- Brough, Mr R. 1916
- Bruton, Mr J. 1910-11
- Carey, Mr W. G. 1929
- Christie, Mr G. 1918
- Clarkson, Mr F. 1923
- Collins, Mr J. 1914-15, 1917-18
- Crowther, Mr W. 1919
- Dickinson, Mr H. T. 1931-32
- Eagar, Mr E. H. 1928-29
- Fea, Mr J. H. 1906-08 (*1907-08)
- Fitzpatrick, Mr D. 1920
- Hofland, Mr B. 1905-10 (*1905-07, 1908-10)
- Hutton, Mr A. H. 1906
- Hutton, Mr C. A. 1920 (*1920)
- Kerr, Mr E. 1923-27
- Logie, Mr E. 1923-25
- Lowe, Mr W. 1904-06
- Matheson, Mr J. H. 1915-32 (*1917-18)
- McLean, Mr T. 1923
- McLean, Mr W. 1906, 1908-09
- Mitchell, Mr T. S. 1918-19, 1924 (*1918-19)
- Moffat, Mr G. R. 1930-31
- Morgan, Mr C. 1926-32 (*1926-32)
- Murdoch, Mr W. 1917-18
- Patterson, Mr W. 1920
- Rissel, Mr E. 1911-13
- Robinson, Mr F. W. 1908-14 (1911-14)
- Sawers, Mr A. E. 1907-10, 1913-16, 1918-20
- Scott, Mr W. H. 1904-05 (*1904-05)
- Shepherd, Mr N. 1912-16, 1920-24 (*1914-16, 1920-23)
- Stewart, Mr T. 1907-08
CORNET AND TRUMPET (cont.):
Stiles, Mr W. J. 1926
Tait, Mr W. 1921-23
Watson, Mr S. 1920
Weir, Mr J. 1931
Wildermoth, Mr N. 1914
Wilers, Mr W. 1914
Wills, Mr B. 1925-26
Wills, Mr J. 1925-26

TROMBONE:
Agnew, Mr A. 1925, 1928
Anderson, Mr A. 1931-32
Beadle, Mr F. 1930-31
Campbell, Mr W. P. 1919
Clarke, Mr L. M. 1930-31
Colston, Mr H. 1929-31
Coughlan, Mr R. 1910-17, 1919-21 (*1920-21)
Cumming, Mr F. G. 1919-21
Davie, Mr C. 1920-21
Dixon, Mr J. 1919
George, Mr P. C. 1904-14, 1922, 1924-25
Gillies, Mr T. M. 1908-19 (*1919)
Hall, Mr R. 1923
Hancock, Mr E. 1923-29 (1928-29)
Harbott, Mr G. D. 1927
Jeffs, Mr A. 1904-08 (*1904-08)
Kerr, Mr D. 1923-26
Madden, Mr R. 1904-16, 1919-23 (*1908-16, 1919)
Mannsell, Mr 1931-32
Munro, Mr R. A. 1921-22
Pinnock, Mr J. W. 1917-18, 1919
Rayment, Mr A. 1928 (*1928)
Sawers, Mr W. J. 1908-9, 1922-23, 1927-29
Stalker, Mr T. D. 1927-32
Stewart, Mr B. 1909, 1915-16
Tombs, Mr G. W. 1919, 1921-32 (*1919, 1922, 1926-27, 1930-32)
Tyrrell, Mr R 1921-23
Wishart, Mr C. A. 1920, 1923

TUBA AND EUPHONIUM:
Agnew, Mr A. 1928-29
Coughlan, Mr W. P. 1926-32
Flint, Mr J. 1904-06
Gallie, Mr J. E. 1931-32
Hogg, Mr R. 1906-08
Neill, Mr P. 1926
Nelson, Mr W. 1917
Pollock, Mr W. 1908
Sawers, Mr W. J. 1917-18
Thomson, Mr T. 1909-16, 1919-27, 1929-31
Thomson, Mr W. 1922-23
Wood, Mr J. 1908-09

TIMPANI:
Bartlett, Mrs A. 1930-31
Cook, Mr R. 1904-15
Coxon, Mr W. R. 1925-27, 1932
TIMPANI (cont.):
Curline, Mr J. 1916-17, 1921-23
Devlin, Mr W. 1932
Duncan, Mr H. 1927-29
Holmes, Miss R. 1923
McColl, Mr H. A. 1927-29
McKay, Mr J. 1921, 1924-25
McPherson, Mr D. M. 1926
Moss, Miss A. 1923-24
Simpson, Mr L. 1917-21

PERCUSSION:
Barton, Mr A. 1923-24
Bayley, Mr F. W. 1908-22
Broadfoot, Mr W. 1908-11
Brundell, Mr J. F. 1906-08
Brundell, Mr W. T. 1906, 1911
Burns, Mr D. 1922-30
Campbell, Mr W. P. 1922-23
Cook, Mr R. E. 1909-14
Curline, Mr J. 1915-16
Devlin, Mr A. 1919-20
Devlin, Mr W. 1930
Dickinson, Mr W. 1907-08
Duncan, Mr H. 1930
Fogarty, Mr J. 1910-11
Fraser, Mr A. 1930-32
Harris, Mr J. 1923
Helean, Mr C. 1923
Henderson, Mr D. 1906
Hogg, Mr R. 1906
Keene, Mr J. 1914-16
Macgregor, Mr A. 1908
McColl, Mr H. A. 1925-6, 1930-32
McGregor, Mr D. 1916-21
McKay, Mr J. 1907, 1921
McPherson, Mr D. M. 1922-29
Pike, Mr C. 1910
Robertshaw, Mr A. F. 1906
Russell, Mr J. 1905
Smith, Mr C. 1921
Todd, Mr A. 1904-07
Young, Mr H. 1911

HARP (AND PIANO FOR HARP):
Bayley, Mr F. W. 1909-12
Frazer, Miss M. 1920-32
Harrison, Mrs L. 1904
Helps, Miss M. 1907-08
Isaacs, Miss R. 1916
Isles, Miss M. 1908-09
 McLaren, Miss L. 1908-9, 1912-15
Moore, Miss V. 1917-19
Stokes, Mr H. O. 1904-06
Appendix E: List of soloists who performed at
Dunedin Philharmonic Society subscription concerts, 1904-32

VOICE:
Alloo, Mr A. W. (Jul 1920)
Andrews, Mrs Wilfrid R. (May 1920, Sep 1923)
Angell, Sydney G. (Apr 1917)
Baird, Betty (Sep 1922, Dec 1922)
Barth, Violet (Jun 1910, Apr 1922)
Bayley, Mrs B. A. (Apr 1909)
Black, Mr C. S. (Jul 1907)
Broad, Mrs Lawson (Apr 1918, Mar 1924)
Broad, Saide (Jun 1912)
Bryant, Elsie (Sep 1924)
Bryden, Mr C. (Dec 1919)
Caldwell, Mr A. S. (Jul 1916)
Carr, Mrs F. H. (Jun 1923)
Chapman, Annette (Oct 1930, Jun 1931)
Coventry, Mrs J. (Jun 1919, Apr 1921)
Crawley, Jean (Jul 1908)
Cullen, Molly (Dec 1924)
Davies, Mr J. E. (Jun 1931)
Desmoulins, Herbert P. (Jun 1919)
Devereux, John J. (Nov 1929)
Dillon, Clare (Mar 1925, Oct 1925, Dec 1928, May 1930, Apr 1931)
Drew, Mr H. (Apr 1929)
Duncan, Mr F. G. (Nov 1910)
Duncan, Vanda (Dec 1930)
Eagar, Mr E. H. (Sep 1911, Mar 1914)
Eagar, Muriel (Sep 1926, Nov 1929, Apr 1932)
Eaton, Samuel P. (Sep 1904)
Esquilant, Maybelle L. (Mar 1914, Dec 1914)
Evans, Mrs W. (Nov 1905, Sep 1916, Nov 1920)
Ferguson, Mr H. (Jun 1923)
Forsyth, Mr D. (Jul 1926)
Foster, Mrs (Jul 1917)
Foster, Howard C. (May 1920)
Foster, Mr R. F. (Apr 1905)
Fraser, Mrs John (Oct 1918)
Fraser, Violet (Dec 1906, Sep 1907, Aug 1910, Sep 1913)
Gard’ner, Helen (Sep 1911, Dec 1911, Apr 1915)
Gemmell, William (Sep 1914, Jul 1915, Nov 1916, Sep 1922)
Gibson, James T. (Jul 1921)
Gourley, Nan (Jun 1914)
Graham, Eva (Jul 1927)
Grant, Frances (Dec 1904)
Grave, Kathleen (Mar 1923)
Gray, Colin (Aug 1912)
Haggitt, John (Dec 1904)
Hamer, Mrs John (Dec 1922, Dec 1923)
Harrison, Mr A. (Sep 1913)
Harrison, Mr W. (Sep 1919, Sep 1920)
Hawes, Mr C. S. (Dec 1931)
Hendry, Mr F. (Nov 1905)
Hilliker, Mr W. G. (Jul 1927)
Holloway, Charles (Mar 1927)
VOICE (cont.):
Holmes, Rita (Nov 1927)
Horniblow, Irene (Jul 1921, Jun 1928)
Hudson, Mrs R. (Apr 1905, Apr 1908)
Hussey, Mr T. J. (Jun 1906, Apr 1908)
Hutton, Mr D. (Jul 1905)
Ibbotson, Alf (Sep 1906)
Jago, James (Aug 1910, Sep 1911, Dec 1912, Mar 1914)
Jago, Mr W. S. (Dec 1908)
James, Lucy (May 1916)
Johnstone, Mr G. W. (Dec 1915)
Jones, William (Jul 1913)
Kenward, Maud (Sep 1931)
Kershaw, Fred (Jul 1930)
Lawn, Ernest T. (Mar 1907)
Le Cren, Mrs E. J. (Dec 1909)
Leech, John (Jun 1911, Apr 1919, Dec 1923, Sep 1931)
Loring, Mrs A. C. (Jul 1905, Mar 1907, Mar 1907)
Lungley, Mr Arthur J. (Jul 1924)
Macfarlane, Eric J. (Apr 1932)
Mackenzie, Mr W. H. (Nov 1907)
Macpherson, Mr J. B. (Sep 1927)
Mann, Edward (Jul 1922, Apr 1922)
Mathieson, Miss J. Matthews (Dec 1919)
Mathieson, Madge (Jun 1906)
Mathieson, Miss M. (Jul 1929)
May, Maggie O. (Nov 1907, Sep 1909)
Mayer, Mr C. S. (Apr 1914)
Mazengarb, Ivy, recitation (Sep 1914, May 1916)
McCullum, Mr H. (Oct 1921)
McCurdy, Doris (Sep 1927)
McCurdy, Valda E. G. (May 1926, Dec 1928)
McDonald, Miss L. M. (Nov 1926, Dec 1926)
McGrath, Mr J. V. (Sep 1913, Dec 1913, Mar 1914, Sep 1920)
McKinlay, Mr W. E. (Dec 1911, Dec 1913, Jul 1915)
Mead, Mrs A. (Sep 1908)
Meenan, Gertrude (Mar 1907, Apr 1908)
Miller, Jessie (Apr 1927)
Mitchell, Mary B. (Dec 1913)
Mitchell, Vera (Sep 1919)
Mitchell, Walter (Mar 1923, Mar 1924, Apr 1927)
Munn, Miss N. (Mar 1906)
Newman, May (Sep 1906)
North, Mr L. A. (Sep 1923)
Ottrey, Mr E. (Jul 1932)
Pacey, Florence (Apr 1911, Apr 1913, Mar 1914)
Paine, Meda (Apr 1917, Jul 1920, Sep 1920, Jul 1922, Jul 1924)
Paine, Thelma (Jul 1932)
Peake, Mortley (Apr 1919, Nov 1920, Jun 1928)
Perry, Arnold (May 1926)
Poole, Constance (Oct 1930)
Poole, Dudley (Sep 1932)
Poole, Ivy (Sep 1911)
Poppelwell, Miss I. F. (Sep 1913)
Power, Mrs R. A. (Mar 1907, Dec 1917)
Pratt, Mary (Sep 1929)
Priest, Mr E. Y. (Dec 1906)
VOICE (cont.):
Rankin, Mr J. (Dec 1924)
Ritchie, Beth (Sep 1929, Sep 1932)
Roy, Helen (Apr 1929)
Ruffell, William (Sep 1931)
Satterthwaite, Mr W. N. (Apr 1931)
Scott, Eva (Mar 1928)
Service, Mr E. C. (Nov 1921, Dec 1922)
Shepard, Evelyn (Dec 1931)
Sibbald, Dr D. W. (Apr 1908)
Skinner, Dorothy (Jul 1926)
Smith, Miss E. (Apr 1919)
Smith, Noel (Mar 1910)
Smith, Walter (Sep 1926)
Stella, Giovanni (Nov 1927, Mar 1928, Mar 1928, May 1930, Dec 1930, Apr 1931)
Stubbs, Les (Aug 1928)
Stubbs, Ray (Aug 1928)
Tapley, Reginald K. (Oct 1925)
Taylor, Nellie (Dec 1912)
Taylor, Sidney (Mar 1925)
Thompson, Mr A. R. (Mar 1906)
Tuohy, Mr F. M. (Jul 1929)
Tyrie, Alison (Jul 1930)
Vickers, Molly (Nov 1921)
Wakelin, Iris (Nov 1932)
Walmsley, Alfred (Sep 1924, Dec 1926, Sep 1932)
Walton, May (Oct 1915)
Warsaw, Harrie M. (Sep 1904)
Watt, Frank (Nov 1932)
Watters, Mr W. (Apr 1912, Jul 1918)
West, Phyllis (Oct 1921)
Wilson, Mrs S. C. (Dec 1913)

INSTRUMENTAL:
Alexander, Arthur (piano, Jul 1915)
Bayley, Stella (violin, Sep 1907)
de Clive Lowe, Selwyn (violin, Jun 1928)
Coughtrey, Amy (violin, Apr 1905)
Frazer, Doris (violin, Jul 1922)
Frazer, Mary (piano, Nov 1920, Nov 1921, Oct 1925)
Garland, Ngaio (violin, Jul 1924, Oct 1925)
Harraway, Ruby (piano, Sep 1916)
Isaacs, Rita (violin, Aug 1912)
Levi, Blanche (piano, Apr 1912, Aug 1912)
Levy, Max (violin, Sep 1922)
Meenan, Gertrude (violin, Nov 1905)
Mitchell, Vera (cello, Sep 1919)
Moore, Vera (piano, Apr 1915, Sep 1917, Apr 1919)
O’Kane, Noel (cello, May 1926)
Scherek, Max (piano, Jul 1908, Dec 1909, Apr 1911, Jun 1914, Jun 1919)
Smith, Mr W. (horn, Dec 1926)
Walker, Helen K. (violin, Aug 1910)
Wallace, John A. (violin, Sep 1906, Mar 1907, Jun 1910)
Appendix F: List of office-bearers of the Institute of Registered Music Teachers of New Zealand, Otago Branch, 1905-2005

The Institute was formed as the Society of Musicians of Otago and was also known as the Music Teachers Association of New Zealand, Otago Branch, from 1931. The current title was adopted in 1981. Unfortunately records from the period 1969-77 are missing, leaving some gaps in these lists.

PATRONS:
1944-60: Victor E. Galway
1960-6: Beatrice Barth
1967-80: Yetti Bell
1981-7: Rona Thomson

PRESIDENTS/CHAIRMEN:
1905: Arthur J. Barth
1905-12: Raffaello Squarise
1912-14: J. Campbell Gillies
1914-15: Raphael Squarise
1915-16: J. Campbell Gillies
1916-18: Jesse Timson
1918-20: J. Campbell Gillies
1920-2: George W. Johnstone
1922-3: John K. Hartley
1923-4: George W. Johnstone
1924-30: Victor E. Galway
1930-1: Max Scherek
1931-4: John T. Leech
1934-5: Charles A. Martin
1936-7: Victor E. Galway
1937-41: George W. Johnstone
1941-5: C. Roy Spackman
1945-9: Mary A. Martin
1949-53: George E. Wilkinson
1953: Charles Collins
1954-6: C. Roy Spackman
1956-60: Alan Meldrum
1960-1: Mary A. Martin
1961-2: Yetti Bell
1962-4: William Clarke
1964-7: Olive Perry
1967-8: Alan Meldrum
1968-?: Rona Thomson
1969-77: RECORDS UNAVAILABLE
??-1979: Patricia K. Cressley
1979-82: Dulcie M. Gunn
1982-5: Joan Hamilton
1985-91: Vivienne McLean
1991-5: Gaynor Haig
1995-7: Sarah Dingwall
1997-2001: Dulcie M. Gunn
2001-date: Jenny Perez

IMMEDIATE PAST-PRESIDENTS/CHAIRMEN:
1982-3: Dulcie M. Gunn
1991-2: Vivienne McLean
1997-8: Sandra Dingwall
2001-02: Dulcie M. Gunn
VICE-PRESIDENTS/VICE-CHAIRMEN:
1905-11: William Taylor
1905-07: Annie Blandford
1907-12: Eliza M. Wilkie
1911-12: W. Paget Gale
1911-14: Albert Vallis
1912-14: Raffaello Squarise
1912-13: Blanche Levi
1913-15: Ida Yorston
1914-15: J. Campbell Gillies
1914-16: Jesse Timson
1915-18: Raffaello Squarise
1916-19: John C. Easton
1916-18: J. Campbell Gillies
1916-17: Eliza M. Wilkie
1918-29: Beatrice Barth
1918-19: Jesse Timson
1919-30: Effie Yorston
1922-3: George W. Johnstone
1923-4: John K. Hartley
1925-8: Charles A. Martin
1928-30: Max Scherek
1929-31: John T. Leech
1930-6: Victor E. Galway
1930-1: Charles A. Martin
1931-5 Max Scherek
1932-4: Raffaello Squarise
1934-6: John T. Leech
1936-7: George W. Johnstone
1936-49: Max Scherek
1937-8: Victor E. Galway
1938-9: Alfred W. Lilly
1939-40: John T. Leech
1940-1: Alfred Walmsley
1941-3: George W. Johnstone
1943-4: Olive Campbell
1944-5: Mary A. Martin
1945-54: C. Roy Spackman
1950-1: Olive Campbell
1951-3: Meda Paine
1953-8: George E. Wilkinson
1954-6: Alan Meldrum
1956-61: C. Roy Spackman
1958-9: Mary A. Martin
1959-60: Mary A. Martin
1960-2: Alan Meldrum
1961-2: William Clarke
1962-7: Yetti Bell
1962-4: Olive Perry
1964-?: William Clarke
1967-8: Olive Perry
1969-77: RECORDS UNAVAILABLE
?:1979: William Clarke
?:1979: E. Donald McKenzie
1980-96: Joan Ritchie
1980-1: Raymond White
1981-2: Joan Hamilton
1982-5: Vivienne McLean
VICE-PRESIDENTS/VICE-CHAIRMEN (cont.):
1985-91: Gaynor Haig
1993-5: Sandra Dingwall
1995-6: Gaynor Haig
1995-8: Jane Trotter
1998: Jennifer Dunbar
1999-2000: Trish Sawers
2000-01: Jenny Perez
2000-02: Sally Hume
2002-date: Sandra Dingwall
2002-date: Vivienne McLean

SECRETARIES
1905-10: Maitland Gard’ner
1910-13: Jesse Timson
1913-20: John K. Hartley
1920-49: Harold J. M. Riddle
1949-53: Jessie Jones
1953-6: Meda Paine
1956-60: Olive Perry
1960-5: Dulcie M. Gunn
1965-7 Clarice Glendinning
1967-8: Dulcie M. Gunn
1968-??: Joan Hamilton
1969-77: RECORDS UNAVAILABLE
??-1979: Margaret George
1979-83: Gaynor Haig
1983-5: Agnes Hodges
1985-7: Margaret Wentworth
1987-90: Pearl Dent
1990-9: Agnes Hodges
1999-date: Jenny Drew

TREASURERS:
1905-10: Jesse Timson
1910-11: John C. Easton
1911-13: Jesse Timson
1913-20: John K. Hartley
1920-49: Harold J. M. Riddle
1949-53: Jessie Jones
1953-6: Meda Paine
1956-60: Olive Perry
1960-5: Dulcie M. Gunn
1965-7 Clarice Glendinning
1967-8: Dulcie M. Gunn
1968-??: Joan Hamilton
1969-77: RECORDS UNAVAILABLE
??-1979: Margaret George
1979-80: Gaynor Haig
1980-6: Agnes Hodges
1986-2000: Frances Brodie
2000-03: Ken Gunn (ex officio)
2003-date: Dulcie M. Gunn
COUNCIL/COMMITTEE (excluding 1969-77):
Aitken, Jane 1905-09
Armstrong, Jessie 1960-6
Ashby, Edwin L. 1905-09
Bagley, Doris 1919-20
Bannatyne, Mary 1915-27
Barker, Kathleen 1983
Barth, Beatrice 1907-18, 1929-35, 1936-37, 1938-41
Barth, Irene 1943-5, 1946-7
Baylis, Natalie 1988-9
Bell, Dorothy ??-1978
Bell, Yetti 1954-5, 1958-61
Blandford, Annie 1905-07
Bouman, Elizabeth 1990-2
Briggs, Hilary 1962-4, 1969-??
Brook, A. Florence 1955-60
Brough, Catherine 1988-9
Browning, Harold E. S. 1911-15
Burleigh, Nina 2001-03
Callaway, Frank 1952-3
Campbell, Olive 1939-43, 1944-50
Cawley, Frank 1940-3, 1945-8
Clarke, William 1957-61
Coburn, Alan 1995-6, 1998-2000
Collins, Charles 1948-53
Collins, Zelda 1990-2, 1993-4
Collinson, Bertha 1916-18
Collinson, Margaret 1911-14
Comer, Leslie 1950-5
Coombs, James 1905-07
Court, Suzanne 1989-90
Crawshaw, Sandra 1996-9, 2002 to date
Cressey, Patricia K. (née Adams) 1963-??, 1979-80
Da-Rin, Margaret 1979-83, 1991-5
Dent, Pearl 1978-83, 1986-7, 1990-4
Dowse-Charles, Nora 1991-3
Drake, Ernest 1924-8, 1931-2, 1943-52
Drew, Jenny 1994-9
Drummond, Louise 2002 to date
Dunbar, Jennifer 1995-8
Eagar, Edward H. 1924-7
Easton, John C. 1905-10, 1911-12, 1932-6
Favell, Bessie 1922-4, 1928-40
Ford, Elsie 1924-9
Forrest, Alexander T. 1962-3
Forsyth, Catherine 1989-91
Frazer, Mary G. 1925-6
Fulton, Mabel 1956-60
Gale, W. Paget 1908-11
Galway, Victor E. 1934-5, 1938-9, 1943-4
Gardner, Winifred M. 1943-6
Geel, Christina J. 1955-6
George, Margaret 1979-80
Giesen, Johannes 1959-60
Gilbert, Vera 1958-60
Gray-Smith, Eli 2003 to date
Griffiths, T. Vernon 1935
COUNCIL/COMMITTEE (cont.):
Haig, Gaynor 1983-5, 1995-2002
Hamilton, Joan ??-1981, 1985-90
Hartley, Elizabeth 1905-25
Hartley, John K. 1912-13, 1920-2
Harvey, Ian 1956-9
Heinemann, Selma 1914-15
Heywood, Ethelbert 1913-14
Hinds, Gwen 1982-90
Hiscock, Gwendolyn R. 1966-9
Holmes, Murray 1966-8
Hughes, Bronwyn 2000 to date
Hume, Sally 1999-2000, 2002 to date
Jones, Jessie 1947-9, 1953-4
Kershaw, William 1937-40
Lawn, Charles 1963-8
Leech, John T. 1927-9, 1936-7
Levi, Blanche 1909-12
Lilly, Alfred W. 1930-5, 1936-8
Logie, Emilie M. 1914-29
Lomas, John M. 1908-11, 1913-16
Mahon, Anne 1985-6
Martin, Charles A. 1921-5, 1929-30
Martin, Mary A. 1934-44, 1949-58, 1961-5
Martin, Mrs P. H. 1918-24
Mary Gertrude, Sister ??-1981
Mason, Christina (née Longford) 1907-19, 1925-35
McAdam, Marjorie K. 1944-6
McDonald, John D. 1905-08
McIntosh, Els 1993-4
McIntyre, J. 1962-3
McKenzie, E. Donald 1981-3
McPate, Mrs A. B. 1962-6
Meldrum, Alan 1953-4, 1962-7
Moore, V. Ruth 1941-3
Murphy, Ada 1905-07
Newton, Axel 1940-3
Paine, Meda 1927-31, 1937-51
Page, Gail 1985-90
Perez, Jenny 1990-2000
Pyrke, Clara 1915-22
Rawlinson, Bertha 1954-62
Reid, Frances 1980-6
Riddle, Harold J. M. 1949-50
Ritchie, Joan ??-1983
Rutledge, Barrie 1993-2003
Sawers, Trish 1998-9, 2000 to date
Schereak, Max 1907, 1935-6
Schmid, Carolyn 1994-6
Scott, Mrs D. 1966-??
Spackman, C. Roy 1929-34, 1937-8, 1940-1, 1961
Stella, Giovanni 1936-7
Trotter, Jane 1994-5
Vallis, Albert 1905-11,
Von Look, Lucy 1911-14
COUNCIL/COMMITTEE (cont.):
Staples, Theodore E. 1955-6
Thomson, Rona 1941-3, ??-1978
Wallace, Dorothy 1965-6
Wallace, Ethel 1946-7
Walmsley, Alfred 1937-40
Warnock, Richard 1990-3
Webber, Glenys 1993-8
White, Ida G. 1926-34, 1935-7, 1943-9
White, Ruby 1949-55
Whitworth, Margaret 1984, 1987-90, 2003 to date
Wilkie, Eliza M. 1905-07, 1913-15,
Wilkinson, George E. 1947-9
Wilson, G. H. 1960-2
Wolf, Sidney 1912-13
Yorston, Effie 1915-19, 1930-5
Yorston, Ida 1905-13
Young, Aileen 1955-7, 1966-??, ??-1979
RAFFAELLO SQUARISE (1856-1945):

THE COLONIAL CAREER OF AN ITALIAN MAESTRO

David Murray

Volume II

(Appendix G)

A thesis submitted for the degree of

Doctor of Philosophy

at the University of Otago, Dunedin,

New Zealand.

April 2005
Appendix G: Extant compositions of Raffaello Squarise

In his entry for Squarise in the Dictionary of New Zealand Biography (1993), John Drummond remarked: ‘So far as is known none of his works survive’.¹ Five years later, Dianne James’ entry in Southern People (1998) noted surviving prints of Onward Otago, Ridi e Balla Polka, and the mass St Joseph (vocal parts only).² The present author has found a further fifteen compositions (some incomplete) in private and institutional collections in New Zealand, Australia, and Italy.

The background to the present collection is as follows: Walter Sinton (of Charles Begg & Co.) evaluated a large collection of music found in the attic of Squarise’s Tennyson Street house following the composer’s death in 1945.³ The executors of Squarise’s estate decided to donate this music to the National Orchestra, and it was placed in the library of the National Broadcasting Service (the orchestra’s parent organization). A former member of the orchestra remembers an attempt to rehearse a piece by Squarise, which was abandoned because ‘the notation was very small and very shaky’ and ‘no-one could read the manuscript’.⁴ Squarise’s compositions were later lost, possibly around 1977 when the NZBC (successor to the NBS) was restructured and its library divided between Radio New Zealand and the New Zealand Symphony Orchestra. Ashley Heenan, who worked in the NBS library from 1943, recalled that much music was thrown out after his time, and on at least two occasions he saved manuscript compositions from rubbish bins.⁵

Some of Squarise’s music found its way into safe hands. Ashley Heenan discovered orchestral manuscripts by Squarise in Newbold’s, a large secondhand bookshop in Dunedin. Violin studies dating to the 1880s were preserved by Edward Newman, the grandson of one of Squarise’s pupils. Another violin work, L’Addio, was discovered in 2000 by Alistair Gilkison, ‘at the bottom of a box of rubbishy old music at Dunbar

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Sloane’s weekly auction in Wellington. The present author (with the assistance of Michael McConnell) discovered a printed copy of Miserere and manuscript scores and parts for the mass St Joseph. These were found in the loft of the cathedral’s south tower, amid much plaster and pigeon poo, on 16 April 2004.

A summary of all known surviving compositions is given below and the music is reproduced on the following pages.

PUBLISHED MUSIC:
*The Adelaide Arcade Grand Polka* (Adelaide: S. Marshall & Sons, [1885])
National Archives of Australia (Adelaide), NAA: AP476/4, B206

*Ridi e Balla Polka in Dresden Popular Music Album* (Dunedin: Dresden Piano Co., [1892])
- Archive of New Zealand Sheet Music (Alistair Gilkison), Lower Hutt
- New Zealand Archive of Sheet Music (David Dell), Upper Hutt
- Ex Archive of New Zealand Sheet Music (acquired for deposit in the Hocken Library)

Items in *Apollo Music Album* (Dunedin: Corrigan & Co., [1895]):
- Fuji Musmee March
- Andante
- O Lovely Land of Spain, ‘bolero for soprano or tenor’
- *Canto di Primavera Waltz*
- Archive of New Zealand Sheet Music (Alistair Gilkison), Lower Hutt
- New Zealand Archive of Sheet Music (David Dell), Upper Hutt
- Library of St Paul’s Cathedral Choir, Dunedin
- Ex New Zealand Archive of Sheet Music (acquired for deposit in the Hocken Library)

*Onward Otago* (Dunedin: Dunedin Expansion League, [1914])
- Hocken Library, Dunedin, MZ 10.SQ68

MANUSCRIPT AND UNPUBLISHED PRINTED MUSIC:
*Notturno di Concerto* for two pianos (no later than 1883), MS piano parts
- National Library of Australia, MS 9734 (Papers of Hermann T. Schrader)

*Three Grand Studies for Violin* (circa 1885), MS
- Ex Edward Newman collection (acquired for deposit in the Hocken Library)

*L’Addio* (no later than 1884), MS piano score and solo violin part
- Ex Archive of New Zealand Sheet Music (acquired for deposit in the Hocken Library)

*Sinfonia* [*Symphony in C minor*] (1875): MS piano reduction
- Biblioteca Civica Bertoliana, Vicenza, Italy, IT\CCU\DM\98110202283

*Andantino* for strings (no later than 1920), MS conductor’s score and parts
- Ex Ashley Heenan collection (acquired for deposit in the Hocken Library)

*March of the Gnomes* (1921), MS conductor’s score and parts
- Ex Ashley Heenan collection (acquired for deposit in the Hocken Library)

*Military Caprice* (1914), MS conductor’s score (incomplete)
- Ex Ashley Heenan collection (acquired for deposit in the Hocken Library)

*Pizzicato* (no later than 1922) MS conductor’s score and parts
- Ex Ashley Heenan collection (acquired for deposit in the Hocken Library)

*Serenata* for strings (no later than 1920), MS orchestra parts
- Ex Ashley Heenan collection (acquired for deposit in the Hocken Library)

*Mass St Joseph* (1890/1914), MS score, orchestra parts (incomplete), and printed choir parts
- Ex St Joseph’s Cathedral Choir (acquired for deposit in the Hocken Library)

*Miserere* for 5 voices (no later than 1891), printed score
- Ex St Joseph’s Cathedral Choir (acquired for deposit in the Hocken Library)

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