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An Historical Ethnography of
Music in the Town of Hawera in 1946:
from the Recordings of the Mobile Unit of the New Zealand
Broadcasting Service and Oral Histories of Musicians

Allan Thomas

A thesis submitted for the degree of Doctor of Philosophy
of the University of Otago, Dunedin
New Zealand

May 2000
Abstract

This work describes the music of a small New Zealand town, Hawera in south Taranaki, in the years immediately following the Second World War.

It is the first musical study to draw on the extensive recordings of the Mobile Recording Unit of the New Zealand Broadcasting Service, which operated in several regions of New Zealand between 1946 and 1948. The aims and activities of the Mobile Unit are examined in Chapter 2. Aspects of the music-making of the period are revealed by a study of the recordings, a selection of which accompanies the dissertation.

The work is also based upon the recollections of Hawera's musicians gathered in extensive oral histories recorded in 1997 and 1998. Their testimonies, together with documentary sources from newspapers, committee minutes, and programmes, furnish an ethnography of music in the town at mid-twentieth century. Chapters 4 - 7.

The elements of music-making which are common to the separate branches of music are identified. The emphases within music-making activities and the repertoire, evidenced by the recordings, give a particular character to the music of the town, traceable to the ideology and practice of British nineteenth century music-making. Chapter 8.

A broader look at music elsewhere in New Zealand in the late 1940s furnishes points of comparison with the music of Hawera. In the post-war years in New Zealand several new initiatives in music were taken such as the establishment of the National Orchestra and the Community Arts Service, the expansion of the radio network and the advent of a distinctive style of New Zealand music composition. These urban-based initiatives, reflecting social and political changes at the time, are briefly outlined to show the marked contrast to the older style music of small towns. Chapter 9.

The study employs techniques and theory which derive from historical musicology and from ethnomusicology. The distinctive contribution of each of these two musicological sub-disciplines is examined in the introductory Chapter 1. The final Appendix includes concert programmes of the time, a detailed dance band calendar, and the complete list of Mobile Unit recordings from Hawera.
Preface &
Acknowledgements

Many people have contributed to this study of the Music of Hawera and I am conscious of my good fortune in receiving the benefits of their efforts and their support, especially as I am not from Hawera and had not visited the town prior to this study. My intention is to bring the techniques and perspectives of ethnomusicology, normally employed in the study of foreign and exotic musics, into an 'ordinary' New Zealand town and to test how well they operate. Many aspects of the music are already known to me - there are songs my mother sang to me, songs from church and school, a familiar organisation of amateur music groups, the Competitions, bands and orchestra. To a degree I am an 'insider' to this musical world. But Hawera people are particular about the achievements and reputation of their musical town, its organisation and its personalities. To this extent I am an 'outsider' learning from the participants of the special qualities and values of the music.

People from Hawera, both at home and abroad, have been enthusiastic participants - through the interviews and by making contacts, finding old programmes and photos, and through their supportive encouragement of the project. I acknowledge the assistance of:

Ralph Aldrich (Canada)          Veronica De Lacy (Wellington)
Gladys Armstrong                Don McCormack
Pat Booth (Auckland)            Doug and Joan McKenzie
Shirley Bourke                   Margaret Nielsen (Wellington)
John Brough                     Sister Oline
Olga Brown (Auckland)           Barbara Patterson
Margaret Buist (Wellington)     Dalvanius Maui Prime
Beth Catran                     Bill Sheat (Wellington)
Ruth Cann                       Alan and Shirley Tozer (New Plymouth)
Merle Crawford                  Ann Trotter (Wellington)
Bill Croucher                   Sir Ron Trotter (Wellington)
Alberta Chapman                 Huirangi Waikerepuru
Ray Edwards                     Helen Young (Wellington)
Rodger Fox (Auckland)           
Arthur Fryer                    

Radio New Zealand Sound Archives, Christchurch, provided solid support in the supply of tape copies, the documentation of the Mobile Unit, and explanation of the recording processes. Special thanks are due to Bruce Russell, Chief Sound Archivist, and his staff. Work with Mobile Unit recordings was assisted by a grant from The History of Broadcasting Trust which provided early support, crucial in starting the project, in surveying the wealth of material in the recordings, and in selecting Hawera as a case study. The Lilburn Trust provided funds later in the project and I am grateful for the interest and
support of its trustees. Librarians and archivists were helpful beyond the call of duty, especially Jill Palmer of the New Zealand Music Archive at the Alexander Turnbull Library.

Much of the interviewing and writing work was accomplished in a year of Research and Study Leave from mid-1997 to mid-1998 from Victoria University of Wellington and I am grateful to two research assistants Theresa Rogers (at the initial stages of the work) and Daniel Beban (at its conclusion). Robin Mita assisted with maps and diagrams, and Roy Carr with preparation and sound treatment for the compact disc. Piripi Walker translated the waiata recorded in Taiporohehui. Theresa Rogers compiled from the local newspapers the Dance Band Calendar (Appendix Part 4) and several other invaluable reference tools.

A number of musicians and others with specialist knowledge of the history, style and repertoire of the period have provided useful reactions and important insights. Several of these scholars are from the Stout Research Centre for the Study of New Zealand Society, History and Culture, whom I acknowledge as further participants in this project.

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Professor John Drummond has been an enthusiastic and sympathetic supervisor of this dissertation; and my family have borne the brunt of this extended work. To all my thanks.

Allan Thomas
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   Concert March ‘The Queen’s Own’ (Redwood)  
   3.31 MU80A

2. **Hawera Municipal Band**  
   Hymn ‘Sanctuary’ (arr. H.C.A. Fox)  
   6.15 MU79A

3. **Wesley Methodist Church Choir**  
   Hymn ‘Rock of Ages’  
   5.08 MU71B

4. **Wesley Methodist Church Choir**  
   Part Song ‘O Happy Eyes’ (Elgar)  
   3.26 MU71B

5. **Frank Rogers (singer)**  
   ‘Who is Sylvia’ (Schubert)  
   2.50 MU94A

6. **Earl Coxon (singer)**  
   ‘The Glory of the Sea’ (Sanderson)  
   3.32 MU94B

7. **Pauline Tozer (singer)**  
   ‘Smoke gets in your Eyes’ (Kern)  
   2.28 MU110B

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   2.59 MU116B

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   extract ‘Watchman what of the night’  
   1.32 MU89A

10. **Louis Fox (cornet) with Miss M.J. Hughes (piano)**  
    extract ‘Carnival of Venice’ (Hartman)  
    2.37 MU88A

11. **Hawera Orchestral Society**  
    extract ‘Barber of Seville’ (Rossini)  
    4.47 MU62A

12. **High School, Boys Band**  
    ‘The Flying Squad’ (Bosworth)  
    3.29 MU76A

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    1.07 MU77A

14. **Convent School, Verse Speaking group**  
    ‘Sheep and Lambs’ (Tynan)  
    1.31 MU81A

15. **Main School, Choir**  
    ‘The Fairy Glade’  
    1.13 MU74B

16. **Taiporohenui**  
    Hymn ‘Ko Koe Te Ara’  
    3.30 MU95B

17. **Taiporohenui**  
    Action Song ‘Tena Ra Kingi Koroki’  
    2.01 MU95B

18. **Hawera Highland Pipe Band**  
    March – Miss Chisholm, Willie McKay  
    Strath – Aspen Bank  
    Reel – The Kilt is my Delight  
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20. **Hawera Savage Club Chorus**  
   Closing Ode (‘Goodbye’ from *The White Horse Inn*)

Items 1-4, 11, 12, 19 and 20 are conducted by H.C.A. Fox.
References & Abbreviations

Referencing is based on the Author–Date (Harvard) system which is commonly used in ethnomusicology. Footnotes are used for additional text material, not for referencing, except in Chapter 1 and the final chapters where background bibliographies for some theoretical issues are given in footnotes and are not repeated (for reason of space) in the final Bibliography. Reference has been made to the following style books:


In addition to these, comparisons have been made with several exemplar publications in ethnomusicology.

A number of the newspaper quotations come from scrapbooks and other personal collections of newspaper ‘clippings’ and are thus not exactly annotated for the date or page of their source. In addition it was felt that as the two principal newspapers, the Hawera Star and Taranaki Daily News, are only a few pages in length, it was possible to omit page and column references for these newspapers without unduly inconveniencing a future researcher.

Bibliographies consulted include:


Maori language terms and other common non-English words are not given in italics, and the Maori terms are not explained. These are now such an accepted feature of New Zealand English that a standard gloss seems gratuitous, but a non-New Zealand reader may like to consult the following list:

<table>
<thead>
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<tr>
<td>Aotearoa</td>
<td>New Zealand</td>
</tr>
<tr>
<td>ariki</td>
<td>chief</td>
</tr>
<tr>
<td>haka</td>
<td>traditional dance</td>
</tr>
<tr>
<td>hapu</td>
<td>sub tribe</td>
</tr>
<tr>
<td>himene</td>
<td>hymn</td>
</tr>
<tr>
<td>korero</td>
<td>discussion, talk</td>
</tr>
<tr>
<td>marae</td>
<td>ceremonial place</td>
</tr>
<tr>
<td>moteatea</td>
<td>sung poetry</td>
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</table>

<table>
<thead>
<tr>
<th>English Term</th>
<th>Maori Term</th>
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</thead>
<tbody>
<tr>
<td>Ngati</td>
<td>prefix for tribe</td>
</tr>
<tr>
<td>pakeha</td>
<td>non Maori NewZealander</td>
</tr>
<tr>
<td>patere</td>
<td>song, reply to slander</td>
</tr>
<tr>
<td>poi</td>
<td>song accompanied by actions with poi balls</td>
</tr>
<tr>
<td>powhiri</td>
<td>ceremonies of welcome</td>
</tr>
<tr>
<td>rangatira</td>
<td>chief</td>
</tr>
<tr>
<td>taiaha</td>
<td>spear</td>
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tohunga  priest  waiata tangi  lament
wahine  woman  whaikorero  speech-making
waiata  song  whakatauki  proverb
waiata a ringa  action song

Similarly the common abbreviations of Latin and other languages, such as et al., and ibid., are not given in italics.

Common abbreviations:

1YA, 2YA etc. - names of regional radio stations
A & P - Country Show, Agricultural and Pastoral
AGM - Annual General Meeting
ARCM - Associate of the Royal College of Music
ATL - Alexander Turnbull Library, National Library of New Zealand
ATCL, LTCL - Associate, Licentiate of Trinity College, London
BBC - British Broadcasting Corporation
Hawera Star - The Hawera Star and Normanby Gazette
ED - Efficiency Decoration (for service to Territorials)
LRSM - Licentiate of the Royal Schools of Music
MBE - Member of the Order of the British Empire
NBS - National Broadcasting Service
NZBS - New Zealand Broadcasting Service

The name of the NBS was changed to NZBS in April 1946, but many people continued to refer to broadcasting by the older title through 1946 and in subsequent years.

NZCER - New Zealand Council for Education Research
NZEF - New Zealand Expeditionary Force
OBE - Order of the British Empire
RNZ - Radio New Zealand
RNZAF - Royal New Zealand Air Force
RPM - Revolutions Per Minute (record speed)
RSA - Returned Servicemen’s Association
TANZA - To Assist New Zealand Artists (record label)
VE - Victory in Europe, the end of World War I
Plate 1. Band in Hawera main street

A band marching down the main street of Hawera during a band contest about 1900; the flags suggest an Empire day or observance of a royal celebration such as the Jubilee.

The Hawera band, established in 1878, became the premier music group of the town. In the early years of the century the instruments changed from those of a mixed wind band to one exclusively of brass instruments. In the 1940s the success of the band at competitions and its presence at important occasions such as the departures and arrivals of troops during the war was a source of great pride for the town.

Chapter One

Introduction

In the years following the Second World War music flourished in the small country town of Hawera in south Taranaki in the North Island of New Zealand. The town's brass band became a national championship winner; choirs, orchestras and chamber music groups performed frequently; music was vigorously taught in the town's schools; and dance bands, including those formed by well-known writer Ronald Hugh Morrieson, played throughout the region. The Maori community also performed, keeping the traditions of music-making within customary social and ritual contexts. Although the elements of this musical scene may be familiar, closer study reveals the workings of a distinctive musical microcosm and provides insights into music-making.

The Mobile Recording Unit of the New Zealand Broadcasting Service visited the town of Hawera in the third week of November 1946. For about five days the Mobile Unit recorded local music groups - choirs and bands, orchestra and Maori group, solo singers and school children. A wealth of music was captured on the recording discs of the converted van.

For most of these musicians the recording and the opportunity to hear a playback from the Mobile Unit was their first such experience though only a few of the recordings were broadcast. Listening to the recordings now we can appreciate the wealth of musical activity, recognise the talented individuals, note the standards and style of performance, and can compare them with our own fifty years later. We can look at the musical repertoire and identify its source. We can sense another musical world, heir to the era of Victorian and Edwardian music-making. The Mobile Unit recordings of Hawera and other small towns in New Zealand are an important archive used here for the first time in an exploration of music history in New Zealand.

The aim of this study is to describe that musical community drawing on the recordings made in 1946 by the Mobile Unit. The information on musical performance and repertoire gained from an analysis of the recordings is supplemented by the memories of musicians who participated in this musical world and by their personal archives of newspaper clippings, competitions results, letters of congratulation, and photographs. These, together with the minutes and logbooks of the various musical societies and the files of the local newspapers, provide the materials of the study. The narrative developed from the interweaving of recordings, oral histories and documents is presented as an ethnography of music-making in the town at mid-century.

Examining the music recordings, recollections and documents of a small town initiates a study of local and amateur music-making; a study of music at 'grass roots' level. Not all the details of the music are accessible, overlain as they are by experiences through the fifty-year period that follows. We cannot know all
the musical repertoire, all the human contributions in cash and kind, nor all the motivations at this time for musical activity. But the recordings, documents, and recollections of the town’s musicians provide enough to create a narrative of the music-making and a portrait of this highly successful but out-of-the-way musical community.

The town’s music in 1946 is seen in this study to have particular repertoire, performance practice, and characteristics of organisation, and it played a vital role in establishing the values of society.

• The town’s music had many features of repertoire and performance which derived from nineteenth-century music. These were not simply copied from their British homeland but, in common with the diaspora of British people to North America and Australia, had undergone a cultural transformation in the new territory. The longevity of British music here, and its enthusiastic flowering in the post-war years, were remarkable features of the music of this small town.

• The town was a community of amateur musicians with a few professional leaders and teachers. The committee of each of the musical societies - the particular blend of musicians and townspeople – can be seen as a reflection of the relationship such societies had inwards to the art of music and outwards to the town and civic values. Thus the constitution of the music groups both reflected and helped to maintain an essential dialogue between music-making and social values.

• The musical groups of the town, giving expression to the value of community cooperation and solidarity, were complemented by extensive activity in solo music by singers and instrumentalists. The work of the individuals was especially celebrated at the annual Competitions and in town events such as receptions and entertainments.

• The domain of music was not as exclusive as we might expect; musical entertainments normally included the arts of speech performance (poetry recitation or drama) and dancing. A local 'concert' had conjuring or recitation, musical novelties or dramatic sketches as well as instrumental and vocal items. This variety survived from an earlier time and was related to the traditions of Music Hall, Revue and Vaudeville.

• Contrasted with the music of the town was the music of Maori groups, a much longer established tradition in this place, which had a special character in Taranaki. The separate tradition of Maori music had its own heritage and repertoire, and its own organisational strategies and character, reflecting its people's values.

• The music of dance bands stands out as a strong musical field marked with post-war exuberance and innovation.

Music was performed to entertain the town, but it also had a deeper function in its portrayal of social and cultural values. Throughout the study the character of Hawera’s music is linked to social circumstances: the vulnerability of the
frontier town gives particular weight to the brass band amongst the musical
groups; men and women have contrasting roles in music; religious sentiment is
pronounced.

Musical activities are a window onto the values of the time. Through a study of
the music-making we learn about the town's admiration of its tradition, its
commitment to discipline and order, its espousal of community and its
acceptance of individual initiative. In music we have a unique delineation of
these important features of society. We can read the character of the town in the
programmes and performances of its music-making.

The role of music in defining Hawera is accepted by those who lived in the
town at this time. Whether they were musicians or not, they recognised that
musical performances stood for Hawera. People remember occasions on which
the band or choirs featured, they recall the Competitions, or encounters at a
dance hall. The schools were full of music-learning opportunities for children,
and it was a common sight to see instruments being carried to and from school.
But while Hawera is a special instance, it is a general characteristic of music
that it creates social space and defines place. We 'relocate' ourselves with music,
and we recall other times and places by strong musical memories - the music of
pioneer settlers, the music of childhood, music at important times in our lives,
music of places. For Hawera people the music of this era offers the most
evocative of memories.

Because much of the music of Hawera was in the British tradition which could
be found in many parts of the world, the distinctiveness of the music of this
place and time must be identified in the particular style of the local
performances, the context of musical performance, and the musical
personalities and history of the small town. These provide the markers of
locality which identify this world-wide music as distinctive to the small town.

The single moment in 1946 when the Mobile Unit recordings were made should
be placed in a wider context. Why was the Mobile Unit engaged in this
recording? Did the unit find a similar wealth of music-making in all the small
towns visited in New Zealand in 1946 - 1948? What was special about the music
of Hawera and how was it organised and maintained? How had music
developed here since the first settlers? What became of the town's music and its
leading musical people after 1946? How does the music of this town illuminate
what was happening in New Zealand music in the post-war years?
Consideration of these questions places the Hawera experience in a broader
perspective.

1946 was a momentous year in New Zealand music: the National Orchestra was
established, the Cambridge Summer Music School brought together musicians
in an intoxicating awareness of their potential, composer Douglas Lilburn came
to the fore, and the first tour of pianist Lili Kraus took the country by storm
capturing the post-war spirit of optimism, bringing a touch of sophistication and glamour, and crystallising the spirit of a new era in music.

Many cultural institutions were put in place in the late 1940s, several of them having been delayed by the war: the Community Arts Service and chamber music organisations began to create more opportunities for hearing music in country and town, the radio network was extended, the National Library Service (1945) and a Literary Fund (1947) were created. Cultural initiatives responded to the heightened nationalism after New Zealand's centennial celebrations as well as to the post-war reconstruction.

One of the initiatives of this year was the Mobile Recording Unit of the New Zealand Broadcasting Service. A van set up with recording equipment began comprehensive recording of music of country districts in the North and South Islands. Although not continued beyond the third regional tour (see map and discussion in the next chapter) the recordings which resulted from this survey provide a window into the nation's music-making in country districts. Brass bands, pipe bands, orchestras, Maori elders and groups at the marae, church choirs, Savage clubs, school groups, singers, pianists and other instrumentalists were recorded.

The Mobile Unit does not however give a full picture of the town's music for there are some kinds of music which it neglected to record. Everywhere dance bands played in 1946 for social occasions as communities celebrated the return of the troops and the arrival of war brides; unfortunately these dance bands were not recorded. The musical picture of those years can be completed by talking to musicians today who remember those times and participated in them, and from document sources. A special feature of Hawera is the work of local novelist Ronald Hugh Morrieson who spent the 1940s playing in dance bands and the following years writing about life in the small town.

With the war over, new American musics seemed to catch the mood and popular music had a greater following. Within Maori tradition too the new Action Song, merging the old tradition with western popular music, became prevalent. A new lightheartedness in music, common after periods of conflict, was evident in 1946, the first full year after the war. With hindsight we can see that major disputes and problems were looming; in labour relations there was increasing disagreement until the waterfront lockout of 1951; in international affairs the Cold War and McCarthyism developed. But 1946 itself appears as a calm year, characterised by a mood of both relief and celebration.

The performances of classical music in the late 1940s also mirrored some of the social conditions of the time: music was no longer a male-dominated world with women in a private or supporting role; music was professional rather than amateur, and instrumental rather than vocal; there was less religious or patriotic music. The changes in music in the post-war years do not simply involve a growth of music of the established older style; they reflect
fundamental political and social changes in the post-war world and in New Zealand society.

The older classical music, developed through the nineteenth century, was not swept away by the new, indeed much of it continues today. Throughout New Zealand the choral societies and choirs, bands and other amateur musical groups continued, but their status was radically changed by the introduction of the new music in the late 1940s. Instead of being the chief ornament of society (as bands and choral societies had been from 1840 onwards) the local musical groups were displaced by the professional groups and by the types of music which had national standing.

1946 was a watershed year in music in New Zealand, looking both forward and back. The interface occurred between two great music cultures - the nineteenth-century British tradition and the new modern movement. Each had its own values and procedures. The flurry of institution-building in the urban centres dramatically introduced a new music; in a small town the patient achievements of several generations conserved the nineteenth-century tradition. This contrast allows us to appreciate further the musical world of Hawera in 1946, a small country town at mid-century.

**Outline of the Study**

An ethnography of Hawera's music is given in Chapters 3 – 8.

| Chapter 3 | An introduction to Hawera, its Music and People |
| Chapter 4 | The Music Groups of Hawera |
|           | - brass band, pipe band, orchestra, choirs, Music Circle, Repertory Society |
| Chapter 5 | Individuals and their Music Education |
|           | - Competitions, teachers, schools, visiting musicians, careers in music |
| Chapter 6 | Traditional Maori Music |
| Chapter 7 | Dance Bands in South Taranaki |
| Chapter 8 | Three Worlds of Music in Hawera. |

Preceding this is an outline of the activities of the Mobile Recording Unit in New Zealand 1946 - 1948 (Chapter 2); and following this group of chapters is a consideration of the new music established in New Zealand in the post-war years (Chapter 9).

The profile of the Mobile Recording Unit (Chapter 2) examines its achievement in capturing both historical and musical material in the three years 1946 - 1948. The purpose of the Mobile Unit and its place in the history of recording and
broadcasting provide a background to an evaluation of the music recordings later in this study. It is noted that the process of recording on acetate disc returned something of the excitement and 'actuality' that had been lost in radio's music broadcasts when live programmes were replaced by recorded music more than a decade earlier.

The Mobile Unit evaluated its recordings of largely amateur music-making from the small towns and country districts only in terms of its 'broadcast quality'. This objective also influenced the choice of music for recording. Apparently little thought was given at the time to the future archival value of the music recordings or to ways in which this might have been enhanced. Nevertheless the music recordings created by the Mobile Unit are a significant collection of music and, as is demonstrated by the following analysis of the recordings made in Hawera, a valuable archive of music-making at mid-century.

The town of Hawera (Chapter 3) is the service town for the rich farming district of south Taranaki. This area had a nineteenth-century frontier history in a region of New Zealand which was disputed in campaigns and military incidents more than many others. That frontier heritage may be seen as the origin of the social separation of Maori and Pakeha in this region, a separation which is reflected in their respective musical activities.

The town's music-making was characterised by a 'determination to excel' which grew with the history of the town and the tradition of music which built up there. The generally conservative character of the town and its wealth contributed to the flowering of its music, as did also the activities of the leading teachers and other musical personalities.

The greater part of the music-making can be viewed as an 'amateur' activity, but without any of the pejorative sense which this term now has. Music-making was not generally undertaken for financial gain but for the other kinds of pleasure and profit that it afforded. Music performance expressed the community's values such as the role of the individual, the discipline of groups, and the cooperation in the music of ensembles.

The amateur music societies incorporated both musicians and townspeople in their management committees, signifying the responsibilities of music-making both 'inwards' to the musician and the art, and 'outwards' to the people of the town and its values. The familiar structure of the amateur society - of elections, AGM, committees, town representatives, and musical officers – reflected this dual role within the town.

Each of the music groups described in Chapter 4 is organised as an amateur society - brass and pipe band, orchestra, choir, women's music circle, and Savage Club. The Mobile Unit recordings of these groups are considered for the light they shed on repertoire, style and performance; the recollections of Hawera musicians provide information on personalities and procedures within
the groups; and the organisations’ documents reveal further detail. Though the history of these musical activities is only briefly sketched it is clear that there are some significant moments in which the character of the activity is displayed and advanced, such as when the town band turns from being a ‘military’ wind-band to a brass band, and when the churches develop strong choral traditions. The significance of these developments is further explored in a later chapter. (Chapter 8)

Chapter 5 considers the individual musicians of Hawera - their tuition, examinations, competitions and other opportunities for performance. The family, the school, the music teacher and the visiting specialist all contribute to the individual’s education and the maintenance and growth of music-making. Previously noted (in Chapter 4) are the town groups in which individual performance is encouraged - the Savage Club, the Music Circle of the Hawera Womens’ Club and others. The development of the Competitions is important; this annual festival of music, dancing and spoken performances comes to dominate the town’s music. Competition and the common values of musical performance in Hawera are given further consideration in Chapter 8.

In Chapters 6 and 7 two kinds of music are considered that were largely neglected by the Mobile Unit recordings, but which were vigorous in the area. Maori music, the original music of Taranaki, has some distinctive features and repertoire. Though the Mobile Unit recordings of Maori music are few, several types of music are represented - waiata and poi, action song and hymns, and local popular song. A consideration of these shows both a distinctive local tradition and national characteristics. It is music which proclaims the major community concerns - resistance to the alienation of traditional land and the involvement of Maori troops in the Second World War.

Dance music by Pakeha and Maori bands is the most vigorous music-making of the Hawera area. None of it is recorded by the Mobile Unit, but sufficient evidence of it exists in the newspapers and recollections of musicians for an outline to be given. Something akin to a ‘dancing madness’ occurred in the celebrations of this post-war year - dances occurred every night except Sunday in this region, with sometimes two, three or more each night.

Chapter 8 identifies distinctive features of the musical scene in Hawera. The values which are evident in the work of music groups and individuals include deep religious sentiment, the use of music in entertainments with other performances (speech, dance and music), and a strongly competitive orientation. Separate worlds of music exist - of the town, Maori, and dance bands. In both Chapters 8 and 9 the implicit connections between the musical features and the social and political world are evident.

Finally, in Chapter 9, the music of Hawera, and other small towns, is compared with music nationally. Several of the new initiatives in New Zealand music of
the time are described. Here is a dramatic contrast between the music of the
nineteenth-century British tradition in the small town, and the sweeping new
initiatives of the modern music movement which radically alter the musical
scene. The new music is seen from the perspective of the music that it
displaced. A community and amateur music based on song - particularly
patriotic and religious song - gives way to a music that is more professional,
more technically demanding, based more on instrumental music, and with a
repertoire which includes local composition and reflects a more international
outlook. The new music, a form of international modernism, is seen as a vehicle
for New Zealand's nationalism.

The purpose here, however, is not to fully expound the new music movement
but to allow this contrast to illuminate the character of small town music in the
late 1940s. The new music movement is seen in a number of vignettes of
institutions, tours or other features. The new music is a loose coalition of
musical values which reflect the changed conditions in New Zealand in the
post-war years. The new music is also understood through a journal, *Music Ho*,
which comments on the major musical issues of the day; the discourse of *Music
Ho* reflects the style and ethos of the new music movement. A postscript looks
at the music in the town of Hawera today.

The next section of this introduction discusses aspects of perspective, theory
and technique: the focus on a small town in an historical ethnography, the
interpretation of archive recordings, and the reliance on oral histories.

**Historical Ethnography**

This study of music in 1946 incorporates elements of two kinds of musical
study: one familiar from the history of western music (historical musicology),
and the other commonly used outside the western tradition (ethnomusicology).
*Music in the Town of Hawera in 1946* takes something from each of these
subdisciplines, and can be described as an 'historical ethnography' of music in
the town at this time.

An ethnography is an in-depth description of music in context. Seeger notes it is

[a] descriptive approach to music ... [which goes] beyond the writing
down of sounds to the writing down of how sounds are conceived,
made, appreciated and influence other individuals, groups and social
and musical processes. The ethnography of music is writing about the
ways people make music. It might be likened to the analytical
transcription of [musical] events rather than simply of sounds. (Seeger
1992: 89)

As a transcription of musical events and musical activity an ethnography is
different from the aesthetic appreciation of music or musical analysis.
Once one starts thinking not about ‘the best’ but about what people actually do - about ‘is’ not ‘ought’ - then it becomes evident that there are in fact several musics, not just one, and that no one of them is self-evidently superior to the others ... [In many towns] there are several different musical worlds, often little understood by each other yet each having its own contrasting conventions about the proper modes of learning, transmission, composition or performance. Because the pre-eminent position of classical music so often goes without saying, the existence of these differing musics has often simply been ignored. (Finnegan 1989: 6)

Within an ethnography all music is considered and all kinds of musical activity are described. Popular and ephemeral musics are not ignored in favour of 'high art'. The processes of tuition, the kinds of performance, and the organisation of musical groups are all relevant.

But not all such detail is accessible for the town of Hawera in 1946; nor can this music-making be investigated, as is typical of the ethnographic approach, through interactive fieldwork. In place of participant observation, the present study uses the recordings of the Mobile Unit and the testimonies of the participants who remember their musical activities in oral histories.

An ethnography, then, brings the practical activities of music-making to the fore. But an historical ethnography also has the benefit of hindsight; it has a wider perspective on the issues that influence the everyday patterns which are observed in the ethnography, and it places the music in relation to the particular forces which shape this society.

From the year 1946 the study moves forward and back in time so that the story of the music is illuminated by its history. The ethnographic present, common in ethnomusicology studies, is modified by an historical perspective which is more familiar in studies of western music. Ethnomusicology studies have often been ahistorical (Blum 1991) or have concentrated on traditional history which renegotiates the past as a charter for the present. In this study the musical description is made both from memory and from documents; it encompasses both tradition and history.

Case Study: the music of a small town

Small town music-making has seldom been the subject of music research. Amateur music has been only a footnote to the major themes, such as the studies of national organisations, major composers, and the music of the main

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1 Christopher Small also places an emphasis on music-making in Small (1987) and Small (1998). He advances the term 'musicking' to identify the social action of making music, describing the music event, the rehearsal and associated processes rather than concentrating exclusively on the musical work itself and the musical score.
centres. While the study of local music would not be possible without the overarching studies of main centres and national musical organisations, the present study is a grass-roots investigation which looks at some of the local energy and expertise on which a national music is founded. The location of the research within a single town is a ‘case study’ - a well established tradition in both social and historical research.

The town of Hawera is both typical and unique; while having its own special qualities, it also shows familiar elements in typical interaction. The grounding of the study in one place allows the real interaction of musical elements, rather than an imagined construct, to be examined. Only when addressing the wider issues of 1946, and the emerging of a new music, is it necessary to leave the confines of Hawera to see a broader national picture.

The concentration on the music-making of a small town allows many associated changes in perspective to occur. People who were previously ignored in broader studies, such as the country bandsman and the local music teacher, are now considered; experiences which might have been considered trivial in larger histories now have a role in emphasising the human dimension and social purpose of music; and the interaction with economic and political forces takes place at a direct, local level.

Internationally the outstanding music case study, firmly within a tradition of social research, is Ruth Finnegan’s *Hidden Musicians: Music-Making in an English Town* (1989). This is a unique contemporary study of amateur and local groups in Milton Keynes, Buckinghamshire, England - operatic societies, brass bands, rock groups, folk, classical, church, educational and ethnic music-making. Other contemporary ethnographies of music have been collected, often as part of student class work, but have not generally been published. Seeger notes in 'A do-it-yourself ethnography of performance': 'Over the years I have had students prepare a series of ethnographic accounts of musical performance in a small American midwestern College town' (Seeger 1992: 104). Other contemporary ethnographies are occasionally mentioned in conference papers or elsewhere.

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2 Studies of New Zealand music includes several works on the music of the main centres - Dunedin (Campbell 1945), Christchurch (Watson 1948) and (Ritchie and Wallis 1989), Wellington (Mitchell 1959) and (Moriarty 1967), Auckland (Annabel 1975) - as well as institutions such as the Chamber Music Society (Thomson 1985), Music Teachers (Jennings 1978) and music of Maori (McLean 1996).


In comparison with the study of Hawera's music in 1946, Milton Keynes in the 1980s has a greatly extended palette of types of music in a pluralistic modern city. A much greater detail of the musical organisation is available to the ethnographer of the contemporary organisations. Where the Hawera study has to leap over areas in which details cannot be recovered in the hope that significant points are not lost, the Milton Keynes study has the opposite problem of a mass of information in which relevant details could be swamped were it not for the masterful handling of the material by the author. Both studies are concerned to see music in its social setting.

The element of sociability ... runs through musical practice. People are moved not just by the love of music but also by the desire to be with their acquaintances, friends, teachers, peers, colleagues, relatives, and enjoy the whole social side of engaging in musical pursuits along with other people and with their approbation. A night out at a band practice or choir rehearsal or concert is more than just a period of time allocated to music: it is also a social occasion. (Finnegan 1989: 328)

But neither the Milton Keynes study nor that of Hawera understands music only in terms of its sociability - an attribute shared with a great many artistic, community, recreational and sporting pursuits. Music expresses for its participants an immanence which cannot be precisely defined, and which, perhaps for its very lack of verbally expressed purpose, marks it as special. There is, too, a common understanding that the wellsprings of social life and community identity are present within music.

The musical success of Hawera is itself an important topic for investigation. What particular reasons can be discerned for the spectacular flowering of music at this time in this small town? Such a question becomes important when it is noted that a number of organisations in the late 1940s were endeavouring to enrich the musical life of the small towns: the Community Arts Service and Adult Education, the NZBS radio network and the National Orchestra, all acknowledged a responsibility to communities in the 'backblocks'. Perhaps if these organisations had paused to examine the successful musical towns such as Hawera they might have understood the ingredients of musical success - intense local commitment, the dedicated work of music teachers, the presence of pivotal musical leaders, and pride in achievement. The approach of the urban-based musical organisations to the small towns seems to have been based on an assumption that little of value was occurring; this approach led to an undermining of local musical life. The approach may have been modified if there had been a greater understanding of the community music-making of the time.

Locating a music study within a relatively remote, small town, also places the enquiry within a further intellectual tradition. This is a history 'from below'; away from the main centres of power and innovation, away from the national

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centres of music. The musical profile is of a small community which created opportunities in music, maintained standards, and gave weight to the mechanisms of examination and competition to identify talent. These features were also moderated or controlled from outside the community but events in the small town had their own story to tell. The conservatism, pride in achievement, and self-help were natural parts of community music-making.

An example of a musical study which takes a perspective ‘from below’ is the history of English church music by Nicolas Temperley.

[I]t is surprising that the music of the English parish church has never been fully chronicled, when we recall that until recently it was the only regular, formal musical experience for perhaps half the population of England. But most books on music, especially those published in England, are about great works of art; the history of music is presented only as a setting for these. So we find that cathedral music has been treated extensively by many authors over the last century, while parish church music, which has a low output of musical masterpieces, has attracted few writers. (Temperley 1979: xvii)

But to the enquirer who is interested in religious art as a reflection of society, the local church, serving a small self-contained community, may be a more rewarding field of study. Local churches, whether in town or village, are sensitive to social and economic changes and to movements of popular opinion; whereas they are remote from the influence of theological, aesthetic or political ideas that thrive in seats of government, learning, fashion and commerce. (ibid.: 1)

‘From below’ is the antithesis of the historical musicologies which study the monuments of western music - the great symphonies or songs, the masterpieces of the great composers, or the spectacular music of the palaces, capitals and other centres of power. It directs our attention to grass-roots activities in music, and to the process of music-making itself.

Autonomy

Because New Zealand is a relatively young country in terms of its European settlement its musical activities may seem to lack the weight of more established western countries. This is not, however, a land without music, although studies have often used a perspective which concentrates upon monumental or innovative musical works (especially ‘masterpieces’) placing them in an evolutionary sequence.

In discerning this in Australian musicology, Bruce Johnson says:

‘Serious’ music commentary ... has centred itself on formal parameters: music as a vehicle through which a privileged sensibility - the composer - explores the possibilities of aesthetic logic ... Ultimately this dominant formalism centres the study of music on a set of sounds
considered in isolation from the social formations from which they spring ... [and] rests ultimately on the assumption that music of any importance is the outcome of an autonomous formal logic which can be symbolically represented through notation. That is, the music is a finished and largely fixed product, having little dialectical engagement with audiences, essentially the vehicle of a cerebral process.  

This perspective in studies of New Zealand music also looks for great musical monuments. But those who interpret the music of the 1860s, 1880s or 1930s in New Zealand in these terms will only discern music as a prehistory - something quaint and interesting which occurs before the story of the 'real' music begins. The fact that in these early decades music was an absorbing and satisfying activity for people, expressing their situations, engaging their creativity and resourcefulness, fulfilling aesthetic, spiritual and social needs is lost if the music is considered as 'a set of sounds considered in isolation from the social formations from which they spring'. (ibid.)

The idea that music reflects social forces rather than shaping itself in an independent and autonomous way has become one of the most important issues in musical studies. While works in historical musicology have been criticised for treating music as unrelated to the outside world and shaping itself only in accordance with self-contained abstract principles, ethnomusicology has often taken the opposite view, that music is related to social and cultural features. But

[for the most part, unfortunately, the findings of ethnomusicology have been acceptable to historical musicology only insofar as they concern other cultures. In other words, recognising that other musics are bound up with social values does not necessarily lead to the conclusion that our music likewise might be: more often it simply results in the chauvinistic, ideological reaffirmation of the superiority of Western art, which is still widely held to be autonomous. This volume [Leppert & McLary 1987] intends in part to break down the methodological gap


between Western musicology and ethnomusicology by demonstrating how Western music, classical and popular alike, is as dependent on social structures and practices as any other music. (Leppert & McLary 1987: xviii)

This study of music in a small town also hopes to bridge the gap between western (historical) musicology and ethnomusicology. It assumes that though abstract, music is not an arbitrary sign system - its features are invested with meaning and significance. Much of that significance comes from the social issues which are an underlying text to the music. The organisation of amateur music, the annual Competitions Festival, the musical roles of men and women, and the separation of Maori and Pakeha are all features of music which reflect social norms. 1946 is especially interesting in this regard. The post-war years were a time of accelerated social and political change in New Zealand which came to be reflected in a new music.

**Cultural Studies**

While ethnomusicology studies commonly relate music to a wider society and its values, there is no common formula for understanding this relationship. Anthropologist Clifford Geertz called for 'thick description' encompassing both text and context. (Geertz 1975) In his seminal work Geertz described culture in terms of 'webs of significance': 'The concept of culture I espouse ... is essentially a semiotic one, believing ... that man is an animal suspended in webs of significance he himself has spun. I take culture to be those webs'. (ibid.: 5) Seeing the connections within the webs may not always be easy. Amongst ethnomusicology works world-wide there is great variety in the way in which music is understood in context, and in relation to the broader social and historical features with which it is associated.

Many writers assume that music functions as a means of cultural conversation which constructs as well as reflects societal values. This two-way process is understood in the present study even where the single term 'reflect' is used. 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 variety of ethnomusicological interpretation is, I believe, evidence of the variety of ways in which music becomes distinctive and the complex ways in which it relates to various aspects of society: through the accumulation of historical features, through encounters with other musics, through relation to national character, and through the influences of ideologies.

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*For example 'Performance does not simply convey cultural messages already 'known'. On the contrary, it reorganises and manipulates everyday experiences of social reality, blurs, elides, ironises and sometimes subverts commonsense categories and markers'. (Stokes 1994: 97)*
The remarkable change that took place in New Zealand music in the late 1940s is evidence of the broader 'conversation' of music and society. At this time New Zealand society was becoming more open to international influences, more aware of national identity, more secular and with more gender equality. Music changed as a result of these factors, which are themselves impressed on society through their musical expression.

Post-Gramscian hegemony theory offers a way of explaining these changes. The study of Hawera in 1946 reveals the existence of a dominant culture defined in terms of British traditions, and practised by the Pakeha inhabitants of the town. A consortium of musical and civic leaders led and maintained this dominant culture. The subordinate culture of the Maori people was controlled through processes of marginalisation (including residency marginalisation) and incorporation, as in the Savage Club. But within a few years a new consortium or dominant group emerged based nationally in the urban centres. Influenced strongly by nationalist and contemporary internationalist perspectives, it not only broke the consensus on which traditional Pakeha culture was based but also challenged the previous dominating consortium, and largely took over from it.

The new music of the post-war years brought not only a state-supported orchestra and the growth of chamber music but also a change in musical rhetoric, itself an indication of a major shift in the ways in which people could write, speak or think about music in New Zealand. The new music, a form of musical modernism, gained official status as the high culture of the state. The institutions of this new music are examined in Chapter 9 as is the rhetoric or 'discourse' which accompanies them and reveals their significance.

Other social and cultural meta-narratives are relevant to the analysis here. The startling growth of dance music in the post-war years can be seen as an example of a new cultural element which acted as a force for renewal in the culture as a whole. The different roles of men and women in musical activity can be viewed from a feminist perspective of gender musicology and feminist critique. The brass band activity can be understood as an example of cultural

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migration and transformation since it shifted not only geographically from Northern England to Taranaki but also from a working-class industrial context to a middle-class one.

But this enquiry is less concerned with finding evidence to support or challenge meta-narratives or cultural theory than it is with the real musical experiences of the time. The approach here is primarily ethnographic. Being concerned with

[the knowledge with which people live rather than the knowledge with which Western intellectuals make sense of life, ethnography helps us to place practical and social imperatives on a par with scholastic rules and abstract understanding. It helps us recover a sense of those critical contexts of existence where knowledge is not a matter of how to know but a matter of life or death, when something is hazarded and risked in the process of coming to know, when 'something is at stake'. (Jackson 1996: 4)

An ethnography aspires to understand the 'domain of everyday, immediate social existence and practical activity, its crises, its vernacular and idiomatic character, its biographical particularities, its decisive events and indecisive strategies'. (ibid.: 7-8)

Ethnography is, in a sense, an antidote to the analysis-structured text. Ethnography reverses a normal scholarly order. Instead of the primacy of the scholarly research literature, an ethnography – together with the testimony of oral history – places observed reality and personal experience first. The reality itself suggests form and interpretation. The text of an ethnography is 'co-operatively evolved', and it often consists of 'fragments of discourse' from a variety of sources which describe and evoke the commonsense reality. In Music in the Town of Hawera in 1946 the text is a narrative, constructed from recordings, documents and oral histories. It aspires to document the music-making of this town at mid-century.

**Recordings of the Mobile Unit**

The NZBS Mobile Recording Unit’s recordings of music groups and individual musicians provide a sample of music-making in Hawera in 1946. From the recordings and their catalogue a useful census is given of the musical

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14 Tyler, ibid..
performances of individuals and groups, and about repertoire and style of performance. The recordings show favoured composers and styles in different genres (brass band, choirs, schools, etc.) and a musical repertoire which is not divided between the great composers and lesser more ephemeral works. The repertoire, as indicated by the Mobile Unit recordings, is shown for each group (from Chapter 4 onwards) with a final comment in Chapter 8. The full list of Hawera recordings is given in the Appendix Part 1.

The recordings provide much information on music-making, but their chief value is in allowing us to hear the style of the performance itself. This access to the ‘performance practice’ of the time reveals much that is distinctive of this musical community and much about its values.

Performance practice is an approach in historical musicology and ethnomusicology. In the present study the insights from the practice are directed towards an understanding of the values of music. For example, a very familiar piece of music is heard, the contralto solo ‘He Shall Feed His Flock’ from Handel’s Messiah. It is well sung but what distinguishes the performance is a slow tempo treated with extreme rubato and slight portamento in some of the leaps of the melody. These features give a clue to musical aesthetics in the 1940s and the ideology which they reflect. The music is interpreted as if it were nineteenth-century romantic music, with a focus on expression that arouses an emotional response. This is clearly considered appropriate to religious music, suggesting that the emotional element in worship is important; it may also imply that music and worship are closely allied as emotional experiences, even, as Hobsbawm maintains, being capable of substituting for one another. Certainly the 1946 musical interpretation in Hawera continues a nineteenth-century performance practice. Other performances and repertoire and features of musical organisation confirm that the town was conservative in its musical values, a conservatism which is matched in its political and social life.

The features of performance practice, the nuances of performance (especially in tempo, approach to notes, deliberate pronunciation of words, respectful performance attitude, etc.), add up to a distinctive performance, one that the local people could recognise as ‘in tune’ with their values, a performance that was ‘appropriate’ and ‘right’.

Comparison with America shows a much earlier splitting of the repertoire in Lawrence W. Levine, 1988, *Highbrow/Lowbrow: The Emergence of Cultural Hierarchy in America*. Cambridge, MA.


CD Track 8.

Analysis that concentrates on the nuances of performances rather than on broader analytical features brings us closer to the evaluations which were made at the time by musicians and their community and by the Mobile Unit. Though the recordings can be compared with our own musical performances fifty years later, yet the purpose of identifying significant features is to locate the recordings within their own time, to describe the music-making and to discern the musical values in Hawera in 1946.

Analysis here complements what else can be discovered from evaluative processes of the time: the selection and combination of performers and items in concert programmes, the judgement of competitions and examinations, the opinions of visitors and musical leaders, and reviews in the local papers. The recordings are also given a context in the activities of the Mobile Unit and its search for music of 'broadcast quality'. (Chapter 2) The values of the Mobile Unit are seen to be at variance with those of the community. Radio broadcasts demand high technical standards from music, whereas community events emphasise participation. A recording removes the sense of community from a musical performance. In this respect, the Mobile Unit may be seen as a forerunner of the new musical aesthetic.

Charles Keil has called performance nuances 'participatory discrepancies' drawing attention to their role in allowing music to be 'personally involving and socially valuable'. (Keil and Feld 1994) The discrepancies move music away from a pure rendition to one which is idiosyncratically marked with subtle features of rhythm and tempo, vocal or instrumental production, instrument balance and other nuances. These identify the performance and the audience is drawn into its particularity.

Ethnomusicologists often deal with a very pronounced level of musical distinctiveness. The structures and instruments of the Indonesian gamelan orchestra (Becker 1980) or the social organisation of African drumming (Chernoff 1979) for example are totally different from western music. Yet for music to be distinctive, and identified by people as their own music, it does not have to be on special instruments, with unique scales and musical structures. It can be 'ordinary' music which, in the subtleties of its performance, is given a unique identity. Musical identity can be linked to the nuances of performance within an otherwise conventional and familiar music. This was also a feature of my study of music in the Tokelau Islands in the Central Pacific:

The music and dance that is described ... is not an ancient curiosity under threat of being lost, or an unusual and bizarre construction to be marvelled at. Indeed many of the features of the music and dance are familiar from Western music (harmonies, melodies) or from Polynesia (song with gestures). The fatele [action song] is not an esoteric phenomenon in its own community. Everyone is expected to participate and many Tokelauans compose or at some time play the drum or lead the group. (Thomas 1996: 18)
The people of Tokelau (and those of Hawera in 1946 in the present study) recognise their own musical performances and respond to the smallest marks of identity within the musical texture. In what is, to an outsider, just another hymn being sung or just another brass band playing, the people of Hawera recognise the music of their place and their community.

Part of this distinctiveness also comes from the 'impress of personality'; the identity given to the performance by the musicians being known in their community. Each person who performs is known by the community in relation to family and social position, education and occupation, individual temperament and personality. We may call this the 'social personality' (the features of a personality which are public, and readily recognised by the community). Percy Grainger drew attention to the 'impress of personality' amongst folksingers. (Grainger 1908) He saw that the performance of folksingers (conventionally thought to be in an anonymous, folk tradition) contained elements of their social personality: one was solid and dependable, another was a 'curious blend of sweetness and grim pathos', another had 'jaunty contentment and skittishness'. (Grainger 1908: 163-165)

The recordings of Hawera's musicians similarly contain the impress of their personality, recognisable in the community of their day. The leaders of the musical community, conductors and teachers, also impressed their style on the musical performances of the town. Musical performance evokes the town and its music as well as the personalities and characters of the time.

Oral Histories

This study of Hawera's music is also based upon a number of extensive interviews with Hawera musicians, some of whom spent their lives in Hawera and others who grew up in Hawera but then moved away for tertiary training and careers in music elsewhere. Some of the musicians have collected newspaper clippings, examiners' remarks, letters of congratulation, programmes, photographs and other documents of their musical activities. These proved invaluable in prompting memories and documenting the times. Because the study is located in recent time, much about the music-making is based upon remembered rather than documented materials. The interviews provided much of the basic information about music-making in the town.

Interviews were also needed to complete the picture of the town's music because the Mobile Unit neglected to record some aspects. Every weekday in
1946 dance bands played for social occasions as communities celebrated the return of the troops and the arrival of war brides, but these were not recorded. Likewise Maori traditional music was little recorded by the Mobile Unit. The musical picture can only be completed by talking to musicians today who remember these times and participated in them. The full list of interviewees is given in the Bibliography.

Although interviewing is a well established practice in ethnomusicology and other social sciences and in the practice of oral history itself, it has not been frequently used in works on western music. Interview material imposes some restraints and provides some new perspectives within a western musicology study.

Interviewing as a source for history and commentary began to be more frequently used from about mid-century with the invention and use of the tape recorder. The Mobile Recording Unit of the NZBS stands as an early example of the genre though, as is noted in Chapter 2, the Mobile Unit's oral histories were often prepared statements - written in advance - rather than interviews. Nevertheless the Mobile Unit came to see these oral history recordings as their most significant achievement, and radio has continued the frequent use of the genre.

The interviewing of eyewitness participants has had a significant impact on historical studies, but it has been seen by some to be at odds with the established practise of history based on documents and data. Oral history brought into the historical record new groups whose voice had not been heard before such as agricultural workers and the urban poor. It tapped the experiences of women, indigenous peoples, gay, elderly, and many other minorities. The broadening of the historical record is aptly caught in the introduction to People’s Century:

The people you will meet in this book are not, for the most part, people you will have heard of. It belongs not to the giants [of the century] - to Lenin or Hitler, Mao Zedong or Gandhi, Roosevelt or Churchill - but to the men and women who lived in their shadows, who fought in their wars, voted in their elections, worked in their factories, died for their mistakes. These are the voices of men and women who saw what they saw - horrible or exhilarating - with their own eyes; who experienced the tragic drama of great events, as actors or victims or eyewitnesses, in their own lives; or who lived through the slow but almost equally dramatic transformation of everyday life. They were not all innocent bystanders or passive sufferers: we have recorded the voices of guards as well as prisoners, villains as well as victims, and the great majority who were neither one nor the other ... We have given the main thread of the [story of the century] over to

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what might be called the 'little histories' of the witnesses, and to the context in which they led their lives. (Hodgson 1995: 9)²

Similarly our knowledge of music history could be enriched by testimony from participants who are not the powerful, or the spectacular musicians of their time. This shift of perspective 'democratises' the historical record by incorporating the testimony of minority, disadvantaged, and other groups who were previously 'hidden from history'.²²

This broadening of the historical record also leads to a new relationship between the researcher and the subject; the interviewee (whether commenting contemporaneously, or reminiscing some time later) is interpreting events as they are related.

Recorded oral testimony is not just an historical source to be mined for information and subjected to historical interpretation by the interviewer and other historians. In an interview the narrator not only recalls the past; they also offer an interpretation of that past. In effect, oral history can challenge the special status of the historian and democratize the practice of history. (A. Thomson 1998: 25)

The special status, the 'magisterial gaze', of the historian is tempered by another interpretive voice, that of the participant or witness. Understanding this relationship renders the debates about the veracity of oral history less relevant. Questions about the 'reliability of memory', are less important than an understanding of the level of interpretation that an eyewitness or participant brings to the subject. Interviewing is a dynamic process involving two parties. The product of an oral history interview is an amalgam of past and present; history is interpreted through experience and through hindsight.

In a study of western music history, then, a use of oral history could be expected to broaden the base of testimony to include the grass roots participant, and to open the interpretive analysis to include these participants. This the study of *Music in the Town of Hawera in 1946* seeks to do.

But when an ethnomusicology study gives precedence to the voice of a participant it does so as a philosophical as well as a practical strategy. Within ethnomusicology studies, music is considered a possession of the people. What they say about music in technical and aesthetic terms, and their involvement with it, is of prime importance. This is not usually the case in western music studies where the 'universality' of music and its autonomy from social conditions has been understood and where the opinions of people do not have this central importance. Thus in the present study the words of the participants frequently describe the musical activity. From its tradition of emic studies

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²² Sheila Rowbotham's famous description 'hidden from history' is quoted in A. Thomson (1998: 25).
ethnomusicology seeks to understand from the inside; and to acquire an insider’s familiarity with a musical world.\textsuperscript{23}

But there are many inside opinions: some may think a teacher was too stern a disciplinarian, or not a good teacher of technique, or too obsessed with preparation for exams and competitions. Various loyalties are formed. And 'looking back' is not a straightforward process - memories today are conditioned by accumulated experiences and changed perspectives. Although the Mobile Unit recordings help bridge the gap of memory for the study of Hawera’s music, the variety of opinion cannot be fully canvassed in a work which attempts to deal with all aspects of the community’s music-making. A selection has to be made to find the most usual view and the most probable interpretation. Knowledge about music is not a single unitary field; each of those who participates has his or her own valid construction of reality. The challenge for the writer is to respect the range of opinion in constructing a description of music that is both recognisable and reliable.

A Note on Methods

A wide range of types of interview and means of communication can be used in creating oral histories. In the present study these have varied from hour-long recorded interviews, to shorter unrecorded conversations, and comments and communications by telephone, letter, fax, and email. Because some of these originated in written rather than oral form it would be more accurate to term them all 'personal testimonies', however, they all included interview question and answer and are called 'oral histories' in this study, except for a few shorter contributions, sometimes unsolicited comments, which are called 'personal communications' (pers. comm.).

Interviews are treated as a primary source in the present study, akin to the manuscript sources of historical musicology. They need proper attribution as well as documentation of their origin, the method by which they were made, the various processes used for checking information, and a note on whether they have been archived for future research. This information is contained in a section of the Bibliography.\textsuperscript{24}

Interviews were mainly carried out in the second half of 1997. Recorded interviews were transcribed and returned to the interviewee for comment, correction and addition. This began a dialogue as interpretations were suggested and commented on by the interviewee. The quotations used in the study were further checked with the interviewee for accuracy, and for approval to use the quotation within a specific context.

\textsuperscript{23} For debates on insider/outsider perspectives in ethnomusicology see for example Herndon (1993).
\textsuperscript{24} The interviewing procedures and the use of the oral histories had approval under the Human Ethics Guidelines of Victoria University of Wellington.
Where an interview was not recorded, either because equipment was not available or because the interviewee preferred not to be recorded, the comments to be incorporated into the book were also returned to the interviewee for checking.

The only materials which were exempt from this checking and approval process were (a) those which originated in written form (as letter, fax, or email) and (b) those short quotations which were offered outside interview situations, and which are quoted for their value in catching the atmosphere of the times rather than substantive information. These latter are marked as personal communications (pers. comm.).

Interviews were informal sessions, even when the tape recorder was involved. Questionnaires were not used. Almost all the interviews were carried out in the interviewees’ homes. Reference was frequently made to scrapbooks, programmes and personal files of music-making, or to a partner or friend for checking details. Some interviewees heard for the first time the recordings they or their friends had made for the Mobile Unit in 1946. This was a fruitful experience in awakening memories and in making comparisons in style and performance practice.

No interviewee wished for the anonymity which is common in social science research where it may protect privacy and give an air of scientific detachment to the work. On the contrary all were proud of the musical activities of the time. As Finnegan noted in her study of Milton Keynes:

I decided ... to follow what is also an accepted research tradition and not try to mask the locale or the names. I was unlikely to be able to conceal them successfully in any case, but also, more important, people took pride in their musical achievements (some were already known as composers or performers), [and] most local groups craved rather than feared publicity .... In the end, however, since I consider that local musicians, both individuals and groups, have much to be proud of, I see no reason to try to give the impression of spurious generality or objectivity by concealing their names or locality. (Finnegan 1989: 346-347)

The completed list of interviews (see Bibliography) shows a balance between many areas of music – brass bands, Savage Club, theatrical organisations, singing, instrumental and piano. Also represented are those who left Hawera for musical careers as well as those who remained, women as well as men, Maori as well as Pakeha, dance band musicians as well as classical musicians. But interviewees were not selected with a particular plan in mind, or any attempt to create a random sample, or to cover all branches of music. Often the comment from one person, ‘have you spoken to so and so yet’, led to the next interview. At one point a local newspaper article drew attention to the research and provided a contact number for any interested volunteers; several replied to this invitation. (Hawera Star, November 1998) The selection of interviewees then, was not mathematically determined or designed to cover all areas of
music. In common with much work in anthropology and ethnomusicology the main 'informants' select themselves because of their interest in the field and their willingness to communicate their knowledge.

In addition to those involved in Hawera's music a range of outsiders commented on the recordings and musical history - singers, instrumentalists, historians, musicologists, teachers and others. They often drew on an experience of the same or similar music in other places. These specialists are listed in the Acknowledgements.

Often the words of the participants are directly used in this study to describe the music-making; quotations are not decorative but are part of the fabric of the story. The anecdotes of participants and their sometimes quirky memories give evidence of a personal involvement in musical activity. Interviews are primary material of the narrative, not simply mined for the hard facts they obtain. Interviewees have their own manner of expressing detail, and make their own selection of relevant material; their interviews have their own weight and style. This imposes some limitations on the text-style of the dissertation - it cannot contrast too markedly with the 'conversational' patterns of language and construction of ordinary speech contained in the quoted interviews. Some recent ethnomusicology studies have had difficulty in adopting a text-style which is compatible with the ordinary speech of the interviewees, thus disadvantaging the interview segments. The attempt in this study is to use the personal testimony in the musical description and to integrate this with the scholarly discussion.

Quotations from newspapers and journals of the times are similarly evocative of the values and texture of music-making. The extensive reporting of musical matters by the two local papers indicates how seriously the pursuit of music was regarded. These are used alongside the information from recordings and the quotations from interviews to create the musical ethnography.

In a reflexive strategy the discourse of the new music in 1946 is compared in Chapter 9 with the style of writing in the older tradition. This reveals some of the new beliefs and values associated with music, and charts a significant change during the post-war years. It can be noted that the reverential tone of earlier writing about music, stemming from a nineteenth-century tradition, gives way to a more playful, intellectual, and personal style of writing. This change of style signifies a musical change as a new music was becoming established.
Chapter Two

The Mobile Recording Unit of the New Zealand Broadcasting Service

The Mobile Recording Unit began work in 1946. Though originally intended to cover the small towns and rural districts of both North and South Islands, the Mobile Unit eventually only recorded in three districts (Figure I) in its three year span. In these districts the recordings of music and the spoken contributions (histories, description and anecdote) provide a remarkable archive of the post-war years, although at the time only limited use was made of them in radio programmes describing the areas. Today the recordings provide a window into music-making at the time. To understand these documents of music history it is necessary to examine the method of selection and the techniques of recording of the Mobile Unit.

Hawera was the second centre to be recorded on the first tour of the Mobile Unit, but already the raison d'etre of the recording survey was clear. On their arrival in Hawera, Leo Fowler, production officer of the Mobile Unit, explained the venture to a reporter of the Hawera Star.

Our purpose in making this experimental tour is to record as comprehensive selection of local talent as possible in each place we visit and in the time at our disposal. The material is to be edited and re-recorded in the form of an hour's programme of interest to the general body of the listening public ... Apart from the hour's programme devoted to each of the towns visited, the full recordings of bands, orchestras, and choirs form valuable additions to the extensive NBS library in Wellington, so that a session of band music, for instance, featuring an overseas band or two, may be supplemented by the recordings of our own New Zealand bands. (Hawera Star 17/11/46)

Leo Fowler went on to refer to

the vast amount of talent to be found among New Zealanders in city, town and country, and said it was part of the post-war expansion policy of the NBS [to record it]. One mobile recording unit had been built and another was to be placed on order in order to tap these resources of programme material, particularly in districts which did not possess their own broadcasting facilities. The unit now in Hawera was making an experiment of this tour, which commenced in Wanganui last week, and on the result obtained and the experience gained here and in other parts of the North Island, a second unit would be constructed to serve a similar purpose in the South Island. (ibid.)

Although the proposed second Mobile Unit was never built the first unit travelled to the South Island to record in Otago in 1948. The pattern in each place was to record some history and documentary material - perhaps a
welcome from the mayor, the history of the district from a local historian, and eyewitness accounts of great occasions - and to record the music of bands, choirs, other musical groups and individual performers. One of the primary aims of the Mobile Unit was to search for new talent for music broadcasting.

Professor [Shelley, Director of Broadcasting] had the idea that the country was simply riddled with talent which never got an opportunity of getting near a microphone. In those days of course there were no X class stations and there were no recording units, there was very little opportunity for people in Taranaki and in the Waikato to get near a microphone, and the Professor had the idea that we could record the bands, the choirs, the school choirs and the thousands of individual artists who were just waiting to provide the Broadcasting Service with some new talent. (Leo Fowler, oral history)

But new talent in music – at least at the professional level Professor Shelley sought - was not evident in the recordings, whereas the documentary material was of considerable variety and interest. The reminiscences of older inhabitants concerning the earliest experiences of European settlement in New Zealand, and local description and history, afforded good programme material. In the second and third recording tours, the music recording of the Mobile Unit came to be less important than the documentary material.

The Van and its Recordings

The Mobile Unit was a van specially fitted out with recording equipment. It had hydraulic jacks on its four corners so that the vehicle could be made level no matter what kind of terrain it was working on. Such units were used overseas in the war and the post-war Mobile Unit gained from that experience.1

Recording on sixteen inch acetate discs presented some technical challenges. As the recording was made, the steel recording needle removed a thin ribbon of acetate from the disk, like a coiling snake. This unwanted acetate could wrap around, or clog up, the recording arm, interrupting the recording. If a person climbed aboard the van as a recording was being made the needle could jump and ruin the recording. Other interruptions could come from a fluctuating power source or the fly governor becoming sticky or dusty. These difficulties had all been part of the experience of recording with the services during the war.

The acetate discs were pliable at first and the technicians wore white cotton gloves so that their finger prints did not mark the soft acetate. After being stored for some years the acetate becomes brittle and easily breaks away from the base of aluminium, steel or glass.

1 New Zealand forces had mobile recording and broadcasting units in Europe and one was also sent to Japan; British forces also had mobile recording units which functioned as broadcasting and entertainment units.
Plate 2. Mobile Recording Unit of the New Zealand Broadcasting Service

The recording van was modified with hydraulic jacks to make it level for recording in any terrain, and recording cables were stored on drums in the rear. It included materials from a dismantled Air Force mobile control tower. Internally the van was set up with recording equipment, recording desk, playback equipment and interview table. The staff of the Mobile Unit pictured (from left) Brian Casnett (technician), Leo Fowler (producer), Geoff Haggett (commentator) - who replaced Alf Sanft - , and Dick Miller (technician).

Upper photo - Mobile Unit collection, Sound Archives, Radio New Zealand
Lower photo - National Archives, National Publicity Studios Photographic Collection, ATL 33917 1/2 (A 25541)
Microphones placed further limitations on the recordings of the Mobile Unit. Although ribbon microphones were used in radio at this time they were not employed in the Mobile Unit. Instead dynamic microphones were used with limited frequency response: the bass was reasonably good but the treble was weaker. This made male announcers and male singers sound more authoritative; women's voices and higher sounds were recorded less authentically.

The Mobile Unit included full auditioning, talkback and recording facilities. On the back of the truck were five drums of cable so that recordings could be made at a considerable distance from the van. Up to five microphones could be used.
Inside the van there was an operating desk, an interviewing table, the disc recorder and the speakers which were used for playback so that musicians could hear their performances.

We found that bandmasters and choirmasters and teachers found the playbacks invaluable in pointing out errors. After you'd recorded a band up till about 11 o'clock at night you got a bit tired of spending another hour playing back the material, but I'm quite sure that it did a great deal for improving the standards of band and choral music. I've often heard a choir master or a bandmaster say 'I've been telling that joker for years - now he'll believe it.' And 'that joker', or in the case of choirs 'that woman', was one of those people who would do an uncalled for solo or who would sing a certain note out of tune and the only way they could ever be made to believe that they did so was when they recognised themselves on the record and there would be quiet titter from the people around them and they'd go away blushing and hanging their heads and we hope would not do the same thing in future. (Geoff Haggett, oral history)

The number of microphones available to the Mobile Unit allowed the recordings to be balanced - singer and accompanist, or solo and chorus - but the ideal sound for soloist and accompaniment was different from that accepted today. In general the accompanist was expected to be much less prominent in providing an underlay to the song. The soft piano accompaniment heard in many Mobile Unit recordings is in fact an aesthetic choice of the time, and not a technical necessity.

In one case we had to borrow drapes from the local cinema and another time a vocalist was recorded singing to the accompaniment of a piano played in the next room. (Fowler 1948a)

Another of the challenges the unit had to face was the difficulty of finding suitable halls and pianos for recording purposes.

The country halls are not on the whole suitable for recording, and we had to adopt many expedients to improve them ... sometimes the final recording has been obtained only after crowding a choir of 40 into a small room designed for the comfort of not more than a dozen, with the piano wedged into the most convenient place. One orchestra in the North Island was recorded in a hall so small that the whole string section had to move every time the door was opened. (ibid.)

The ability to record music in out-of-the-way places was an important contribution of disc-recording technology to broadcasting actuality and community awareness. World-wide the technology was used in innovative ways, including the recording of sounds for use in 'sound-compositions'.

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3 French composer Pierre Schaeffer's first experiments with Musique Concrete were conducted in 1948.
Plate 3. Actuality

An advertisement published in the New Zealand Listener, 1940. From the 1930s technology allowed recordings or broadcasts to be made in a great variety of places - churches, sports fields, concert halls, theatres, parliament and from important occasions. Radio could be a direct medium, putting its listeners in touch with events as they occurred. This was further shown by broadcasts from the troops at the battlefield and direct broadcasts during the negotiations to end the war. The Mobile Unit was another manifestation of this ideal in broadcasting.

Photographer unknown. National Archives, Making New Zealand Collection, ATL C 23401
Spoken reports in wartime and the first collection of oral histories were other areas in which the technology was a significant point of departure for new activities.

The impact of disc recording on broadcasting was significant. The excitement and tension which had been lost from radio when studio presentation dominated, could be restored through the new technology. (Day 1994: 251) Through the use of recordings from concert halls, churches, meetings and field situations a new ‘actuality’ could be experienced. This has come to be accepted today as one of broadcasting’s primary features.

**Actuality**

The spoken contributions of the Mobile Unit were often recorded in the actual place of work, or where an historic event happened: a person stood in a field, or at a factory, or in a town and described its history and significance. The authority and immediacy of this had considerable impact and provided a powerful experience for listeners and participants. That immediacy had been experienced in war broadcasts which followed several of the great moments of decision as they were actually happening - for example, the events of VE day, when New Zealanders heard Churchill’s announcement of the cessation of hostilities and Germany’s surrender.

Some of the music recordings of the Mobile Unit have the same feeling of actuality that is present in the oral histories. As a church choir is recorded in its own pews with the familiar organ and the acoustics of its own church, it sings in a way which is absolutely authentic to its established style of performance. Some bands in their band room or citadel, pianists or organists at their own instrument, and school choirs recorded in the school hall are also able to perform in their customary manner.

But one of the interesting features of the Mobile Unit’s music recordings is how far this actuality goes. The Mobile Unit did not record a dance band playing for dance. Similarly, congregations singing hymns during a service were not recorded although the Mobile Unit must have been in place for dozens of town’s Sunday church services. The music of hymns, which was one of the great ‘folk’ musics known by an overwhelming proportion of the population, was not recorded in church services but only in performances by choirs, bands or school groups. Maori ceremonial also was not recorded - waiata are performed by singers for the recordings rather than in an authentic outdoor performance on a marae. A few actuality recordings were attempted, such as a ‘musical evening’ in the town of Huntly, or a party for the Paeroa Hunt. Sometimes a church organ is heard playing in the background while a church is described.

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4 Mobile Unit catalogue MU 445 and MU 411.
Understanding why the Mobile Unit recorded so little of a documentary nature in music, while the bulk of the spoken items were historical documentary, is an important key to the nature of the music recordings. While more musical actuality and documentary recordings would have provided the music historian with unprecedented archival material, the Mobile Unit was looking for 'concert' items suitable for broadcast. Music was not seen as a community event which could reflect the personalities and gain from an inclusion of the context in which it was performed; it was evaluated for its broadcast quality as a concert item. Again, we can see the Unit as a forerunner of the new attitude to music; it may be ironic that what it achieved in fact was to shed light on the wealth and range of 'community' music activity in New Zealand, though it was intended to collect 'concert' material.

Music

The Mobile Unit recorded an enormous quantity of music from the bands, orchestras, choirs, schools and individual performers of the districts visited. A few performances show real virtuosity, most are competent, but a few recordings had to be abandoned. Rain on the roof of the school hall ruined one recording and another is incomplete: the documentation notes, 'Mrs J. got stage fright'.

In the first tour from Wanganui through Taranaki over 150 individuals or groups were recorded. Most of these performers recorded more than one item, some as many as a dozen items. The predominant musical activity is singing. Approximately two thirds of the total recordings are by singers - one third by individuals performing solos and duets, and another third by choirs (church choirs, school choirs, and choral groups). Only the final third are instrumental recordings, including pipe and brass bands, orchestras, piano and organ recordings and other instrumental soloists. Among the instrumental soloists, brass and woodwind instruments predominate, piano and organ are also important, but stringed instruments such as violin, viola and cello are very few in number.

A similar proportion in types of music, and a predominance of vocal music over instrumental music, is also evident in the musical events of the region such as the Competitions in Hawera in 1946. (see Chapter 5) These similarities, as well as the actual choice of repertoire in Mobile Unit recordings and the style of performance, leads to a view of this music as conservative; essentially it continues a tradition in New Zealand music.

Considerable interest attaches to the different musical groupings in the country districts and small towns. They include the extended family, the neighbours in a rural locality, or the fully fledged amateur music society. Two of the groups noted in the documentation of the Mobile Unit's recordings show a contrast in

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5 Mobile Unit Catalogue.
this respect, and provide useful information about the kinds of activities they were engaged in.

In a letter to the Mobile Recording Unit, Dick Te Tau of Karitane near Dunedin described the extended family group which the Mobile Unit recorded during 1948.

Our present choir contains some of the original members of the choir formed just after the outbreak of World War I and conducted by my late mother Mrs Pani Te Tau. Besides the originals the remainder are all sons and daughters of the said originals. As you know besides my wife and myself I had three daughters and two sisters and their daughters in the choir. During World War I the choir and [concert] party did yeoman work for the Patriotic Funds all over Otago. After the war we assisted many religious Churches in the raising of funds for their particular needs. We pride ourselves that we have never refused to assist any church and we number many sincere friends among the Catholics, Methodists, Presbyterians, Salvation Army and others. We also help to entertain patients in Hospitals and Sanatoria. During World War II we helped to raise funds for Distress in London, Spitfire Fund, and all patriotic purposes and are still entertaining whenever required. One of my prized possessions is a scrapbook containing cuttings and notices of concerts and entertainments, letters of appreciation etc., since World War I.

Hoping this information will help you, Kia ora,

Yours etc. Dick Te Tau
Karitane 24/1/49

In contrast was the British Music Society, an amateur movement in several towns and cities in New Zealand which provided the organisational framework and practical opportunities for local music-making. The society in Wanganui provided this note of their inception and activities as background to the Mobile Unit recordings:

The Wanganui Branch of the British Music Society was founded two years ago on the initiative of a group of ladies who had previously met regularly at one another's houses for practice to keep alive their early training in music and for enjoyment. A public meeting was held under the Chairmanship of His Worship the Mayor of the City and it was not long before we had 100 members. Today we have 250. The Society works in three groups: a piano group and a vocal and instrumental group who work on the lines of the original group, and a gramophone

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6 Source: Radio New Zealand, Sound Archive, Mobile Unit collection.
7 Corliss (1932) outlines the establishment of the British Music Society in New Zealand.
The Society also promotes regular concerts by outside artists and has recently taken the risk of engaging the Opera House for a concert by Lili Kraus - a concert that was a great success both musically and financially.

The Society has one unique feature. Its patron Mr Gordon McBeth, besides being a practising musician of high standing, is a composer of merit and originality. Few of his works have been published but they are well known to musicians and some have been repeatedly given over the wireless. During the current season we devoted an evening to his works and three of the items have been chosen for reproduction in this programme [for the Mobile Unit]. They are a trio for piano (Miss Thea Collier), violin (Mrs Laurel Perkins) and cello (Mrs Edna Saunders); a song 'Christmas Hymn' (Miss Ethel Bralsford) and a piano solo 'Polonaise' (Miss Edith Smith).

These documents provide glimpses of the organisation of music groups as well as their activities and purposes. The Mobile Unit received much information about musical performance in written form, some of it being sent to the unit after the recording had been made. The description of an instrument or the history of a music group provided useful background for the recordings in making a radio programme.

**Concert or Community**

Although music was the major focus of recording in the first tour of the Mobile Unit, it assumed second place to the recording of oral histories in the second and third tours. In the opinion of the Mobile Unit staff the music recordings from the small towns and country districts were of little value to broadcasting. In radio broadcasts the recorded music was often used only as linking material to the documentaries or descriptions of a locality.

The quality of most of the musical material was very disappointing ... We found very few outstanding artists, we found the material on the whole was just good enough to be used in local townships programmes [not good enough for more general broadcast]. (Leo Fowler, oral history)

As has been noted above, the Mobile Unit's music recording activities were caught between two kinds of music: the music-making of a community and the more professional presentation of concerts. The Mobile Unit needed concert versions of music technically adept and well presented for broadcast. They needed serious music which accorded with the vision of radio as an uplifting and improving medium, the vision of Professor Shelley, Director of Broadcasting.

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8 Notes written for the Mobile Unit, undated and unsigned. Source: Radio New Zealand, Sound Archive, Mobile Unit collection.
The music which the Mobile Unit recorded in the small towns and country districts was part of a social activity or event in which all kinds of entertainment were involved, and in which local people performed in their own community. Translated into radio recordings such community music was shorn of its social context and purpose. Only rarely is the lighter side of music recorded - a dance band, a show, a popular entertainment. Only occasionally is the community focus of music-making apparent - the personalities, the occasions, and the local experience of music.

A further difficulty came from the musical changes experienced in New Zealand at this time. In the urban centres a new music was growing (discussed in detail in Chapter 9) which provided a new emphasis to music-making. Orchestral and chamber music was favoured in this new music over the brass bands and choral societies of the past. Performances too were less centred on the British patriotic songs and the religious items of earlier generations, items became more highbrow and works of great composers were favoured. What the Mobile Unit found in the country districts was a thriving music of the past; what was recorded did not accord with the new emphasis in music in the urban centres. The Mobile Unit was a harbinger of change in music for these country districts; rather than encouraging local music, the Mobile Unit served to emphasize how amateur and perhaps 'out of date' the music of rural districts was in comparison with the urban centres.

Also contributing to the uneven quality of music recording was the fact that the Mobile Unit generally gave very little advance notice to the musicians of a forthcoming recording session. The unit would arrive in a town and seek out musical groups and individuals. This allowed very little time for the performers to practice an item for recording. The very short notice may have induced in some amateur musicians considerable panic, which meant that they could not perform confidently. Geoff Haggett, a member of the Mobile Unit recording team, describes the typical approach.

Usually the first people we would go and see would be the mayor and town clerk and from them we would get a list of people who were strong in say the Maori cultural field, we would find out about the local bands - brass bands and pipe bands - and the musical societies. We would get in touch with the education people to go and visit the schools because we used to record a lot of school choirs around the district. And then we would find out from these people ... so and so has lived here for seventy years, he would know what happened way back in the early days when they found gold or when they started cutting a road through here or when the river was bypassed. And from that we would get a list of a whole lot of people to go and see and would make our itinerary up from that. (Geoff Haggett, oral history)

This 'auditioning' process may have taken only a few hours and the Mobile Unit was soon arranging its recording schedule to fill the few days in each town.
In fact Hawera did receive advance notice of the recording visit. Leo Fowler visited Hawera some three weeks in advance, and a newspaper notice mentioned that some groups were already preparing to be recorded. But this was not the usual practice and in most areas the recordings were made with little advance warning. Hawera had a week of the Mobile Unit’s time but, apart from the recordings in school, the recordings were confined to the evenings when amateur performers had finished their daily work: the first evenings (November 12 to 14) were taken up by the groups - orchestra, choir and band - leaving the remaining evenings for individual performers, historical reminiscences, Savage Club, Music Circle and Highland Pipe band.

Historical factors also turned the Mobile Unit into a short-lived phenomenon. The technology of disc recording was soon to be overtaken by tape recording and the long playing record; and a change in the policy of broadcasting to extend the network brought more country districts within the reach of a radio station. Both of these contributed to the discontinuing of Mobile Unit activities from 1948.

The Programme

The radio programme that resulted from the Mobile Unit recordings in Hawera was broadcast on 8th April 1947 in the series on Taranaki and Wanganui, entitled 'Music is where you find it'. It included only a small sample of the many music recordings made in the town.

<table>
<thead>
<tr>
<th>Hawera Municipal Band</th>
<th>march 'The Giant',</th>
</tr>
</thead>
<tbody>
<tr>
<td>Auxiliary band</td>
<td>waltz 'Monastery Bells',</td>
</tr>
<tr>
<td>Hawera Methodist Church choir</td>
<td>hymn 'Rock of Ages',</td>
</tr>
<tr>
<td>Hawera Main School choir</td>
<td>song 'Lonely Wild Brown Bee',</td>
</tr>
<tr>
<td>Hawera Convent School choir</td>
<td>song 'Springsong',</td>
</tr>
<tr>
<td>Technical High School choir</td>
<td>partsong 'Song of the Danube',</td>
</tr>
<tr>
<td>Technical High School band</td>
<td>march 'Steady on',</td>
</tr>
<tr>
<td>Taiporohenui pa choir</td>
<td>song and hymn,</td>
</tr>
<tr>
<td>Orpheus Singers</td>
<td>'Peter Go Ringa Dem Bells',</td>
</tr>
<tr>
<td>Instrumental Quartet</td>
<td>'In a Sylvan Glade',</td>
</tr>
<tr>
<td>Hawera Highland Pipe band</td>
<td>march, strathspae and reel.</td>
</tr>
</tbody>
</table>

*Figure II Radio Programme of Hawera Mobile Unit Recordings (Source: Hawera Star 9/4/47)*

According to the *Hawera Star*:

The programme was interspersed with commentaries by South Taranaki residents on aspects of the district’s growth and development. Well-known for his wide knowledge of Maori lore and history, Mr J. Houston spoke on the historical background of South Taranaki with particular application to the Maori war days.
In addition the announcer from time to time commented on the social and cultural life of South Taranaki with Hawera as its hub, stressing particularly the town’s musical talent, also the fact that Hawera is one of the richest dairying districts in the world. (ibid.)

Although neither the script nor the recording of the Hawera broadcast programme has survived, it is clear from other scripts that the Mobile Unit recordings were presented in a documentary form. They presented a description of the place and its history interspersed with musical items. Sometimes the programmes had a scripted dialogue by the presenters. But no dialogue seems to have been established with the musicians of the town which could have shown what it was like to teach or perform music in the small towns, and what the valuable musical influences and experiences were.

The actual choice of music in the Hawera programme, from the many recordings of music made in the town, emphasizes the performances of music groups over that of individuals. In fact no individual performer from the more than twenty recorded was broadcast, thus substantiating the claim that the Mobile Unit had not found the new individual talent that it set out to look for. Hawera music recordings may have also been used in subsequent years to contribute to general radio programmes on brass bands, church choirs, talks on Maori history, local events and other topics, in addition to the single programme on the town in 1947, but no specific instances of this have been confirmed.

For the historian the Mobile Unit recordings themselves are of more value and interest today than perhaps they were in their own time. The recordings provide pointers to the style of singing and playing in vogue, the preferred repertoire, and the ensembles or instruments that predominated in the music. From the recordings can also be gleaned something of the social values of music-making. The historian coming to this archive fifty years later finds a wealth of interest in it for understanding music in the late 1940s.9

The music recordings were made with a specific broadcasting purpose in mind, and were influenced by the prevailing views of what made good concert music. This vision must be understood in an evaluation of the unit and its recordings.

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9 The recordings have been extensively used in research on the spoken English of the post-war years. Dr Elizabeth Gordon (Canterbury University) notes: 'From our point of view the oral material [of the Mobile Unit recordings] is a goldmine and there is nothing equivalent in the world as far as we know - where we have the recorded voices of the first generation of settlers in a country. So for the first time we have actual spoken data to support theories of language change'. (Elizabeth Gordon, pers. comm.)
Chapter Three

The Town of Hawera, its Music and People in 1946

I could go to the front gate
and hear music being
played all over Hawera.

(Don McCormack, oral history)

In the post-war years Hawera was full of musical activity. The numerous occasions for public music-making, the success of the town's musical groups in national competitions, the public support for talented young musicians and visiting performances, and the extensive recordings of the NZBS Mobile Unit, all indicate the lively musical scene of the time.

The memories of Hawera people confirm this and indicate the town's pride in the achievement of musical groups and individuals. Even those not directly involved remember musical events or experiences, such as the band's marching practice on Sunday in King Edward Park, as their quintessential memory of the place. Hawera's special character, for many who lived there, resided in its musical achievements. What made Hawera so musical? This chapter looks at the character of this musical town and the values of its music-making.

The town of Hawera on the south Taranaki plain was a stop on the main North Island route between Wellington and Auckland before a new route was carved further inland through the King Country. By today's reckoning Hawera is an hour's drive from Wanganui in the south, and an hour from New Plymouth in the north. For many travellers nowadays Hawera is not a memorable place: it has no outstanding features of harbour or river, and no impressive buildings apart from a concrete water tower. But, like the towns of Patea, Stratford and Eltham, Hawera is dominated by views of the spectacular mountain that gives its name to the entire region. On fine days Mount Taranaki (Mount Egmont) is a dazzling presence, which seems to soar directly above the town.

In the 1940s Hawera was the service centre for a rich farming area. Its machinery repair shops, domestic suppliers, newspaper offices, political, sporting and church organisations all served the wider region. The musical organisations of the town likewise extended their influence through the surrounding country district - music teachers travelled regularly to outlying areas, singers and instrumentalists came into town for practices and performance, dance bands and their followers constantly traversed the plain, and shows were taken to the small country halls. There were people of town and country - the 'townies' and the 'cockies'\(^1\) - but there was no great separation between them, they formed one interdependent community.

\(^1\) A local reminiscence provides a note on the origin of the term 'cockies': Mary Wilson writing of her Australian childhood describes the undesirable small-holders who came into the district
Hawera was a wealthy town. Its shops were well-stocked, banks were prominent, and there were several regional head offices. The district formed an electorate which was solidly conservative in its voting; the only threat to the National member of parliament came from the Labour vote of the workers at the Patea freezing works. 1946 was an election year and the Labour Government faced stiff competition from its National opponents. The conservative *Hawera Star* seldom missed an opportunity to express its dislike of New Zealand's Labour Government and its policies. An election meeting in Hawera for Labour Prime Minister Peter Fraser in January 1946 was criticised by a *Hawera Star* editorial for employing stunts, music and excitement such as the wearing of arm bands, songs of welcome, Maori haka and 'a show of hands'. (*Hawera Star* 11/1/46)

A hidden side of the outwardly respectable small town was explored by local writer Ronald Hugh Morrieson who saw, behind the proper and decent public face, a place inhabited by 'fortune tellers, sly grog dealers, bookies, the drunken undertaker, crooked lawyers, [and others who were] eccentric, pathetic, silly, lewd, crude, sinister and downright evil'. (Millen 1996: 9) His fictional town - called Klynham or Harperton - was in fact drawn from Morrieson's experiences in Hawera in the 1940s, living among those

locally celebrated for not paying the rent, chopping up partitions for fuel against the wintry blasts, boozy parties, and the girls getting into the time-honoured spot of bother ... [w]e lived in a whole series of houses and every one of them had a window, or windows, with a large star in the glass because someone ducked. (Morrieson 1976: 2)

The violence, petty crime, drunkenness and gambling of this fictional world was experienced by Morrieson in Hawera in the 1940s.

Hawera had a population of about 5000 people in 1946 - at the census that year, there were 5608 in the county of whom 4840 resided in the borough. (Gilchrist 1948) Of its neighbouring towns Stratford (borough population 3854) was of roughly comparable size; much smaller were Inglewood (1295), Eltham (1855), and Patea (1486); much larger were Wanganui city and its urban area (26,462), and the New Plymouth borough and urban area (20,642). (ibid.) These relative sizes are not reflected in the extent of the musical activity in these towns. Hawera has the same number of musical recordings in the Mobile Unit catalogue as the cities of Wanganui and New Plymouth which are four or five times larger. But the explanation for the musical richness of the place must be sought in the personalities and circumstances of the time rather than in population size.

'called 'cockies' from the habit of the sulphur crested cockatoos of sitting altogether on small portions of a paddock [in Australia]. (Wilson n.d.: 4) This term continued in New Zealand denoting small-holders, mostly dairy farmers. (Orsman 1997)

2 The number of Mobile Unit recordings from each town may not be a reliable indicator of the musicality of each place. The number of recordings was influenced by several non-musical factors including the welcome and cooperation shown to the Mobile Unit and the time that they had available in each place. It is also clear that the unit recorded a town's music more thoroughly at the commencement of the tour. Hawera's music was comprehensively recorded but only a sample of the music-making was recorded in towns visited later.
The town of Hawera is situated inland on the fertile ring plain of Mount Taranaki (Egmont). In the late 1940s it had a population of about 5000 people and was the prosperous service centre for a rich dairy farming area.

The town's water tower was built in 1914 to increase water pressure for fire fighting after extensive damage from fires in 1884, 1888 and 1912. It is the main landmark in the town.

*Plate 4. Hawera views from the water tower and main street*

*upper - View from the water tower, 1948. Photographer E.P. Christensen. National Archives: National Publicity Studios Photographic Collection, ATL 39425 1/2 (A 8939)*

*lower - Hawera High Street 1955. Photographer E.P. Christensen, ATL F-39426-1/2 (A 39755)*
In the early 1950s an extensive social survey of the town of Hawera was undertaken from the School of Social Sciences, Victoria University College, Wellington. (Congalton 1954) Sociologists and psychologists interviewed people in town and country. Their survey was to form the background for the development of a community centre. Adult Education activities and leisure pursuits were particularly canvassed. Unfortunately music was not one of the leisure activities thoroughly evaluated. Question 23 in the survey asked respondents which clubs and organisations they belonged to (such as the band, orchestra, or choir); question 24 then asked what leisure activities respondents were involved in. (ibid.: 78) The inference seems to have been that activities like gardening, listening to the radio, visiting friends, dances, the races, and watching sports, constituted 'leisure' activities which were separate from organised activities such as band or choir. Music, a largely amateur activity, had a range of educational, recreational and social purposes. The extensive musical activities in Hawera were not thoroughly investigated in this survey.

The Social Survey looked for a way of describing Hawera and dubbed it 'a place of character', but found it difficult to decide exactly what this character was.

Though Hawera may be lacking in architectural and civic features sufficient to raise it above the ... category of urban monotony, the town nevertheless has 'character'. Usually visitors who, for any reason, stay in the town for a few days and mix with its people, go away favourably impressed with its commercial awareness, with its ability to pay in ready money, with its friendliness. They find, too, that though there is a section of the population which moves on after a few brief years, there is also a core of families who have lived a long time - a quarter to half-century and more - in the town or its immediate environs.

What gives a town 'character'? What sort of character has Hawera? Perhaps the shortest generalisation would be that it is a frontier town that has made good. A large number - the greatest proportion - of the present population would see nothing apt in such a description because they are not conscious of a past which was associated with the long, hard battle to subdue forest and fern, nor of the days of tension when men farmed within easy reach of carbine and blockhouse. But those days laid a foundation of independence and enterprise which contributed to the birth and growth of the town. The first assembly hall, where the settlers held meetings, socials and balls - laying fern over the muddy approaches to protect the ballroom frocks of their womenfolk - was erected by co-operative effort and money raised locally. Later the roads were tar-sealed by revenue raised by toll-gate tax. (Congalton 1954: 8-9)

This identification of the frontier heritage of Hawera is especially relevant to the musical life of the town. The survey identified 'a spiritual quality left over from the town's frontier days' and one that was shared by other frontier towns, including those of America. (ibid.: 11) The people of Hawera initially worked to establish music in the frontier situation. Musical performance at the frontier was a cultural expression at once deeply nostalgic for the conditions and
sounds of 'home' and braavely adventurouls in establishing those sounds in a
new place. It was an impractical act within a practical frontier world; but it
established identity and community necessary for survival. As Hawera moved
further from its frontier origin, the sounds of its music became not only a
response to the frontier condition but also in time developed as a proud local
heritage. Hawera's music retained some of that original character even when
the town became firmly established.

Today we often consider the frontier life to have been a hard practical existence
with no room for music and the arts. Indeed it has been common for a lack of
music in New Zealand society to be attributed to the pioneer origins. But
frontier life was full of music. The indications are that immediately on the
foundation of the town of Hawera, music was seen as an important activity and
much energy and time was invested in it. Music teachers were active, a band
was formed, there was an aspiration for a good church music, and people
travelled over perilous roads to meet with others for musical events especially
shows and theatrical presentations. In frontier life music mattered a very great
deal.

At the seventy-fifth anniversary of Hawera, Nancy Russell looked back towards
the origin of the town:

Hawera is entitled to its New Zealand-wide reputation as foremost, at
least among small centres, in music and theatre arts. Search the records,
talk with the few people left who can go back in memory over the
years, and there can be no doubt [of Hawera's pre-eminence.] ... 

Before radio, television and the motor car New Zealand's early settlers
made their own entertainment. Hawera's band, the first orchestra and
choirs were formed while the Maori wars still rumbled nearby.3

What Nancy Russell identifies is a counterpoint between the musical and
theatre arts established by the settlers and 'the Maori wars still rumbling
nearby'. Such a contrast lies at the heart of frontier existence as settlers
recreated the familiar pursuits of their homeland, in spite of pressing practical
needs and imminent dangers. Music at the frontier was another reassurance,
another bulwark, in wild and unfamiliar surroundings, a reminder of the
culture the community stood for.

But when historians describe the town of Hawera it is the district's Maori
history which they select as being most picturesque and giving most character
to the area. In a Mobile Unit recording John Houston notes:

Hawera takes its name from effective revenge visited upon an insult. In
days gone by the aggrieved warriors brought bundles of dried fern by
night to the offending [Maori] settlement. They slew the sentinels and
deposited their burdens about the sleeping places and then set them
alight. Fire and taiaha and mere did their deadly work until none of the
offenders remained alive. Hence the name Te Hawera, the burnt place

3 Source: John Brough scrapbook, undated newspaper clipping, Hawera Star 1957.
The blockhouse erected by the government to provide refuge for settlers in the event of a Maori attack had pallisades of matai eight feet high, with trenches four feet deep behind them. The blockhouse itself had facings of corrugated iron and unplaned boards inside, with gravel packed between the galvanised iron and internal lining.

The blockhouse was surrounded by homestead blocks of ten to twenty five acre sections on which settlers were to build a house while maintaining their distant farms in comparative safety. The town of Hawera developed around the blockhouse.

The blockhouse was an attempt by the government to maintain settlers on the land and reassure them of protection. But the settlers reacted with alarm to the reports of unrest at Parihaka and briefly declared the 'Republic of Hawera' on 23rd June 1879.

Source: Sketch in J. Cowan, 1923, New Zealand Wars and Pioneering Period. Quoted in Bromley (1981: 36 - 41)
Within eight miles of the modern town of Hawera lie the earthworks of more than sixty Maori fortresses of the days before the white man came. Within the same small compass are the sites of over twenty other places of historic interest. Prosperous Hawera, now the centre of the rich south Taranaki dairy lands, was once the centre of a most historic area.4

The Maori experience of settlement, however, is not so easily confined to the pages of history. The rich lands of south Taranaki saw the longest running resistance to Pakeha settlement. From here in 1864 the resistance movements Pai Maire or Hauhau spread through the central North Island. From Taiporohenui near Hawera the first emissaries of the movement set out to neighbouring tribes. The military campaigns of General Chute, General Cameron and Titokowaru criss-crossed the plain. (McKinnon 1997: plates 37, 39) The peaceful settlement of Parihaka was invaded by Government troops and the leaders seized. The wars and confiscations of land, the imprisonments without trial and the broken promises of successive governments created a grievance among Maori which compounded over time. It became, in the words of the Waitangi Tribunal Report, 'a legacy of fear and loathing'. (Waitangi Tribunal 1996: 105)

The consequences [of this history for Maori] cannot be assessed solely in terms of property loss and personal injuries: the homes destroyed, crops burned, and numbers killed or maimed. The atrocities of the war, real or imagined, linger in people's minds. The legacy of fear and racial hatred was manifest in acts of retribution against Maori for many years to come. On the Maori side, memories of the war have lasted longer because they were, and remain, excluded from their forebears' lands. Every nook and cranny of those lands was redolent with ancient history and meaning, and the silent land spoke loudly to them of their ancestors and their own dispossession. They were confronted by a new landscape, peopled by military settlers and grid-ironed with forts and redoubts. (ibid.)

One of those forts was the infant settlement and blockhouse of Hawera (Plate 5), a settlement which declared itself briefly independent as the 'Republic of Hawera' when the settlers thought that the government was not doing sufficient to protect settlers and curb Maori aspirations. (McLauchlan 1984)

The Hawera settlers in the late nineteenth century probably had little idea of Government duplicity in wresting the land from Maori. Like the first settlers in nearby Kaponga they could only draw on the extensive misinformation of the time and this was coupled with their need to survive and their isolation from any real contact with Maori people. (Arnold 1997: 23)

The separation of settlers and Maori continued in the next generations. When the Social Survey looked at the two communities in 1950 they found that very few Maori who lived on the fringes of Hawera had work within the town, and social and sporting contacts were severely limited. (Congalton 1954) There was

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4 Source: Mobile Unit recording MU 105-108; see also Houston (1965).
greater mingling in the small outlying centres where the rural schools and football team provided places of contact for the two races, but within Hawera itself there was limited contact between Maori and Pakeha.

One issue, which seems to typify the relations between Maori and Pakeha is the 'Taiporohenui Grandstand', the derogatory name given to the meeting place on the steps of the National Bank in Hawera's main street where Maori women from Taiporohenui waited for their bus.

It is the habit of the older women and younger children to sit on these steps, resting, eating fish-and-chips, and drinking soft drinks. Quite often the women come from the hotel opposite, and rest there after having consumed liquor at the hotel. Naturally, with such a conglomeration on the steps, business people proceeding to transact business at the Bank have considerable difficulty in gaining access to the premises. Apart from the fact that the whole set-up presents an eyesore, situated as it is on the main street, the custom tends to create a definite feeling of hostility and resentment between Maoris and pakehas. (ibid.: 177)

The 'grandstand' was the most visible presence of Maori within the town of Hawera. It offended the proprieties of the town's people who found it an 'eyesore' in their town's centre. But for Maori it must have been deeply offensive to be treated as vagrants in their own lands. With hindsight we can see that the solution was not simply a matter of providing a bus shelter, out of sight. The whole uneasy relationship of Maori and Pakeha was involved, based on the conflict over land, the economic imbalance which flowed from this, and from cultural misunderstandings. The separation of the two peoples was both a symptom and further cause of misunderstanding. It is little surprise that in the late 1940s the music of the two communities was largely separate. Some threads of connections between the musical worlds will be examined in a concluding chapter (Chapter 8) but in general Pakeha and Maori had quite separate musical activities.

The present generation may not see anything apt in the description of Hawera in 1946 as a frontier town, yet a 'frontier' continued to press on the town. Surrounded by land confiscated in the nineteenth century, Maori claims to land compensation have not ceased and have gained a new urgency at the close of the twentieth century. The Waitangi Tribunal Report (1996) gives the Maori claims a clarity today which was denied to the citizens of Hawera both in the 1940s (when a Royal Commission examined the management of leasehold land) and in earlier generations.

Characteristics of the frontier are encountered throughout this description of Hawera's music in 1946: the separation of the Maori and Pakeha musical activities; the conservatism and Britishness of the musical repertoire; the thoroughness and determination which characterises the organisation of town

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5 In 1998 a tractor convoy set out from Hawera to travel to Wellington to protest the passage of legislation in Parliament on Maori leasehold land, still a disputed issue late in the twentieth century.
music in, for example, the annual Competitions Festival (Chapter 5, Chapter 8); and the appeal of the brass band and the town's pride in it, as a quasi-military musical organisation (Chapter 4, Chapter 8). Underlying all of this were patriotic, religious and community values which have their origin in the values of the nineteenth-century settlement. To that frontier heritage was added the conservatism and wealth generated by the farms of the rich south Taranaki plain and the established services and entertainments of a country market town. The economic success of Hawera was a vindication of the determination of the frontier days, and cultural conservatism was therefore to be expected.

Music in Time and Place

While all are agreed that Hawera was a particularly musical place which gained a special sense of identity from musical activities it is difficult to establish what constituted its musical distinctiveness when so much of the music was also performed in other places.

Much of Hawera's music could have been heard in other towns in New Zealand and indeed throughout the English-speaking world at one time or another in the preceding one hundred years. It will be clear from the description in this dissertation that the music of Hawera, as is to be expected, had national and international connections: a composer perhaps in Britain, a publisher in England, competition rules (for Brass and Pipe Band) established by New Zealand national bodies, Church music hymns and anthems (and the conventions governing church music) originating in Europe, grade examinations dictated by London, a school music syllabus decided in Wellington, and tribal musical conventions extending throughout New Zealand and even to the islands of Polynesia. If we add to these the connections established through radio, and by the organisation and registration of the town's teachers, and at the Competitions by musicians from throughout the region, then Hawera's music can be seen to exist in a dense network of communication with the music of a wider world.

Few features of repertoire or performance contributed to the distinctiveness of Hawera's music. So where did its special qualities lie? One answer comes from the quantity of music, rather than any special quality; another can be found in the particular combination of influential personalities who worked so assiduously in the musical field; another lies in the society's conservatism and the strength with which the town held on to its musical traditions.

The town was a community geared to musical success. There was a pride in achievement and a determination to continue the tradition. Success in music came from outstanding musical leaders who worked in Hawera and whose music had maximum effect in this small town. They nurtured the town's pride in its music, with achievement in many musical fields.

Why was Hawera so musical? First of all I believe it was the families who happened to be there. They put great store by education; and cultural things really mattered ... and being in a small place they had to
organise it themselves. They couldn’t wait for somebody else to do it—
they had to get in and organise the Competitions, and make sure
musical events happened ... so there were first of all the families who
were tremendously interested and supportive of the arts. (Helen
Young, oral history)

The organisation of the Competitions, the encouragement of young people's
groups in the schools, the support for the town's music teachers, the
identification of talented young individuals and their encouragement into
further training in music, all occurred within families dedicated to musical
achievement.

The support for music and the pride of Hawera in its musical success stemmed
ultimately from the values which the town saw in music. Religious music and
vocal performance were praised for 'spirituality and sincerity'; Bands were
praised for 'discipline and commitment'. These comments illustrate the
relationship of the town to its music; the comments identify the values which
the people expected to find in music-making. At one band prize-giving
ceremony Mr Fox is quoted as saying that he believed 'the public appreciated
the worth of the band both for its musicianship and for its training in good
citizenship ... its high standard of efficiency and discipline'.

The band, and the other musical forces who so frequently performed at town
functions were symbols of the meaning of citizenship, their work signified civic
values of cooperation, discipline, and service. It was widely perceived that these
values were inculcated by the band in the youngsters who played. On one
occasion a boy from the band was given preferment in gaining an
apprenticeship because 'as a member of the band' he was considered likely to be
more reliable than others. (Bill Croucher, oral history) People's absorption in
music derived from an understanding of the values inherent in music-making.

Music in Hawera in 1946 was therefore not solely an artistic activity, bringing
pleasure and satisfaction to listeners and performers. It was an activity which
promoted community values and civic pride. This view of music's value owed
much to the nineteenth century when music was frequently seen as a moral
force, rather than simply an artistic one. 'Art for art's sake' was less important
than the civilising and improving qualities of artistic endeavour. In Hawera,
and perhaps in many of the smaller centres in New Zealand, the force of
community music came from its exposition of the values of the community it
represented. One expression of the interaction of community values and
musical activity can be seen in the amateur society, the typical organisational
structure of community music.

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6 Source: Alan Tozer scrapbook, undated newspaper clipping Hawera Star circa 1944.
7 See for example the survey of British nineteenth century music by Dave Russell (1987).
The Amateur Society

The main groups of town music were managed as incorporated societies: a committee elected at an annual general meeting supervised the programme and finances; a musical director was appointed and paid an honorarium; members subscribed to the funds as well as participating in the musical activity. An additional committee (a citizen’s or a women’s committee) may also have supported the fund-raising or catering needs of the society.

The annual general meeting of the society, which included the chairman's summary of the year's activities, and the election of next year's incoming committee, was reported in local papers. Monthly meetings of the committee may also have been reported in the newspapers.

<table>
<thead>
<tr>
<th>Municipal Band positions chosen or confirmed at the annual general meeting</th>
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</thead>
<tbody>
<tr>
<td>Patron</td>
</tr>
<tr>
<td>Conductor/Musical Director</td>
</tr>
<tr>
<td>President/Chairman</td>
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<tr>
<td>Citizen’s representatives</td>
</tr>
<tr>
<td>Band sergeant</td>
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<tr>
<td>Band corporal</td>
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<tr>
<td>Lance-corporal</td>
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<tr>
<td>Drum major</td>
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<tr>
<td>Roll steward</td>
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<tr>
<td>Bandroom steward</td>
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<tr>
<td>Bandmaster</td>
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<tr>
<td>Custodian</td>
</tr>
<tr>
<td>Librarian</td>
</tr>
<tr>
<td>Secretary &amp; Treasurer</td>
</tr>
<tr>
<td>Delegates to Taranaki Brass and Pipe Bands’ Association</td>
</tr>
<tr>
<td>Hon. Auditor</td>
</tr>
<tr>
<td>Post Office Savings</td>
</tr>
<tr>
<td>Bank Trustee</td>
</tr>
<tr>
<td>Ladies’ Committee re-elected from previous year with power to add.</td>
</tr>
</tbody>
</table>

Figure III Committee of the Municipal Band in 1946
(Taranaki Daily News 29/5/46)

In Hawera in 1946 most of the town's music occurred in organisations based on this model though with some minor variations: the Hawera Municipal Band, the Highland Pipe Band, the Orchestral Society, and the Competitions Society. The Wesley Methodist Church choir and the Repertory Society had a similar

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8 Band membership at this time, also noted in the annual report, stands at fifty five members. (Taranaki Daily News 29/5/46)
structure. The Music Circle was organised differently as it was a constituent group within the Hawera Women’s Club.

In 1933 an open meeting had been called, under the chairmanship of the mayor, to discuss the amalgamation of the orchestral and operatic societies. This amalgamation, to be called the Musical Union, also envisaged the setting up of a choral society. The initiative, supported by Mr Fox and perhaps proposed by him, was probably a response to difficult times during the Depression when the Hawera Amateur Operatic Society had found itself without sufficient support. The Musical Union proposal envisaged a single society with separate sections for choral, operatic and orchestral activities. This ambitious project did not however come into being.\(^9\) Perhaps it would have meant too much loss of autonomy and status for the existing groups (and their committees). By 1946 the Amateur Operatic Society was dormant.

The organisational structure of the town musical groups proclaimed a dual responsibility - to the art (through the musical director, and the players representatives) and to the community (through the layman president/chairman, the patron and other members of the committee). This structure reflected the significance of music-making to the community. Committee members included prominent citizens whose role was to 'oversee' and facilitate the musical activity on behalf of the community. This involvement testifies to the importance of the music groups in enshrining community values.

Half a century earlier, when Hawera musical organisations were being established, the structure of the committee was an important feature even though there were few prominent citizens to fill the positions. When the Hawera Liedertafel gave its first concert in 1904, the programme listed the committee positions: President, Vice Presidents, Conductor, General Committee and Musical Committee (including named positions - pianist, treasurer, librarian and secretary). Although the form of an amateur music society with community representatives is established at this early stage in Hawera’s music, only four of the fifteen committee members were not in the choir. There were twenty members of the choir (nineteen singers and the conductor), who joined with a small orchestra for the first grand concert in the Opera House 19th October 1904.

In the 1940s the Hawera music groups were all 'amateur', though in each group the amateur musicians were supported by professionals (conductor, music teachers) and by non-musicians (the committees are mostly made up of non-participants who may have played and sung earlier in their lives). Amateur musicians combined with professional musicians in these organisations. Some of the young people in the groups were professionals-in-training, and some of the amateurs in one organisation may have been professionals in other musical circumstances, for example a music teacher might play or sing in an amateur group.

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9 Source: Hawera Orchestral Society, Minutes of Meetings, July 1933.
Within the 'amateur' music groups, then, were professional individuals (musical director), semi-professionals (teachers and students), many amateur participants, and non-participating committee members. This is probably more typical than exceptional; few studies have been made of amateur music-making with which it can be compared. Studies of single musical institutions, such as the *Jubilee History of the Christchurch Harmonic Society* (Pritchard 1977), provide examples, and comparative observation today confirms that a mixture of amateur and professional members often occurs in music especially in operatic and choral organisations.

The amount of amateur music-making and its quality in Hawera in 1946 belies more recent connotations of the term 'amateur'. In our day amateur is often used as an evaluative term and a derogatory description: 'a somewhat amateur performance' is technically inadequate, perhaps gauche, self indulgent and embarrassing; whereas 'a thoroughly professional performance' is a description praising the musical standards and presentation of a performance.\(^\text{10}\)

In Hawera in 1946 the term 'amateur' was not in frequent use and a mixture of amateur and professional involvement was the time-honoured way of creating musical organisations. But in the new music which gained ground in the post-war years the activities of amateurs came to be less highly valued than those of the professional player. Music changed from being an activity dominated by the local community to one in which the professional players of the National Orchestra, or the recording artists heard on radio and in touring concerts, created the standards of music-making.

The amateur music organisations in Hawera contrasted with the dance bands of the time, which were largely professional groups (in the sense of being paid for their services), and also with music in the Maori community. Maori music-making, on the fringe of Hawera, had none of the organisational structure of the town's amateur groups. The Maori community leaders were themselves traditional music experts and exponents. The role of music in Maori ceremonial ensured a wide participation and Maori were intent on preserving their heritage and tradition, as indeed were Pakeha. Both could perceive the values which music proclaimed to their own communities.

\(^{10}\) The status of 'amateur' and 'professional' in western music has in fact somersaulted through the centuries: in the seventeenth century an amateur performance by a lover of music was bound to be good, performed with skill and dedication, whereas the professionals were perhaps slipshod, casual, playing 'only for the money'. Of related interest today is the use of amateur and professional definitions in sports - where the amateur gentlemen's games of cricket and rugby have come to accommodate the professional, and the Olympic movement (and some other sports) has wrestled with the idea and definition of 'amateur' status. (Drummond 1989a)
People in Music

The musical leaders mentioned frequently in this study are few in number and worked across a range of music. Most notable is Mr H.C.A. Fox, bandsman, director of the orchestra, and conductor of one of the church choirs. It is of interest that Mr Fox succeeded Professor Hyam who from 1885 to 1930 had conducted the Hawera Ladies Choir, the Hawera orchestra, and the brass bands of Hawera, Manaia, and Stratford. The town early established its musical character and relied on a 'Mr Music' as its guiding force.

Pat Booth remembers Mr Fox.

Harry Fox, with his dapper dress and waxed moustache, a north countryman, was the town's music man, setting up bands and orchestras in virtually every school in town, conducting, bullying, teaching generations of children like me who wouldn't otherwise have known a crotchet from a quaver, a symphony from a sextet. Harry Fox gave young people an ear for music, a desire to make and enjoy it - and I was one of them ...

Harry Fox was a tyrant, a martinet, a stickler for appearance, a justifiably proud man, meticulous about the sound and appearance of his band ... the municipal band then the national A grade champion - the equivalent of holding the Ranfurly Shield of music, an amazing feat in a town of a few thousand. That band was Hawera. (Booth 1997: 20-21)

Mr Fox and his talented family form a musical leitmotif running through this account of Hawera's music. Although he had come to Hawera to conduct the band H.C.A. Fox was soon involved with orchestra and choirs and with the teaching of music in schools. With his training and background in brass band work the remarkable feature of Mr Fox's musicianship was his success in other fields of music such as the choir and orchestra. He also seemed tolerant of all the mixed instrumental groups that he dealt with - the fife and drum band, the woodwind and brass 'military' band, the school orchestra with a high proportion of brass instruments, the Savage Club and the church ensembles. Although he was a thorough and successful musician in the brass band tradition he was not a narrow or doctrinaire specialist. He taught violin to his son and cello to his daughter, and managed a range of choral and instrumental ensembles.

This versatility in music was matched by other musical individuals in a town in which musical enterprise and active participation were high. Sister Charles at the Convent and Connie Reilly were two of a number of gifted teachers, while Mrs Veale and Miss Rodgers played accompaniments, and Mrs Quin conducted choirs and played in orchestras. There were many more able individuals who supported music as performers, committee members, teachers at the schools, parents of those who learnt music, and audiences.

Details on Mr Fox's musical activities are given in the band, choir and orchestra sections Chapter 4.
Plate 6. People in Music

H.C.A. Fox MBE ED - Hawera's leading musician, conductor of the band and orchestra, the Methodist choir, school ensembles and other groups. Photo 1951, probably on a visit to Wellington. (New Zealand Free Lance Collection, ATL C-23399)

Louis Fox - Band conductor, leader of the orchestra, performer and teacher of strings and brass. (New Zealand Free Lance Collection, ATL C-23398)
Amongst the younger generation in 1946 were the more than twenty individuals who after fifty years of music-making in many different fields and situations would contribute to this study. At the time they were in their final years of schooling or first years of adulthood. They received instrumental or vocal tuition (often on more than one instrument and voice), they entered the Competitions, and they performed at town events and in the music groups - brass band, choir, orchestra, dance band and others. Several of them were of the generation who came into adult groups while servicemen were away at the war, so they received an earlier than usual opportunity for training in these ensembles.

For these young musicians it was a natural thing to participate in the town's musical life, to be involved in a variety of musical groups, and to consider continuing with music as a profession or as an amateur. To further a career in music (see Chapter 5) the critical step for a young musician lay in obtaining further tuition after leaving school. This necessarily involved moving to one of New Zealand's main centres or to an institution overseas. In these years several young musicians in Hawera faced this step.

The continuity of music in Hawera depended not on those who left the town but also on the outsiders who moved there to participate in the music and to accept leadership roles, and on those musicians who stayed. In 1946 Alan Tozer was a young trombonist in the band who had already distinguished himself in a number of national competitions in both solo work and ensemble. In addition he was a member of the Wesley Methodist church choir, played in local orchestras and took singing lessons leading to entry into the Competitions. Alan was a farmer on the outskirts of Hawera. He played in the band for most of his adult life, becoming conductor in 1957-1958 and again in 1978; a total of thirteen years. He also conducted a junior choir at the church. Alan and his wife Shirley explained that it was so difficult to retire from the demands of Hawera's music that their family moved them to New Plymouth a few years ago. (Alan Tozer, oral history)

John Brough began his performing activities in an unusual way. Recuperating from illness in the late 1930s he began to read plays and was soon drawn into amateur dramatic activities, which led also to singing lessons, church music activities, Savage Club and Competitions. His longest running interests were the Repertory Society and the Competitions; he served on the committees of these groups and acted as an invaluable archivist and historian for them. (Brough 1995 and 1997)

Lynette Morris (nee Pacey) was another who stayed to make music in Hawera throughout her adult life. She was a piano pupil of Vera Mortimer, learnt the cello from H.C.A. Fox and took singing lessons with Beatrice Webster. She was active in Hawera's music for several decades, teaching piano, conducting the school orchestra from 1979 to 1985, and playing accompaniments for the Competitions, the brass band and the orchestra. She was organist of Wesley Methodist church from 1955 to 1960 and of St Mary's Anglican church from 1967 to 1976 and founded the Morris Singers.
Several families included enough musicians to make up a small performing group - the Quin family, the Fysons and others. (see Chapter 5, Family) Many other individual musicians are encountered in the course of this study. They had a lively involvement in music and were participants in, and often leaders of, Hawera's successful musical groups.
Chapter Four

The Music Groups of Hawera

Music groups provided the setting for much of the music-making in the town. Some of them - the Savage Club, the Music Circle and the Repertory Society - provided opportunities for individual members to perform. But the majority of the groups presented concerted performances by their members - the Hawera Municipal Band, the Highland Pipe Band, Hawera’s orchestra, and the choirs.

These groups were extensively recorded by the Mobile Unit and it is from the recordings that the first impression of a group can be gained. This is supplemented by newspaper reports and other documents of the time, and by interviews with musicians.

The music groups were standard-bearers for the town; public performances were not only a source of entertainment but also a reminder of town values. These values are only occasionally made explicit, but they can frequently be understood from the attitudes which surrounded music - the pride taken in musical enterprises, and the seriousness, vitality and energy with which people took part in music-making. What was ‘shown’ in performance were qualities like discipline, commitment and industriousness, or refinement and skill, or piety and sincerity; these qualities are short and simple to list but in their different forms of expression were of absorbing interest to the community. The musical activities were like a mirror held up to the community in which their values were reflected. Audiences and participants were absorbed in the multifaceted reflection and interplay of these values in group music-making, to which was added the value of individuality in the work of solo performers, an aspect of music-making described in the next chapter.

Each of the musical groups in Hawera - the brass band, pipe band, orchestra, choirs clubs and music circle - had a complex interaction with national and international developments in the field. The rules of competition, the available repertoire, teaching and examining, and the styles of performance all had extensive connections with a wider world. As amateur groups they also had strong links to the town community (see Chapter 3, The Amateur Society). Some groups had a history stretching back two generations to the founding of the town. What can be attempted here is only a fragment of that full story, sufficient to show the particular musical groups within Hawera.
Brass Band

1946 was a vintage year for the Hawera Municipal Band. During the war bandsmen had enlisted, their places being filled by promising young players; the average age of bandsmen had fallen to fifteen years. Now twelve bandsmen returned from war service, and the ranks of good players were swelled, creating the ingredients for success in competitions. Indeed, there were so many good players that a second group was formed, the Auxiliary band, which had a successful run for several years.

Listening today to the extensive recordings of the Hawera Band made by the Mobile Unit we hear an extremely disciplined ensemble. The sound of the band is particularly mellow, with resonant playing in full chords. Although there is considerable virtuosity in the upper parts and in the instrumental solos for cornet and trombone, they do not dominate the texture. One difference in the instrumentation noted by Alan Tozer is that the trombones of the day had a harsher tone, because of narrower tubing. Nicknamed 'pea shooters', they didn't have the rounded sound of today's trombone.\(^1\) Alan Tozer was eighteen years old in the 1946 band; he was successful in the solo trombone section of the 1946 competitions, a member of the band until recently, and their conductor for a total of thirteen years. Hearing the Mobile Unit recordings for the first time, fifty one years after they were made, including his own solo playing, proved an unexpected delight for him.

Musical interpretations in the recordings show great contrasts of dynamics and tempo; the playing is expressive, and nowhere is this more evident than in the hymn selections. Like choir singing, also recorded by the Mobile Unit, the dynamics and tempo of the performance reflected the words of the hymn. Indeed the bandsmen remember that hymns were performed with the words of all the verses on the music stand in front of the player so that the meaning and nuances of the text could be reflected in the playing. (Bill Croucher, oral history) At the 1946 contest the Hawera Band was placed first for its hymn playing. A commentator\(^2\) noted that

many bands failed badly in interpretation of the hymns ... One band played 'Fierce Raged the Tempest' and one would have thought the setting was a dead calm! There were broken phrases, leaving gaps which in the vocalisation of the hymn they were playing would have been dreadful. These and the detached and disjointed playing showed conclusively that many of our senior bands have their foundation on very shaky soil.

It was organ-like playing with continuity of melody and delightful balance which characterised the work of the winners ... Hawera gave

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\(^1\) Other brass instruments such as cornets and flugels had a deeper cut mouthpiece giving a more mellow sound than today's instruments.

\(^2\) The commentator was Mr Gladstone Hill, the conductor of the RNZAF band in Wellington and a leading bandsman.
Plate 7. Brass Band

Upper photo - An unidentified band about 1910 in one of the smaller towns in south Taranaki. Bands played for town picnics, Sunday promenades, receptions, farewells and parades providing for the settlers a reassuring and martial music. As the marching and contesting aspects of banding became important, military uniforms were adopted.

*James McAllister Collection, ATL G-23999-1/2.*

Lower photo - during the war years young bandsmen had the opportunity to play in the band replacing those who were on active service in the armed forces. This group of young bandsmen with Mr Fox had all won in the national competitions in 1946. (From left) Alan Tozer (trombone), Alf Hooper (baritone), Des Wilson (euphonium), Smeaton Craigie (Eflat bass).

*Photo from the Hawera Star (Alan Tozer Scrapbook)*
one of the most musicianly performances I have heard for many a long day. *(Taranaki Daily News 21/3/46)*

During the war the Hawera band had turned out for every train departing or returning with servicemen, at any hour of the day or night. This was a great source of pride to the town - the mayor and councillors, the RSA, and other citizens were all quoted in the press in admiration of this war-time record. The *Taranaki Daily News* expressed this pride in the band:

> When it paraded at the Hawera railway station on Sunday night to welcome Taranaki troops returning from occupation duty in Japan, the Hawera Municipal Band ended an enviable wartime record. In the seven years since the war started the band has honoured every departing and returning draft of troops, irrespective of the hour. It has also paraded when American and Imperial Army personnel have arrived or departed. Some members paraded when the first troops left Hawera at the outbreak of war, and again last night. One returned officer said he had heard even in London of the band's reputation and others have recalled hearing of it in Italy and the Middle East. *(Taranaki Daily News 10/9/46)*

The departure of troops and their triumphant return were significant moments for the Hawera community. The performance of band music - military marches and solemn hymns - provided for the community an expression of the deep emotions of these occasions. Music in these circumstances articulated the unspoken - the patriotism, the daring and adventure, the separation, fear of loss, grieving for those who would not return, and the great relief of reunion and victory. The band assumed a central position in the occasions of departure and return, investing them with formality and dignity. As will be noted in a subsequent section (Chapter 8 'Sovereignty') the band expressed the central cultural values of the town. In taking this role the band received not only the gratitude of the town but itself came to embody the town's best endeavours.

During the war band competitions had not been held, but there were successes in individual competitions. The first national band competition after the war was the Victory Contest held in Christchurch in March 1946. The conductor, Mr H.C.A. Fox, took twenty seven bandsmen to the contest after months of rehearsal and fund-raising in the town. The results were outstanding. Hawera Municipal was placed first in their grade, first in hymn playing in all grades, first in Music and second in Aggregate Quickstep. Four individuals distinguished themselves in competition: Louis Fox and Keith Caldwell (cornet), Alan Tozer and Harry Croucher (trombone). Each day the *Hawera Star* headlined the successes in the competition in Christchurch and, according to Alan Tozer, at the announcement of the championship win the town fire siren was sounded.

The competition result was a triumphant confirmation of the work of Mr H.C.A. Fox, conductor of the band since 1924. His training of the band was
clearly of the highest standard. But it was in the education of young bandsmen and their ability to fill the ranks of the band that Mr Fox made his most important contribution.

The first time [Mr Fox] played with the band in High Street under the lights there were twelve faithful players and he made up his mind from then there would have to be a learners' class for children, for young people to boost up his band. (Alan Tozer, oral history)

That decision took H.C.A. Fox into the town's schools which hitherto had only a rudimentary interest in bands or instrumental music. Over the next two decades his tuition, the provision of instruments and regular performance opportunities created an exceptionally high standard of school music and a regular flow of young bandsmen into the town's band. A competition judge in the early 1940s noted the far-reaching effects of the schools' instrumental programme in providing players for bands throughout New Zealand and subsequently for the National Youth Band and the National Band.

Remembering his own introduction to the band, Alan Tozer said:

I played the clarinet in the school band, but in about 1941, when I was about thirteen, Mr Fox had a vacancy for a trombone player, and he said I had 'just the right embouchure' for a trombone. So I took on the trombone not knowing anything about it. I remember my mother being horrified that I had taken on the trombone. (ibid.)

Mr H.C.A. Fox was clearly an excellent tutor, introducing many to brass instruments and able to encourage those with potential. With his strong musical discipline and his trade-mark waxed moustaches he is remembered by all who were involved in music at this time. Trombonist in the band Lynn Nicholls remembered him as 'a hard taskmaster, a real man's man, - and a nice chap'. (Fryer 1995a) Those outside the band also remember him.

Mr Fox was very much the traditional English bandsman - dapper and straight as a ramrod. My earliest memories are of the band marching down High Street and at the back was Bill (who was retarded) banging away at a big drum - not always in time. I think that showed a very compassionate side of Mr Fox to allow old Bill to march along at the back. (Helen Young, oral history)

H.C.A. Fox himself received his training in Yorkshire, the heartland of brass banding. He played in a number of bands and rapidly rose to solo or conductor positions with a record of contest awards for the bands he directed: Scunthorpe Temperance, Pemberton Old, Harrogate Borough, and Doncaster. In 1911 he accepted a position in New Zealand as solo cornet player in the Tenth North Otago Regiment band in Oamaru, where he became the conductor, and it too achieved success in provincial and national contests. After two years back in England from 1919 to 1921 Mr Fox became conductor of the Hastings Citizens' Band.

3 In addition Mr Fox probably helped Bill Nicholas learn a few chords on the piano, and allowed him to conduct with a baton at orchestral practice. These musical activities and the attentions of Mr Fox are thought to have made a great difference to Bill's ability to live in the community.
Band for three years before being appointed to the position of conductor of the Hawera Municipal Band in November 1924.\(^4\)

The Municipal Band built its success on hard work; it would meet regularly twice a week, Monday and Thursday, from 7.00pm until 9.00. The half-time break was only added years later. In the years before the war Bill Croucher notes the commitment of the players:

Home practice each morning before breakfast for thirty minutes, further practice for up to an hour each evening depending on other rehearsals, Senior band practise on Monday and Thursday evenings for two hours or so, and private tuition [from Mr Fox] for at least one hour each Saturday. In addition to all the above there were public performances by the band and appearances as soloist, and the occasional contest from time to time. I was also involved in the Orchestral Society by now and life was full but enjoyable. (Croucher [1998]: 23)

Rigorous routines continued under Mr Fox's son Louis who took over the band in 1950 and 1951. When the band prepared for the Wellington contest in 1951, as Alan Tozer notes, 'we practised for seventeen weeks, four nights a week and all day Sunday. My word that was commitment! And you daren't stay away.' (Alan Tozer, oral history)

The band played at many municipal functions, for Christmas carol singing and for other occasions in the town. In 1946 the band 'paraded' on an astonishing 285 occasions: ninety one of these were public performances, giving the equivalent of nearly two performances per week, and 194 rehearsals.\(^5\)

On the bandroom walls today hang the photographs of successful bands and individuals from national and regional competitions. These contests provided the major incentive to achieve and excel. Travel to competitions was supported by a range of fund-raising activities - dances and raffles, cake stalls and sales tables. Funds for the 1946 trip to Christchurch had also been accumulated by inviting public subscriptions and by asking for support from the Hawera's RSA and the Rotary club. An initial £100 had been raised playing carols at Christmas the previous year.

No sooner had the band arrived in a contest city than a schedule of rehearsals began:

You would hardly get your coat off before you would be rehearsing. Mr Fox was pretty astute, he was pretty clever, he kept you busy; kept you

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\(^4\) Valentine (1978: n.p.)

\(^5\) Source: Annual Report of the Band (Taranaki Daily News 29/5/46). During 1946 the Auxiliary band was formed. These figures probably refer to that dual situation even though the second band was only formally established during the year. The Stratford bands (senior and junior) paraded and performed about two thirds the number of occasions of the Hawera band in that year. (Taranaki Daily News 31/5/46)
out of mischief. I remember in Wellington we were staying in the Cambridge Hotel, we practised in the bar after six o'clock closing. [For the competition] we marched single file down the footpath to the Town Hall. My word, from the Cambridge Hotel to the Town Hall. (ibid.)

The competition's standard fare were hymns and marches and 'arrangements', especially operatic selections and orchestral works transcribed for brass band. There was often an initial resistance to new music by the players in the Hawera band, but interesting musical parts for the lower instruments often appealed to band members. The recordings of the Mobile Unit indicate the repertoire in 1946.

<table>
<thead>
<tr>
<th>Marches</th>
<th>Royal Marines (Orde Hume), Wheel of Fortune</th>
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<tr>
<td>Concert Marches</td>
<td>The Queen's Own (Redwood), CD TRACK 1 Knight</td>
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<tr>
<td></td>
<td>Templar (Allen), The Giant (Wadsworth)</td>
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<tr>
<td>Waltz</td>
<td>Monastery Bells (Greenwood)</td>
</tr>
<tr>
<td>Hymns</td>
<td>Domine Dirgenos, Sanctuary CD TRACK 2</td>
</tr>
<tr>
<td>Overture</td>
<td>Die Felsenmuhle (Ressinger)</td>
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</tbody>
</table>

*Figure IV* Recordings of the Hawera Municipal Band. (Source: Catalogue of the Mobile Unit)

This is a conservative selection when compared with the various innovations in band repertoire which had occurred in Britain through the late nineteenth and early twentieth centuries encompassing operatic arrangements, orchestral arrangements, and original works for brass band. (Russell 1987: 185-194) The Hawera band excelled in the playing of marches and hymns. At the 1946 contest the adjudicator had particularly noted the band's hymn playing as some of the finest 'he had ever heard in any part of the world'. (Taranaki Daily News 21/3/46) The adjudicator, Mr E.P. Kerry, was a former member of the renowned English band Besses o' th' Barn which had influenced New Zealand bands in the first decade of the century. According to Mr Kerry the Hawera band performed in that tradition.

The Hawera band had been formed in 1878, eight years after the founding of the town. Established around a blockhouse for defensive purposes, Hawera was a real frontier post. Its band grew from a meeting on 1st June 1878 at Lloyd's Hotel at which twelve members were enrolled and five elected as office bearers. A local newspaper, *The Patea Mail*, noted 'The result was most satisfactory and afforded another evidence of determination of Hawera people to 'Advance' ... [It] looks as if Hawera intended to show Patea how to move ahead in respect of brazen instruments'. (Quoted in Valentine 1978: [5])

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6 No doubt Mr Fox had experienced sufficient of the pranks, gambling and drinking associated with band outings in England - what one writer has termed 'masculine gaiety' (quoted in Russell 1987: 182) and others 'hooliganism' - to know that he had to keep the young bandsmen busy.

7 A comment by the adjudicator on the hymn's coda ('delightfully played – a splendid close' (ibid.,)) seemed to indicate to other bands that H.C.A. Fox had scored an unfair advantage, and at subsequent contests hymn-codas were banned. (Bill Croucher, oral history)
A glimpse of banding in the early days of 1883 is given in the music notes written by Francis Joseph Oakes, who was then a young member of the band. He describes himself as

[a] cornet player in the Old Hawera (Taranaki) Brass band under Mr Archibald Sinclair who gave me my first lesson in blowing an instrument at the age of 15 years. Previous to playing a wind instrument I manipulated the Bass and Snare drums in the same band under Mr Tom Smart.

The band afterwards was under Mr Walter Hunter a good solid cornet player who brought the members to a good state of efficiency when he left for Auckland. Mr Harbul a slide trombone player came from Wellington to take charge. He was a good musician but did not get on with the band. After he left a Mr Tom Smart became band master and he continued for some years but the band did not pick up its old state of Mr Hunter's time. After that I went to New Plymouth. (Oakes Papers, Alexander Turnbull Library MS 0122)

Oakes describes a period of only a few years from 1883 when there were several conductors of the band including one who 'did not get on with the band'. It was the good fortune of the Hawera band that the conductors of its later years stayed with the band for long periods of time: H.C.A. Fox for twenty five years, Harry Farrington for nineteen years, and Alan Tozer for thirteen years. Such directors have paid particular attention to the recruiting and training of new players, a tradition of training youngsters that can be seen already in operation in the early account by Joseph Oakes.

The first band in Hawera was a 'military band' or 'wind' band with a mixed instrumentation of brass and woodwind. In a photograph taken at the turn of the century three clarinets are included with the brass instruments. It is not known when the band became a purely brass-instrumental group but this was a general development in New Zealand after 1880. (Newcombe 1963: 52) Although New Zealand bands came to be orthodox brass bands, and their competition rules allowed only brass instruments, they strongly maintained the uniforms and marching drills which had been part of the earlier military tradition. Unlike their English counterparts, however, New Zealand bands were not drawn exclusively from the working class. The Hawera band, with a range of members including several who were self-employed or had white collar occupations, was much more a middle-class organisation. The band that went to compete in Christchurch in 1946 included: a lawyer, a printer, auctioneer, hairdresser, accountant, gardener, three farmers, six engineers or mechanics, a music shop owner, post officer worker, sales rep., wine bar owner and a carrier, one retired man and two music teachers (Mr Fox and his son Louis).

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8 Hawera band room photograph from 1904.
9 Source: Alan Tozer, oral history.
Nor was the Hawera band a 'works' band associated with a single factory but a town band, supported by the council, with various names through the years - Hawera Borough, Hawera Citizens and, from 1928, Hawera Municipal. Town bands were common in New Zealand as they were also in Britain. (Russell 1987: 168)

By the time the Hawera band celebrated its centenary in 1978 most of the bands of the other small towns of the region - Patea, Manaia, Inglewood, Opunake, Eltham, Stratford, Kaponga, and Waitara - had vanished. Only the bigger centres, New Plymouth and Wanganui, had maintained their bands. Hawera might also have lost its band like the other small towns, had it not had the good fortune to engage Mr H.C.A. Fox. Other long serving conductors sustained that tradition but Mr Fox first took a band that had 'just tottered along for the first 40 years; [he] really put guts into the band'. (Alan Tozer, oral history)

**Highland Pipe Band**

Hawera Highland Pipe Band was formed in 1924 largely from a group of pupils of Mr J.F. Crawford of Eltham who came to Hawera each week to give tuition. In 1925 an order was placed for uniforms. The tartan chosen was not, as first proposed, the same as Eltham's but was the MacLachlan tartan, and it was in these colours that the band first paraded in April 1925. The Band was a foundation member of the Taranaki Brass and Pipe Bands Union and became a member of the Highland Bands' Association of New Zealand. As both organisations ran contests these became a focus of the band's activities.

From their contest debut in 1931 up to the year 1947 the band won every Selection event in the Taranaki contests. The band was promoted to A grade and at the Dominion Contest held at Palmerston North in 1938 it was successful in winning the Selection event in that grade. At the Dominion Contest held in Wellington in 1940 in connection with New Zealand's Centennial Exhibition, the band was again successful, coming second in the Selection, second in the Drum-Major's Display, and third in the Street March. The war years brought this progress to a halt.

The 1978 Jubilee Booklet profiles three foundation members of the band who were influential over a long period: Mr Jim Nairn, Drum-Major from 1928 to 1946 whose 'ability to lead the Band on the Contest field was unsurpassed' - he also conducted Reel classes and dances, and was an indefatigable fund-raiser; Mr Bob Haddon - a piper and 'keen exponent of drill', who was appointed as instructor; and Mr Norman Watt 'who had been a piper in the Gordon Highlanders prior to and during the First World War'; he was appointed Pipe-

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10 The history of bands in Southland, Otago and Canterbury shows that at least one experienced piper acted as tradition bearer and tutor for a Highland band. (Coleman 1996) This is confirmed in the origin of the Hawera band.
Major in 1941 and continued in this role until his retirement in 1961. (Anon 1974)

The contests, reel classes and tartan kilt uniforms, were features of Scottish culture promoted by immigrants from Scotland and those with Scottish forebears. So were the Caledonian games which in many parts of New Zealand soon became a more general local celebration of community identity, with feats of strength and physical prowess and family entertainment. For many, such games were 'the annual festive holiday, highlighted by a concert, or ball or both, in the evening.' (Coleman 1996: 225) Similarly the Pipe bands became accepted as a more than just a Scots community activity.

Classes in social dancing and the fortnightly public dances were a major fundraiser for the band. (Taranaki Daily News 1/4/46) Merle Crawford, who accompanied the Nairn’s dance classes in the Hawera Show Buildings for many years, described the Drum-Major’s approach:

There were hundreds of young people who danced and wished to learn, and the evening went non-stop from 8 - 11pm. A waltz was a waltz, Gay Gordons was just that, and woe betide anyone who stepped out of line and tried to do his own thing. Such persons were asked to leave and if they were reluctant were shown the door and the stairs. (Crawford 1993: 42)

In these classes the band was not only raising funds for its piping activities, uniforms and travel, but also contributing to the social community, passing on and reinforcing traditions and social values of accepted behaviour.

In 1928 Taranaki brass and pipe ensembles combined at the fiftieth anniversary celebrations of the Stratford settlement and formed the Taranaki Brass and Pipe Bands’ Union. At this time there were many well-established Brass bands in Taranaki but fewer, more recently established, pipe bands. Twenty years later pipe bands had become more vigorous and brass bands were dwindling. The Union agreed to conduct contests under the rules of the North and South Island Brass Band Associations and the Piping and Dancing Association of New Zealand. The amalgamated brass and pipe associations in Taranaki held joint contests and for some appearances two bands played together. Alan Tozer remembers:

We played together, Amazing Grace and that sort of thing ... you had to write in some funny keys to suit the pipes, we were all in five or six sharps you know ... you were writing a ‘drone’ for the lower brass and letting the pipes have the tune. (Alan Tozer, oral history)

Pipes and reel dances were from the Highlands but they were accepted by the Scottish communities though many had a Lowland Scots origin. Whisky, tartan, dance, bagpipes, sports and haggis were ingredients of a new Scottish culture which was accepted worldwide. For a detailed study of the origin of Pipe bands in southern New Zealand see Coleman (1996).
A sample of the pipe band's repertoire in 1946 is given in the Mobile Unit recordings. A typical bracket shows the standard MSR (March, Strathspey and Reel) combination in which two dance movements are aligned with (and slightly altered in performance by) the military march; the military tempo combines with the rhythm of the two dance movements.

<table>
<thead>
<tr>
<th>March</th>
<th>Miss Chisholm</th>
</tr>
</thead>
<tbody>
<tr>
<td>March</td>
<td>Willie McKay</td>
</tr>
<tr>
<td>Strathspey</td>
<td>Aspen bank</td>
</tr>
<tr>
<td>Reel</td>
<td>The kilt is my delight.</td>
</tr>
</tbody>
</table>

*Figure V Selection of recordings of Hawera Highland Pipe Band (Source: Catalogue of the Mobile Unit)*

In 1946 the Hawera Highland Pipe Band consisted of twelve pipers and seven drummers, with a number of learners on chanter or drum. *(Taranaki Daily News 1/4/46)* The recorded sound of the band gives an accurate picture. The drums are tuned by rope tension, a technique which made the instrument difficult to tune to the pipes, and the pipes are from a number of individual makers which meant they could not be exactly aligned with one another. The resulting heterogeneous sound is typical of a community band of the time. (Coleman pers. comm.)

**Church Choirs**

The Hawera choral group recorded by the Mobile Unit is the Wesley Methodist Church choir. Its programme of hymns and anthems and a part song had several items which were of broadcast quality.

<table>
<thead>
<tr>
<th>Anthems</th>
</tr>
</thead>
<tbody>
<tr>
<td>I will call upon the Lord (Mozart, from the 12th Mass)</td>
</tr>
<tr>
<td>Jesu, Joy of Man's Desiring (Bach)</td>
</tr>
<tr>
<td>By Babylon's Wave (Gounod)</td>
</tr>
<tr>
<td>Hymns</td>
</tr>
<tr>
<td>Rock of Ages (Redhead) CD TRACK 3</td>
</tr>
<tr>
<td>Fierce Raged the Tempest (Dykes)</td>
</tr>
<tr>
<td>Part Song</td>
</tr>
<tr>
<td>O Happy Eyes (Elgar) CD TRACK 4</td>
</tr>
</tbody>
</table>

*Figure VI Recordings of the Wesley Methodist Church Choir. (Source: Catalogue of the Mobile Unit)*

There is some wonderfully expressive singing in these recordings and excellent control, especially in the quietest passages. There are strong changes of dynamics and tempo employed to express the meaning of the words. This leads to the rhythmic flow often being interrupted by expressive rubato. The vocal production is somewhat more individual than would be expected in a choir
today; the voices of individual singers, who were accustomed to performing solo, can be clearly distinguished.

The Methodist choir may have been the premier choir in Hawera at this time, or it may have been recorded by the Mobile Unit because Mr Fox, its conductor, had something of a monopoly on the recordings as band and orchestra conductor. Other choirs included a Male Voice Choir (also conducted by Mr Fox) and the school choirs and a children's choir 'The Hawera Midgets'. Another choir recorded\(^2\) was the Orpheus choir conducted by Mrs Annie Quin. Mrs Quin had taken over this choir in 1932 from its previous conductor, music teacher Daisy Reilly.

In October 1946 Hawera's Methodist church celebrated its seventieth anniversary. One of the features of the celebrations was a concert, which also marked Mr Fox's twenty first year as choirmaster. In a rare glimpse of humour Mr Fox is reported as saying that 'he had agreed to become choirmaster temporarily until the trustees secured someone else, but they had been a long time about it'. (Hawera Star Friday 4/10/46\(^3\))

The anniversary celebration concert included only one item which was to be recorded by the Mobile Unit just over a month later, the hymn 'Rock of Ages'. But the Hawera Star report of the concert indicates that the same choral qualities were present and appreciated in the singing on both occasions.

For part singing and chorus work the choir selected numbers that tested its ability and teamwork in all departments, displaying perfect balance and blend with fine degrees of light and shade, clear enunciation in order that listeners might have more than mere sound to listen to and a beautiful pianissimo effect that never lost its tonal quality. (ibid.)

The Hawera Star describes the main musical elements of the celebration concert.

A splendid rendition was given of 'All in an April evening' (Robertson), unaccompanied, with which was bracketed 'The Lost Chord' (Sullivan) and later the choir sang 'In the Cathedral' (de Chaneet), and two works unaccompanied 'The End of a Perfect Day' (Jacobs-Bond) and 'Rock of Ages' the latter hymn by several requests following its memorable rendition last Sunday. The programme was concluded with the triumphant ascription of praise that is Handel's 'Hallelujah' chorus. (ibid.)

Also included were instrumental and vocal items, 'Steal Away to Jesus' sung by a male quartet and 'Old Black Joe' played on trombone. An elocution item, 'Highlanders Fix Bayonets', completed the celebration concert. The Methodist

\(^2\) The Orpheus Choir recordings have not been located in the Radio New Zealand Sound Archive holdings, nor are they listed in the catalogue of the Mobile Unit. But a recording of this choir was included in the Hawera broadcast programme. It seems possible that this particular recording was arranged for the Mobile Unit after the Wanganui-Taranaki tour as the unit returned to Wellington.

\(^3\) The newspaper is incorrectly headed 'Wednesday 2/10/46'.

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celebration was accompanied by the organ and by a small group of instrumentalists assembled by Mr Fox, drawn from the bands and orchestras he conducted, and including members of his family.

In Hawera Methodists, Presbyterians and Anglicans built churches in the first decade (1876, 1877, 1881) replacing them in the third decade with more substantial buildings (1903, 1903, 1906). In addition to the Methodist choir, Anglicans and Presbyterians had flourishing choirs in the 1940s.

In the Presbyterian choir we did a cantata at Easter (such as *Olivet to Calvary*) and a section of the *Messiah* at Christmas. Through the late 1940s we were learning more of the *Messiah* each year. (Margaret Buist, oral history)

And in St Mary’s Anglican church a choral tradition had been established from the beginning. When the first church was dedicated in 1881 a group of parishioners sang the anthem ‘Thine O Lord is the Glory’. A milestone was passed in 1929 when a boy’s choir was established, following the English trend for robed choirs of boys and men, though this only existed for a short time. And in the same year neighbouring Anglican parishes got together a massed choir for a choral festival.

Pipe organs were a further major financial commitment for local churches and were added, a decade after the church building, 1911 (Methodist), 1913 (Presbyterian), and 1914 (Anglican). In the Presbyterian church many small sums were pledged to make up the £750 needed for the organ. At first three individuals promised £5 a year, then a garden party was organised by the choir, Sunday school teachers and Bible class which raised £38, and so it went on. By such small amounts and through the activities of many individuals and groups in the Parish, the desired organ was eventually obtained. The musical adviser, Mr Maughan Barnett of Wellington, took a fee of £10 for designing the specification. The makers were Norman and Beard of London and Norwich. Maughan Barnett also gave the opening recitals on the instrument.14

The Methodists engaged a local Taranaki man, Mr Alfred Brake, a most interesting and accomplished New Zealand organ builder. It is his instrument which is heard on the recordings of the Mobile Unit. Mr Brake purchased his pipe work and other components from the firm of Laukhuft in Germany. The organ in Wesley Methodist Church Hawera has pipes and stop knobs, keyboards, and key action from this German source. The organ components which came from Germany were shipped to New Zealand just before the outbreak of war in 1914. (*Taranaki Daily News* 2/10/46) The church history records that the organ builder set up his workshop at the church.

In 1913 a Mr Braik [Brake] of New Plymouth was engaged to build a pipe organ which he began in mid 1913 using the choir vestry as his workroom. The pulpit was moved to one side, the organ was built and a water meter installed as it was to be water powered like other local

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14 The programmes for the two opening recitals are given in the Appendix.
Plate 8. Wesley Methodist Church

Wesley Methodist Church (1903) and organ (1913). The four main churches Anglican, Catholic, Methodist and Presbyterian provided extensive musical services in their own traditions of choral, congregational, and instrumental music.

upper - Postcard, Hawera Star.
lower - General view of organ case,
ATL manuscripts and archives, Reference: M-S 82-11227-;
Collection : 82-112-27. John Stiller papers.
church organs. The organ was handed over in April 1916. Some Sunday evenings the water pressure was distressingly low and volunteers like Eddie Yearbury were called on to work the bellows. In 1928 the trust resolved to place an electric blower on the organ, a very wise decision. (Crosby 1976: n.p.)

The change in wind supply and the addition of a different pedal board (radiating/concave) are the only modifications that have been made to the specification of fourteen ranks of pipes of this excellent instrument.

<table>
<thead>
<tr>
<th>Great</th>
<th>Swell</th>
<th>Pedal</th>
</tr>
</thead>
<tbody>
<tr>
<td>Open Diapason</td>
<td>Open Diapason wood</td>
<td>Violin Bass</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>16</td>
</tr>
<tr>
<td>Clear Flute wood</td>
<td>Stopt Diapason wood</td>
<td>Bourdon</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>16</td>
</tr>
<tr>
<td>Dolce</td>
<td>Gamba</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>Salicional</td>
<td>Aeoline</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>Principal</td>
<td>Gamba</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>Lieblich Flute</td>
<td>Fifteenth</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>2</td>
<td></td>
</tr>
</tbody>
</table>

Octave couplers and unison off (an extra octave of pedal pipes allow pedal stops to sound an octave higher). Couplers and tremulant.

An organ survey of 1981 noted:

This is one of the very few organs of the New Zealand organ builder Alfred Brake which has survived intact to the present day. It has a fascinating tonal design which concentrates on a great variety of tonal colours at eight-foot pitch. Many of the registers are very beautifully voiced and this is especially the case with the Swell Stopt Diapason wood. Many unusual pipe forms are present and remarkable extravagance is illustrated by the fact that all ranks are full compass, and the two Pedal ranks each contain an extra twelve pipes for use with Octave couplers. (ibid.)

The name plate states 'Alfred Brake Organ Builder 1914', but church documents show the organ was handed over in 1916, indicating that the organ took longer than expected to build. The onset of the First World War and the unpopularity in New Zealand of German manufacturers may have had something to do with the delay. One feature of instrument making which is of interest is that Alfred Brake 'set up his workroom' at the church, rather than build the organ at his home workshop and then transport it to the church. If Mr Brake spent many weeks or months working at the church he would have become familiar with its acoustics. Every hammer blow, every conversation, would have made him thoroughly accustomed to the acoustical properties of the building and allow him to create an organ voiced precisely for those acoustics. This was a practice in organ building in the seventeenth and eighteenth centuries in Europe and is

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one of the reasons why the historic organs there sound so perfectly in their original setting.  

Funding the organ in each of the Hawera churches, as in other parts of the world, was a clear sign of an extensive commitment to music as an important element in worship, a commitment which already included the cost of hymn books and choir music, the choir robes (where they were worn), the honorarium of the organist or choirmaster, the voluntary work of church members in maintaining the choir, and perhaps a piano for rehearsals and Sunday School. Another indicator is the search for the right organist. Presbyterians advertised nationwide for an organist in 1928 appointing Mr J.L. Rowe at a salary of £60. Mr Rowe lived five miles away in the seaside settlement of Ohawe. For thirty-five years he pedalled his bicycle to church twice on Sunday and once a week to choir practice. In addition to his responsibilities for services and choir practice the organist was required to give two recitals per year (the proceeds to go to church funds) and in return was allowed to use the organ for tuition. (Chapman n.d.)

The hymn books used in the Hawera churches were the classic compilations: the Anglican *Hymns Ancient and Modern* (1861), Presbyterian *Church Praise* (1907), and Methodist *Hymn Book with Tunes* (1904). These drew on a wide range of sources - plainsong, Lutheran, Psalm Tone, Revivalist, Victorian and modern hymns. Such collections included an eclectic repertoire, some of which became universal favourites.

The Catholic church in Hawera did not have a choir or a pipe organ in the post-war years and maintained a somewhat different musical tradition. Earlier choirs had existed at the church under Mr Higham; later choirs were conducted by Mrs Quin who also accompanied the service on the harmonium. In the 1940s the parish school provided a choir to lead the congregation, with a group of men who sang the psalm in plainchant. The singing of the mass and of the evening devotions was mostly in Latin. Sister Charles taught plainsong at school during the week, using Ernest Jenner’s publication *Gregorian Chant for Schools*. (John Brough, oral history)

There were some major musical occasions in the Catholic Church:

In 1933 the School choir combined with the Hawera Orchestral Society to produce a concert of Gregorian Plain Song in which the first part of the programme was sung in Greek, and the second part in Latin ...

In 1934, a company of 150 singers, including pupils of the school performed in St Joseph’s Church the oratorio *The Little Flower*. Mr Anderson Tyrer, a foremost English conductor, came up from

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15 According to family history Charlie Johnson (grandfather of Ronald Hugh Morrieson and a builder of musical instruments) also had a part in the making or assembling of this organ. (Fryer, pers. comm.)
Wellington to direct the whole work. (Fitzgibbon and Greenwood [1975]: 19)

In 1937 school pupils performed *The Hound of Heaven* in the Opera House, produced by Sister Charles. (John Brough, oral history)

Each of the main churches had a commitment to choral music and, although theological and aesthetic values were different in the different traditions, the central importance of music, especially choral music in worship was established.

Performances of larger choral works, Handel’s *Messiah* and other devotional works especially Stainer’s *Olivet to Calvary*, occurred in Hawera on an occasional basis. There was no separate choral society in Hawera in the post-war years. (see Chapter 8, Religious Music)

**Orchestra**

The 1946 annual report of the Orchestral Society noted that,

[i]n addition to presenting two successful subscription concerts, the orchestra had assisted the Hawera Repertory Society with two plays and played for the British Drama league and for plays produced by Mrs de Lacy on three occasions ... Male members had assisted the Hawera Savage Club. (Taranaki Daily News 19/12/46)

With the return of members from the armed forces the orchestra’s numbers swelled to sixty four instrumentalists, so that ‘every section of the orchestra had been filled’. (ibid.) Many of these instrumentalists played in other groups such as the Municipal Band, or in smaller occasional orchestras such as the Wesley Methodist Church orchestra and Savage Club orchestra. The number of performances during the year for many of the players was therefore very much greater than the nine or so occasions mentioned in the annual report.

Leo Fowler summed up the recordings of the Mobile Unit in his report.

In the course of the Taranaki Tour we recorded ten brass bands, five pipe bands, four orchestras, and among these orchestras was the famous Hawera Symphony Orchestra of seventy two players. We’d heard about this orchestra all over Taranaki in fact we’d heard about it in Wellington but when it came (and it really was something to see the seventy two players drawn out in the biggest hall they could find) when it came to testing the recordings we found there wasn’t one of about two and a half hours recordings that really was worth putting on the air. (Leo Fowler, oral history)

The quality of orchestral playing disappointed the Mobile Unit, for though the works were often stylishly performed with considerable energy, they found that some parts were ragged and the balance between the various instruments

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16 Anderson Tyrer became the first conductor of the National orchestra (see Chapter 9).
was not good. The lower parts, reinforced by brass instruments, tended to be cumbersome and a bit unsteady if exposed. In this orchestra the small number of strings had to play loudly to balance the very proficient players of brass; often the string players were young and inexperienced and so a certain amount of forcing of the tone occurred especially in the upper strings, and further reinforcement was required from the piano.

The orchestra recorded two major pieces for the Mobile Unit, a suite from the Barber of Seville (Rossini) and the Gold and Silver Waltz (Lehar). Several of the remaining pieces from the recording show interesting repertoire choices: Two Serbian Dances (Sistek), Yankee Suite, and a Children’s Suite (composers not given). The playing in these pieces was not as polished as in the longer works.

The numbers in the Hawera orchestra, like a good fishing story, tended to grow with the various tellings - from the annual report’s sixty four to the Mobile Unit’s seventy two. In 1943 there were forty six in the orchestra, and the subscription concert programme notes that twenty five members of the orchestra were serving in His Majesty’s Forces. In 1946 the orchestra was back to full strength with those who had returned from the war - it performed in the Opera House with about sixty players. The Taranaki Daily News noted:

The society continued its activities during the war and its orchestra presented concerts of a creditably high standard despite the loss of many playing members; now reinforced by former members, the orchestra has a splendid balance between brass, string and woodwind sections. The smoothness and confidence of performance spoke volumes for the skilful instruction and leadership of the conductor Mr H.C.A. Fox.

The music for four orchestral works arrived recently from London and provided ample scope for individual effort by all sections of the orchestra. Mrs A.K. Fyson as solo pianist in the orchestra gave a polished performance ... The pleasing tenor voice of Mr A.J. West was heard to advantage in works by Handel and Romberg and his choice of Waiata Poi was warmly received. Newcomers to the Hawera concert platform were the four Cave sisters from Wanganui who are a popular radio and concert combination elsewhere in the Dominion ... Undeniable talent as an elocutionist was shown by Miss Josie Smith, who contrasted humorous items with a dramatically delivered excerpt from Alice Durer Miller’s narrative poem 'The White Cliffs of Dover'. (Taranaki Daily News 13/8/46)

The orchestral works played in this programme were:

Rienzi Overture (Wagner)
The Clock and the Dresden Figures, piano and orchestra (Albert Ketelby)
The Three Bears (Eric Coates)

17 CD Track 11.
18 Source: Recordings and catalogue of the Mobile Unit.
Plate 9. Orchestra

The Orchestra of the Hawera Orchestral Society conducted by Mr H.C.A. Fox pictured in 1944, presented regular subscription concerts in the Opera House and other musical occasions.

Ruth Cann Collection.
Plate 9. Orchestra

The Orchestra of the Hawera Orchestral Society conducted by Mr H.C.A. Fox pictured in 1944, presented regular subscription concerts in the Opera House and other musical occasions.

Ruth Cann Collection.
The Scent of Jasmine, for the strings of the orchestra (Squire) Symphony Number 4 'The Clock' (Haydn). (ibid.)

Scores and parts of the works by Haydn, Wagner and Coates had arrived from London in March 1946. The orchestra had been waiting eighteen months for the music but the London publisher had advised that owing to war time shortages 'suitable paper was almost unprocurable'. (Hawera Star 9/3/46)

The orchestra’s programmes often included hymn arrangements by Mr Fox, as in 1942 when a hymn was performed in memory of a member of the armed forces killed in action, and in 1958 when in 'Abide With Me' the audience were invited to stand and sing the last verse.

The concert programme of the first subscription concert in 1941 included a short preface.

'Let the band play' said J.B. Priestley the great war commentator, and some keep playing despite the fact that we have twenty one players serving in His Majesty's Forces. A glance at the programme will convince you we are endeavouring to dispense bright music ... It would be a calamity for our [Orchestral] Society to go into recess as this would be breaking faith with those members of our Society who are on war service. We therefore thank you [the honorary members] for your support and crave continuation of the same. (Orchestral Society concert programme 1941)

The Orchestral Society had a number of predecessors, such as the small family ensembles, the Ladies Orchestra, and cinema orchestras. An early ensemble in Hawera was the Flynn family orchestra of ten players which performed in the 1890s. The family lived opposite the railway station and passengers used the twenty-minute train stop to cross the road and listen to the family practising. (Anon 1981: 81) The orchestra that played for the opening concert of the Hawera Liedertafel in 1904 was an ensemble of nine players, chiefly members of the Flynn family.

<table>
<thead>
<tr>
<th>1st violins</th>
<th>Miss V Robinson, Mr W.H. Hutchens</th>
</tr>
</thead>
<tbody>
<tr>
<td>2nd Violins</td>
<td>Miss J. Flynn, Mr F. Flynn</td>
</tr>
<tr>
<td>Cello</td>
<td>Miss K. Flynn</td>
</tr>
<tr>
<td>Double Bass</td>
<td>Mrs W.A. Quin (nee Flynn)</td>
</tr>
<tr>
<td>Baritone</td>
<td>Mr F. Flynn</td>
</tr>
<tr>
<td>Cornet</td>
<td>Mr McConnell</td>
</tr>
<tr>
<td>Piano</td>
<td>Miss B. Flynn</td>
</tr>
</tbody>
</table>

*Figure VIII Orchestra for the Hawera Liedertafel, 1904* (Source: Hawera Liedertafel programme; Patea Museum collection)

Another well known orchestra was the Hawera Ladies Orchestra of 1893, with some fourteen members, conducted by Professor Higham. (Cyclopedia of New Zealand 1897: 83) and the town had a cinema orchestra playing for silent movies which was remembered by Len Barton.
Mrs Quin used to play the double bass in the theatre orchestra for the silent pictures. They had an orchestra of double bass, violin, cornet, drums [and piano], just a small orchestra. They played every night in the well in front of the stage at the Opera House. (Len Barton, oral history)

A 1911 photo of a cinema orchestra called the Lyric Orchestra shows piano, violin, double bass, flute, trombone, cornet, and an instrument that is indistinct but is probably a clarinet. In the 1920s there was also an orchestra conducted by Fred Ollerenshaw, which seems to have been the predecessor of H.C.A. Fox’s symphony orchestra. Mr Fox was conductor from his arrival in Hawera until his death in 1960.

Mrs Quin (nee Annie Flynn) was involved in many if not all the early orchestras of Hawera: the Flynn family orchestra, the Ladies Orchestra, the cinema orchestra, and finally the Orchestral Society. In 1943 she was given a presentation marking her fifty years of support of the orchestra, including time as its deputy conductor. Tributes to Mrs Quin included one by the mayor. No one could have done more so graciously and willingly to assist promoting the musical life of Hawera. Not only to the orchestral society but to her church, her choir and in many other avenues had her talent and abilities been offered and she could rightly be termed the mother of music in Hawera. (Hawera Star 15/12/43)

The memories of her daughter, Veronica de Lacy, include the exceptional hard work involved in maintaining the farm and travelling into town (by horse and cart) to play in an orchestra or take a rehearsal. (Veronica de Lacy, oral history)

The organisation of the Orchestral Society, like the other musical groups, relied on the voluntary contribution of its committee members and officials. In addition the society had honorary members who paid a subscription and were entitled to two free tickets for each of the two subscription concerts. There were 164 such members in 1946, whose names were listed on the concert programme and who provided the backing and support for the continued existence of the society.

Crucial to the success of the society over many years was long time secretary, player and benefactor, Doris Swadling. Miss Swadling played the flute but learnt the oboe when it was needed. Younger members of the orchestra remember her playing the oboe with intense concentration rocking to and fro to

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19 1911 illustration reproduced in the Hawera Star 22/1/81.
20 The honorary members who paid an annual subscription were not only a source of revenue for the orchestra and a willing audience, but they were also one of the links that an amateur group maintained with the community. It should be noted that the ‘subscription’ method of involving the community and raising funds (compared with the town’s committee representatives in music groups, and the town council’s grant to the Municipal Band) indicated that the orchestra’s activities were of more interest to an elite than to the general community. When chamber music was established in New Zealand (see Chapter 9) this was taken a step further, membership was a key factor and the societies operated more as exclusive groups.
the music. Her biscuits were legendary at fundraising and other functions and she made many timely donations to the work of the society - for instrument repairs, for new instruments when needed, and for visiting soloists' expenses. Doris Swadling worked in Hawera in the office of the butcher's shop where customers paid for their purchases or settled their accounts. But she had inherited a farm at Kaponga and all her life was a generous and unobtrusive benefactor to the Methodist church and to the Orchestral Society. Finally she left a scholarship in her will which has continued to help young musicians of the district. (Clement and Johnston 1993: 272-273)

Ruth Cann (violin) was a member of the orchestral society for fifty years and remembers many of its personalities and outstanding occasions. In a lighter vein she remembered that timpanist Horace Robinson 'liked a spot', but one night had imbibed too much and keeled over the back of the platform, disappearing from view. 'We all just kept playing without him'. (Ruth Cann, oral history) Beth Catran remembered the Boy Scout Gang Show when the cast sprayed the orchestra with water pistols. On the second night the orchestra stopped playing on cue and put up umbrellas. (Beth Catran, oral history)

Much of the time of the committee was spent in the organisation of concerts and the care and upkeep of instruments. Backsliding members, who did not attend rehearsals, were often a worry. The subscription in the early days was 10/6 which could be paid in a lump sum or as six pence per rehearsal. This latter method of paying would seem to have been counterproductive and to have encouraged members, especially when times were hard, not to come in order to save six pence.

In 1933 popular concerts were instituted which included a guessing competition (donated prizes were a doll and doll's house, and a telescope) and games - ping pong and a yankee tennis tournament. In war-time the activities of the Society, like those of the other music groups, were directed towards fund-raising for patriotic causes. In 1941 a gala day is noted in the Orchestral Society's minutes: the fair included Hoop-la, Chocolate Wheel, Sweets and Ice Cream, Bran Tub, and Catching a Pig (the pig was not the prize - it had to be returned to its owner and instead five shillings was awarded to the winner).

Like the brass band the orchestra needed to encourage young performers to keep a supply of new players coming into the group. As will be noted later the Orchestral Society took responsibility for running the school orchestra and continues to do so today. Players at a sufficient standard could move into the adult orchestra. String players were always needed so youngsters might be moved into the orchestra at a very early stage in their training. (Ralph Aldrich, oral history) Ross Pople's family lived in Hawera for three years where he learnt cello from Olga Fox. He remembers being in Mr Fox's orchestra:

They were great days. On a Tuesday evening to go down to the Band Room in Hawera [for orchestra practice]. Little lads all dragged off with dirty knees having been playing football all day, to play some
music. And we always played rambunctious stuff. There wasn't anything tedious about the music we played. (Ross Pople, oral history)

Both the brass band in Hawera and the orchestra had a sense of their pre-eminence in their respective spheres - the band as a competition winner, the orchestra as a 'full' symphony orchestra, an unusual achievement even in the main centres at this time. The Mobile Unit had heard of the Hawera orchestra in Wellington and it is mentioned in a national survey. (Taylor 1986: 1201) The Hawera Star drew a comparison between the proposed new National Orchestra and the Hawera orchestra.

There is a movement afoot in the Dominion at present to establish a symphony orchestra under the aegis of the National Broadcasting Service. It is not generally known however that the Hawera society has had a symphony orchestra for several years. The orchestra has never had fewer than fifty players and this year has increased to sixty or seventy. (Hawera Star 9/3/46)

The new National Orchestra gave a first performance in Hawera in 1949. The new standards of professional playing, heard now on radio and in visiting concerts, would devalue the amateur orchestra playing of this community.

H.C.A. Fox continued conducting the orchestra until his death in 1960. He had handed the direction of the brass band to his son Louis in 1950, probably on account of the tinnitus which he developed at that time. Just prior to the orchestra's first subscription concert of the year, 18th June 1960, Mr Fox went into hospital and the concert was conducted by his son-in-law Charles Thompson, the assistant conductor. That concert contained two of his arrangements for string orchestra. The next morning his death was announced, marking the end of a remarkable music career. At its next subscription concert the orchestra played in memory of him, and in acknowledgement of the decades in which he had been the leading figure in Hawera's musical life.

The Savage Club

In November 1946 the Hawera Savage Club was in rehearsal for its annual revue, a popular entertainment of songs and sketches, dances and chorus numbers. The 1946 revue was named 'Topsy Turvy' and John Brough describes it as

fast, very slick, with good vocal and instrumental items, excellent sketches - and a full revue orchestra. Of its type, very good entertainment, with great appeal to the masses. Queues of eager patrons hoping to obtain tickets for some of the 1500 seats available for the two-night season, stretched for over 100 meters and as a rule the sold out sign was up an hour after the booking office opened and an extra performance was needed. 1946 and Topsy Turvy was no exception. (Brough 1995: 13)
Topsy Turvy, like all the Savage Club revues, displayed the haka team and orchestra, individual soloists and chorus and the humorous dramatic sketches which were common features of the club's activities.

The opening chorus used the tune 'Land of Hope and Glory', and the finale 'Goodbye' from the stage show, *The White Horse Inn*. These were called 'Odes'; new words were written for these items which brought local interest into the Savage Club performance. Other topical interest came from the dramatic sketches which dealt with perennially funny situations or which lampooned new social movements and events. Maori items had a prominent place on the revue programme. The haka party trained by local Maori, presented two haka and two action songs in the 1946 programme.

One of the highlights in this all-male show was the 'classique ballet' performed by 'ballerinas'. The *Taranaki Daily News* reported on Topsy Turvy as follows.

Most impressive perhaps were the mannequin parade and ballet which although not attempts at burlesque could not help but throw the crowd into hysterics. However there was no denying the fact that some of the ballet members would not have disgraced a real troupe. (*Taranaki Daily News* 3/12/46)

The male ballet was introduced in 1930. A newspaper report noted that it featured Lofty Polson (six foot six inches) and 'dainty' Arthur Harrop. Ballets, presented by men dressed as ballerinas, became a popular feature of the Savage Club shows; the men's training was undertaken by a dance teacher. Savage member Frank Rogers, Hawera's dance teacher, directed and danced with the group in 1946. In other years a female dance teacher was co-opted. Similarly the haka team was prepared by a Maori leader. Both activities involved considerable rehearsal and training, and attention to the detail of costume.

The Savage Clubs provided entertainment for their members and others, and assisted worthwhile causes. New Zealand's larger centres had Savage Clubs, or their companion Orphans' Clubs, from late in the nineteenth century. In Hawera the Savage Club was established in 1925, well after such societies as the Masons, Hibernians and Oddfellows which were formed in the town in the 1880s. Savage Clubs had their own social position in each town midway between the Gentleman's Club and Workingmen's Club.

Savage Clubs frequently told the story of their origin in the London Savage Club of the mid-nineteenth century.

There was a little band of authors, journalists and artists that found the need of a place of reunion where, in their hours of leisure, they might gather together and enjoy each others society ... these men were happy

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21 Women's Lib., Hippies and Maui Gas were some of the subjects treated to humorous sketches in subsequent years; matrimonial situations and awkward or embarrassing encounters were the standard.

22 Further information on Savage Clubs, a bibliography, and a comparison of performing arts in the Hawera and Wellington clubs is given in Thomas (1998).
and carefree enjoying a truly Bohemian type of life not in the sense of a rough gypsy life but in being a true man and brother. *(Hawera Star 1985)*

Savage Club meetings in New Zealand took many of their ritual references from Maori culture. The leader, who wore a Maori cloak and held a carved stick or club, was termed Rangatira, Ariki or Tohunga; the stage or dais was framed with Maori carvings in the shape of the front of a meeting house; the evening entertainment at the monthly meeting was called a Korero and visiting clubs were termed Hapu. Maori motifs were also included in the badge of the Hawera club, frequently seen in the newspaper advertisements of the annual revue, or in the funeral notices of a member, when fellow members were requested to attend. The 'Savage' theme was also taken up in the programmes of Korero and revue.

The entertainment at regular meetings and for visiting groups was chiefly made up of a staple fare of humorous sketches and individual musical items. These were expected to be of good quality, technically proficient and in reasonable taste. Political or religious controversies were avoided. Savage Clubs also required members to be well dressed for meetings by wearing a suit or more frequently nowadays the club blazer, but 'in the past dinner suits were the norm and some even wore full evening wear'. *(John Brough, oral history)*

Membership was restricted to men who could perform in musical or dramatic items.

One of the most distinctive activities of the Savage Clubs (and the Orphans Clubs who are associated in the umbrella organisation, Kindred Clubs) were the visits to a neighbouring club, termed 'Raids'. These visits developed something of a ritual encounter. The visiting party was met on the outskirts of the town and escorted to the Savage Hall. Their arrival was the occasion for a 'bit of a hoo-ha', noise and celebration. *(Doug McKenzie oral history)* They were frequently escorted into town by a brass or pipe band and were subjected to some indignities and jokes - perhaps visiting members would be loaded onto a cattle truck, or made to wash their feet (paddling through a bath) to 'prevent foot and mouth disease entering the town', or 'drenched' with some liquid placed in their mouths, or 'branded' with an initial on their forehead. Hawera in more recent years made a large white elephant on which the visiting group leader rode into town, perhaps drawn along by his own men.

The evening Korero entertainment was provided by the visiting club, supplemented by local performances, which was the usual combination of musical items and dramatic sketches. There would be specially written doggerel verse (spoken or sung) to mark the occasion. The evenings' proceedings also included the national anthem 'God save the King' or 'God Defend New
Zealand'. The 'Aftermath' which followed the Korero, was a more informal 'yarning' with drinks.

The 1946 Savage Club Revue, 'Topsy Turvy', is represented in the Mobile Unit recordings by the full company in two choruses, the haka party performances, the orchestra and a number of soloists.

<table>
<thead>
<tr>
<th>Opening chorus</th>
<th>full company</th>
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<tbody>
<tr>
<td>tune 'Land of Hope and Glory'</td>
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<tr>
<th>Closing chorus</th>
<th>male quartette</th>
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<tr>
<td>tune 'Goodbye' from <em>The White Horse Inn</em> CD TRACK 20</td>
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<tr>
<th>Christmas carol</th>
<th>haka group</th>
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<tr>
<td>'The First Nowell' and song</td>
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<td>'Let the rest of the world go by'</td>
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<tr>
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<th>orchestra CD TRACK 19</th>
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<tr>
<th>Haka</th>
<th>individual members.</th>
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<td>'Pakia Pakia' and 'Chow Tree E'</td>
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<table>
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<th>Action songs</th>
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<tr>
<td>'Power' and 'Sa lei'</td>
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<th>Instrumental music</th>
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<th>Vocal solos</th>
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*Figure IX* Recordings of the Hawera Savage Club
(Source: Catalogue of the Mobile Unit)

The regular meetings of the club, the raids from or to neighbouring clubs, and the annual revue provided extensive opportunities for performing musical and other items. The Savage Club ranked with the Competitions and some other organisations of Hawera in providing a setting for performance and thus the incentive and opportunity for musical activity.

**The Music Circle of the Hawera Women’s Club**

In the town’s music groups there is a preponderance of male organisations - the brass and pipe bands, the Savage Club and the Male Voice Choir. The only exclusively women’s group was the Music Circle, a constituent group of the Hawera Women's Club.

From its formation in 1929 the club occupied rooms once held by the RSA. Its objects were 'to encourage arts and crafts, literature, play-reading, music, gardening and the many interests of women in town and country'. (Clement 1993: 132)
The Hawera Women’s Club undertook fund-raising during the Depression and during the war contributions to the patriotic cause included fund-raising, knitting and spinning, and food parcels. The Club’s record was always outstanding in the size of its contribution and the speed with which it was brought together. The Club fostered cultural activities before some of the local institutional groups formed and it continued independently of them. For example, the play-reading circle of the Hawera Women’s Club predates British Drama League festivals and the formation of the Repertory Society.

The Music Circle was not a performing entity itself but an appreciative audience for the performances of its members and others. In 1946 Doris Veale, a young musician about to embark on study overseas, gave a recital for the Music Circle. (*Taranaki Daily News 29/5/46*) An annual concert for the Music Circle was a recital by the pupils of local teacher Connie Reilly. Many other local performers - groups of singers, solo singers and instrumentalists - performed at the monthly meetings. A performance group within the circle was the Hawera Women’s Club Music Circle Choir.

Many of the leading women musicians of the town were to hold the position of convenor of the Music Circle, among them Mrs Inez Corrigen, a pupil of Sister Charles, who was cinema musician for silent films, cellist in the Hawera Orchestra and in a local quartet; and Mrs Clarice Fyson, pianist and accompanist in the Hawera Orchestral Society for many years. (Clement and Johnston 1993: 72, 105) Other music teachers and accompanists to hold the position were Mrs Veale, the Misses Reilly, Winifred Huggins and Queenie Graham.

The programme for the July meeting in 1946 of the Music Circle was a presentation of piano duets and songs by Mrs W.O. Hardwick-Smith (Eltham), Miss Dawn Wilkinson (Eltham) and Miss Olwyn Pryce (Fraser Road).

The extensive preparation needed for such a concert of songs and piano pieces (shown in Figure X) gives an indication of the 'hidden' musical activity in the community. The Mobile Unit recorded six women soloists, several duets, and two chamber music trios. As will be noted in the next chapter musical individuals performed in Hawera drawing on a tradition of domestic music-making or 'chamber music' that predates the newer entertainment forms of radio and cinema.

The Music Circle encouraged instrumental chamber music and vocal music. This was an intimate music-making which complemented the public performances of the men’s organisations. In Chapter 8 it is noted that the marked distinction between men’s and women’s spheres of activity in music matches the divisions which existed in social and economic activities. But this distinction was rapidly changing in the post-war years when many women had experienced work traditionally reserved for men. The new music which emerged at this time had more equal roles for men and women, and more prominence was given to 'chamber music'. (Chapter 9)
After the war a group of enthusiasts formed the Repertory Society for the study and production of plays; its antecedents were the activities of the British Drama League and the pre-war Dramatic Society. The leading figures in the new society included many who were active in other cultural activities in Hawera - in choirs, the Savage Club and the Music Circle, as singers and instrumentalists, and as teachers and committee members of music organisations.

The core activities of the society were the presentation of full length plays, and shorter plays, and play-readings. But the Repertory Society also had a strong interest in music and almost all of the major productions included incidental music by the Hawera Orchestral Society. The Repertory Society also included musical shows in its productions and has presented many major musicals in its fifty year history, including Gilbert and Sullivan operettas and works by Rodgers and Hammerstein. More recently the Society has presented Salad Days (1969), Half a Sixpence (1971), Oliver (1972), Fiddler on the Roof (1974), and My Fair Lady (1980). (Brough 1995)
In effect the Repertory Society is the heir to the pre-war Operatic Society and its numerous musical productions. Notable in the war years were the all-women shows produced by Veronica de Lacy and her mother Mrs Annie Quin - *Maritana*24 and *Blossom Time*. These were performed in the Opera House in Hawera and then for a night each in Eltham and Patea. Proceeds went to the Red Cross and Health Camps and to the Municipal band. One of the interesting aspects of *Blossom Time* was that it was a rewritten version of *Lilac Time*, the story of Schubert set to his music. Undertaken to avoid the cost of royalties for the performance, the rewriting allowed Veronica de Lacy to include additional music by Schubert that she and her mother enjoyed. (Veronica de Lacy, oral history)

The Hawera Opera House was particularly suited to the presentation of musical and theatrical productions. It had been built in 1898 to replace an earlier town hall and was the town's entertainment centre for local and touring productions. John Brough describes it as a

fine old theatre with real atmosphere; a full size operatic stage ... and a seating capacity of 750. This latter fact meant that local shows (pantos and musicals excepted) could be played on two nights only. Costs were high but had to be accepted as there was no suitable alternative venue ... Sets - usually just doors, windows, etc., used in conjunction with drapes - were moved into the Opera House on the Sunday prior to Monday and Tuesday performances. Depending on progress, a stage rehearsal was usually possible late on Sunday afternoon or at night, but there was never any guarantee of this. Conditions were fairly primitive. Stage lighting was minimal, albeit adequate - overhead floods, footlights, a few side floor floods and one large spotlight stationed in the film projection box at the very back of the theatre. So, it was well nigh impossible to do anything subtle in the area of stage lighting plots. (Brough 1995: 12)

In its heyday this was one of a string of Opera Houses which allowed the best of theatrical entertainment to travel around New Zealand. Such tours originated in the late nineteenth century when a lively operatic scene saw large companies bringing substantial repertoire to New Zealand audiences. In 1880-1881, for example, Simonsen's famed touring opera company performed for a week in New Plymouth and a week in Wanganui, giving six different operas and a concert in each place. (Simpson 1996: 238) It is not difficult to imagine the citizens of Hawera planning to create a performance venue half way between its larger neighbours.25

Many great performance events are remembered in Hawera: Anna Pavlova danced here during her extensive tour in 1926, Rosina Buckman sang in 1922, and Lili Kraus played in 1946. J.C. Williamson Ltd brought Gilbert and Sullivan operettas and Shakespeare plays, and many different events such as the

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24 *Maritana* by William Vincent Wallace, 'the Australian Paganini'.
25 The present Wanganui Opera House was built in 1899 replacing an earlier structure.
Plate 10. Opera House and Savage Club programmes

The Opera House and neighbouring Library were built in 1898. The Opera House was the focus for much of the town's music-making for Competitions, orchestral concerts, school presentations and visiting musicians. 

Photographer unknown, ATL F-118137- ½.

The Savage Club public 'Revues' were often performed in the Opera House; though the first session and club meetings were often in smaller venues: First session July 25th, 1925 (Programme Bill Shant Collection); Meeting of the Hawera and Wanganui Clubs December 9th, 1946 (Programme Hawera Savage Club Collection). The programs of both events are given in the Appendix Part 2(a).
Competitions and the Savage Club Revue took place in the Opera House. These events embraced several performance arts - music, drama and dance. The founding members of the Repertory Society were musicians and drama specialists (such as speech teacher Nancy Russell) and dance performers (such as teacher Frank Rogers).

Frank Rogers, an original committee member of the Repertory Society and an occasional producer and performer, and his wife Joan Rogers (who also danced as Joan Nicholls) were the most prominent dance teachers in Hawera in the 1940s. The pupils of a dance teacher, unlike those of a music teacher, often formed a performing group or school, which was in effect an 'apprentice' performing company. Frank and Joan Rogers were the principal dancers in a 'company', their annual production being a group of items involving their pupils.

Frank Rogers had come to Hawera and set up as a dance teacher during the war. He was a 'breath of fresh air' to Veronica de Lacy who had two small girls, a daughter and niece, who wanted to learn dancing. (Veronica de Lacy, oral history) The only dance teachers in the town at the time were Joan Peters (tap dancing) and Doreen Nairn (national dancing, Scottish). Mrs Jacomb is remembered as the previous dance teacher, but she had died in 1944 at the age of ninety two. (ibid. and Clement 1993)

Local dance performances were supplemented by visiting companies including the Borovansy Company from Australia and the Auckland based ballet theatre directed from the Nettleton-Edwards Studio.  

Theatrical shows, musical and drama performances had been a part of Hawera's cultural life since the earliest times. One example from the late nineteenth century is given in Mary Hobb's reminiscences.

We musically-inclined folk took up glee singing and had some most inspiring concerts, ... with Mrs Flynn and her sister Mrs I. Bayly, a sweet contralto, Mrs R. and W. Dingle and many others.

Still later under the leadership of Mr Charles Laisby, manager of the Union Bank just started, we not only achieved great success as a church choir at St Mary's but took up Gilbert and Sullivan's wonderful operas and 'did' almost every one. Before I was married we did 'Trial By Jury', Mrs Swinburne, an English lady whose husband was in business in Hawera, and Mrs Pinches nee Miss Tiny Gower of Wanganui, were our two prima donnas, both could sing but I don't think either could act at all well, but we got through the 'Trial' with glowing colours and then took on 'Pinafore'. After we were married my husband and I still belonged to the choir and operatic, and came wet or fine, if possible, along the dark road to our home, several times a week in our big double buggy. I hated the coming and going, but when we got there

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26 Source: John Brough concert programmes.
nothing else mattered. We did 'Martha' as well as Gilbert and Sullivan, and then Mr Laisby moved and the society went on and performed several other operas. No one ever took his place. (Wilson [1978]: 15)

A programme survives of one of those early operettas, Gilbert and Sullivan's 'Aesthetic Opera' _Patience_, performed by the Hawera Musical Society on May 9th and 10th, 1894. These were race days in Hawera and many country people came to town. _Patience_ is described in the programme as a satire on the Aesthetic movement, which by the vagaries and absurdities of some of its more advanced adherents, was made the subject of much ridicule about the years 1879-80. The improvements wrought by the teaching of the so-called 'Aesthetes' (worshippers of beautiful in Art and Nature) have been permanent and lasting, especially in elevating the taste of the masses in matters artistic; but Aestheticism may be overdone, and the object of 'Patience' is not to ridicule the movement but to make fun of those 'Oscary Wilde' people of the Bunnythorpe type, who, with their followers, tend to nauseate everyday common-sense people by their eccentricities of dress, speech and manners. (Anon. Programme, 1894)²⁷

Five decades after this performance the Repertory Society still continued the tradition of the amateur musical shows. Theatrical shows and entertainments with music were a constant feature of the small town with its imposing Opera House. The Repertory Society, earlier called the Operatic or Musical Society, was the principal player but many others also performed in the Opera House - the Savage Club Revue, the concerts of the town's schools, and the local orchestra and brass band. In the post-war years the Opera House was a focus for the town groups and for town entertainments and great occasions.

²⁷ Programme in the Patea Museum.
Chapter Five

Individuals and their Music Education in Hawera

In October 1946 a 'varied and entertaining concert' was given at the official welcome home for Hawera's returned servicemen and women. (Hawera Star 1/10/46) After the patriotic speeches and concert in the Opera House, supper and dancing were held in the Winter Show buildings. The concert, typical of those given at socials, meetings and receptions, included the town's orchestra and band, and recitations and speeches. But the individual performers provided the heart of the programme: Mr G. Gibson sang 'For England' and 'I hear you calling me', while Mr J. Brough sang 'Our Finest Hour' and 'On the Road to Mandalay'. These items were complemented by comedy songs, humorous recitations, monologues, a cornet duet and a steel guitar solo. (ibid.)

Individual performers were valued at town events and concerts. They provided a contrast to the band, orchestra or choir which also performed. The combination of group and individual items brought together the values of two branches of music-making - individual and community.

The Mobile Unit recorded twenty-one individual musicians in Hawera and several duet, trio and quartet items. The neighbouring towns of Wanganui and New Plymouth (with four times the population of Hawera) provided less than half the number of individual performers for the recordings of the Mobile Unit. The number of Hawera performers indicates both the high level of music-making in the town and the number of occasions - like the returned servicemen's welcome home - which included individual performers' items and provided a platform for their talents. These opportunities to perform at official occasions in town and church affairs must have acted as a spur to individual musical studies, as did the annual Competitions - a four day event with hundreds of individual performances.

The amount of musical activity and the value which it was accorded in the town is also testimony to the work of local teachers, Convent teachers and private music teachers, and the responsibility taken by them and by the band and orchestra for training young performers. This formed a substantial infrastructure of music, supported by influential visitors such as examiners and performers. This chapter considers the individual in music - tuition and schools, competitions and careers.

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1 CD Tracks 5-8.
Individual Performers

The Mobile Unit recorded twelve singers in Hawera, six men and six women. In addition to the singers a range of instrumentalists was recorded: two soloists from the brass band played cornet and three played trombone. Orchestral instrumentalists included three violinists, one violist, and young performers playing flute and piano.\(^2\)

The twelve solo singers who recorded were all confident performers. Their voices on the recordings are not forced but easy to listen to, and they are a credit to the town's singing teachers. It is easy to hear in the recordings the poise and confidence of individuals used to public performances, and the pride that comes from a community's acceptance of the value of singing. Ease of production was often facilitated by the song being transposed to a suitable pitch for the individual's voice - a common practice at the time when songs were published in several keys so a transposed version could be chosen which suited the performer.

Men's songs were robust and outgoing, such as songs of travel and the sea, often with patriotic references, 'The Fishermen of England' (Montague Phillips) and 'The Glory of the Sea' (Sanderson)\(^3\) are good examples. Some songs for performance by men were humorous such as 'Fat Little Fella' or the dialect song 'We come up from Somerset, where the cider apples grow'. The great majority of the songs recorded by women were religious songs and were given a heartfelt treatment. 'He Shall Feed His Flock'\(^4\) and 'He Was Despised' from Messiah are sung at slow tempos, but are nevertheless sustained by conviction. The full meaning and importance of the words is revealed by rubato, slowing the tempo for emphasis. Some of the older women singers employ portamento, sliding to or from a note for special effect. There are a number of quite difficult items of repertoire including 'On With the Motley' (Leoncavallo) and 'Il bacio' (Ordite).\(^5\)

A touch of popular music also appeared in the song selection. The Competitions had recently instituted a class for popular song where songs such as 'Smoke Gets in your Eyes' could be sung. The performance of these songs took on an attractive popular gloss while still maintaining the qualities of classical performance.\(^6\)

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\(^2\) The recordings of individual musicians were made in connection with the groups which acted as a forum for music - the Music Circle, Savage Club and the school. The Appendix has a full list of recordings of the 'Hawera Songs' (from the Music Circle), 'Savage Club' and 'School' recording sessions. The Compact Disc has representative items.

\(^3\) CD Track 6.

\(^4\) CD Track 8.


\(^6\) CD Track 7.
Though the piano accompaniments of the songs on the recordings are quieter than we might expect, they are expertly performed, very supportive of the soloist and responsive to the musical interpretation. Mrs Fyson (mother of flute soloist Ruth Fyson) and Miss M.J. Hughes are respectively named as accompanist for two of the items in the Mobile Unit recordings. The many unattributed accompaniments are probably by Hawera's most active accompanists, Mrs Veale who played for Competition performers and Miss Rodgers who often played for band instrument solos.

Music Teachers

The music teachers were the mainstay of the town's music. Tuition in brass and woodwind instruments was often undertaken by the conductors or adult members of the band or orchestra, and the choirs were trained by their conductors, but singers, pianists and string players were taught by private music teachers.

Several of the teachers working in Hawera placed professional notices in the Hawera Star to mark the commencement of a new tuition year. Four teachers advertised in February 1946.

| Miss N.S. Flack ATCL, LTCL, LRSM (TR)  |
| 2 Albion Street;                        |
| Mrs E.H. Morrieson ATCL, Reg. Teacher  |
| 1 Regent Street;                       |
| Miss Vera Mortimer LRSM (London) LTCL, ATCL |
| 10 Central Building;                   |
| Miss Constance Reilly LRSM (London) Regd. Teacher. |

Figure XI Music Teacher Advertisements in the Hawera Star.
(Source: Hawera Star 2/2/46)

To these must be added the music teachers at the Convent, the members of the Fox family, and other teachers whose names can be found in the lists of examination results.

The teachers' diplomas form a graduated scale from the most junior of the diplomas, the ATCL, through to those examined in England, which were considered the most prestigious. These qualifications were an important sign of the ability and status of a teacher. Those who were 'registered teachers' had been certified by the Registration Board set up under the Music Teacher Registration Act of 1929. This organisation, not accepted by all music teachers,

7 The subdued piano accompaniment is discussed in Chapter 2 'The Van and Its Recordings' and Chapter 8 'Repertoire and Performance'.

81
was one of several national initiatives taken in the first half of the century to support and control the music teaching profession. (Jennings 1978)

More information on the Hawera music teachers is given in the end-of-year examination results for 1946. The examiner for the Associated Board of the Royal Schools of Music, London, Mr John Stirling, announced the results in November after a period of examining in the town. Overall Hawera candidates did well in these examinations obtaining ten passes with distinction, twenty-two passes with credit, and sixteen passes. Only four failed to reach the required marks. Along with the names of successful candidates the name of the teacher is recorded. Figure XII shows the number of successful pupils of each teacher and the grades obtained.

<table>
<thead>
<tr>
<th>instrument</th>
<th>teacher</th>
<th>number</th>
<th>grades</th>
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<tbody>
<tr>
<td><strong>singing</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Convent</td>
<td>6*</td>
<td>LRSM(teaching), LRSM(performance)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Grades 8, 7, 7, 6</td>
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<tr>
<td><strong>violin</strong></td>
<td>Miss D. Johnson</td>
<td>1</td>
<td>Grade 3</td>
</tr>
<tr>
<td><strong>piano</strong></td>
<td>Miss V. Mortimer</td>
<td>9</td>
<td>Grades 7, 4, 4, 4, 3, 3, 2, 2</td>
</tr>
<tr>
<td></td>
<td>Convent</td>
<td>12</td>
<td>Grades 7, 6, 6, 5, 5, 4, 4, 3, 3, 2, 2</td>
</tr>
<tr>
<td></td>
<td>Miss C.A. Reilly</td>
<td>6</td>
<td>Grades 6, 6, 6, 4, 3, 2</td>
</tr>
<tr>
<td></td>
<td>Miss W.G. Thomas</td>
<td>6</td>
<td>Grades 5, 4, 4, 3, 3, 2</td>
</tr>
<tr>
<td></td>
<td>Miss Flack</td>
<td>7</td>
<td>Grades 3, 3, 2, 2, 1, 1, 1</td>
</tr>
<tr>
<td></td>
<td>Miss Hodge</td>
<td>3</td>
<td>Grades 2, 2, 1</td>
</tr>
<tr>
<td></td>
<td>Miss Barrow</td>
<td>1</td>
<td>Grade 1</td>
</tr>
</tbody>
</table>

*The number of successful pupils.

**Figure No XII** Music examination results in Hawera, November 1946
(Source: **Hawera Star** 21/11/46)

From these results it is clear that the Convent was an important source of musical tuition. Of the two teachers working there the most prominent was Sister Charles who taught singing; piano was taught by Sister Gonjaga.

Piano was the most common instrument in these grade exams although there were more frequent performance opportunities for singers. Town entertainments, such as the welcome for returned servicemen, always included songs performed by individuals but such concerts only occasionally included solo instrumental items. Songs were, of course, accompanied by piano and this was its normal function in concerts. Learning the piano, then, was less for the purpose of solo public performance than as a musical education; the piano was considered the best instrument for a thorough grounding in music, for playing it well required knowledge of all aspects of tonality and harmony.
The examinations provided a particular validation for music teaching in singing, piano and string playing. Brass and woodwind instrumentalists and pipers received tuition more closely associated with the bands and other ensembles in which they played.

Constance Reilly

In Hawera in 1946 the doyenne of the music teaching world was Connie Reilly. Not only through examination and competition results but also through her colourful personality she established herself as one of the main musical forces within the town. She would often appear at public concerts in the Opera House, a little late, with her Italian soldier's cloak (originally blue, but dyed black and now in the properties wardrobe of the Repertory Society) 'thrown' around her shoulders. (John Brough, oral history) To pupils she gave the advice 'You must walk onto a stage as if you owned it - even if you are quivering inside'. (Barbara Leyden pers. comm.) To her younger pupils she was quite forbidding:

Connie was a formidable personality and as a child I was frightened of her. Consequently I practised hard. Each piece had to be played over and over again until it became perfect and so I got good exam results. (Helen Young, oral history)

The two sisters Connie and Daisy Reilly both taught music in Hawera from around 1902 and 1903, when they were about nineteen years old. Daisy was known as a pianist, and Connie for singing, but when Daisy died in 1932 Connie took on both. Daisy was blond, gentle and sweet; Connie was rougher, more forthright, inclined to be brusque. The two sisters had attended St Mary's convent school in Wellington where their teachers had included Mother de Pazzi and Sister Mary Agnes. The nuns at Connie's school were reputed to have said of the young Constance: 'Either Connie will do great things or she'll murder someone, her temper will get the better of her'.

In 1924 Connie Reilly went overseas for study and gained an LRSM in London. A visit to Italy awakened a passion for things Italian. Other overseas trips were undertaken, including another one to England, to investigate a new method of teaching singing after which Connie returned to declare she'd been 'doing it all her life'. (John Brough, oral history)

She was an actress too - she took part in a lot of Repertory and she was very large, very tall, very bosomy, very incredibly dressed (she threw things all over her in a very dramatic way), although when she went out she knew how to dress ... she was quite eccentric and her house was a shambles. The only kind of tidy space really was exactly where she taught. She had two rooms, a little room with a small piano where she normally taught her piano students, and then she had the big room with the Bechstein [grand piano] (it was a combination German piano -

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8 Anonymous comment.
Welmar-Bechstein I think in those days) and she had that for her singing pupils ... This was the room where we had exams, and so this room was tidied up for exams too, but the rest of the house was unbelievable. She would just have to fight her way to anything. (Margaret Nielsen, oral history)

The twice-weekly lessons were an event. When I arrived I would first have to sit down and eat a piece of seed cake, because Miss Reilly liked seed cake. I didn't, but you had to have it, you know. We used to find ways of trying to hide it. (Margaret Nielsen, oral history)

Connie Reilly was ambitious for her pupils and would ask visiting musicians to listen to them play. One year her male singers performed for Patrick O'Hagen, and in 1946 Margaret Nielsen played the piano for Frank Hutchens. But Connie was also solicitous and generous and would provide tickets for her students to attend concerts - in 1946 two tickets for Lili Kraus's concert were given to Molly Nielsen. Each year pupils gave an end-of-year recital in the Bon Ton Tearooms, upstairs in the main street.

Private music teaching was a lonely occupation, requiring work at unsociable times, and hours spent alone with one pupil after another, but it could also be a satisfying one and sometimes a special bond was formed with a pupil. When a teacher found a talented pupil with a gift for music no energies would be spared, and the results could be rewarding for both.

What I remember about Connie are the other things she taught me apart from music. She brought an international perspective into our lives. She was well read, had lived overseas, and talked to me about art and cultural things. (Helen Young, oral history)

Connie is remembered not only for the hectic untidiness of her house and the demands she placed on her pupils but also for the genuine kindness and generosity she showed to them. And she loved her garden: 'My lessons were at lunchtime', remembered John Brough, 'and I often had to get her in from the garden for a lesson'. (John Brough, oral history)

Constance Reilly was one of the most prominent of the music teachers in Hawera and in many ways she was typical of the energy and commitment of teachers nationwide. These teachers laid the foundations of the musical life of New Zealand both in training future professional musicians and in providing many people with a basic understanding and love of music. Their role has been little documented in our musical history. In south Taranaki the country districts were served by teachers some of whom were resident in Hawera and travelled considerable distances to give lessons. Bill Sheat, living in Pihama twenty miles west of Hawera, had a weekly visit from piano teacher Hugh Reid. During the war when petrol was rationed, Mr Reid took to riding a

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9 Jennings (1978); and Page (1986) have comments on teachers.
motorbike around his pupils, but he had an accident on it and was killed. (Bill Sheat, oral history)

Sister Charles

Sister Charles who taught singing at the convent seems in temperament to have been somewhat similar to Connie Reilly. As a member of the Order, the Sisters of St Joseph of Nazareth, she was not permitted to sing in public or to conduct choirs on stage, so Mrs Quin would often conduct her choirs for Competition performances. (Veronica de Lacy, oral history) Some people believe that she was also forbidden to have men as singing students, but she seems to have altered the rules when it pleased her, and for Jack Adams the solution to remaining in the boy's choir after he had left school was to put on a pair of schoolboy shorts when he attended practice. (Arthur Fryer, pers. comm.)

Sister Charles had a marvellous voice and although she wasn't allowed to perform you could hear her over the top of choir or pupils.

She was renowned for throwing things in the school classroom and there were few of her music pupils who hadn't had their music books picked off the piano and thrown out the door, with the parting comment, 'Don't come back here till you've practised'. Of course if you didn't come back next week there'd be a phone call immediately. (Margaret Buist, oral history)

Sister Charles (Teresa Vickers) came from Hawkes Bay and entered the convent in Wanganui. In 1929 she studied the Dame Nellie Melba technique of singing in Australia. Sister Charles spent most of her life in Hawera and played a leading role in Hawera's musical life. She died in 1958. (Clement 1993: 285, and historians of the order) From the table of 1946 examination results (above) it is clear that the Convent Sisters contributed the lion's share of the individual music tuition in Hawera, teaching singing and piano to more than half of those successful in grade exams. The dedication and energy which Convent teachers brought to music education is typical of many other towns and cities in New Zealand in the first century of European settlement.

Mr Homberg

The private music teachers of the 1940s were heirs to a long tradition in Hawera. During the 1920s Connie and Daisy Reilly ('the Misses Reilly') were only two among eighteen teachers advertising in the local paper. Forty years before that, only a decade after the foundation of the town, Hawera already had a piano teacher, Professor Homberg.¹⁰

¹⁰ The title Professor is noted in the collection of pieces.
He taught fifteen-year old Francis Joseph Oakes and his sister Elizabeth, using his own specially arranged notebook of beginner's pieces. Francis Oakes wrote on his copy of the book:

Lizzie and I commenced the learning of music and pianoforte at Hawera in 1882. Our teacher was one Mr Romberg an elderly German - who by the way was the soul of patience and thorough in his method. He insisted on being able to read MS [notation of music] and the pieces enclosed [a small book of beginner's pieces] were written and arranged by him. The well known primer was that of Henny [Czerny] and he Romberg was a whale for scale practice and we got some scolding if he discovered that the lessons ... were not up to the mark. He certainly got results which pleased him for the Mater saw to it that we did two and a half hours each daily. One could not but learn from such a fine teacher and his tuition certainly helped to bring about my own musical success as an amateur in later life. (Oakes Papers, Alexander Turnbull Library MS 0122-1)

The beginners books contain dance tunes, Scottishe, Valse, Mazourka, Polka and Galop in easy arrangements for a learner. The music book and Joseph's note on his teacher reveal how early this frontier town was offering music tuition and the incredible determination of teacher and parent that this should be successful. It is hard for us to imagine how the amount of time for that daily two and half hours practice could have been found in a pioneer existence, but it underlines the strenuous efforts that were made to establish music as a necessary part of life.

Nothing further is known of Professor Romberg. His selection of easy pieces is carefully written and well selected for difficulty. It is interesting that he emphasised the technical side of piano playing; he was considered a 'whale for scale practice' and he used the Czerny exercises. But what is also apparent in this note, written late in the pupil's life, is the gratitude and admiration in which the teacher is held. This gratitude links the pioneer experience with succeeding generations of music pupils and teachers up to the 1940s and beyond.

School Music

The Mobile Unit recorded group from each of the schools in Hawera - the Technical High School, the Convent and Hawera Main School. The more than thirty items demonstrate how active was the school music programme of the time. Singing predominates but band and orchestra are well represented. The recordings include Verse Speaking, singing by the whole school and by choirs.

11 A list of titles is given in the Appendix and see Plate 11.
12 A early example of a beginner's music notebook in New Zealand is that used by the Bishop's wife Sarah Selwyn in her childhood. It is held in her music collection in St John's College, Auckland. (Thomas 1978)
13 CD Tracks 12-15.
Plate 11. Oakes manuscript

From the music notebook of Francis Joseph Oakes and Elizabeth Oakes, written by their teacher Professor Romberg in 1882 - 1885.

The notebook contains easy arrangements of tunes; melody in the right hand, frequently with fingering indications (+ 1 2 3 4 as in the German system), the left hand had block chords repeated.

The full list of pieces in the notebook is given in the Appendix.

Source: ATL manuscripts and archives. Reference: M-SP 0122 - 00001 - A; Collection: MS - Papers - 0122 - 01 - A and B. Oakes papers
and the playing of orchestra and band. Two soloists were also recorded. A full list of titles recorded by the Mobile Unit is given in the Appendix.

The songs and hymns and part songs recorded are uniformly within an easy range for children and adolescents, so the vocal quality is unstrained and well produced. *The Dominion Song Books*, published in this decade, stressed the need for manageable melodies and vocal parts for young voices. And although none of the songs from these books was sung for the recordings, many of the songs from the three schools conform to its ideals.\(^1\)

The Verse Speaking items from the Convent School show great intensity and remarkable unanimity in performance. Four months earlier this school had been the winner of the Verse Speaking class at the Hawera Competitions.

Hawera schools were also outstanding in the provision of instrumental training on brass band and orchestral instruments. Few schools in New Zealand at the time could have matched the extent of Hawera's instrumental programme, although nationally there was a discernible move away from a concentration on school singing and the somewhat passive appreciation of examples of recorded music towards instrumental learning and the formation of bands and orchestras.\(^2\) In the recordings, although the school orchestra produced somewhat less than perfect performances, there was undeniable excitement and good musical training in evidence. The school brass band, like the Hawera Municipal Band, was extremely proficient in performances of marches and standard band repertoire.

A particular problem in school orchestras was a severe shortage of violins and other string players. The re-assigning of these parts to other instruments may seem to purists to destroy the orchestral integrity, though it was by no means unusual or unacceptable at the time. A leader in adapting the orchestra to the school situation was Vernon Griffiths, music master of King Edward Technical High School, Dunedin and later professor of music at Canterbury College. He outlined his approach in the 1942 publication *An Experiment in School Music*. It was essentially the same approach as that taken by Mr H.C.A. Fox and Louis Fox at Hawera High School.

> [I]n this country [it is] much easier to obtain satisfactory balance and general effect from a brass band than from any other large instrumental group. Boys are generally more ready to study brass instruments than to interest themselves in strings or the wood-wind. Perhaps brass band music suits the outdoor colonial life better. In any case, the natural nucleus upon which to build in the circumstances is not the string

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\(^1\) *The Dominion Song Books* published by Whitcombe and Tombs Ltd were begun in 1930 by E. Douglas Taylor with subsequent volumes compiled by Horace Hollinrake, Zoe McHenry, Vernon Griffiths, Frank Calloway and Ernest Jenner. These song books continued to be used in schools for many years.

\(^2\) A brief outline of music education in New Zealand at this time is given in Thomson (1991: 267-272).
orchestra but the brass band, that is, if immediate results of some kind are to be obtained ... For these and other reasons, the author soon decided that the nucleus of his orchestra of school children should be a well-balanced brass section to which could be added wood-wind and string groups, of necessity then incomplete, as soon as new recruits could be obtained.

Later further justification for this view was found in the writings of Percy Grainger, whose theories of 'elastic scoring' should be studied without prejudice by all concerned with instrumental music in schools. In fact, the following sentences from one of his prefaces, to Danish Folk-Music Settings, No 9 Jutish Melody, might be taken as a text for what is to follow in this chapter: 'This 'elastic scoring' is naturally fitted to musical conditions in small and out-of-the-way communities and to the needs of amateur orchestras everywhere, in that it can accommodate almost any combination of players on almost any instruments. It is intended to encourage music lovers of all kinds to play together in groups, large or small, and to promote a more hospitable attitude toward inexperienced music-makers'. (Griffiths 1942: 33)

The problem encountered at Hawera, and elsewhere, is that the lower brass instruments are not as agile as lower strings. The choice of music then needed to favour those pieces which avoid exposing the orchestra as somewhat lumbering. In the Mobile Unit recordings one piece, the 'Pizzicato Polka', is particularly unsuitable in this respect - the lower brass instruments make a cumbersome job of the bass line. This piece aside, the school orchestral playing on the recordings is creditable.

The Hawera school instrumental programme had its origin in the 1920s. As soon as Mr H.C.A. Fox arrived in the town he began working in the schools. In 1927 he took the Main School boy's band to competitions in Wanganui where they were defeated by the Wanganui East Bugle Band. A school trip was also made in 1929 to Wellington where pupils recorded for radio and performed in the capital. School band photos show the evolution of the band from bugle or fife band to a full wind band during the ensuing years.

A decisive step was taken in 1930 when Mr Fox was in England. He heard that a set of second-hand instruments was for sale and cabled to Hawera for funds. One hundred pounds was raised by the school and Miss Doris Swadling donated a further hundred. It was understood that the school thus became the first primary school in the country with a military band.

School's festivals featuring music, drama and dancing began about 1937. The proceeds of these went to provide a free library service for contributing schools. Contests were an annual event for brass and woodwind, later including a string class (solo violin, viola or cello), and a primary school band section for clarinet, flute and brass instruments. In Hawera the band and orchestra of the Main
Plate 12. School music

High School Band with Mr Fox in the 1930s
Headmaster Mr J.W. Thomas (left)
(Havera Main School Centennial booklet)

Margaret Nielsen school pianist in the late 1940s.
(Margaret Nielsen Collection)

Brass player Steward Cowie later to become New Zealand champion on tenor horn for five years.
(Alan Tozer Collection, Havera Star Photograph)
School became the responsibility of the town's Orchestral Society in 1940. This link formalised a relationship which had existed since the 1920s.

Students were attracted to music and instrumental study in different ways. Sometimes an apparently inconsequential and charming incident would lead to taking up an instrument, creating a pastime or profession that lasted a lifetime. Ruth Cann’s yearning to play the violin led to more than fifty years in the Hawera orchestra and to her teaching numerous pupils of her own. She describes her first musical steps.

The orchestra at the Main School practised after school at four o’clock. And I remember there was a boy in Standard Six, Ray Downey, who played the violin beautifully. I remember staying behind, sitting on the floor, listening to all this music. And Ray Downey just captured my imagination I guess and I stayed behind and listened to the orchestra. And when I got home I got into hot water because Mum was nearly tearing her hair out wondering where Ruth had been. So I just said I stayed behind and listened to the orchestra ... from that day on I wanted a violin. (Ruth Cann, oral history)

Margaret Nielsen describes the music at school in the late 1940s.

Music at the High School was taken very seriously, largely due to a very supportive headmaster (G.A. Thompson) who had known a little of Vernon Griffith's work in the past. E.A. Coxon (Earl Coxon) was in charge of music at the school - he taught singing mainly, took choirs and things, and H.C.A. Fox and Louis Fox looked after the instrumental music.

The whole school had regular singing in parts and there was also a smaller choir. There was also an orchestra (which was enthusiastic and well-intentioned, but rough) and a school brass band which played very well. Earl Coxon was a teacher in the woodwork/metalwork department of the school and he was a very good baritone, a pupil of Miss Reilly, and great lover of music. He did wonders with the school choir and general singing, and his own enthusiasm proved to be very infectious. His musical background (in theory etc.) was very limited so he had to work extremely hard to cope with the musical demands - even to teach the repertoire.

I was school pianist for two or three years and worked very closely with him, playing for rehearsals, concerts and assemblies and often accompanying him when he sang solos, which was invaluable experience for me. He and the headmaster allowed Ralph Aldrich and myself to form a special small choir which we conducted and accompanied in more difficult repertoire (giving me more invaluable experience). They both gave us tremendous support and encouragement, and obviously were keen for our school to build a strong musical core and reputation.
The Fox family had built a strong interest in orchestral playing, along with the brass band activities, within the Hawera community, and Louis Fox organised and conducted the school orchestra - I suspect it sounded terrible, but it was a great thrill to be a member (in the second violins for me) and play in concerts, sometimes with the school choir. I recall how much I loved being part of a group rather than the solitary nature of piano playing.

These school music activities culminated in the visit of Dr Vernon Griffiths at the end of my final year there in 1950, and we put on a special concert of his music; original choral works as well as arrangements from The Dominion Song Book. Griffiths conducted us, and we found ourselves under an absolute spell! He got amazing results - and, once again I had the real joy of accompanying much of the concert. I remember it made a real impact in the community, and the school hall was filled to capacity. (Margaret Nielsen, oral history)

At that concert the most recently published Dominion Song Book was used 'hot off the press', with piano accompaniments still in manuscript supplied by Vernon Griffiths. (ibid.)

From the visit of Douglas Tayler (National Supervisor of School Music) in the late 1920s to the visit of Vernon Griffiths in 1950, the Hawera schools were outstanding in musical activities. A high standard of music was achieved through the determination of teachers and the wholehearted support of the community, especially the most musical families, for school music-making in choirs, orchestras and bands. Home and school worked together in music education providing access to an instrument, a choice of a teacher, the discipline of practice, and the decision to enter Competitions, grade examinations and other performance opportunities.

Family

Many families in Hawera encouraged and supported the musical education of their children. The family itself was a primary unit in the town's musical education. Though the details are different from family to family there is a consistency in the accounts of the effect of the family in fostering musical activity, in identifying talent, in obtaining tuition (the piano teacher was often a family friend), in providing performance opportunities (the parents taking children around the region's Competitions), and perhaps in supporting further career training outside Hawera.

The Fox family presents something of a microcosm of the town's musical world. H.C.A.'s son Louis taught violin, was a champion cornet player, conductor of the school orchestra and later conductor of the brass band; daughters Olga and Margaret played violin and cello, taught them in the town, and played in orchestras. Mrs Fox was not a performer herself, but supportive of the family's efforts in music: 'she was a darling lady, with a smile for everyone, she was
always there when there were concerts'; but her sister Miss Rodgers, who lived with the family, was fully involved as an accompanist, 'Auntie Rodgers, we all called her auntie, accompanied Mr Fox with all the pupils, and always played for orchestra'. (Ruth Cann, oral history) At a function in 1944 to honour Mr Fox a presentation was also made to Miss Rodgers for her contribution to the Town's music.

The Fox household thus had five busy musicians. In the 1940s several of them were giving lessons to pupils as well as preparing to conduct the various musical groups or to perform in the town's ensembles. Earlier there had been lessons for the children (given by Mr Fox) and practice. Ruth Cann remembers:

I went to St Mary's day school when I was six and the Fox family lived opposite. And I was playing with Lou [Louis Fox] in the playground - he would be seven, I was six. And Margaret came across the road in the dinner hour and she said 'Lou, Dad says you've got to go home and do some practice'. And that was in the dinner hour; they were made to practice. [They became] jolly good violinists. (Ruth Cann, oral history)

In the 1940s the Fox household was not the only family with a wealth of music within its walls. Margaret Nielsen remembers that 'the younger of my two brothers was not allowed to play his cornet inside the house, but was banished to the woodshed to practise, regardless of the weather'. (Margaret Nielsen, oral history) In that household Margaret's older sister Molly sang (often to Margaret's piano accompaniment), both brothers played in the brass band, father sang a bit, and the aunt, who brought the family up after Margaret's mother died, played the harp which stood in the front room. The household must indeed have presented a collage of sounds at practice time.

In Ronald Hugh Morrieson's house his parents, grandparent, uncle and aunt were all involved with music. Teaching piano, violin and cello was the principal occupation of the family. Ron's unmarried aunt, who lived in the family home, taught music all her adult life; uncle Roy played violin in the Hawera orchestra and in dance bands; grandfather Charles Johnson was a carpenter who made violins, a pipe organ (for the Dunedin Exhibition) and played double bass in the Hawera orchestra. The house in Regent Street resounded to the scales and set pieces of this music tuition. Later in his life Ronald Hugh Morrieson himself played in dance bands, often having jam sessions in the house, and he taught the modern method of piano playing. Morrieson's notice in the *Hawera Star* (31/1/53) advertised tuition in Spanish guitar and the principles of Modern Rhythm Style piano playing.

The Quin family too had a remarkable line-up of musicians: Alphonsus, Frank and Oswald played in the pipe band, Winifred, Mary Kathrin and Veronica were singers in various choirs and musical productions. Karl du Fresne writes that music was the defining feature of the Quin family, for although their father,
William was himself tone-deaf, Annie [mother] was an accomplished musician who played organ at mass, conducted choirs and played the double bass in the Hawera Ladies orchestra. The Hawera Star called her Hawera’s ‘mother of music’. William and Annie’s children, especially the girls, inherited a love of performing and took a prominent part in the Competitions, musical productions and plays that were a central part of Hawera’s social and cultural life. (du Fresne 1996: 66)

The Fyson and Johnston families each also had their own ensemble, with five members (Clement 1993: 105), and Ross Pople’s family, resident in Hawera for only three years, had three children playing in a family trio: Ross on cello, his brother Ted on violin and sister Sonja on piano. (Ross Pople, oral history) Ross remembers the town orchestra in Hawera conducted by Mr Fox which, at one time, included five members of the Pople family:

My mother determined as ever not to be left out of things learnt the viola, my father could always play the violin, and my sister, pianist, ... just to be in the orchestra took up the viola ... I was number two in the cello section, I think my brother was number four in the violins, and I am not even sure that my father wasn’t sub leader [of the orchestra]. (Ross Pople, oral history)

Musical families fostered music in children from an early age, as one Taranaki musician, Eileen Decima Dickson from New Plymouth, described,

From before I can remember my mother sang to me with her small sweet soprano voice. I have heard more technical voices but never a prettier one. As Jenny White before she was married she had singing lessons and sang in choirs and musicals in Nelson. After marriage to T.P. Hughson her love of music became ingrained into every one of her 10 children of whom I was the last ... it was still the day of the rocked cradle and whoever rocked the cradle sang a nursery rhyme or sang in rhythm to the rocking, I am told the elder members of the family would squabble over who would rock the baby when there were dishes to be done. It wasn’t long before I went to sleep listening intently to rehearsals for school concerts, village concerts, Maori concerts, Sunday School concerts, Church anthems and hymns. (Eileen Dickson, Alexander Turnbull Library 80-294 Folder 1)

The success of Hawera’s music owes much to the town’s musical families. Adults today can look at a span of perhaps four generations of their family with a deep involvement in music. Whether or not musical talent is inherited, it is clear that early socialisation in music, parental models for performance, and support for musical training, are the critical elements in developing that talent.

Although the family was the main institution to foster musical activity, in the post-war years it was not the place where most music was performed. In earlier generations domestic music-making had probably counted for much of the performing of individuals. People remembered musical entertainments as an
important feature of domestic social life. But in Hawera in the 1940s such entertainments had diminished in importance and were only a feature of a few musical households. In some households singing around the piano occurred, and musical items were played for visiting friends and family, but these were with families highly involved in music. For most, the home was a place of music practice while the teacher’s home was a place for tuition. Practice at home involved individual work, but also preparation in small groups for concerts, such as the meetings of the Music Circle of the Hawera Women’s Club, and for the Competitions.

Competitions

More than 1350 performances were given during the four days of the Competitions Festival in 1946. The annual Competitions, held in the August school holidays, had continued through the war years in reduced form though in 1941 they were not held when a national health emergency discouraged public gatherings. In the immediate post-war years the Competitions had not yet returned to full strength in all classes, and the popular evening concerts, at which the day’s semi-finalists were ‘recalled’ to play for the finals of the Competition, were reduced in length owing to electricity shortages. Nevertheless the Competitions attracted record audiences and on the last night ‘such large numbers of people gathered outside the Opera House that the [Competitions] society found it necessary to have police assistance to marshal the crowds. Many were unable to gain admission’. (Taranaki Daily News 30/8/46)

Each day the local newspapers published full lists of the previous day’s winners in the five venues which included the Opera House. It was a massive undertaking to organise the event. Many competitors came from the nearby towns of New Plymouth, Wanganui, Stratford, Eltham and the surrounding country districts. One resident said, of the great influx of people to the town, ‘You could walk down the main street at Competitions time and not know anyone!’

The Competitions were the focus of months of hard work by teachers and pupils, and the focus of the hopes of parents, teachers, adult competitors and children. They were anticipated with a mixture of dread and pleasure. The Competitions were even embedded in the game-world of children.

On the wide veranda we would play ‘Competitions’ - tap dance, Irish Jig, singing and reciting. We were able to do the things we weren't allowed to enter for the real Competitions. I longed to dress up [for the character song] and sing 'Little Old Lady Passing By'. We mimicked everyone. (Ann Trotter, pers. comm.)

Some of the winners in the 1946 Competitions can be heard in the Mobile Unit recordings made three months later. Young pianist Beryl Hollis, winner of the Daisy Reilly Memorial scholarship (£10 to the most promising competitor
twelve years and under eighteen years in Piano solo classes) was recorded, as was flute player Ruth Fyson, winner of the Competitions special prize donated by the Hawera Orchestral Society for the highest marks in woodwind. The Choir of Hawera Convent won the Goodwin Challenge Cup for Verse Speaking, and some of the singers later recorded by the Mobile Unit performed in the Competitions vocal section.

Among the winners and competitors in 1946 were those who would make their mark in music in later life. In a small class of violinists under fourteen years the winner was Gavin Saunders of New Plymouth playing ‘Salterelle’, the runner up was Ralph Aldrich of Hawera, playing Mendelssohn’s ‘Andante’. Both Gavin and Ralph went on to distinguished musical careers as did Margaret Nielsen who obtained the highest aggregate marks for piano and vocal and was the winner of the new Doris Veale Rose bowl. This award was ‘given by Mr and Mrs Veale as a token of appreciation of the impetus that the festivals had given to their daughter Doris a former regular competitor who has left for England to further her studies’. (Taranaki Daily News 3/9/46)

The Hawera Competitions had begun in 1921 as a choir competition under the auspices of the Hawera Male Choir. In the first year the well-known Wellington choir conductor H. Temple White was adjudicator. In the following four years other classes were added to the competition: speech classes in 1923, a brass instrument competition in 1924, and dancing in 1925. In the second year the organisation of the competitions was taken over by the Hawera Winter Show: the choir competition figured alongside rugby matches, farm machinery displays, the merry-go-round and the retailing of consumer goods. The rugby matches became two of the most important fixtures in the year - on Wednesday a match between Taranaki and Wellington and on Saturday a match between St Patrick’s College Silverstream and New Plymouth Boys’ High School. The short-lived management of the musical Competitions by the Winter Show is a reminder that competitiveness is important in many public celebrations especially country A & P shows, sports tournaments and Maori cultural competitions. (see Chapter 8 Competition)

Subsequently the Competitions developed a separate management structure and Hawera was active in the formation of the national society, the New Zealand Competitions Association, now called the Performing Arts Competitions Association of New Zealand. Though Hawera’s Competitions were small-scale to begin with, they were linked in this association with the Competitions in the main centres which began around the turn of the century. Dunedin held the first of these in 1901, followed by Christchurch and Wellington in the first decade. Hawera, which celebrated its seventy-fifth year in 1997, turned out to be a stayer, surviving long after many of the major centres’ Competitions were abandoned. In 1997 this tradition was still maintained with five days of Competitions in four venues in the town.

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16 Information on the history of Competitions from Brough (1997) and John Brough, oral history.
The Competitions in 1946 had returned to full strength after the war years. The four days of the Competitions festival had performances in five venues with evening performances of semi-finalists in the Opera House.
By comparison the first years were charmingly simple. In her memories of St Mary's School, Edna Free gives some details of the first Competitions in 1921.

The contest was between local and neighbouring schools and there was only one song used (no doubt written specially for the occasion) and choir after choir came on to the Opera House stage to sing 'Playtime, playtime, happy happy playtime, Who would to sorrow and sadness give way' etc. The audience put up with the repetition apparently quite happily and one of St Mary's choirs (in their white frocks and red ribbons) tutored and conducted by Mr R.F. Page, had the distinction of coming third. Fraser Road School, under Mr Metcalfe, were the winners. (Free n.d.)

The three genres in the Competitions, music, speech and dancing, were established in the first five years, and were maintained in 1946 and through subsequent decades. The classes give a glimpse of the musical and other performance content of the times. Speech classes, called Elocution in 1946, incorporated Verse Speaking, Reading at Sight, Speeches (prepared or impromptu), and Recitations including 'in costume', 'humorous' and 'Shakespeare'. Fancy Dancing contained classical, tap, skipping dance and groups; and National Dancing included Highland Fling and Reel, Sword and Hornpipe, Irish Jig and Reel O'Tulloch. Instrumental Music was mostly made up of piano classes, with two violin classes and one woodwind. Those in a Composition class could present a vocal or an instrumental work. Vocal Music included choirs, quartets and trios, but the overwhelming number of classes was in solo song. Here 'Own Choice' predominated but classes included in operatic, sacred, national and Scottish (with Hebridean) song.

In comparison with city Competitions of the same era the Hawera Competitions were more closely focussed on the basic classes in music, speech and dance; there were fewer innovations and novelties. The Wellington Competitions of the same year had more than three times the number of entries and the range and variety of classes was more extensive: songs from Gilbert and Sullivan, German Lieder, a Katherine Mansfield recitation, and a song from a New Zealand composer. Maori music (performed in a Pakeha manner) had been a class in the Wellington Competitions in the previous decade, it included 'Kamate' the popular haka and songs such as 'Pokarekare Ana'. In the 1930s in Wellington there had also been new instruments like the Steel Guitar playing Hawaiian music and a competition for Dance Bands, 'with not fewer than five instruments or more than seven', playing Fox Trot and Modern Waltz. Some of these innovations would appear in Hawera in the next decades.

The Competitions in Wellington also included a class for whistling, one for cooking (scones/shortbread/sponge sandwich) and a competition for fifteen minutes of magic ('with use of assistants only in a minor capacity and one brief visit among the audience permitted'). (ibid.) Radio voice tests and Radio vocal

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solo were also tried in Wellington Competitions with the winner of the latter broadcast over 2YA.

But the Hawera Competitions, though much smaller in scope than this, were not static. A number of changes took place over the years. The addition of new classes was often a result of the finer division of age grades. Violin classes aged fourteen to eighteen years in 1946 were divided in subsequent years into under ten years, ten to twelve, twelve to fifteen, and Open. The numbers of prizes and awards grew steadily as contributions were received from individuals, businesses and musical societies. In 1944, for example, the Hawera Orchestral Society decided 'to show an interest by providing prize money for the woodwind section'.

When new instruments and new styles became popular they were included in the Competitions - recorder, piano accordion, guitar, electronic keyboard, Latin American, Modern piano, and Boogie Woogie were each introduced. Several of these new classes now form the Modern Music category. Modern Music today includes some classes which apparently overlap with Instrumental and Vocal music. However the distinctive Modern group relates to the method of playing in which the instrumentalist 'fills in' or 'realises' the chord accompaniment for a melody. This ear-based rather than score-based musical practice was already a recognised distinction in the Hawera musical world of the 1940s, separating those who played in dance bands from those who played in the classical tradition. But the inclusion of the Modern player had not yet occurred in the Competitions in 1946.

New music was difficult to procure in the years following the war and this frustration was especially keen because radio and records had increased people’s experience of unfamiliar works. Margaret Buist remembers singing a song first heard on record:

I'd heard Mahler's 'Songs of a Wayfarer', and found the music, and thought I would enter it into the Competitions; I thought I'll show these Hawera people. I learnt the German from the record. Maurice Clare played the accompaniment for me. Well, the judge placed me first but she said in her comments that she'd like to talk to me because she'd also been learning German and hers seemed different to mine! I scampered off; but years later we met in Wellington when she was singing a Menotti opera. She’d remembered. (Margaret Buist, oral history)

The judges always came from outside the district and the committee would not engage the same adjudicators more than twice, to avoid any individual judge having too strong an influence on the performers’ expectations. The judges’ comments in each class of the Competitions, which in 1946 were reported in the daily newspaper, were ostensibly directed at the competitors but were in fact more relevant to the teachers, often calling for action on repertoire or on some technical aspect of the performances. They trod a fine line between the critical

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Minutes of Committee of the Hawera Orchestral Society, May 1944.
and the helpful. In 1946 judge of the vocal section, Mr T. Leech, 'warned the competitors against choosing heavy dramatic songs, pointing out that it was wise to choose one which would best form a solid foundation for the voice'. *(Taranaki Daily News 28/8/46)*

Dealing with the piano sections, Mr T.J. Kirk-Burnnand, 'expressed himself as disappointed with the Bach playing, which he considered to be one of the fundamentals of pianoforte playing. Young players should be perfectly familiar with such composers as Bach, Beethoven and Brahms and know something of their history'. *(Taranaki Daily News 3/9/46)* Perhaps his comment was noted in the following years when a class in Bach's music was established.

Giving a perennial complaint of dance teachers, the judge of the Fancy Dancing Miss D. Power-Palmer suggested the 'encouragement of men and boys to take up ballet dancing so that effective double work would be available later'. (ibid.)

In the case of a careless comment a retraction had to be printed in the following days. Early in the Competitions the judge 'commenting on the elocution ... said that several of the performers were very fine indeed while there were several who would improve rapidly with correct speech training'. *(Taranaki Daily News 27/8/46)* However less than a week later the judge had changed her mind:

There was evidence of painstaking care in the work of Mrs R.W. Russell’s verse-speaking choirs with which she was particularly pleased said the elocution judge, Miss Meryl K. Daniels. Although she had been previously disappointed, Thursdays competitors in the contest for reading at sight had convinced her that there were some good readers at Hawera. *(Taranaki Daily News 3/9/46)*

Nancy Russell, Hawera’s outstanding voice teacher, was a very highly respected figure in speech teaching and in the drama world. She had studied in Australia and England and produced many plays for the local society including several memorable Shakespeare productions. As President of the British Drama League (South Taranaki) she gained national prominence. Today she is remembered as a perfectionist who indeed took painstaking care with all her work. The 1946 judge’s comment and its retraction shows the seriousness with which the competition judging was treated.

In his closing address at the 1946 Competitions chairman Mr F. W. Horner noted with pride that they had continued during the war and he acknowledged the community’s support of the Competitions. Continuity was the value he emphasised, noting that ‘there is a constant stream of young competitors, and many adult competitors began as tiny tots’. (Horner 1946)

The Competitions, a challenge both for teachers and for pupils, involved young and adult performers. Adjudicators from outside the town gave their views on the quality of performance in the town’s music and other arts. All the performers gained experience in presenting their work to a critical audience in a demanding environment.
The Competitions had clearly a pervasive influence in the musical life of the town. In a later chapter the Competitions will be further examined, in relation to their bringing together of speech, dancing and music and in regard to the ethos of competitiveness, an important element in the town's Music. (Chapter 8)

Visiting Musicians: Performers, Examiners and Competition Judges

The concerts of visiting performers and the comments of visiting examiners and competition judges were a vital part of the local musical scene. Their influence was significant in the musical world of the small town, and their comments were often reported in the daily newspaper. Performances by visiting musicians were among the most memorable events for the concert-going public.¹⁹

In the same month as the recordings of the Mobile Unit, Hawera had a visit from Madame Lili Kraus who gave a concert in the Opera House and a concert for school pupils. She was also hosted at a civic reception. This was Hungarian pianist Lili Kraus's first tour of New Zealand after the war, when she had been interned with her husband and her children in a prisoner of war camp set up by the Japanese in the Dutch East Indies (Indonesia). The concert tour was a key event in New Zealand music; Lili Kraus became a national celebrity for her masterful performances and her beautiful stage presence. Her heart-rending war-time story, combined with the intensity of her musical performances, seems to encapsulate the optimism and enthusiasm of the post-war year.

The Hawera Star captured some of the enthusiasm for the performances of Lili Kraus in the report of her concert.

The beautiful sustained melody of the Intermezzo [Brahms] and the exuberant abandon of the Rhapsody left the audience waiting expectantly for the Schubert [Sonata in A minor Opus 42]. Nor were they disappointed. With Lili Kraus the audience experienced all the thrilling dramatic climaxes, the beautiful melodies and the playful scherzo. (Hawera Star 1/11/46)

Lili Kraus played uncompromising concerts in Hawera - longer works may have taxed the listeners but all music was simply and elegantly introduced. Modern compositions by Béla Bartók, one of her teachers, were included without apology for their unusual idiom. The proceeds in common with those of many musical events, were to be given to a worthy cause. The organiser of the concerts, Mr Stuart Morrison, Adult Education tutor for the Taranaki area, announced some days later that the proceeds from the evening recital would go to improve the music reference section at the Hawera Library; and from the schools' concert £50 was given to Corso. (Hawera Star 15/11/46)

¹⁹ A list of the visiting performances during 1946, with concert programmes, is given in the Appendix
Plate 14. Lili Kraus programme

The outstanding musical visitor of 1946 was concert pianist Lili Kraus who gave a school's programme, an evening programme, and attended a reception in Hawera. Lili Kraus spent a year performing in New Zealand often in small towns. Her war-time experiences in a Japanese prisoner of war camp in the Dutch East Indies (now Indonesia) was well known. Her vivacity and musical enthusiasm endeared her to audiences in what was an influencial musical experience in New Zealand's post-war years.

*john Brough, Collection*
Other visitors to Hawera in 1946 included performers either just setting out on a concert career or returning from a successful one. Doris Veale gave several concerts in the district to raise funds for her overseas tuition. John G. Munz, a twenty year old pianist who had been in the Royal New Zealand Air Force performed in February. Frank Hutchens gave a concert in Hawera having left forty one years earlier as a thirteen year old, to study abroad. His farewell concert in the Opera House in February 1905 had included the Moonlight Sonata and Chopin’s Waltz Brillante, and as an encore ‘a pretty original waltz’. (Hawera Star 25/2/05) At the end of the programme he had played a march composed when he was eleven years old. Many Hawera musicians had joined in the farewell benefit concert in 1905 including his brother Mr W. Hutchens who became conductor of the 3YA radio orchestra and Mr L. Whittaker who went on to a career as a pianist in Auckland. The 1905 concert included ten songs performed by a galaxy of Hawera’s performers of the day; community pride in local talented musicians embarking on professional training was as strong at the turn of the century as at mid-century.

In 1946 promising young Australian performers included Hawera in their national tours, such as Robin Jansen (piano), and Angela Parselles (soprano) who was accompanied by Lettie Keyes (piano). Parselles played in Europe before the war and Keyes was known for her recordings for the Player Piano and for performances for troops in New Guinea not far from the front line. An Auckland reviewer wrote of this concert tour:

Angela Parsons is a fine singer and musician. Her work is thoughtful and sure, her platform manner and her appearance unusually charming. The three numbers from the ‘Marriage of Figaro’ were outstanding ... [h]er Puccini was tasteful, but did not wring my heart as I like Puccini to do, when she sang Madame Butterfly’s ‘One Fine Day’, I felt that she was by no means convincing the women of Auckland that she fully appreciated the misery that can be caused by a faithless American lieutenant. (F.M. 1946: 7-8)

Another visiting performer was ballad singer Peter Dawson who had been a familiar artist before and during the war. In his 1931 concert tour Peter Dawson had given both ballads and more classical items. By 1946 however he was seen as representative of an earlier generation, at least according to the reviewer of his Auckland concert.

The maker of 3000 different records that have sold 12 million copies is back among us again, on what is said to be his fifth visit. He is singing as well as ever if not as loudly ... Peter Dawson has a fine distinguished voice which we would do well to remember nowadays when these

\[\text{20} \quad \text{The programme for the 1905 Farewell concert for Frank Hutchens is given in Appendix Part 2(a).}\]

\[\text{21} \quad \text{This concert review and the one which follows are from the Auckland periodical Music Ho. They provide an urban perspective on the new music of the post-war years which is discussed in Chapter 9, the ‘discourse of music’.}\]
brassy American baritones are turning Strauss waltzes into trombone solos. I think of him as one of the better voices in old Gilbert and Sullivan records, the Sergeant in my old recordings of 'Hugh the Drover'. (Anon 1946: 7-8)

The comments of several musical visitors to Hawera in 1946 touch on the training and repertoire of musicians. Mr John Stirling, examiner of the Royal Schools of Music, considered that a national conservatorium was needed in New Zealand because 'so many New Zealanders who go abroad to further their studies do not return'. (Hawera Star 4/11/46) One of the musical developments discussed in the 1940s was the establishment of a national conservatorium in conjunction with broadcasting and the new orchestra in Wellington. The national conservatorium was, however, never established.

Mr T.J. Kirk-Burnand, judge of the instrumental section for the Hawera Competitions Society, in speaking to the Rotary Club

made a plea for greater toleration of the work of ... younger composers who, he said had something to give to the world ... In Great Britain alone there were many composers who were evolving a new type of classical music differing in form and tone from the standard classics such as Beethoven and Schubert ... He was not referring to jazz, but to the new classical forms of music. Jazz he dismissed as musical immorality 'It might not surprise you to learn', he said, 'that over 90 per cent of the modern American writers [of Jazz] can neither read nor write music. (Taranaki Daily News 1/9/46)

Visiting performers often included new music within their concerts. Lili Kraus played Bartok's music, and Frank Hutchens played his own compositions. The New Plymouth concert of John G. Munz also included 'a bracket of three pieces composed by himself. They were Nocturne in E Flat Major, Nocturne in G Minor, and 'March Alla Turca' and as an encore Mr Munz played a dainty composition by an Auckland boy aged 16 years'. (Taranaki Daily News 12/2/46)

The Competitions included a class for original composition, which though it attracted only a few enrolments, encouraged young students to show their work. Margaret Nielsen entered and won this class in 1944. (Plate 15) In a subsequent year Maurice Clare entered a composition that was not notated - he was asked to play it 'three times to convince the judges he wasn't improvising, before he finally won'. (Booth 1997: 47) The inclusion of newer works in concerts, including those by New Zealand composers, was to become one of the features of music after 1946.

The interest shown in visiting musicians and examiners indicates that Hawera valued the contact with the outside world and the approval or encouragement that such visitors gave. They not only provided entertainment in their concerts but gave an example of the standards pertaining elsewhere and, especially those who were examiners or Competitions adjudicators, contributed a
Plate 15. Waltz in A minor

This piano piece by Margaret Nielsen was an entry in the Original Composition class of the Competitions in 1946.

Margaret Nielsen, Collection
judgement which flowed through into town opinion - on aspects of the repertoire, on the potential of students, and on the achievements of the teachers.

Careers in Music

The individual performers recorded by the Mobile Unit were adults most of whom were continuing to take music lessons from local teachers. Within the Competitions there were Open classes for these adult musicians and there were many opportunities within the town for adults to perform as members of music groups and as soloists. But moving on to a career in music meant, for most young musicians, leaving Hawera for further study. Because of the lack of advanced performance training in New Zealand this meant going abroad, in most cases to London.

In the post-war years Hawera seemed to be 'brimming over' with talented young musicians who went on to national and international careers in music. The first step was the study undertaken after their school years.

Doris Veale, who gave concerts in 1946 to raise money for study abroad, had won a Royal Academy scholarship for two years of piano study in London. She would go on to become a teacher at the Royal Academy. The Hawera Star noted that in 1946 Doris Veale was probably the youngest musician in New Zealand ever to pass this examination [LRSM]. She so impressed the examiner Dr C.S. Lang that he awarded her the unusually high marks of 197, only 3 below the maximum possible, and recommended her for a Royal Academy scholarship. Dr Lang stated that he had never encountered such accomplishment in one so young.

In addition to passing the pianoforte examination, Miss Veale passed the higher grade 'cello examination, the advanced grade in singing, both with distinction and the intermediate grade in violin ... she also passed the academy's grade 5 written examination in harmony with distinction. (Hawera Star 29/3/46)

Another string player to proceed to a musical career was Gavin Saunders from New Plymouth, who played in the National Orchestra, first from 1953 to 1954 and then from 1966 to 1970. He then became a lecturer in performance music at Victoria University's Department of Music, the first appointment of a proposed string trio, and was a senior lecturer on his retirement in 1990.

Instrumentalists from Hawera's brass band also had a great deal of success in the wider band world. A visiting bandsman was reported as saying that 'he had never seen so many young players training at the one time as there were in the

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22 The Hawera Star headlines its report 'Former Hawera Girl Gains Royal Academy Scholarship' because the Veale family had moved to New Plymouth, while still maintaining connections with Hawera particularly in the Competitions. (ibid.)

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Hawera band, which he thought must be a training centre for many bands in various parts of the country. 23

There were seven players in major New Zealand bands in the late 1940s who had learnt in Hawera: 'Messrs J Hall (Dannevirke Municipal), Milroy (Wellington Artillery), Freeman and Jones (in Tauranga Municipal), Sanson (Queen Alexandra, Wanganui), Nathan (Taumaranui Municipal) and Morgan (Gisborne Regimental)'. (ibid.) There were also a number of bandsmen from Hawera who achieved positions in the National Band and the National Youth Band. To these should be added the band musicians who continued to support the Hawera bands and orchestra in the ensuing half century including Alan Tozer and Bill Croucher.

The size of the town and its very vigorous musical life allowed young musicians to participate in performances and competitions, to gain experience and to fully develop their talents. Pride in the town's music ensured that their efforts would be closely followed. The need for accompanists for solo singers and brass band soloists meant that pianists gained experience in the art of accompaniment. Hawera in the 1940s was an ideal musical world for a young musician.

The Auckland boarding school to which Helen Young was sent was less supportive of musicians than had been the local school in Hawera.

I was sent away to boarding school in Auckland. It was a very good academic school but music was not a high priority. We had to get up a six o'clock to practise so as not to disturb anyone. The music mistress who had studied in Germany was encouraging if somewhat eccentric. I gave recitals but somehow they always seemed to clash with hockey practice. No doubt it was typical of New Zealand at that time but sport was more important than music. In my last year the Headmistress took me aside and told me to forget about music - [she said] that music teachers starved during the Depression. She told me I should go to university.

So my interest in music was established at an early age in Hawera - not only encouraged by my parents but by the local community. (Helen Young, oral history)

After leaving school Helen Young returned to Hawera in 1945, but for the next two years she was in Hawera only during vacations from a teaching position or from study in Auckland. In 1948 she moved to London for piano study at the Royal College of Music where she gained ARCM for piano performance and a teaching diploma from the Guildhall School of Music. Helen returned to New Zealand to work in the music department of Broadcasting, and was the Manager of the Concert Programme from 1979 to 1989. (Dart 1990)

23 Mr J.H. Crowder quoted in a Hawera Star report circa July 1944. Source: Alan Tozer scrapbook.
Brian Barrett was a pianist in his school years, a church organist, and percussionist with the brass band, where he also played Tenor Horn. He became a member of the National Band at sixteen years old and studied for a music degree at Canterbury University. He was music master at Shirley Boys High School, Christchurch, but died young.

Several of those who were school pianist in their final years at school in Hawera took up musical careers outside Hawera including Maurice Clare and Margaret Nielsen. Maurice Clare is remembered as a performer with a fabulous piano technique (Margaret Nielsen oral history; see also Booth 1997: 46-47), but he was no relation to the violinist of the National Orchestra of the same name. Hawera's Maurice Clare (of Maori and French parentage) was an extremely promising pianist who played in the Open competitions in 1946. He went to Teachers College in Wellington and after some years in schools he exchanged with a teacher in Manchester, stayed in Britain where he married, and died in the 1970s. (Mrs Aldrich pers. comm.)

Lynette Morris (nee Pacey) was one of a number of musicians who stayed to make music in Hawera. (Chapter 3 People in Music) Many young members of the bands, orchestras and choirs also continued their musical activities in adult life. Ruth Cann who taught many pupils in Hawera played in the orchestra for fifty four years but her further training was not supported by her parents.

[As a child] I learned from Hugh Morrieson up at the corner here ... Charlie Johnson [his father in law] was a builder but he also made violins. Ron Morrieson was four when I used to go up and learn from Hugh Morrieson. I learnt from him for six months and Hugh died of TB. So I had to start with Betty Sturrock, and she'd been home to England to the Royal Academy and all that and came back with two lots of letters. She was excellent. Put me through a lot of exams. I got to Grade Seven and I had Grade Eight books and I remember Dad saying to me, 'I don't want you to be a music teacher - there’s no money in it'. He still let me go on learning but he didn't want me to go in for any more exams. I wish I had been able to go on and get my letters. I was the one who had to stay home.

To look after your parents?

Exactly. (Ruth Cann, oral history)

The three members of the Fox family - Louis, Margaret and Olga - probably had the most thorough musical training of any in Hawera. In addition to receiving lessons from their father they took singing from Sister Charles and piano lessons also at the convent. They joined the adult ensembles and played in many smaller groups. In describing her father’s approach Olga noted,

He didn’t push us to take exams. Margaret got her letters in singing and went for the Melba Competitions in Australia in which she came second. But he didn’t worry about qualifications; he said it didn’t take a year to learn a piece.
We were all teaching from about aged 16: Margaret violin, viola and singing, Louis strings and brass instruments, [Olga] cello, double bass and piano. (Olga Brown, oral history)

Perhaps Mr H.C.A. Fox saw the family musical experiences as an apprenticeship leading directly to adult music-making. Olga was teaching music in Hawera in the late 1940s and continued there for some years before moving to the Wellington area and then to Auckland, teaching and playing in orchestras, most recently the Papakura Civic Orchestra and in Hamilton the Waikato Symphony. (ibid.)

Louis Fox became conductor of the Hawera Municipal Band in 1950 after some years with the nearby Patea Municipal Band, and he also directed the Third Division band in the war in the Pacific (ibid.) Although he had a love of bands he also taught stringed instruments, first at Gore High School in the South Island and then at Mana College north of Wellington. Olga and Margaret continued teaching in Hawera giving private lessons and teaching in schools for some years after Mr Fox died.

Margaret Nielsen notes that in her last year in High School,

I went to a May holidays music school in Wanganui which was run by the Canterbury University Adult Education. Vernon Griffiths was of course professor at the time and he was there. John Ritchie was there and Ralph Lilly from Nelson and I think somebody from Dunedin... So we all got together at the old Friends School in Wanganui in the May holidays - the first week in the May holidays I think it was. It ran for about a week to ten days, and it was just music all day long and I just loved it, and this is really how I made contact with the Canterbury staff and somehow just liking them and knowing that Ernest Empson [piano teacher] was also in Christchurch - there was no doubt that if I went anywhere it would be Christchurch. And then it really was my aunt that persuaded my father I should go. (Margaret Nielsen, oral history)

After two years on a teaching course in Christchurch, and teaching practice back in Hawera, Margaret Nielsen returned to full-time music study at Canterbury. She won a Government Bursary for Master’s study at Mills College, University of California, becoming the first music student from New Zealand to study in America rather than Europe. Returning to New Zealand Margaret worked briefly for the New Zealand Opera Company and the Ballet Company as pianist before obtaining a position in the music department at Victoria University from which she retired in 1993. (Nielsen 1989) She is known

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25 Ernest Empson, piano teacher in Christchurch, had been the piano teacher of Constance Leatham in New Plymouth. When Connie Reilly was away for a year Margaret Nielsen had lessons from Constance Leatham.
for her premiere performances and recordings of new compositions by New Zealand composers and as one of New Zealand’s foremost accompanists.

Ralph Aldrich was a promising young violin student at the Hawera Competitions in 1946, taking tuition first from Louis Fox then from Vinnie Ross in New Plymouth. His student experiences took him through the music department at Victoria University from 1951 to 1955, the National Orchestra from 1956 to 1958 and then with a Government Bursary to London’s Guildhall and to the Vienna State Academy. After further study in Europe an appointment as head of the string department at Cambridge College of Arts and Technology brought Ralph Aldrich back to Britain. After four years he went to the University of Western Ontario to be professor of viola and chamber music and a member of the faculty quartet. He officially retired in 1996 though he continues with many musical activities.

The most original pathway for a young music student, however, was undertaken a generation earlier by Frank Hutchens, who in 1946 gave the return concert in Hawera that he had left forty years before. The school Centennial booklet records the story of young Frank Hutchens and the start of his musical career.

Frank was considered a child prodigy, for at the age of ten, he was the Methodist organist. Taking his courage in both hands, this ten-year-old travelled alone to Wellington and knocked on the door of the Prime Minister Dick Seddon before breakfast. He talked with him and asked him to introduce him to the visiting Polish Prime Minister, the famous pianist, Paderewski. This 'King' Dick was delighted to do. The great Paderewski agreed to audition the boy and on his advice Frank went to England to study at the Royal Academy of Music, at eleven years of age. He was sub-professor at sixteen years of age and won many awards. For fifty years he held the post of Professor of Music, in Australia, at the New South Wales Conservatorium of Music. He was awarded the OBE for services to music. In spite of all his success, Frank remained a very kindly warm-hearted man. He always felt very fond of Hawera, his home town. He composed a song especially for the borough jubilee celebrations. (Robinson [1975]: n.p.; see also Jobson 1971)

Each musician's trajectory is different; each local musician took something special from the musical life of Hawera. Their stories reveal the opportunity that the town gave for performance - at school and in Competitions, in church choirs and orchestras, in bands and on social evenings and town celebrations. The musical life of a young performer was not a passive one. The town had institutions encouraging the identification and development of talent, gave varied performance experiences and provided the demanding situation of competition. The contribution of the individual musician was valued because it was recognised that all would benefit from the practice of individual skills.
The musicians who embarked on careers in music, and the many from Hawera who remained active in music, acknowledge a debt to the town's music, and to the opportunities it provided for them to become fully extended in musical performance.

Looking back I realise I owe a great debt of gratitude to the brass band lads for whom I played, as I gained very early a valuable experience as accompanist. As I also did on many occasions when I accompanied singers and instrumentalists at social evenings, Scottish Inglesides, and a host of community concerts. It all taught me to read music quickly, and listen to what others were doing, and generally to cultivate the ability to work as part of a team instead of always being a soloist. Accompanying, especially for singers, has become my most enjoyable and important musical activity during the past thirty-five or so years.
(Margaret Nielsen, oral history)

Musicians credit the participation in Hawera's music, and the robust adventure that it frequently was, with giving them not only the very substantial groundwork for their musical career but also the confidence and ability to venture further into the wider world of music.
Maori Music in South Taranaki

Maori music in south Taranaki in the late 1940s was heir to a centuries-old local tradition. The group of tribes descended from the Aotea canoe have some distinctive musical features of their own as well as a heritage which is broadly shared with Maori throughout Aotearoa New Zealand.

The recordings of Maori music from south Taranaki in 1946 cover a range of styles including traditional waiata, modern action song, and hymns. The catalogue of the Mobile Unit shows that recordings were made of an elder from Patea, Maui Onekura, singing chants of two tribes, Ngati Ruanui and Ati Awa; and at Taiporohenui waiata, poi, action songs and hymns were recorded. Elsewhere the oral history of Taranaki was told to the Mobile Unit. From a Manaia resident the history of land disputes was recorded, especially the invasion by Government troops of the Maori town of Parihaka and the military exploits of the brilliant strategist and leader Titokowaru.¹

The Maori music recordings from this region are among the most extensive of any made in the areas visited by the Mobile Unit. Leo Fowler notes the resistance of many Maori people to recording for radio. In the Waikato he was able to call on his friendship, from his earlier farming days, with the dynamic leader Te Puea who was able to persuade elders to record.² Elsewhere only a little Maori music was recorded. In Taranaki the recordings, though not large in number, are at least representative of the different kinds of music of the community. They show the community’s use of a tradition of older songs and the composition of newer occasional pieces for visitors and great events. In several of the songs the war is the predominant theme. One of the songs, which may originally have been a recruiting song, greets the soldiers who are away and then those who have returned safe. Another song predicts victory. But an older waiata enjoining the Maori people to resist war, ‘Poua No Koe Ėte Motu Nei’, is also sung indicating the complex reaction Maori communities had with the Second World War. There had been strong opposition to Maori going to war from Taranaki, as in the Waikato. A whakatauki used at the time warns:

The fire was lit for mutton bird
But moths flew in.

The conflict, according to this proverb, did not concern Maori.

¹ The map of the Mobile Unit tour (Chapter 2 Figure 1) does not indicate that the Mobile Unit visited Manaia. The catalogue/logbook of the Mobile Unit suggests that individuals from Patea and Manaia may have been recorded in Hawera, possibly at Taiporohenui.
² Alexander Turnbull Library, Fowler manuscripts 77-014, Box 6/5.
The recordings also illustrate the allegiance of the local people to the King movement which had been established in the Waikato in the 1850s; and from further west in Taranaki the influence of the prophets Tohu and Te Whiti at Parihaka is also evident. Both of these movements, which had land issues at their heart, are represented by songs in the Mobile Unit recordings.

The distinctiveness of Taranaki's music lies in the prominence of the poi tradition in this area, and the special local features of language including the use of the glottal which gives moteatea a distinctive sound. The strength of the poi tradition relates to its use in performing karakia; the association of poi with karakia gives a special seriousness to this form and it was the vehicle used by the prophets at Parihaka for their teaching. Huirangi Waikerepuru says, 'When I think back there were only a couple of haka I remember - others were brought in or composed here - but poi was strong, more dominant than haka'. (Waikerepuru pers. comm.)

**Taiporohenui**

The small settlement of Taiporohenui, just out of Hawera, numbered about 200 people in the post-war years. (Congalton 1954) Although their houses were scattered along the Whareroa and Ohangai roads the people had a marae at Taiporohenui where the Methodist Maori choir was formed, dances were held and the Women's Institute was active. Men worked on the dairy farms and in
the Tawhiti cheese factory; Hawera was the centre for shopping; and children walked to school, a daily journey of about an hour. (Waikerepuru pers. comm.)

The meeting house was built in the 1850s. It was named Taiporohenui by Matene te Whiwhi; it is the name for the west coast and was used in a ‘karakia kumara’ - a chant for planting kumara, and literally means to allow no more fresh water to run into the salt sea, no more Maori land to pass to the European. The house was the largest in the country measuring 36 metres (120 ft) long by 10.5 metres (35 ft) wide and had two entrances. It was roughly constructed and finished “without any of those artistic arrangements which usually adorn these buildings”. The people at Manawapou told Arthur Wicksteed in February 1855 that the Whare runanga was a Maori Parliament House in which they discussed things of interest to them in the same way as whites did. (Church 1992: 117)

Though centred on its own marae and meeting house the Taiporohenui community had no fewer grievance than other Maori groups - their land had been taken in confiscations and the small portion returned did not include their ancestral pa site. Huirangi Waikerepuru remembers the elders in the 1930s and ‘40s discussing the history of land confiscations, and the deception of the government. The community’s historical marginalisation was compounded by a contemporary restriction on loans to build houses at the marae, and by the subsequent closing of employment opportunities such as the nearby Tawhiti cheese factory. Although work and school gave some contact with Pakeha, the community had its own church services, regular dances, and sporting activities centred at Taiporohenui.

Waiata

'E Pa To Hau' is a waiata widely known in New Zealand. Apirana Ngata described this lament for Te Wano, a Ngati Apakura chief expelled with his people from their Waikato lands after the war in 1864. Standing on Mount Titiraupenga to look back at his homeland, Te Wano died and was buried there. This song is a lament for him and for others who died in the conflict and in a subsequent epidemic. (Ngata 1959: 236-9)

Margaret Orbell gives this translation of the first verse of 'E Pa To Hau':

The wind blowing softly from the north brings longing
And I weep. My longing is for my people
Gone far off to Paerau. Who can find them there,
Where are my friends of those prosperous times?
It has come to this, we are separated and I am desolate.
(Orbell 1991: 67-8)

The first verse, which is the one most commonly sung and which the Mobile Unit catalogue notes is known by all the tribes, is a lament of separation. A
subsequent verse is more specific to the Ngati Apakura and their new home in the Taupo area. The reason for the widespread use of this song can be seen in its expression of lament at the alienation of a people from its homeland.

The recording of another waiata, 'Poua No Koe Ete Motu Nei', has the Mobile Unit catalogue note that it ‘originated at Parihaka during the Boer War in 1900’, and that it was a ‘chant preventing the young people from going away to war’. Parihaka, on the western side of Taranaki, was founded by the prophets Te Whiti and Tohu in 1866. Their principal tenet was non-violent resistance to the alienation of land, and their followers obstructed surveyors and settlers on the unjustly confiscated traditional lands. The Parihaka Maori pulled up the pegs of surveyors and built fences and ploughed across the fields established by settlement. Their non-violent reaction to the injustices of the time was in marked contrast to the wars which raged elsewhere, but their actions were no more successful in maintaining land in Maori ownership or halting the wave of settlers. The Government reacted to the alarm and panic of settlers at the activities at Parihaka by sending a massive military expedition in 1881. But when the Government force of about 1500 armed constabulary arrived at Parihaka they were met by children singing and dancing. The orderly and peaceful village received the military force, and without confrontation the prophets were taken away; they were held without trial for over a year. Among the songs sung on this occasion are likely to have been the poi chants which were a special vehicle for the teaching of the prophets, of which 'Poua No Koe Ete Motu Nei', recorded by the Mobile Unit, is a later example.

Traditional songs were the vehicle for the teaching of Te Whiti. His sermons and extracts from the Old Testament were sung, as well as accounts of significant events. These were performed as poi dances in which the woven ball is twirled and struck against the hand, creating a percussive slap which accompanies the chant. These poi were performed to traditional chant rather than the western-influenced melodies which are common today. The Parihaka poi, though sacred, were publicly performed, attesting to the values of the movement and reminding the followers of Te Whiti’s teaching. James Cowan described this in 1904.

The Maori prophet Te Whiti and his chief men at Parihaka village had their oracular utterances and their chants and prayers rehearsed and publicly sung by the poi-women. It was a very pretty sight to watch a large party of these girls and women, their heads all decked with white feathers - the tohu or emblem of Te Whiti-ism - going through the evolutions of the poi, with wonderful rapidity and deftness. (Cowan 1910. Quoted in McLean 1996: 135)

When Mervyn McLean came to record these chants in the 1960s and 1970s he found few of the Parihaka poi had survived but that the singers maintained these songs as a sacred heritage. Access to the recordings such as 'Poua No Koe Ete Motu Nei' made by McLean and housed in the Archive of Maori and Pacific Music at the University of Auckland, is restricted to members of Ngati Ruanui, the tribe who made the recordings. (McLean and Curnow 1992: 5; 131-132)
Plate 16. Parihaka

The village of Parihaka, centre of the movement founded by the prophets Te Whiti and Tohu had both a fife band and a brass band.

View of band and group of people outside the Waitara home, Parihaka. W A Collis Collection, ATL reference: G-12102-1/1; Collection: PAColl-3032.
It is noteworthy that among the Mobile Unit recordings of 1946, 'Poua No Koe Ete Motu Nei' is one of the few discs to be missing from the collection. While this may have occurred by chance it is not impossible that the singers at Taiporohenui changed their minds after they had sung the sacred item and requested Leo Fowler return it to them. There is no written evidence that this took place, and the supposition can only be made from the knowledge of the sacredness of the item and of the efforts that Leo Fowler was known to have made to respect Maori tradition.

'Poua No Koe Ete Motu Nei' had an additional force in 1946 in the year following the Second World War. During both the Boer War (for which the poi was composed) and the First World War some groups of Maori had refused service in the armed forces, on the grounds that this conflict was not of concern to Maori. War also clearly contradicted both the teaching of missionaries who had persuaded Maori to abandon tribal warfare, and the non-violent teachings of the prophets Te Whiti and Tohu. The formation of the Maori Battalion in the Second World War, the encouragement given to Maori to serve in it, and its success in battle, all add to the interest of the performance of this song in 1946. The singing of 'Poua No Koe Ete Motu Nei', an antiwar song of the previous generation, is a fascinating glimpse into the music and community at this time, keeping alive a tradition of pacifism in the face of post-war celebration in the south Taranaki area.

Himene

From the advent of Christianity in 1814 the singing of hymns and their translation into the Maori language had been a particular focus of missionaries. The translation and printing of hymns by the different denominations, and the adaptation of tunes and chants was an important aspect of mission activity. (McLean 1996: 279-308) Many observers attested to the enthusiastic singing of Maori congregations and the particular qualities of their singing.

The singing style of both action songs and hymns may be seen as somewhat flexible in performance. Performances could be more westernised when the occasion demanded (such as the singing of hymns in church) or a performance could incorporate more Maori features. This bi-musicality - the ability to communicate in two musical languages - may have influenced the Mobile Unit recordings of action songs and hymns. The performances may have unconsciously been given to conform more to western musical style for a recording intended for radio broadcast. This was not, however, the case for the traditional waiata, which were sung in the customary manner.

At Taiporohenui the choir was Methodist; the strength of Methodism in this area dated from the release of the Parihaka people in the late nineteenth century. Today's community understands that a condition of the release from internment in Otago was that they embrace Christianity; a symbol of the 'new
beginning' was the building of the church at Nukumaru, 'Tutahi' - standing together of Maori and Pakeha. (Waikerepuru pers. comm.)

There is also an indication of a Catholic involvement in local Maori music in 1946. On the first of September Maori from Taranaki and Wanganui gathered at Wharepuni, Fraser Road, Hawera, for a day of contests in sport and singing preceded by a church service.

Eight Maori choirs, comprising mainly young Maori women, took part in the hymn contest. The hauntingly beautiful melodies were presented without accompaniment and under conditions that were all the more arresting for their simplicity. It was difficult to choose between the choirs, the singing of which was of a consistently attractive standard said Sister Charles of the Hawera convent school, who was the judge. Each hymn was sung by a club choir and was followed by a speech by an orator from each club. The youth of most singers and orators testifies that the beautiful language was not being permitted to die out.

(Taranaki Daily News 2/9/46)

At this competition a shield was presented for the club gaining the highest points in hymn, oratory, basketball and action song contests. A separate cup was awarded to the winner in football. The newspaper report notes that after tea 'the evening was devoted to table tennis competitions and action songs' (ibid.), presumably in an atmosphere of recreation and entertainment.

The contest served as a district semifinal to select groups for the 1947 Easter gathering of the Wellington Arch-Diocese (Hawkes Bay, Taranaki and Wellington). Te pattern has continued in Maori cultural competitions through the following half century, and the love of competition, seen here in a local gathering, is visible in many Maori cultural events.

Action Song

The action songs in the Mobile Unit recordings of 1946 have several important features. New songs had been composed for great occasions, and contemporary performances showed an amalgam of Maori and western musical traditions. The subsequent history of the action song and its rise to popularity as a principal element in Maori performances confirms the potential of these early examples.

The songs recorded by the Mobile Unit have straightforward messages expressing welcome, recruitment for war, farewell or lament. They are simple and direct and are similar to songs that could have been heard in marae in

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3 Taiporohenui was also represented in the Methodist choir and concert party that went overseas in the 1930s, the 'Seamer, National Methodist Maori Choir'. (Waikerepuru, oral history). One of the missioners for the Methodist church was Rev Napi Waka, a national figure in Maori culture and performance.
Plate 17. Action Song

Action songs were performed to welcome home the Maori Battalion in many parts of the country. Special compositions honoured the dead and celebrated the victory. The Action Song developed strongly during the war years.

This performance took place in Wanganui, to welcome the return of the Maori Battalion in 1946.

Photographer unknown, ATL C 23400
many parts of the country at this time. The message is delivered without imagery or metaphor.

<table>
<thead>
<tr>
<th>Me mihi atu mātou e.</th>
<th>We should greet the soldiers.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Me mihi atu mātou e,</td>
<td></td>
</tr>
<tr>
<td>Ki ngā hoia i te pakanga</td>
<td></td>
</tr>
<tr>
<td>Me whiu atu te aroha</td>
<td></td>
</tr>
<tr>
<td>Ki nga hōia e ngaro nei e,</td>
<td></td>
</tr>
<tr>
<td>Nō reira rā e ngā iwi</td>
<td></td>
</tr>
<tr>
<td>Ko te pakanga ra tēnei</td>
<td></td>
</tr>
<tr>
<td>E karanga nei te motu</td>
<td></td>
</tr>
<tr>
<td>Āwhinatia mai nga mahi nei e.</td>
<td></td>
</tr>
<tr>
<td>E mihi atu mātou e</td>
<td></td>
</tr>
<tr>
<td>Ki ngā hōia i te pakanga</td>
<td></td>
</tr>
<tr>
<td>Me whiu atu te aroha</td>
<td></td>
</tr>
<tr>
<td>Ki ngā hoa e ngaro nei e.</td>
<td></td>
</tr>
</tbody>
</table>

We must greet
The soldiers from the war
We must throw them our love
The soldiers who have died.

Therefore people
It is wartime,
Which challenges the country
Help these projects.

We greet the soldiers
Away at the war
We cast our love to these soldiers
Who have died.

Figure XIV Text and Translation of Action Song
(Transcription and translation Piripi Walker, January 1998)

The music of the action songs may be drawn from popular song melodies which are presented with little embellishment, but is not always possible today to trace the original songs which provided these melodies.

Many of the great action song compositions were occasioned by the circumstances of war. Ngata’s songs and those of Tomoana for the First World War and Tuini Ngawai for the Second are the classic compositions which established the action song genre and they are still well loved and often sung today. They respond to the challenge of war, they express solemn farewells, and celebrate jubilant returns tempered by lament for those who were lost in battle. (Shennan 1984)

In spite of the ambivalence of some Maori to the war a surge in action-song composition occurred. The war placed Maori and Pakeha on a new, more equal footing in New Zealand, as partners in the battle. One observer, the late Wiremu Parker, credited the involvement of Maori in the Second World War with the establishment of that modern, more equal, relationship. Significantly, the action song is itself an amalgam of traditional Maori and western musical elements. Maori language and performance conventions join with western popular melodies; the genre unites the two traditions. The popularity of the new hybrid form must be sourced to the new confidence of Maori in two traditions.
Oral Tradition

The older songs (waiata) existed in a strong oral tradition. The transmission of this tradition to each new generation was a crucial responsibility as these songs contained the history of the tribe, alliances, battles, testimonies of love and affection, and the record of individuals and great deeds in previous generations. Mervyn McLean notes Sir Peter Buck’s comments on that transmission. ‘[T]he old people in the evenings or early mornings sang through their repertoire of songs while reclining in the tribal meeting-house and the older children learned them so as to join in’. (McLean 1996: 221) But this learning was less casual than it seemed. Ngoi Pehairangi noted that the elders select you and place you in a situation where you absorb knowledge. When you’re asleep on your own, they’re singing waiatas or reciting genealogies in the next room. As you’re lying there in the dark, you absorb everything that’s going on. And before you realise what you’re doing, you’ve learnt how to recite too, or you’ve learned the words of a certain song ... Suddenly, later, they take you to a meeting house and they recite these genealogies or sing these waiatas and deliberately forget a line. And you find yourself singing by yourself because you’ve recited and learned these things by heart. And you sing this line they’ve left out. (ibid. : 221-223)

Ruka Broughton of Nga Rauru learnt in this way and often spoke of the elders who had passed their knowledge onto him: Taihape Te Hurahanga Rimitiriu (1850-1958) who had learned from three tohunga born in the 1830s or 40s; and Rakei Taituha Kingi (1896-1964) a graduate from the Nga Rauru and Whanganui houses of learning, ‘a man proficient in oratory, genealogy, taiaha skills, incantations and the like’. (Broughton 1979: v) Ruka Broughton wrote: ‘I spent nearly twenty years under the guidance of these old people ... who educated me in the customs of my people’. (ibid.)

The waiata, and the lore and custom which surrounds them, formed an oral tradition rather than a written one and it required prodigious feats of memory to learn and maintain an extensive repertoire. Not only were the songs learned but also their context in whaikorero and the other aspects of powhiri, and in debate on the marae. Ruka Broughton himself used all kinds of tuition to pass on his knowledge. At university in the 1980s some pupils would write down his songs and others tape-record his singing.4

While the learning of waiata could be accomplished by a range of methods from aural learning, written aids and recorded examples, the context of the song in speech-making and a deep understanding of its meaning were equally essential to performance. The survival of the whare wananga, schools of knowledge, is noted by Mervyn McLean in connection with the learning of Taranaki poi.

4 On a visit to Whangaehu marae near Wanganui I saw Ruka Broughton teach a waiata to local people who, likewise, were free to tape record or refer to written notes in learning the song. (8/6/1984) And on the day I visited Taiporohenui a wananga was concluding in which Huirangi Waikerepuru was teaching moteatea. (31/1/1999)
When the sacred poi songs were taught, the instruction was ... formal and conditions of tapu similar to those of the old whare waananga were observed. Moerewarewa Reweti of Ngaati Ruanui said she was given knowledge of song interpretation, history and legend after first undergoing a maka (dedication) ceremony during which her head was three times sprinkled with water. The aim of this was to improve memory so that songs would be quickly learned. The pupils were not permitted to eat or smoke while learning. (McLean 1996: 226)

McLean notes that when songs were written in a book that too became sacred and was treated with care and respect. Copying a Taranaki song from a singer's book of waiata was permitted on condition that he 'did the copying alone and handled the pen himself'.

Later the singer explained her belief that if she wrote a song down for anyone, this would cause her literally to lose it and she would then be unable to recall it. Singing the song onto tape, she thought, would not have this effect. (ibid.: 227)

McLean suggests that this reluctance to be involved in the writing of songs and the prohibitions surrounding them were the outcome of Te Whiti and Tohu's instructions. The strong support for oral transmission and the solemn responsibility for these songs as treasures of Te Whiti and Tohu is particularly expressed today in a resistance to outsiders being involved in the recording or study of the songs. If a Mobile Unit were to visit Taranaki today it is unlikely that a similar range of songs would be offered for recording.

**Blue Smoke**

'Blue Smoke' is one of the landmarks of New Zealand popular song writing, publishing and recording. Composer Ruru Karaitiana from Dannevirke was a dance band musician in the southern North Island:

In 1940 he signed up with the army, and composed *Blue Smoke* en route to the Middle East on the troop ship *Aquitania*. Another soldier had pointed out the image of passing smoke from the ship's funnel. 'He put the song in my lap, it was a natural', Karaitiana would say later. The waltz was completed in his head during the next two days, and was performed at troop concerts but rejected by wartime London publishers.

By 1949 Karaitiana was back in New Zealand playing piano at lunchtimes in music stores to promote sheet music sales ... *Blue Smoke* was among his repertoire. It had been released as a 78rpm on the Tanza label, described as the first record wholly processed in New Zealand. With Mohaka-born Pixie Williams on vocals the record would give the label its first success, with eventual sales of more than fifty thousand copies. Backing for the single-microphone session was the Ruru
Karaitiana Quintet with Hawaiian danceband leader Jimmy Carter on lapsteel guitar in a lineup including rhythm guitar, ukulele and double bass. (Spittle 1997: 15)

The Mobile Unit catalogue notes that Blue Smoke was ‘composed by a member of the Maori Battalion’; ‘Blue smoke being the last thing seen of New Zealand’. Whether this blue smoke was the smoke from the ship’s funnel or the haze of twilight over the disappearing silhouette of New Zealand, the image is an arresting contrast with that of ‘the long white cloud’, Aotearoa.

The Mobile Unit’s recording of Blue Smoke was made in November 1946 by Miss Jean Ngeru. How the song spread between its composition in 1940 and its publication in 1949 can only be a matter of conjecture. It was known to have been performed by the composer in England, and offered to a publisher, but it is of interest that it should also be known and recorded in this part of New Zealand some three years before its publication. It seems to have been broadcast before the recording artist had given her permission and been paid the broadcast fee. The broadcast which Miss Ngeru missed may have prompted her to answer the NZBS’s February letter offering her a fee of two guineas:

13th May 1948

Dear Sir,

Late in October, 1946 when the Mobile Recording Unit attached to your station visited Hawera, I sang a song entitled 'Blue Smoke'.

Will you please advise me whether I can purchase a record of this song as I would like to have it for myself and also because I have not heard the recording at all.

I was advised that this record was played over the air one Sunday evening but, unfortunately, I did not hear it.

I await your early reply.

Yours faithfully

(Miss) Jean Ngeru

The letter was sent to the NZBS two months before composer Ruru Karaitiana made the commercial recording with singer Pixie Williams and the Karaitiana Quintette - Jimmy Carter on Hawaiian steel guitar, Gerry Hall on rhythm guitar, George Attridge and Noel Robertson on drums, and Johnny McNeeley on bass. (Spittal 1993: 56) This first commercial recording in New Zealand was made under difficult conditions in Wellington: ‘background noises could be heard from the motors of refrigerators on sale in the shop next door. Rumbling trams were just another intrusion’. (ibid.: 54) It was the most successful release of the new label TANZA (To Assist New Zealand Artists) and the song was

* Source: Radio New Zealand Sound Archives, Mobile Unit collection.
later recorded for international recording companies by Dean Martin (Capitol Records), Al Morgan (Decca), Teddy Phillips (King) and Leslie Howard (London). (ibid.: 56)

Poi E

Many of the preoccupations and concerns of Maori music, as it was recorded by the Mobile Unit, are evident in a much later work from this area. Growing up in Patea in the post-war years, Dalvanius Maui Prime experienced the full range of popular music in the Maori world. Dalvanius now lives in Hawera, the famous Patea Maori Club is drawn from the south Taranaki region. The songs the club have made famous brought a new combination of popular and traditional music; the club's performance was the first Maori language song to top the hit parade. They have toured with it and other local repertoire to Europe and America.

Dalvanius’s childhood had included a range of family and community music - popular musics, church music, and Maori cultural group. The easy sociability of popular music in the Maori world is epitomised by Dalvanius's father who was a natural performer on banjo, mandolin, violin and ukulele; returning from the war he performed as a one man band with tambourines strapped to his knees. (Prime, oral history)

In the late 1970s Maui Prime had been working the Australian circuit with a trio of singers, 'Dalvanius and the Fascinations', singing 'sweetened rhythm and blues arrangements, a pseudo Black American act' which successfully opened for high profile American performances and toured with the Australian rock group Sherbet. (ibid.) They entertained America's Vietnam troops in Sydney and performed in Jakarta, Bangkok, Hong Kong, Hawai'i and West Coast America.

In New Zealand Dalvanius produced an album for Tui Teka which included 'E Ipo', a song in Maori by Ngoi Pewhairangi of Tokomaru Bay. (Spittal 1997: 97) Meeting Ngoi and working with her on several songs proved decisive in creating the songs and style of the Patea Maori Club. 'I had never done anything with Maori [language] until I teamed up with Ngoi. I responded to her urging to strengthen the language; to involve the kids'. (Prime, oral history)

Dalvanius went further in commercial marketing and in producing the video of the song. 'I wanted to show the changes Maori had experienced from rural living to urban - the poi plaited in someone’s hair, punk rockers taking part, a black American basketball player twirling the poi; barefoot Maoris on a

6 Hohepa Taiaroa (maternal grandfather of Dalvanius) headed the Maori cultural group in Patea, with grandmother Te Ngaio. Dalvanius’s mother and aunt (Rene Taiaroa) were composers; and most of his siblings have performed in clubs, choirs and shows.

117
tarsealed road - the land has tarseal, but the land is the same’. (Prime, oral history)

That success brought the concerns of Maori to the fore: the survival and strength of the language, the hoped for resolution of land disputes, and the participation of the local community which had been recently deprived of employment at the closure of the Patea Freezing Works. The poi, a common image for a journey and perhaps for farsightedness in traditional Maori song7, is given a contemporary expression in 'Poi E'.

7 For example the classical patere of Erenora 'Poia atu taku poi' and similar uses of the poi imagery in song.
Chapter Seven

Dance Bands in South Taranaki

One wonders what we may expect after the war. Shall we witness yet another of those common outbreaks of frivolity, typified in the dancing madness that has risen after more than one great peril? There was one after the Black Death, in the fourteenth century; another after the Napoleonic Wars, when both Beethoven and Chopin sadly felt their neglect by the dance-mad Viennese ... A similar wave followed the last war. Must we predict one for - let us say, 1946? (Anderson 1944: 7)

The people of country districts had always found opportunities for dance and song, supper and sociability, and this was true for Hawera and south taranaki as it was for any other small town or rural area in New Zealand. In the year following the end of the Second World War there was a certain intensification of dance activity. This was indeed an 'outbreak of frivolity' in celebration of the end of hostilities, the return of loved ones, and the resumption of a more normal life, but even if it can be colloquially termed a craze, it was not a symptom of madness, rather it was an expression of relief.

At these dances the music of the old favourites jostled with the newer, post-war hits and fashions. An enthusiastic following for popular music developed; a decade Rock 'n' Roll would be the focus of enthusiasm, but at this stage the musical inspirations were coming from pre-war and wartime bands, and the new melodius sound of Hawaiian guitars.

In 1946 many socials and dances were held to celebrate the return of servicemen from the war and later to welcome the arrival of war brides from overseas. Beauty contests, called 'Queen carnivals', were social occasions and fund-raising events. These special post-war occasions were additions to an already well-established round of socials and dances: community fund raiser, pre-wedding get-togethers ('gift evenings'), Christmas dances, and dances at Winter Show time.

1 In writing about American Ragtime dance Susan Cook notes that 'dance mad' and 'dance crazy' are terms which draw pathological parallels: 'While craze can suggest the excitement and even indescribable pleasure of the experience, other writers, in keeping with a pseudo-Freudian imagery of mental disease speak of lunacy, dementia and hysteria. Ragtime dance was also [called] an epidemic, an infection or a fever, images that reflect contemporaneous health concerns about bodily diseases that spread quickly often through germs that infected individuals without their knowing it'. (Cook 1998: 138) What was experienced in Hawera and its district was an intensification of dance celebration, a great increase in the musical opportunities for playing in bands, a greater inflow of music and dance innovations, and the development in ensuing years of a youth culture centred on dance and music.

2 The funds raised in south Taranaki from the Queen carnivals to select an Army Queen and Air Force Queen in 1946 (and subsequent years) contributed to the building of the War Memorial Community Centre in Hawera.
Dances had long been a feature of country life but this intensified after the war. On every night of the week, except Sunday, there were dances somewhere in the Hawera area in 1946. Sometimes as many as three, four or five dances occurred in the region on a single night. The greatest number of dances occurred midweek (Tuesday to Friday), leaving Sunday evening free for attendance at church; Saturday was the regular cinema-going evening, when only a few dances were held and Monday evening was a time for recovery from the weekly return to work.

Figure XV Map of Dance Halls in South Taranaki
(Source: Dance venues noted in newspaper advertisements, 1946)

The smaller halls were traditional focal points for the local communities. That at Kaponga, built in 1895 and called the Athenaeum, was a vibrant place for socials, dress-making classes, fund-raising events, and the successful Horticultural Show each year. (Arnold 1997) In all the smaller centres the hall could be used for religious and political meetings, school concerts, and all the occasions that make up the life of a community. In recent years a fall in the rural population, increased mobility, and access to a wider range and more
entertainment have all contributed to the decline of the community halls as a centre of social life, but in 1946 the halls retained their original function as places for frequent and lively local activities.

The greater Hawera area - bounded by Stratford in the north, Patea in the east and Opunake in the west, with Hawera at its hub - had about 50 venues for dances including the many country halls at crossroads and the two big, regular venues, the Winter Show buildings in Hawera and the Stratford Town Hall. (Map of Dance Halls, Figure XV) Here some twenty identified dance bands operated, in addition to a few from neighbouring regions. Bert Vinsen's band, one of the most popular, performed only in this geographic area during 1946. That people were willing and able to travel the distances involved is remarkable given the continued petrol rationing, and the difficulties of finding transport. Merle Crawford who organised her own band in the 1930s and through the war years commented, 'It was a terrific worry, during the war, that the gas would run out as the band travelled to dances'. (Merle Crawford, oral history) For the public buses from town were sometimes advertised to take people to a rural dance. 'Organisers would say, 'Can you fill up a bus?' and we would, and we would go singing all the way'. (Joan McKenzie pers. comm.)

Travel to dances and the risky business of returning on the country roads very late at night, perhaps under the influence of alcohol, are aspects of the dance bands which feature in Ronald Hugh Morrieson's writings. He was a performer in a dance band during the 1940s and early 1950s and his novels and short stories, written in the following decade, have a thread of this experience, the songs of the time, and the culture of the dance band world.

The Mobile Unit did not record any dance band music in Hawera, preferring the serious or classical music of the time. As noted in Chapter 2, the Mobile Unit ignored this extensive area of musical experience and activity.

Advertisements in the daily newspapers provide a revealing record of the dances. A survey of those in 1946 shows the number of working bands and the occasions for the dances or socials. The local band which appeared most often in this area during November 1946 was Vinsen's, playing for more than a third of the dance occasions. Other bands were Humphries, Preston's, Quirke's, Harry Scott's and Perrin's. A final third of the events has music for which the bands or musicians are not named. This anonymity may have been because the musicians were 'moonlighting' (taking employment money without declaring it for tax) or because they were an ad hoc group of local musicians who did not perform regularly as a named band. A dance with piano accompaniment was cheaper than a dance with a band: 'We called them 'Bob Hops', because they cost a shilling, we would drive around until we found one'. (Doug McKenzie pers. comm.)

November 1946, the month in which the Mobile unit recorded in the area, has been used a sample month of this musical activity; the full calendar of public dances advertised in the daily papers in November 1946 is given in Appendix Part 4.
The Silver Star which advertised in 1946 was a Hawera band with only two members: Des Bublitz (piano and piano accordion) and Brian Duggan (drums). (Taranaki Daily News 8/2/46) But early in 1946 a new band was announced in Hawera with a versatile line up:

Ivan Perrin presents his New Hawera Dance Band, introducing Two Saxophones doubling on Clarionets, String (Slap) Bass doubling on Piano Accordion, Drummer-Vocalist, also doubling on Piano Accordion. And listen to 'RITA,' late of Sydney Radio and Cabaret, singing you the latest numbers, including 'The 'A' Train'; 'Time Waits for No One'; 'Till the End of Time,' etc. (Taranaki Daily News 9/2/46)

Bands often substituted players, or included additional players when occasion and finance allowed, but the individual bands had their own particular sound and their own following amongst the public. 'The Melody Makers' wanted the audience to sing as they danced: 'We wanted a cheerful sing-along sound, we would have the whole hall singing and dancing' (Merle Crawford, oral history); 'The Saints' wanted people to dance or converse as they pleased (Ray Edwards, oral history); 'The Rhythm Makers', like Ivan Perrin's band (above) emulated an American sound: 'We all tried to play like Louis Armstrong or the Glenn Miller band'. (Don McCormack, oral history) Bands also had their own theme tunes. 'The Saints' used 'When the Saints go marching in', and Morrieson's band used the hit, 'Dinah [is there anyone finer]'. (Ray Edwards, oral history, and Millen 1996: 96)

The bands formed and reformed quite naturally as players moved around or away from the district. Ronald Hugh Morrieson began as a fill-in player in 1943, aged twenty one years, then formed a band with Eric Johnson (piano) but joined with Don McCormack and John Davies as 'The Rhythm Makers'. Later they played in Colin King's 'Harmonisers'. Similar processes had also occurred through the 1930s. Merle Crawford relates that

[t]here were many talented young musicians around in those days. Jack Sheehy asked me in 1933 if I'd accept him as a saxophone player. He loved music, owned a Model T Ford with side flaps, and he needed the money. It was Jack who introduced 'Snow' Vinsen, the most rhythmical drummer in Taranaki. Then came Billy Elder with his trumpet ...

(Crawford 1993: 39)

The Dances

Old time dances were the staple fare of the programme.

We would always begin with a waltz and then choose from the popular dances - Gay Gordons, Maxina, Quickstep, Volita Foxtrot, Three Step Polonaise, Military Two Step. They loved the chain waltz. And then there was the supper waltz. After supper the same type of dances, finishing with the Last Waltz and Auld Lang Syne. I might play 'Now is the Hour' in the Last Waltz, and we could have 'God save the King' at
Plate 18. Dance Bands

Merle Crawford and the Melody Makers pictured in 1935 'about 2.00am after playing for the Eltham Football Club Ball'. (Crawford 1996)

Members of Ray Edwards' band The Saints: Tim Nuku (guitar), Rev Napi Waka (saxophone and percussion), Graham Waite (saxophone).

Ray Edwards Collection
the very end if it was a patriotic occasion. (Merle Crawford, oral history)

Many local people could play for dancing and at every event there was likely to be an 'Extra', when someone who had come to the dance played instead of the band for one number after the supper break. This was usually a solo pianist, and it was welcomed by the band. Merle Crawford commented, 'It gave us a chance to dance'. (ibid.)

The main repertoire of dances remained fairly conservative through the first half of the century; although there were dance crazes of the 1920s and others, the hold of the waltz and quickstep and foxtrot was only broken with the advent of Rock 'n' Roll in the 1950s. The continuing popularity of the waltz in the post-war years shows a conservative side to the dance repertoire in this area. In Europe and America the waltz originated in the first decades of the nineteenth century as the scandalous, new, face to face dance. By 1899 the waltz had been supplanted by the two-step to such an extent that the Association of American Dancing Masters at their annual conference announced the 'passing away of the waltz'. (Quoted in Cook 1996: 136) But in south Taranaki, and other parts of New Zealand, the waltz was still a staple of the programme half a century later.  

The standard dances, waltz, quickstep and foxtrot, were learned at dance classes which were themselves a further chance for the young to meet members of the opposite sex. Dance classes continued the tradition of training in social etiquette - what to wear, how to converse, how to ask for a dance, etc. - which stretched back through the nineteenth century. Ronald Hugh Morrieson catches the allure of the dance classes in *The Scarecrow* as the young hero admits:

> I had found out that quite a few of my contemporaries were attending this dancing class. It was held upstairs over a garage ... and I used to slink past at night and hear the stamp of feet doing a palais glide to 'Ten Pretty Girls', or a foxtrot to 'Roll Along Covered Wagon, Roll Along'. This was the greatest piece of music ever written, I believed, in addition to being the only one I could whistle, and down in the dark street listening to that happy, secret world, I thought my heart would burst.  
> (Morrieson 1963: 117)

**Popular Songs**

Old time dances were transformed into something fresh and exciting by the use of popular songs. As dancers learnt the popular songs, and musicians

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4 The familiar waltz danced on community social occasions throughout the English-speaking world was a considerably simplified and rhythmically regularised version of the dance that had taken Vienna and Europe by storm early in the nineteenth century.

5 Training in social etiquette can be traced back in the Lowe collection of dance books and manuscripts, see Thomas and Thomson (eds.), 1992.
incorporated new styles, they converted the dances of several generations into something contemporary. A dance programme of 1932 lists nearly forty songs which were played for the waltz, foxtrot, lancers or other dances of the evening. Most of these songs were current hits, with a few from an earlier generation. A dance programme of 1932 lists nearly forty songs which were played for the waltz, foxtrot, lancers or other dances of the evening. Most of these songs were current hits with a few from an earlier generation. The complete programme for this 1932 dance is given in the Appendix Part 2(a).

The words of new songs, their slang and their imagery, were quickly taken into daily conversation, attested by the dialogue in Ronald Hugh Morrieson's writing. Julia Millen notes:

Characters in Morrieson novels often sing snatches of the words of songs. 'There's a war in Abyssinia, wontcha come/Go get your peanuts and ya gun'. Neddy in The Scarecrow sings this song of the 1930s to the tune of his favourite 'Roll Along Covered Wagon, Roll Along'. The young girls who give Neddy and Len their first kisses, sing: 'He doesn't look like much of a lover/But cha don't judge a book by its cover' ... [I]n Came A Hot Friday and Pallet On the Floor ... we find a significant number of quotes from lyrics and references to songs: 'Put your shoes on Lucy', 'See ya later alligator' were catch phrases of the fifties. Elsewhere he uses song titles like 'Blue Moon You Saw Me Standing Alone' to evoke the atmosphere of the 1940s and 1950s. In Came a Hot Friday he actually quotes ... a couple of verses of 'Blackboard of my Heart'. While in Pallet On the Floor the bawdy drinking song 'Roll Me Over In the Clover' shows the culture of freezing workers ... on a boys' night out. (Millen 1996: 101 & 158)

One advertisement for the band Vinsen's Ambassadors strings the song titles into a narrative: 'Oh Johnnie,' 'How Would You Like to Kiss Me in the Moonlight?' 'Margie?' It would be 'The Story of a Starry Night' after that 'Rum and Coca Cola,' 'T'm Beginning to See the Light' 'Some Sunday Morning, Salome.' 'I'm Going Back to Where I Come From' so 'Show Me the Way to Go Home.' ... 'Be in the Mood' on 'Sat-A-Day Night'.

(Taranaki Daily News 26/9/46)

The songs mentioned in Morrieson's novels provide an authentic reflection of the repertoire and an indication of the impact of the songs in language and thought. They are not, however, all modern popular songs - some are from earlier generations and others from more diverse sources.

'It Had to Be You', 'Margie', 'Bye Bye Blues' in Pallet on the Floor; and 'Put Your Shoes on Lucy' and 'Deep in the Heart of Texas' in Came A Hot Friday. 'Heart of My Heart', 'Brush Those Tears from Your Eyes', Aba Daba Honeymoon', 'Always', 'Blowing Bubbles', Whispering', 'Kiss Me

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6 The complete programme for this 1932 dance is given in the Appendix Part 2(a).
The New Zealand Writers and Composers Magazine, published four times a year, encouraged local song composition. Each issue contained at least one new song, its vocal line, lyrics and piano accompaniment. Articles often gave hints on song writing, arranging and recording.

Allan Thomas Collection
Goodnight Sergeant Major', 'Blue Smoke', 'Goodnight Irene', 'Tea for Two', traditional Maori songs like 'Haere Mai', and the wartime favourite 'Maori Battalion', 'Now is the Hour', and Irish ballads 'If You're Irish', and 'When Irish Eyes are Smiling'. (after Millen 1996)

This list of songs represents many strands of popular song, the ephemeral and the long-lived. It is a repertoire that draws on material from several genres and communities. Maori songs and Irish ballads, wartime favourites and soldier's songs, songs from Hollywood and the Vaudeville tradition. Richard Hoggart demonstrates that a popular music can maintain 'contact with older traditions and the capacity for assimilating and modifying new [song] material'. (Hoggart 1966: 149) Indeed both the classical and popular repertoires of the time included a broad range of music. The repertoire of each was inclusive; it incorporated the tastes and interests of a broad spectrum of society. Both classical and popular music came to narrow the range of their repertoires in the following years.

Popular song-writing experienced an upsurge in the decade. The war and patriotic sentiments proved fertile subjects for new songs. One song-writing competition offered a prize of £50, donated by Hansell Laboratories, and judged by the editor of the New Zealand Writers and Composers Magazine, Charles Newson.8 Five hundred songs were short-listed in the Hansell's competition, in a list published in the magazine in September/October 1946. The winning entry was also published in this issue.

New Musical Styles

Two international styles were to have a profound effect on post-war music: Hawaiian popular music and Swing band. Both of these had been heard in the decades before the war, but their appeal broadened in the late 1940s and more bands were influenced by them.

Each of the two styles had a characteristic sound and a leading instrument. For Hawaiian bands this was the Hawaiian guitar, played horizontally as a lapsteel guitar, supported by slap bass, drums and perhaps ukulele. Ronald Hugh Morrieson played a double bass which had been made by his grandfather and played by him in the Hawera Orchestra. He plucked it in the American style made popular by black performers: 'slap and spin', giving him the nickname 'Slapsy Morrieson'.

For the Swing band sound the leading instrument could be clarinet (following the great players Benny Goodman and Artie Shaw), or trombone (Tommy Dorsey), or trumpet (Harry James), or piano (Count Basie). The most

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7 'Blue Smoke', recorded by the Mobile Unit, is discussed in Chapter 6.
8 Charles Newson edited the NZ Writers and Composers Magazine for a few years from Rotorua; he also published songs (in conjunction with James Jesse Stroude) under a range of nom de plume (including N.S. Easton-West) and he managed the Southern Song Service.
distinctive Swing instrument however, was the saxophone. Its timbre and style seemed to influence all the other instruments in the Swing band.

In south Taranaki many saxophones had been introduced in the two decades preceding 1946. Len Barton describes obtaining his first saxophone in the 1920s:

I went down High Street one day and there in the window of Laidlaws was an instrument called a saxophone ... It was a C Melody saxophone, an unusual brand. The different saxophones, the B flat and the E flat, they all have their superb notes somewhere in the middle and you can change your instrument to bring out that. This C had an excellent tone almost like a cello and I remember the fuss. I'd got the saxophone out of the shop and Joe Higham, he was Professor of Music, and also H.C.A. Fox was very interested in it. I played it to them and Joey Higham said, 'It is a lovely instrument isn't it!' and anyhow there were rehearsals for the 'Messiah' and they didn't have a cello so H.C.A. Fox said, 'We'll bring the saxophone in'. The indignation of the singers that such a lowly instrument should be in the Messiah of all things.

I got the real professional instrument after that, an E flat saxophone, a beautiful instrument, it had a frosted silver bowl, was polished gold and the keys were polished silver you could see your face in them. I did get quite proficient, in that any orchestra that came around ... I got to know when they were coming, and I would make an appointment with the saxophonist to see how I was playing. I developed the smooth singing style that was so attractive. This captured the Operatic Society and one of their shows was a Revue.

In a Revue it is very fast moving, you are scarcely off the stage before the next one's on, there is never any allowance for encores. I had to play the tune 'The Saxophone Waltz'. They got hold of me to play the saxophone and the singing part was taken by Margaret Lowe. On this Revue they built a ramp which was a highly dangerous thing with spotlights except that they had little coloured lights as markers so that we wouldn't walk off the edge. Now there was an unexpected bonus. The spotlights when they shone on the saxophone reflected lights all over the place from the keys, it was mighty popular and it held the show up. So it must have been quite an item, except I was a wee bit disgusted afterwards. I couldn't play from memory and I had to practice this thing for days and days beforehand. I had to have the music in front of me. After the show was over I was going out the side door of the Opera House and I heard a lady say 'You know that man wasn't playing the saxophone, someone in the orchestra was playing for him and he was just miming'. (Len Barton, oral history)

The saxophone has always had a slightly wild or sleazy persona and in some circumstances it can arouse the kind of reaction demostrated by the singers of Messiah. Don McCormack tells of obtaining his first saxophone from an American serviceman. The asking price was a jug of beer and in addition to the
instrument, McCormack was to receive his first lesson on saxophone from the American.

The saxophone has a curious story. Separated from polite music-making the saxophone couldn't join the brass band because of the regulations concerning instrumentation, yet the turn of the century 'military band' had wind instruments and in recent decades the brass band came to imitate as far as possible the husky growl of the instrument. Nor did the saxophone become an established instrument in the local orchestra. Its early branding as an instrument of ill-repute remained.

During 1946 some changes in style could be observed in the bands at dances and socials in the Hawera area. At the beginning of the year the bands were usually referred to as orchestras and had only three or four players - the core was a piano, with melody instrument (sometimes violin or saxophone) and drums. However, as the year progressed, the typical size increased to between four and eight players which could include saxophones, string bass, trumpet and piano accordion.

Instead of names such as Mrs Beatty's Orchestra and Davies Orchestra, the latter part of the year saw Beatty's Dance Band and Leo Davies and his Hawaiian Serenaders. As the year progressed Arnold's Orchestra and Greenway's Orchestra became Arnold's New Swing Band and Greenway's Dance Band. With the change in name and instrumentation goes a change in music and dance style which was sometimes noted in newspaper advertisements - a 'Modern Dance' as opposed to an 'Old Time Dance'.

These changes in instrumentation, size and name reflected a change in the bands from providing a very rudimentary accompaniment to offering something musically more substantial, and a bigger, jazzier sound. Some of the inspiration for this change came from the wartime musical experiences of returned servicemen and from newly available recordings, radio and cinema. The presence of American troops in New Zealand during the war had also contributed to the availability of these sounds, through forces' bands and broadcasts. The sound, ensemble, size, instrumentation and music of American swing bands, and the other international movement, Hawaiian bands, were having significant influence on the dance music of this town and district, a remote area in a small country far from California and Hawaii. Dance music had been provided from a European international repertoire; now it was coming from an American international one. The shift was to be profoundly significant for New Zealand, although the implications were not fully realised at the time.

Also contributing to the increase in band size were the economic and social circumstances of the district. More players were available from among the returned servicemen, and there was more economic optimism at the conclusion of the war. There was a desire for a real celebration now that the world was back to normal, and the bigger the band the better.
The Dance Band Profession

This was a professional musical world. In the 1930s Merle Crawford formed the 'Melody Makers' to supplement her widow's pension and allow her to provide a home for her two young boys through the difficult years of the Depression and the War. Two decades later in the mid-1950s apprentice-carpenter Ray Edwards formed 'The Saints' band; he was able to buy his first car with his dance-band earnings. Don McCormack, one of five players of the 'Premiers' after the war, made only 12/6 a night, but when the band was re-organised as 'The Rhythm Makers' with only three players the rate of pay improved.

A change in fortune was not only related to the size of the band. The efforts of the Musicians' Union begin to bear fruit at this time and a minimum night's payment was set, with extras for playing on after 1.00am and after 2.00am. The union also organised the 'Taranaki Musicians' Cabaret, mostly held in New Plymouth but occasionally in Hawera. A relaxed social affair, the Cabaret was an occasion for bands to meet each other, with some opportunities to play with other musicians.

Although bands were in competition with one another they frequently had to 'borrow' a member to fulfil an engagement and would pass on a request for a job if they were unable to do it.

Dance bands were expected to be the 'life and soul' of the country social or evening party. They had to travel long distances and play in draughty halls and battle with bad pianos.

Those pianos were my worst enemy. If people knew what bad pianos there were! Once I said at Mahoe 'If you don't get me a better piano I won't play'. And they loaded up a lady's own piano and carried it into the hall. Tokaora was another place I dreaded. When I played there I came away with my fingers blistered. (Merle Crawford, oral history)

Often the dances went on far into the night and many are the stories of farmers who were band members finishing milking in the evening, and then with only a quick bath and change of clothes going to play at a dance, returning in time for the morning milking. Ray Edwards' father, a dance bandsman in Taumarunui, once returned so late from a dance that he made the other members of the band help with the morning milking. (Ray Edwards, oral history) In *Came A Hot Friday* Ronald Hugh Morrieson pictures a motor mechanic going straight to work after he finished playing for an all-night dance. (Millen 1996: 130-131)

Playing by Ear

Many of the band members could read music. Their conventional musical training had included learning piano or another classical instrument. Don
McCormack had piano lessons from Hawera’s Miss Winifred Thomas. He played in the Competitions and sang in a church choir. (Don McCormack, oral history) Some others played in orchestras or brass bands, but in the dance band world the music was mostly unwritten; musicians played 'by ear'. On the music stand in front of the players may have been a chord chart, or the words of a song, or simply the lists of songs to be used for the different types of dance such as the waltz or foxtrot, but seldom if ever was there written music.

Merle Crawford joined Albert’s Orchestration Club, Australia which regularly sent the latest dance pieces. They were orchestrated and instructions were included for the dance. The orchestrations 'weren't any use to us', she said, 'as we were ear players'. (Merle Crawford, oral history) But the dance directions could be useful when a new dance came in.

One of the pieces that I vividly remember was the 'Palais Glide' which was a smash hit, though very few in the country areas knew how to step it out. Our sax player was also a rhythm pianist, so he played an extra. And Pat who happened to be a good dancer was with us, so he and I demonstrated the Palais Glide. (Crawford 1996: 44)

Many of the songs were picked up from radio or from a record. One such occasion is noted by Merle:

The National radio stations came on air in the early morning playing the latest hits. Jack ... could remember a new tune well enough to sing it to us as we travelled to an engagement the next evening. He even remembered the words. One night he sang us a supper waltz he'd just heard. It was introduced to the New Zealand public [on radio] at about 4am and we played it that same evening at Mangatoki with four players. We learnt it as we sped along and sang the words. I allowed it to be played throughout the evening and the crowd in the hall joined in the tuneful melody of the newest hit, 'Little Sir Echo'. (ibid.: 46)

Playing tunes heard on radio had been a feature of dance band music from the 1920s. Len Barton noted that in Hawera the dance band enthusiasts listened to KGO Oakland, California which broadcast the dance orchestra direct from the Coconut Grove Dance Hall. But published copies for songs were also obtained.

As an orchestra we were intensely interested in what they played [at the Coconut Grove] and we were inclined to get the music out here in New Zealand quicker than anybody else. I remember going up to Auckland for a holiday and I called in at Lewis Eady's [Music Shop] and a chap called Lawrie invited me to join a dance band while I was there, Lewis Eady lent me a saxophone. They were miles behind. On this particular evening I was handed a sheet of music and told that this was brand new. I said 'Leave the vocal to me'. 'How do you know the vocal?' they asked. 'We've been playing it for months', I said.

(Len Barton, oral history)

Len Barton gives a vivid picture of Hawera's music in-touch with the wider world of California, Sydney and other centres in New Zealand. He notes,
[w]e had a friend, a [Post & Telegraph] chap who was boarding with us and after a certain time, about eleven o'clock at night he would convert the telephone into a microphone and the various exchanges all over New Zealand would listen to us and we would get messages from Dunedin saying 'Can you play the Cascades?' Quite illegal. (ibid.)

The immediacy of the music of those early years - in hearing new music, playing it, and broadcasting to others - was exceptional. Band members through the 1940s continued to draw on radio and recorded music. Performances were 'cover' versions, the actual 'arrangement' of a tune was unwritten and largely influenced by the aural memory of the radio broadcasts and records the players had heard. Verse breaks could be taken solo or by the piano.

Social and Fund-raising Occasions

Dances were often the principal means of fund-raising for a church group, sports club (basketball, hockey, cricket, football, rowing, athletic, tennis), political party (New Zealand Labour Party, National Party), women's group (Women's Institute, Women's Division of Federated Farmers, knitting and craft circles), or music group (band, orchestra). They were also held to mark important social occasions in the community - in 1946 such occasions were those associated with the end of the war.

The dance was a traditional country social event at the local hall. The hall was decorated with streamers, balloons for a special occasion, and fern fronds especially around the band. Euchre games would be run for those who didn't want to dance, and sometimes a children's dance or ball games or fancy dress preceded the adult dance. The supper tables were laden with sandwiches and home cooking: 'I often thought supper was most important to those running the dance; half the success of the evening'. (Merle Crawford, oral history)

The distribution of the dance occasions through the week, and the spread of them through the region, hints at a social and musical dichotomy between the country social (an all-age affair relying on the dance classics) and the town dance (which was more of a young person's event taking in the new dances of the era). Although these two were not markedly separate in 1946 they represent two musical tendencies which increased through the 1950s.

The Rock 'n' Roll Era

In dance music 1946 can be seen as a time of transition from the old-style community dance, an all-age affair relying on dance classics such as the waltz, foxtrot and quickstep, to the new dance which was more of a young person's 'vent taking in the new fashions of the era: the Rock 'n' Roll dances - Jive and Twist; the Latin American dances - Rumba, Tango and Samba, and the Lambada, Bird dance and other crazes.
The change brought about a resurgence of that social disapproval which had always dogged the dance-band world. Traditionally, a community dance was an opportunity for young people to meet in a safely chaperoned environment, and to develop relationships in the context of the traditional music and dance-making patterns enjoyed by their parents. The introduction of new musical styles and new dance styles threatened this pattern of social continuity after the Second World War as it had in the years after the First World War when a crescendo of social disapproval was directed against dance. Presbyterians came close to banning it for their members in 1925.

In view of the popular character of dancing as an amusement the [General] Assembly thinks it is its right and duty to call the serious attention of its people to certain aspects of this question. It deplores the excesses and abuses of the present dancing craze, regrets that many modern dances are unworthy of our Christian civilisation and culture, and grieves exceedingly that the open and secret use of liquor at public and private dances has produced disastrous results in not a few lives.

(Quoted in Brown 1974: 21)

The nation's alcohol laws, connecting dances with undesirable drinking, made it a specific crime to drink at dance halls.

Every person who while a dance is being held in any hall drinks any intoxicating liquor or has any liquor in his possession or control in the hall or the vicinity of the hall or supplies liquor to any person in the hall commits an offence. (Section 2 Alcohol/Statute Amendment 1939. Quoted in Millen 1996: 77)

This does not seem to have reduced the incidence of drinking or the association of dance bands with alcohol. Though some bands were alcohol free, drinking was part of the allure of this lifestyle. Don McCormack recounts an incident which captures some of the flavour of the time:

At Pihama the local constable came upon the band having a few drinks at supper and asked them if they were breaking the law by consuming alcohol in the vicinity of a dance hall. [Don McCormack] replied much to Ronald Hugh Morrieson's approval and amusement, that on this occasion they were having alcohol at their place of employment. The constable let them off with a warning. (Don McCormack, oral history)

The advent of the dances largely for young people which often included the new musical and dance 'crazes' was greeted by many with alarm. Some attempt was made to include the new style: in Stratford Town Hall, the largest of the dance venues, there was an area set aside for Rock 'n' Roll, because the participants would fling themselves around and it was said they could hurt someone. But some of the established dance musicians, including Ron Morrieson and Merle Crawford, gave up playing for dances.

Of the three bands quoted in this chapter only the 'Rhythm Makers' drank alcohol, Merle Crawford and Ray Edwards did not drink. (Merle Crawford, oral history; Ray Edwards, oral history; Don McCormack, oral history)
When Rock 'n' Roll came in I found I was heartily fed up with dance playing. I couldn't bear jitterbug. It made me realise I'd had enough.
(Merle Crawford, oral history)

The change this time was profound: the advent of Rock 'n' Roll signalled a break-up of community solidarity as adolescents developed (or had developed for them) an independent subculture with its own music, dances, movies, dress, food and drink. The old era of the community dance which continued into the 1940s was to be elbowed aside by the new dance and music fashions which seemed to the older folk strident, foreign, and somewhat depraved. In 1946, however, post-war celebrations were paramount. They gave maximum employment to the local dance bands and provided a kaleidoscope of recent music and dance, and old favourites.
Chapter Eight

Three Worlds of Music

Within Hawera in 1946 there were three distinct worlds of music: the music of Maori communities, the music of dance bands, and the music of the town. Maori music included both the old waiata tradition and newer action song and hymns; the dance band world included those who performed the old-time dances as well as newer popular musics; and the music of the town included other forms of western music - brass and pipe bands, orchestras, choirs, singers, and school music. These distinctive worlds of music reflect the different communities, different world views and different ideologies in the Hawera area.

Each world of music had its own sphere of operation. Town music was performed at the Opera House, the churches, the band and orchestra premises, the Savage Club, at schools and at private teachers' and family residences. It also had semi-official status from the support given to the Hawera Municipal Band which flowed through into other town organisations, especially through the work of the band conductor Mr H.C.A. Fox in the music of schools, orchestra and church choir. In contrast Maori music was seldom performed in these venues within the town but was heard on the marae of the Maori communities. Dance bands operated in town venues and as a focus for the rural community in the country halls dotted across the landscape of south Taranaki.

Each of the three worlds of music had its own distinctive features in the training of musicians, the types of ensembles, musical organisation, and in the sounds, repertoire, and instruments of music. The three groups of musicians had different status: professional (dance bands), traditional (Maori), and largely amateur (Town music). They approached music either as an oral or written medium depending on their musical type. The dependence on a musical score in Town music contrasted with the relative freedom of 'playing by ear' in the dance bands, and the adherence to an oral tradition in Maori music. The three worlds also looked to different 'homelands': the indigenous tradition of Maori music had Polynesian antecedents; Town music was largely British in its orientation; Dance band music was increasingly oriented to American fashions. All these differences in music and its organisation further reflected differences in the function of music in the community and the values that it represented.

These contrasting worlds of music were expressive of the power relations within the community: the popular music of the dance band world and the music of Maori existed on the margins, whereas the Town music occupied a central position. Town music itself reflected the values of the more affluent class which included signs of 'good' social behaviour, in the self-discipline and
cooperation required for individual and group activity in classical music.\(^1\) These were admired values amongst the most influential social class, one which exercised hegemony within arts activities.

In each of the three worlds, however, music was not the sole focus of attention; although music was at the core it was not a stand-alone art form. Music in the Maori world mostly complemented speeches of welcome in marae ceremonies and accompanied traditional dance entertainment. Music in the dance band world was of course an accompaniment to social occasions and dancing, and the Town music had entertainments and competitions which always contained two or more art forms - music and speech (poems or plays) or music and dance (classical, tap, Highland, national, etc.). The change which presented music as a stand-alone form comes in ensuing years. (see Chapter 9)

The Mobile Unit recorded extensively only one of these worlds - the world of Town music. Some examples of Maori music were included in the recordings, but dance band music was largely ignored.

Sometimes the concept of 'musical worlds' has been taken to indicate the differences in organisation and activity between institutions which have been grouped here together in Town music. People often speak of the brass band as being its 'own musical world', and the same could be said of church choirs or symphony orchestras, pipe bands and other musical institutions. In many studies it is legitimate to separate these forms of music which may attract different audiences and have somewhat different procedures and training, venues and performance style.\(^2\) But in Hawera in 1946 there was a remarkable cohesion of the music-making that formed 'Town music'.

Town music, as noted in Chapter 3, is a primary identifying feature of town life. The coalescing of brass, orchestral, choral and vocal worlds into a single world of Town music must be seen as a positive statement of town values, especially the adherence to a single community of interest and to the dominance or hegemony of a single view. The different amateur societies within Town music had similar organisational structures and a shared membership and audience. One of the first interviews for this study was with Alan Tozer who, in 1946, in addition to being in the brass band and orchestra, took singing lessons, sang in the Competitions, and was a member of a church choir. Others also had this versatility no doubt encouraged by the example of Mr H.C.A. Fox himself, who was conductor of the brass band, the orchestra, and a church choir, and was also involved in school music and the Savage Club. The Town music organisations shared many aspects of the value system, performers' membership and audience.

\(^1\) The allied arts also had these values of the more affluent class: 'good' deportment and physical self control required in dance; and 'good' enunciation required to achieve success in speech examinations.

\(^2\) See for example Finnegan (1989: 180-190).
For all that, the music of the town was not completely united. Divisions of denomination and gender made distinctive pools of music within this musical world. The musical choices for young people were constrained by gender: girls could not take up brass instruments, boys who played the piano were often teased.

Non-brass instruments were generally regarded as only fit for cissies! My violinist friend was given a very hard time at school because he played the violin ... And the younger of my two brothers ... had a very musical ear and a strong sense of rhythm but he was not given the opportunity to learn music in any sort of serious way. In my opinion he could have become a very good performing musician if he’d had the sort of encouragement I had. (Margaret Nielsen, oral history)

This polarisation is a familiar part of New Zealand's musical world in the following decades. But in the 1940s much of the music world of Hawera continued to be exclusively male - the bands, male voice choirs, and Savage Club were organisations in which only men were full members. The only exclusively women's organisation, equivalent to the male groups, was the Music Circle of the Hawera Women's Club.

In Hawera at this time the musical spheres of women and men were distinctive: the Music Circle playing privately to its members contrasts with the brass band's music resounding in streets, parks and countryside; one private, the other public. At a public reception, such as the town's welcome home for those who had been at war, the most frequent entertainment item was a song sung by a man who was accompanied by a woman at the piano.

In the late 1940s instrumental music was polarised into brass (exclusively for men); other instruments and piano (largely for women); singing, at the heart of this musical world, included both men and women. Inherent in the simple division of the musical world into spheres for men and women was the definition of certain instruments or musical activities or types of songs as appropriately masculine or feminine. This accepted gender division was to change. (see Chapter 9)

Each of the all-male musical organisations depended upon the contribution of women in fund-raising and catering, accompaniment, and with their uniform or costume-making skills. The Savage Club revue and the raids from neighbouring clubs, the brass and pipe band's travel to competitions, and the performances of those needing an accompaniment, all relied on women's expertise and skills.

It is also probable that a further division in Town music occurred along class lines. However the acceptance of Town music through society, a cultural hegemony, makes class differences difficult to detect in a small community. New Zealand society at the time prided itself on being classless; whatever class differences there may have been were therefore well hidden. That nearly all members of Pakeha society subscribed to a common set of general values is clear, and it is equally clear that these values governed at least the public presentation of musical activities. Ronald Hugh Morrieson’s writings delineate another culture and its values in the town. Because this 'fiction' so dramatically exposed the prevailing culturally hegemony his work was extremely unpopular in Hawera, and received little acceptance.
working behind the scenes in support of men's organisations in a 'nurturing' role. But men did not work in any comparable way to support the activities of the women's Music Circle.

Balancing this view of the contrast between the musical spheres of men and women at the time are the areas in which an equality had been established. In the Competitions men and women were often adjudicated in the same Open classes, and in church choirs and orchestra, men and women performed together. For the recordings of the Mobile Unit both men and women performed.

But the acceptance by all-male groups of women's contribution, while continuing to exclude them from full membership, began to be seen as an anachronism. The war had made new openings for women in musical performance as it had in the field of employment. The all-women shows of Veronica de Lacy (see Chapter 4 Theatre) provide one example of a number of successful ventures. Women were accepted into the Pipe Band during the war to make up the numbers and have remained there ever since. But it was to take some years before women were accepted into the Brass Band, and in the Savage Club as a separate, though complementary group, the 'Wahines'. Music groups at this time were gradually coming to accept the new gender relations of the wider society.

Denominations also provided open division in the Town's musical world especially between Protestants and Catholics. Monsignor Cullen, Catholic parish priest, refused to allow Catholic students to attend school assembly at the high school when hymns were sung and the Bible read. Pat Booth remembers: 'We [Catholic students] waited outside the assembly hall's closed door and clattered in after that innocent process was over. What the monsignor didn't realise was that ... [we] learnt and sang all those apparently pernicious hymns at music times through the week - and loved them'. (Booth 1997: 48) This separation continued from student to adult music-making, from the Girl Guides' annual church parade and the school Christmas carols to the choral activities of the town. While some people remember 'courageous' gestures as members of one congregation made contact with another, for example by attending the funeral (in a church other than their own) of a prominent music teacher, the generally accepted divisions were strong.

Such divisions were socially reinforced by, for example, the members of the Catholic church using the butcher shop owned by a member of the Catholic congregation. Retail, employment, schooling, and leisure activities all tended to reinforce these divisions. The Mobile Unit recordings allow today's listener access to a greater range of the town's music than might have been available to a citizen at the time. With the barriers of denomination, gender, and race removed, musical activity was temporarily united into a broader community by the recordings.
The separation of town music from the popular music world of dance bands and popular tunes is, in part, an artificial one caused by the Mobile Unit’s recording policy. The Mobile Unit came with the intention of recording new concert talent for broadcasting; theirs was a highbrow agenda in music. The gulf between popular and serious music in Hawera is exaggerated by the Mobile Unit’s search for classical concert recordings. By ignoring popular music the Mobile Unit accentuated a gulf which was widening at this time as popular music became more firmly associated with American fashions. Classical musicians reserved their most hostile criticism for Jazz which they termed ‘immoral’. A.R.D. Fairburn, writing in *Music Ho*, called Jazz ‘Music for Morons’: ‘Swing music is a mirror to the craziness of a world in which men have gained enormous power over Nature, and have employed it largely for destructive purposes’.4 (Fairburn 1945: 11)

Naturally the institutionalised divisions of gender, denomination, and race were further traversed or reinforced by personal differences, antipathy and competition. Conflicting personal loyalties did occur, although the details are not easy to access. Contest between the various teachers of music and their pupils was experienced, particularly in the grade examinations and in the Competitions, and we may suspect that this extended through into the choice of items for town entertainments and revues.

When the Mobile Unit’s recording visit was announced in the daily newspaper, with a list of the groups preparing to be recorded, there is a sharp letter of rebuke:

> Not only organisations in which Mr Fox is interested are practising for recording. All are worthy of mention and after all 'fair play is bonny play' always. I am etc. [signed] Fair Play. *(Hawera Star 9/11/46)*

Who could have felt strongly enough to write a letter objecting to the choice of groups for recording? Perhaps another conductor or teacher in competition with Mr Fox’s groups may have done so, or a member of a chamber music group spurned by him in organising some concert or entertainment? In fact few recordings of musical groups were made by the Mobile Unit which were not conducted by Mr Fox. The other church choirs in town may have been the origin of this complaint.5

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1 To equate jazz with the development of nuclear weapons may be thought extreme, but the association is made because both were seen as American – new popular music was identified as American, and America was developing as a nuclear world power. To a New Zealander accustomed to looking to European models of power and music, this overturned the world order. Jazz completely overturned the established musical order – the accepted forms of composed music of the time and its cerebral appeal, were replaced by tuneful, improvised and body-involving music.

2 The Presbyterian and Anglican church choirs were not recorded by the Mobile Unit; the Orpheus choir, conducted by Mrs Quin, and associated with the Catholic church, was not recorded in the few days in November 1946, and must have been recorded as the Mobile Unit made its return to Wellington some weeks later. Perhaps the Orpheus choir asked for, and obtained, a little more rehearsal time.
Within the Orchestral Society a dispute had flared when Mr Fox appointed his son Louis as leader, deposing the long-serving leader and teacher of violin Betty Sturrock. According to her pupil Ruth Cann, Betty Sturrock severed her connection with the orchestra at this time and would not accept pupils who played in it. (Ruth Cann, oral history) Such personal differences occur whenever individuals make a personal investment in an activity but they also heightened the institutionalised divisions which existed in Hawera's music.

In one respect, however, Hawera was extraordinarily integrated in its music; this was between the music at school and the music of the town. Vernon Griffiths in his work in Dunedin envisaged a musical utopia with school music leading seamlessly to participation in adult music-making. In Hawera this was a reality. Many town receptions, church or other functions had adults and children both performing. The Competitions catered for both young and old, and the adult organisations (brass band and orchestra) managed the tuition and competitions for school players. This was the kind of integration Griffiths envisaged in his ideal community where there should be

[n]o lack of recruits for orchestras and bands, choirs and choral societies; and these recruits bring with them the revivifying influence of genuine love of music, of high technical standards, of selflessness, co-operation and loyalty. (Griffiths 1942: 3)

Vernon Griffiths visited Hawera in the early 1950s and a predecessor, Douglas Taylor (Supervisor of Musical Education to the New Zealand Government), had visited in the early 1930s. In music the town's schools were so accomplished that they had little to learn from the instrumental scheme that Griffiths proposed (Griffiths 1942) or from the broader changes of the Thomas Report (1943) which brought music into the core curriculum of New Zealand schools.

But the techniques of learning music were by no means uniform through all the areas of music. It has been noted that piano and strings and singing formed an elite group in which the private teacher operated; the brass band had its own particular way of recruiting and teaching; an organist learnt his or her craft from the church organist; and choirs contained trained and untrained singers. The Highland pipe band was based on the knowledge and skill of solo pipers who were 'tradition bearers' for their community, handing on their knowledge as teachers and band leaders. (Coleman 1996)

The unwritten musics of the region had a similar range: popular dance music was often notated only with chords and lyrics, and Maori waiata and actionsong have never used notation for performance, and were written down only occasionally for teaching or archival purposes. An impressive range of improvisatory skills and dance skills were employed in these different musics.
Between the worlds: Maori and Pakeha

Despite clear identities the three worlds of music are not totally cut off from one another. Pakeha popular music inspired Maori action song, the contemporary genre which was more frequently performed in the late 1940s, and Maori dance bands participated fully in the popular music of the time. Sometimes Maori performers played in Pakeha bands. But there was little social mixing between the communities even at dances.

It was claimed by the younger Maori folk resident in the town that there was no mixing of Maoris and pakehas at the town dances. It was often stated that it was most embarrassing for any young Maori to attend town dances as he or she was stared at by the pakehas. As a result, those who are interested in dancing tend to go to functions in the outlying areas where they feel more accepted. (Congalton 1954: 176)

This social distance is shown in Ronald Hugh Morrieson's final novel Pallet On The Floor. (Morrieson 1976) Morrieson documented situation in the freezing works where Maori and Pakeha were employed, and the dance bands in which they played. He shows the prejudice that some Pakeha had for Maori and the disintegration from drink and violence that was experienced in Maori communities. These elements of the novel came from Morrieson's own experience of the Maori community and the Pakeha reaction to it.

The Social Survey (Congalton 1954) found almost no Maori working in Hawera who came from the outlying settlements, and those who did live in the town had few ties with Maori tradition. The 'Taiporohenui Grandstand' and complaints noted by the Social Survey about the behaviour in the Women's Rest Room, (ibid.: 171) are evidence of the separation and misunderstanding between the Maori and Pakeha communities. In 1939 the first Maori play in the drama competition in south Taranaki had been entered by Taiporohenui Maori Women's Institute. The Maori cast performed an anonymously written play which, 'depicted a drunken middle-aged Maori of high caste ... [who realises that he must] rouse himself from despair in the future of his race and help in the movement to prove that 'the great days of the Maori are yet to come'. (Taranaki Daily News 9/5/39) 'The play illustrated the 'modernised version' of Maori life, with the people doing their best for their own race in the knowledge that with pakeha help their future in health, culture and happiness was in their own hands'. (ibid.) This attitude was typical of the time and survived through to the forties and later.

Maori participation was almost unknown in the choirs, orchestra or bands of the town in 1946. In the mid-1930s a Maori joined the Town brass band: his presence was welcome but so unusual that he was singled out at the annual prize-giving and awarded a prize. The Maori and Pakeha musical worlds were very different: when Maori groups sang hymns they did so in ways which were characteristically their own - in language, part-singing, and vocal tone. Maori
brass players mostly performed in the Maori bands of the region. Distance then, was experienced between the Maori musical world and the music of the Town.

A few individuals moved between two communities. Veronica de Lacy notes that her father, John Quin, had a great respect for Maori and a knowledge of their tradition, and on one occasion took his daughter to the tangi of a prominent leader. Whenever Veronica entered the Competitions her father would ensure that her pronunciation of Maori words was correct, especially in his favourite Eileen Duggan poems, and would bring a Maori friend to coach her in the language. (Veronica de Lacy, oral history)

Many of the official civic functions in Hawera in 1946 included musical items, but these were usually songs and instrumental items by Pakeha. One entertainment which did include a Maori group was the welcome home held in the Catholic church for soldiers, some of whom were of course Maori. The general absence of Maori items at Town events must be seen as an indication of the low value placed on Maori culture and the lack of a sense of common community between the two peoples.

Only in the town's Savage Club was Maori culture included. Here the titles of office holders (Rangatira, Ariki or Tohunga), their badge of office (a Maori cloak and carved stick), the decoration of the hall (framed with Maori carving), and the entertainment items all drew from Maori culture. Such elements were all accorded high status; in particular the performance of haka and action songs was rigorously prepared by a Maori tutor in twice weekly rehearsals over a lengthy period, and close attention was paid to costume and other details.

Contemporary opinion saw the Savage clubs as a homage to traditional Maori culture, and nationally several prominent Maori leaders belonged to the clubs and supported their efforts. But the clubs were part of a larger appropriation of Maori culture which served national identity in New Zealand for tourism, exhibitions, and in publishing. These decorative elements are now given the name 'Maoriland' in acknowledgement of their use outside the Maori cultural context.

Where the Savage clubs went further than the conventional 'Maoriland' representation was in the caricatures that were frequently incorporated into the programmes, in the use of pidgin-English/Maori, and in 'Hori' jokes. These displayed a more prejudiced side to the appropriation of Maori culture by the Savage Clubs. In particular the caricatures can now be evaluated in retrospect as 'cartoon images of a heathen and contemptible people' (Taranaki Report 1996: 105) which Maori were bound to find offensive.

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6 The Catholic parish was one of the Hawera churches whose boundaries extended to the surrounding settlements; the Catholic parish extended to Normanby.
7 Sir Apirana Ngata, Sir Peter Buck and Sir James Carroll were all associated with Savage Clubs.
In the performance relations of Maori and Pakeha, Maori items were largely ignored (in the town entertainments) or were performed by Pakeha (in Savage Club revues and korero). Both of these actions reinforced the power relationship between the two peoples. Underlying the musical separation of the time was the disadvantage experienced by the Maori community.

**Religious music**

Although choral music was strong in Hawera, a permanent choral society did not exist in the town at this time. A regular oratorio performance would have provided an opportunity for local solo singers, choirs, and instrumentalists, to present some of the most treasured musical works.

Some performances of oratorios were undertaken by individual church choirs, such as the Presbyterian choir's gradual learning of the *Messiah*. In 1939 the New Plymouth Choral Society and Hawera Orchestra had combined to present the *Messiah* as a project for New Zealand's centennial. Mr Fox conducted the combined forces in the Hawera performance, and his counterpart conducted in New Plymouth.

The bringing together of members of church choirs into permanent choral societies, managed as incorporated societies, occurred in many centres throughout New Zealand. In the first settlements these were well established by the second decade of settlement, and many of them continued uninterrupted for a century or more. The towns of Wanganui and New Plymouth had choral societies at the time of the Mobile Unit recordings.⁹

Choral societies at their best can generate an energy that transforms a musical occasion into one of deep, abiding ritual. They can breed fierce loyalties as partisan as those in politics or sport. Bound together by friendships forged in weekly rehearsals, individual singers lose their identity to become absorbed into the overall conception. The colonial choral society was an awesome sight: tiers of ladies in billowing white, bearded gentlemen in black, beneath a panoply of organ pipes, framed by arum lilies or potted aspidistras. (Thomson 1991: 91)

Town-based choral societies were mirrored by similar organisations within the church - the choral associations of a particular denomination or the combined choirs of a region - all attesting to the importance of choral music, hymns, anthems and more extended oratorios. In the churches of all Protestant denominations choral music developed in the nineteenth century to become a central act of worship. Choral music was not only a religious song, it was a form of religious observance. When sung even in the concert hall, an emotional piety was invoked which the community recognised as an end in itself. Music itself became a form of religious observance. (Thomas 1991: 46)

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⁹ In 1946 the New Plymouth Choral Society performed *Oberon* (C.M. von Weber) and *Elijah* (Mendelssohn). *(Taranaki Daily News 19/6/46 and 5/12/46)*
But, curiously, Hawera did not develop a permanent choral society. This very musical town was without one of the accepted hallmarks of the musical establishment. Was denominational rivalry stronger than the desire for oratorio performances, thus preventing the cooperation of the separate church choirs within a combined group? Was the symbolic position of a choral society occupied by another group of which the town was extremely proud - the brass band? Or did the town lack a choral society simply because there were no further resources to support another musical institution – with all the nights of the week already used for regular rehearsal, was the available 'musical energy' already expended on the existing groups? The minutes of the orchestral society in 1944 show a discussion on the problems of finding additional rehearsal time and a request is registered from various choirs that 'their' rehearsal nights be avoided.\(^\text{10}\)

Although Hawera was without a choral society in the post-war years, its choir music was nonetheless strong and there was a particular prominence given to religious choral performance. According to the Mobile Unit recording, the Wesley Methodist church choir has a heartfelt intensity about its hymn singing, as do the sacred music performances by individual singers. It has been noted that one of the marks of the Hawera Municipal Band was its playing of hymns in a manner which emphasised the full meaning of the words. The orchestral society also included hymn arrangements in its programme, with an invitation for the audience to stand and join in particular verses.

The hymns that proved popular were the high Victorian compositions which combined the harmonic vocabulary of art music with a personal and emotional piety. Many were written during the creative period that gave birth to the popular collection *Hymns Ancient and Modern* in 1861. Many of these hymns have been decried by critics, musicians and churchmen since,\(^\text{11}\) yet they formed an immensely popular tradition in homes, churches and concert halls in their day. In this love of hymns, Hawera's musicians and audiences joined 'millions of people of ... all classes and educational backgrounds, of many nations, languages and religions who have found emotional and spiritual satisfaction in Victorian hymns'. (Temperley 1979: 296) The religious sentiment, a feature of the British heritage in music from the mid-nineteenth century, was at the heart of Hawera music-making.

The pipe organs of the Methodist, Anglican and Presbyterian churches in Hawera were built in the second decade of the twentieth century, replacing the earlier harmoniums or small pipe instruments. It may be a coincidence that all the Protestant churches built new organs at the same time or they may have, to a degree, been in competition with one another. But a further possible explanation comes from understanding that a pipe organ confirms the status of

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\(^{10}\) In England brass bands formed in small communities but choral societies formed in towns with 20,000 or more. (Russell 1987: 199) Hawera had a population of 750 when the band was established, but did not have a choral society at mid-century when the population was 5000.

\(^{11}\) For a summary of adverse opinion see Temperley (1979: 303).
choral music within the church. The growth of the choral tradition is reflected in the desire for a more substantial and impressive instrument.

The organ did far more than provide the pitch and accompaniment for hymns, and more than evoke the special atmosphere of the church over the shuffling and coughing of the incoming congregation. The organ, was an indispensable agent in turning parish worship into an 'artistic' experience. As Curwen put it, 'the real value of the organ, when properly used, is that it floods the building with sound ... harsh and loud voices are levelled; the interstices are as it were filled up, and the congregational voice is rounded into harmonious unity'. (Temperley 1979: 310-311 quoting Curwen 1880)

The organ helped the separate voices of the congregation become a single community, and a more homogenous and artistic whole. The provision of an organ, though an expensive item to build and maintain, was essential to this religious choral tradition. In the main centres in New Zealand the religious choral tradition was further developed through the construction of the great Town Halls each with its grand organ, choir stalls and platform. These buildings were designed for oratorio performances; they were shrines for a religious and musical ritual. The presence of the oratorio space within the chief building of the city confirmed the status of this music in New Zealand.\(^\text{12}\)

Hawera, then, with limited musical resources of a small town and the strong ethos of the brass band as its premier musical institution, took its choral music little further than the local church choirs and occasional combined performance; religious oratorio was only an occasional aspiration within Town music. But the religious sincerity of music in Hawera was paramount - the heartfelt rendition of religious music was evident in solo song performances, brass band, orchestra and choir.

**Repertoire and Performance**

The Mobile Unit recordings provide a window into Hawera's music, sampling the repertoire and showing examples of the performance practice of individuals and music groups in 1946.

The repertoire of both the Maori and the Dance band musical worlds had their own characteristics, noted in Chapters 6 and 7. The music of the Town exhibited a 'continuous tradition'; one that was not broken into historical periods or divided between great composers and lesser works. Handel (1685-1759) and Sullivan (1842-1900) are part of this tradition, they are in a sense contemporaries within a single repertoire together with Bach, Tchaikovsky, Orde Hume, Montague Phillips and many others. The mingling of old and new

\(^\text{12}\) The main centres' town halls were built after 1900; for example Wellington Town Hall 1904, Auckland Town Hall 1911.
compositions, high art and more ephemeral occasional pieces, was a feature of the repertoire and of the Entertainments which are discussed below.

Sam Horden notes that in establishing musical repertoires the British settlers in South Australia did not seek out 'the revolutionary music of Beethoven or Berlioz' but were content with the martial music of bands, and a broad social mix of music. (Horden 1988: 429) No comparable work has been done with New Zealand's earliest classical repertoires but we may imagine the situation was somewhat similar.

In New Zealand in the war years German music was generally unpopular but even so the Hawera Mobile Unit recordings contain some Bach ('Jesu joy of man's desiring'), Mozart ('I will call upon the Lord'), Schubert ('Who is Sylvia', 'Ave Maria') and Beethoven (Adagio from Sonata Pathetique, Ode to Joy) - all German compositions, in translation. But the bulk of the repertoire came from the accepted 'British' composers (some of whom were German but 'adopted' as British): Handel, Mendelssohn, Sullivan, Elgar, and Vaughan Williams, along with brass composers, educational composers, and church musicians who were also predominantly British. There is a smattering of the music of Tchaikovsky, Chopin, Bellini, Rossini, and Gounod.¹³

Hawera musicians were guided less by the origin of their music in a specific composer's works than by the accessibility of the music (its degree of difficulty, availability, etc.) and its subject matter. Patriotic songs and religious texts were preferred and given a deliberate and careful pronunciation and performance which reflected the importance of their subject.

Another impression gained from the recordings is that the piano accompaniments are more in the background than would be expected today. It has been noted that this was not because the Mobile Unit could not balance a more equal recording of solo singer and piano, the technology for this was available. (Chapter 2) Indeed considerable effort went into producing the 'right balance' - a subdued accompaniment sound - sometimes employing drapes or placing the piano in an adjoining room for the recording. Margaret Nielsen who played many accompaniments at this time quipped that the piano part was to be 'seen but not heard'. (Margaret Nielsen, oral history) The effect of the subdued accompaniment was to throw the soloist into greater prominence. The values which are exhibited in the soloist's performance are those of individual effort and achievement and this is heightened by the accompanist's role. Other musical activity showed the value of cooperation - as individuals joined in group music-making - but the performance of solo singers emphasised individuality.

¹³ It is interesting to see that art-music composers were not arranged in careful hierarchies of 'greatness'. To the musicians of Hawera, as in other small towns across the world where this musical culture was practised, the parity of value within art-music was indicated by the nineteenth century publishing tradition of putting Schubert next to Claribel and Beethoven next to Heller.
One influence for change in the status of the accompaniments in the ensuing years was a recently published book by the English accompanist Gerald Moore, entitled *The Unashamed Accompanist*. (Moore 1943) The book was soon available in New Zealand and was widely read; it was advertised with a full page notice in the Wellington Competitions programme in 1946. Another influence for change came gradually over the years as more German lieder was incorporated into concert programmes; in these songs the piano parts more equally complement the soloist and cannot be relegated to the background. Today the performance of soloist and accompaniment has come to be seen as more of a partnership, in contrast to the subdued accompaniment of the 1946 recordings in which the soloist is pre-eminent.

In the performance of music several other aspects have been noted such as the free transposition of songs from their original key into a convenient one for the amateur singer (see Chapter 5, Individual Performers), and the re-orchestration of works to employ the available resources, whether brass band or orchestral (see Chapter 5, School Music). In these re-orchestrations piano often doubled strings and brass replaced lower strings. Arrangements of operatic or orchestral works were frequently performed. These changes in the music all 'accommodated' the local community of musicians. They made the songs easier to sing, and allowed tuneful orchestral or operatic works to be enjoyed on instruments other than those they were written for.

These processes of transposition or arrangement moved the compositions away from the intentions of the composer (although in some cases the original intentions of the composer, especially of eighteenth century music, had been replaced by an accepted nineteenth century style). Such intentions became less important than the music's accessibility and its enjoyment by the community. The performance practice of music placed a greater value on community than on high art presentations.

In listening to the recorded performances there are moments in which the music is very confident - tempo, pitch, and musical texture form a satisfying whole. In the performances of musical groups these confident passages are nearly always ones of a homophonic musical texture. While it could be argued that such textures are easier to perform than contrapuntal ones or those in which a varied orchestration is employed, it should also be noted that homophonic passages present a musical texture which expresses most directly the ideal of the harmonious community, a strong value within the 'Town's music. The part song 'O Happy Eyes' by Elgar, which was recorded by the Methodist church choir, has both homophonic and contrapuntal writing in it. The choir manages both, but the contrapuntal passages are edgy and tense, whereas the chordal passages are easy and flowing in their performance. It could be argued that this is a simple matter of difficulty - perhaps the choirmaster did not rehearse thoroughly enough the more difficult passages. But just as the brass bands perform marches well, which accord with the values and procedures of their ensemble, it should be noted that the choirs are similarly musically confident.
and 'at home' with hymn-like music which is not only essential to their basic repertoire but also epitomises the cooperative and harmonious group.

In these performance features the values of community influenced the music-making of Town groups. The same values were reflected at each stage of the music-making - the administrative organisation, the choice of repertoire, the teaching, rehearsal and performance practice.

**Entertainments - Revue and Variety**

Whenever music was performed publicly in the town of Hawera in 1946, there were complementary spoken items such as readings, dramatic sketches, and recitations, and perhaps dancing or other performances. Music was not presented exclusively without other items of entertainment. The major exceptions to the presentation of variety Entertainments were concerts by visiting performers such as Lili Kraus. These were the forerunner of a new genre, the 'concert', a purely musical event.

It has been shown that the Competitions encompassed three performance arts, music, elocution and dancing. (see Chapter 5) This combination, in the form of musical items, dramatic sketch and dance performance also characterised Revue and Variety events. The Mobile Unit itself, in addition to its recordings of music performance, also recorded speeches, reminiscences and Verse Speaking, samples of which were included in the 1947 radio programme on Hawera.

In particular, social evenings with performed items clearly showed a mix of musical and spoken performances. At the welcomes to returning servicemen musical performances occurred along with speeches of tribute and eulogy, and the supper provided by the ladies committee. When the Queen Carnival of the Hawera Technical High School concluded in the Opera House, musical interludes for the queen's coronation ceremony were provided by the Hawera Orchestral Society under the baton of Mr H.C.A. Fox. The orchestral concert on this occasion included a range of musical and spoken items.

| Elocution,   | 'The Dancing Display,' Avril Pope; |
| contalto solo, | 'Softly Awakes My Heart,' Mrs A. Blackman; |
| cornet solo, | 'Carnival of Venice,' Mr L. Fox; |
| humorous song, | 'Henry VIII,' Mr E. Linnell; |
| baritone solo, | Horses of the Dawn,' Mr E.A. Coxon; |
| violin solo, | 'Romance' Mr W.A. Martin; |
| soprano solo, | 'Sunlight,' Mrs W. Douglas; |
| band quartet, | 'Dear is My Little Native Vale,' Bandsmen: L. Fox, K. Caldwell, J. Ross and D. Wilson. |

*Table XVI Hawera Orchestral Society Concert (Source: Taranaki Daily News 10/5/46)*

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14 The other local occasions on which 'concerts' (without speech items or other entertainments) occurred were the monthly meetings of the Music Circle of the Hawera Women's Club.
Even on occasions that could be expected to be exclusively musical, spoken items were included. The first concert of the Hawera Orchestral Society for 1946 had recitations and vocal items in addition to the society's instrumental performances. At this concert

[undeniable talent as an elocutionist was shown by Miss Josie Smith, who contrasted humorous items with a dramatically delivered excerpt from Alice Duer Miller's narrative poem 'The White Cliffs of Dover'.]

(Taranaki Daily News 13/8/46)

The concert given by the Hawera Municipal Band in Stratford in July also had a range of instrumental, vocal and recitation items.

<table>
<thead>
<tr>
<th>Band march song,</th>
<th>'President' and overture 'Mill on the Cliff'; Mrs C. Thomson (NZ Melba vocal scholarship winner);</th>
</tr>
</thead>
<tbody>
<tr>
<td>band descriptive piece,</td>
<td>'Day in the Alps';</td>
</tr>
<tr>
<td>cornet solo,</td>
<td>'Hailstorm', Mr L. R. Fox (NZ Champion);</td>
</tr>
<tr>
<td>recitation,</td>
<td>Mr Pat Booth;</td>
</tr>
<tr>
<td>band humorous variations,</td>
<td>'Three Blind Mice';</td>
</tr>
<tr>
<td>trombone duet,</td>
<td>'The Harlequins', Messrs H. Croucher (twice NZ Champion) &amp; A. Tozer (runner-up);</td>
</tr>
<tr>
<td>song,</td>
<td>'The Holy City', Mr A. Galloway;</td>
</tr>
<tr>
<td>cornet duet,</td>
<td>'Swallows Serenade', Master K. Caldwell (NZ boy champion 1945) &amp; Mr L.R. Fox;</td>
</tr>
<tr>
<td>band,</td>
<td>Dance Appasionata, 'Jealousy', hymn 'Chords of Love' (composed by Mr H.C.A. Fox), March, 'Queen's Own'.</td>
</tr>
</tbody>
</table>

Table XVII Hawera Municipal Band Concert
(Source: Taranaki Daily News 23/7/1946)  

Similarly, in events such as play readings that might be expected to be purely spoken, incidental music was provided by singers or instrumentalists. When eleven plays were presented for the first British Drama League Festival in south Taranaki performances of instrumental music were provided by Miss E. Rodgers, Mesdames C.W. Thompson, R. Ward and Misses D. Swadling and J. Wilson. (Hawera Star 17/4/46). Few performances of plays were given without incidental music.

In Hawera in 1946, evening entertainments, apart from the Drama League events, had a majority of musical items. In these, song predominated; song items were present even in band or orchestral concerts. When the songs were coupled with elocution, recitation or 'sketch', the entertainments were firmly within the domain of voiced-performance. These voiced-performances are a

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15 The punctuation (but not layout) of this and other similar tables is quoted from the newspaper source.
core around which were arranged the danced items, instrumental solos, and novelties such as conjuring, whistling, or a xylophone duet.

Entertainments in Hawera were heir to two principal nineteenth century traditions - one private (drawing room/parlour entertainments) and the other public (variety or revue, Music Hall or Vaudeville). Although the two forms have similar ingredients they are different traditions - one amateur, polite, and intimate within a circle of family and friends; the other public, professional, lower class and likely to be more risqué. Drawing Room entertainments were a favourite pastime during the Victorian era; the Queen herself performed music within the royal domestic circle. At a musical gathering in a private home any guest could perform and most would be expected to do so. Songs were written for these occasions, easy ballads with piano accompaniment and sentimental verses. These are often ridiculed today for their mawkish sentiments and simple music but they were attuned to the abilities and sentiments of the time. (Thomas 1995)

In New Zealand this tradition continued in the first decades of the twentieth century, and was remembered in Hawera in the 1920s by Len Barton.

If you were invited out you picked up your parcel of music and went. If you left your music behind you were kicked out. Those who didn't sing recited. All contributed something. (Len Barton, oral history)

In the post-war years the full tradition of social visits, including musical performance, had dwindled to a cluster of musically active people, mostly women, who would regularly play in each others' houses. The trios and other items which were performed at the Music Circle of the Hawera Women's Club were prepared in this way. But many of the songs of the tradition, the 'drawing room songs', continued to be popular.

The public Entertainments which combined spoken items, acted sketches, and musical items have been given a number of different names, as they derive from a number of slightly different traditions - Music Hall, Vaudeville, Minstrel or Variety Show and Revue. Maurice Hurst notes:

The vaudeville show, as New Zealand has known it, developed from the 'nigger minstrel' shows that were popular in many parts of the world during the first half of the last century. For many years Part One of the vaudeville programme consisted of a variation of the minstrel show, with a set stage-scene and a spruce interlocutor (master of ceremonies) and two or four 'darkies' - tambo and bones - at the right and left of the stage. The other performers played their parts in that setting until half time, after which the scene was changed and 'variety' held full sway. (Hurst 1949: 89)

From these traditions - the revue and the drawing room songs - came the Entertainments which were presented on important occasions in Hawera in the later 1940s. Such Entertainments ranged from the popular full length revue to the revue-in-miniature (when a few items were given at a town event) and to the potpourri of performances given at Repertory or Orchestral Society
meetings. The evening 'recalls' at the Competitions also often had the same mixture of music, dance and spoken item. A number of Revues were performed in Hawera in the 1940s:

The Kiwi Concert Party of the Second NZEF toured in 1943 with a 12-piece orchestra playing musical items from recent shows; it included female impersonators. It made two visits to Hawera;

Veronica and Terry de Lacy's travelling revue 'Come and Get It' (1947);

The Savage Club and, after the war, the RSA each produced an annual revue;

The visiting Ophir Rees company included ballet, jokes, sketches (such as 'The Nudist Colony'), ventriloquist and clowns.

Other revues occurred in the newly established Talent Quests and in films such as Variety Jubilee which had a 'parade of Britain's Greatest Stars including George Roby, Ella Retford, Charles Coburn ... and the Band of His Majesty's Coldstream Guards'.

The true concert, a purely musical affair, is a new kind of event. By the early 1950s Hawera had stopped having speech items and variety acts combined with musical performance. A Grand Variety Concert by the Orchestral Society in 1953 was perhaps the last of the continuous tradition. This concert included two dance items, recitations, songs, novelty music items (Claviolene and Glockenspiels solos) and a one-act play by the Repertory Society. This nostalgic return to the variety idiom marks the end of the Entertainment tradition. The change to concert performance accompanies several musical changes which will be discussed in the final chapter.

In discerning the significance of the mixed performance Entertainments and Revues some writers have stressed the lack of classical musical infrastructure as the reason for this mixture of high art (the classical songs, the orchestral and instrumental pieces) and popular music, novelties and humorous sketches. (For example McCredie 1988: 12) But the genre is more significant than it seems on first impression; with something to appeal to the highbrow and to elements of popular taste, Entertainments and Revues suited the whole community. The Entertainments did not represent some 'grey amorphous middle ground' (ibid.) of musical taste but can be seen as a reconciliation of high art and the popular. It can be noted that such Entertainments are a feature of settler or frontier societies. (Drummond 1991) And it is therefore interesting that the
Entertainments continued so strongly in Hawera in the post-war years, a further confirmation of the conservative nature of the town's music.

**Competition**

One of the central features of this musical world was competition. The annual Competitions Festival in August involved both adults and children who brought their performances and the quality of their teachers' work under the intense scrutiny of formal adjudication.

The few days of the Competitions were not the only competitive event: the brass band had its own provincial and national competitions, the schools had an instrumental competition, the Highland band a competition which included Highland dancing, and there were competitions for Maori performances. Those held in 1946 were:

| **Taranaki Solo Competitions and Boys' Championships under the auspices of the Taranaki Brass and Pipe Bands Union (held in July);** |
| **Catholic Maori Clubs competing in hymn singing, oratory, basketball, football and action song. (Taranaki preliminaries held in August, leading to annual Wellington Arch-Diocesan Catholic gathering the following Easter);** |
| **The Competitions Festival - music, speech and dancing - organised by the Competitions Society for adults and children (held in August);** |
| **Schools' Annual Instrumental Solo Competitions managed by the Hawera Municipal Band and Orchestra Society (in November).** |

*Table XIX Competitions in Hawera in 1946*  
(Source: John Brough and Alan Tozer scrapbooks and programmes)

In addition there were the important Drama Festivals held by the British Drama League. Gala Days and A. & P. Shows included competitions - of babies, garden produce, horses and other stock, sheep dog trials, national dancing, spinning, knitting and much else. Competitiveness was a feature of many social gatherings and spearheaded much artistic and other effort in the community.

Some of the competition events duplicated the opportunities for musical performance. Thus young brass instrument soloists could compete on two occasions - the Schools' competitions and the Brass band competitions - while orchestral instruments (the class with one of the smallest number of competitors) could take part in the Schools' competitions and the town's Competitions Festival.
The positive side of Competitions was that they acted as a spur to a student’s studies and a focus for intense effort. In 1944 in his final remarks at the schools’ band and orchestra competitions Mr H.C.A. Fox urged the children to look upon the competitions as part of their musical education. The improvement in their playing brought about by concentration on practice during preparation for the Competitions alone justified the holding of the contest'. (clipping from the Hawera Star [1944])

In plain terms the Competitions were seen as a way of getting the students to work much harder at their studies; public performance in competitions was a spur for increased commitment to study.

The competitions also provided experience in public performance; Mr Fox said, 'It gave the players confidence and stage presence and made them concentrate on their work, increasing their value to the band'. (ibid.) 'It brings young students out where they have to face a critical audience. They learn poise and self control' said one adjudicator, Mrs A. Gibson Foster. (RNZ Sound Archive No. 6681, 31/8/58)

One child competitor, who became a professional dancer and teacher of dance, separated the two aspects of the Competitions - performing and competing:

The performing was a great start into a performing career ... having to sustain a performance for a few minutes on stage with an audience - a frightening prospect but if you can survive it you can cope with almost anything ... to demonstrate one's ability without fear is something perhaps learnt via the Competitions.

The competition was really not between the children but the mothers, and teachers. [They] were the ones determined to win ... I did it all with, and for, my mother who relived, or lived out, her fantasy through me [she had been in Competitions a generation before].

I was trained like a performing seal for months prior to the events which happened in all school holidays. The wooden spoon came out and sat in the kitchen at the ready for a sharp slap on a not turned-out foot or knee, if the eyes were not placed right, the fingers delicately expressive etc., then a whack with the spoon or nylon skipping rope produced bruises as a memory of which part of the anatomy or performance was not adequate ... I don't think it was fun except I recall it was rather elevating to receive cups at the prize giving. We had shelves of cups, I don't know if I was proud of them, but my mother and teacher were. I recall only the stress of it all tinged with the joy of performance. (Patricia Rianne, oral history)\(^\text{16}\)

\(^{16}\) Patricia Rianne took part in Competitions in Palmerston, Napier, Nelson, Wanganui, Blenheim, Lower Hutt and Wellington from aged seven to sixteen years. Her international dance career is outlined in Rianne (1992).
The performances were a chance for the pupil to master presentation skills but the competition amongst teachers was also strong: 'many teachers did not speak to each other' (ibid.) and there was added rivalry between the different performance styles and examination systems of music, speech and dance.

Adjudication was one of the most difficult areas of the Competitions. Guidelines for judges and information for competitors often stressed the even spread of marks across the technical and expressive aspects of a performance. While this was the ideal, judges faced with scores of performances tended to emphasise the technical aspects of playing or singing as the easiest means of separating performers.

Adjudication became one of the central control features of this musical world. Like the examination system it established which teachers were better than others, which students were more promising, and which performances outstanding. The adjudicator made a number of choices with far-reaching consequences for students and teachers.

Competitions in the performing arts take their cue from sports competitions, where winning and losing are straightforward and easily measurable. Horse racing, rugby football, cricket, and tennis, all have an easy time of scoring the winners and the losers. But music, speech and dancing do not. Why should the arts engage in competition? This question points to a dilemma in New Zealand performing arts. The fact that sports in New Zealand are a central cultural feature and national pastime probably means that the arts gain kudos by association with competition, and in the early years such competitions took placed in mixed events of sports, produce, and muscular displays. The arts gain a reassuring 'normality' by being enmeshed in so central a feature of New Zealand society. A measure of control and orderliness is exercised on the creative arts by being subjected to adjudication in competitions.

The Competitions were not solely about artistic development; all classes were tied to the mastery of social skills - deportment (dance), speech (recitation), and the skills of music. All were desirable social accomplishments and markers of social position and success. Their very public display in Competitions, and the intensity of adjudication and competitiveness, had a wider social purpose in establishing the importance of these values in the culture.

In 1946 few individuals, schools or teachers held out against the prevailing competitions ethos. One notable dance school that did so was the Nettleton Edwards School of Ballet, Auckland, which toured a programme to Hawera and Taranaki in 1946. The students at this school did not enter Competitions

17 In the 1990s attempts have been made to disentangle young peoples' games and sport from the most destructive competitive elements in the Kiwi Sports movement. This has seen school sports become more concerned with recreation and standards of fitness, than with winners and losers. But it has been difficult to create an ideology of recreation in a situation where competition is strongly established.
but had their energies channelled into the productions of the school and of theatre companies. (Jennifer Shennan pers. comm.)

**Figure XX Competitions in Hawera in 1946 and 1997, compared**

In 1946 the number of classes in instrumental music was approximately half the number of the classes in song or speech or dance. In 1997 instrumental music had overtaken the other classes in importance — song or speech had approximately half the number of classes of those in instrumental music.

(Source: Hawera Performing Arts Association, Competitions Festival Programme)

Within the music competitions there were only a few music classes where cooperation was valued - the duets, trios and other groups. For a soloist there were only a few classes in which partnership with the accompanist was taken into account.

Instrumental music seems very limited in 1946 with less than half the number of classes of Vocal Music, Speech, or Dancing. But a major change occurred in the years following 1946; the number of instrumental classes increased to match those of the other sections. (Figure XX) Within the growth of instrumental
music classes was a new section for Modern music which included playing by ear or from chord charts on piano, guitar, electronic organ or piano accordion.

After 1946 there was also a decline in the speech section, though this is not as noticeable from the comparison as many of the classes in later years had only a few contestants. Instrumental music, though limited in the 1940s, had an important role in accompanying in two of the other areas - vocal music and dancing.

Success in the Competitions was part of the validation of music teachers and it could affect their status and livelihood. Ralph Aldrich, a promising young violin pupil, was taken from his Hawera teacher and put with a teacher in New Plymouth. As has already been noted Gavin Saunders, who also learnt from Vinnie Ross in New Plymouth, had beaten Ralph at the Competitions. The Hawera teacher, Louis Fox, was sufficiently angered by this move of his most promising pupil that he trained up another violin pupil to attempt to win in a subsequent competition and lent her his own violin to take part in it. Margaret Nielsen, who was that pupil, recollects the competition performance:

I was so nervous that the bow had shaken all the way through the piece [Meditation from Thais by Massenet] and then at the end I couldn't find the harmonics [on which the piece ends] because I was so nervous and my finger was slipping up and down ... [and] I wouldn't stop till I'd tried to find it. It was just awful. (Margaret Nielsen, oral history)

The competition amongst teachers, and amongst parents, was sometimes intense. For performers the satisfaction of winning provided compensation for the hard work, the stress and nervous energy which went into it. Many people have a story about an upset, such as a surprise win at the Competitions, when they pipped their opposition, unexpectedly winning a class.

But the Competitions also created losers; for every winner there might be a dozen or more competitors who failed to win. The Competitions for most people included stress, pressure from teacher and parent, and perhaps an embarrassing breakdown or mistake in the performance itself. Many people recall a competitor rushing off the stage in embarrassment.

People's memories of the Competitions include the moments of success and failure which are the essence of competition. Such stories abound and provide evidence of the strongly competitive motivation, and the ambition to win. They are themselves moments of 'significant theatre', when things are so extreme that they highlight the central elements of competition in performance. Helen Young at an early age had such an experience at the Competitions:

Bob was probably better than me, because in the duet class - under ten I think - he played the tune and I played the pom pom pom pom at the bottom. We were recalled and had to play at night in the Opera House. Connie[Reilly] said to me, 'Don't play so fast, Bob has the hard part'. Well of course the lights excited me and away I went playing faster and
faster looking all the time across the spotlights, searching for my parents in the auditorium. In a rage Bob ran off the stage and on I went - pom pom pom. Connie on the side of the stage was trying to persuade me to come off, the judge was ringing the bell saying he had had enough, but I was carried away by all the excitement and finished all the repeats, walked to the front of the stage and bowed. Mother said it brought the house down. (Helen Young, oral history)

Such events and breakdowns, like falling off a bike or a horse when learning to ride, were taken as natural concomitants of the performing experience. Mr L.C.M. Saunders, a Competition adjudicator, felt however that 'nerves' were better under control in 1958 than they had been a decade before.

'Nerves' are much less obvious today than they were 10 years ago, which I appreciate. Not at all in the last few years have I had a competitor bolt right off the platform in a flood of tears not to come back. Each time when their nerves collapsed they've picked up, started again and on each occasion everything's gone well, or just about well, from then onwards. They seem to me to have stronger nerves today than they used to. (RNZ Sound Archives No. 6681)

This observation may indicate that the strong competitiveness of the early decades was wearing off and a different atmosphere beginning to prevail. This is reflected in a change of the name of the society, from the 'Competitions' to the Performing Arts Society; however it was not until 1987 that the Hawera Competitions Society finally changed its name, becoming the Hawera Performing Arts Association. (Brough 1997)

In addition the competition may have been somewhat muted in 1946. The devastation wrought by the war may account for a slight withdrawal from out-and-out competitiveness. Perhaps with the war in mind the chairman played down the contesting aspect of competitions. Mr F.W. Horner said

in these days of world wide stress, when material concerns predominate it is good to feel - in this snug and peaceful corner of the world - that we live in a community where cultural values are appreciated. (Horner 1946)

The chairman does not go as far as to assert that competition should be abandoned, only to remind the audience that world-wide conflict is distant from the cultural values and peaceful community that they aspire to.

Competition had a central place in the musical world of Hawera in the 1940s as indeed it did in many centres in New Zealand. The very public way in which Competitions were conducted - the recall of performers for the evening concerts, the results in the daily paper - gives them special prominence.

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18 The national association changed its name from NZ Competitions Association to the Performing Arts Competitions Association of NZ (PACANZ) in 1947. (Brough 1997)
The Competitions created opportunities for music and the other performing arts. Each of the many performances was the culmination of weeks or months of dedicated teaching and rehearsal. But this outpouring of artistic work was under tight control in the Competitions: Who performs better? Who is the better teacher? Which students may go on to a professional career? Here was a society valuing performance but using a competitive mechanism for order and control. This competitiveness was juxtaposed with the values of community which are evident in most of the music-making, and it was at odds with the strongly unified, community-minded forces which were at the heart of most musical endeavour. Competitions proclaimed individual success; a leavening of the community values of most musical endeavour. Hawera’s music reflects the inheritance of nineteenth century British culture, with its simultaneous advocacy of individual entrepreneurial initiative in a context of economic free-market competitiveness and of communal solidarity expressed in fervent piety and patriotism.19

Sovereignty

The brass band was, in the words of the band committee chairman, 'a focal point in the town', and the mayor noted that Hawera was 'proud of its band'.20 This survey of Hawera's music has shown that the band was indeed at the centre of the town's music-making: seeking talented young players in the schools, supplying them with instruments, uniform, and tuition to the highest levels, creating a band of national repute and giving its members the excitement of competition and travel. Band musicians took their places in the orchestras and other ensembles of the town. The band conductor Mr H.C.A. Fox was quite literally 'Mr Music' in the town, conducting orchestras and choirs in addition to his band and school duties.

Within the brass band, competition was of supreme importance.

Competition is the very life of banding, with pride in success, the disappointment of loss, the making of great friendships [and] the experience of visiting the Main Cities of New Zealand. (Valentine 1978: [7])

The New Zealand contest in 1946 at which Hawera was so successful marked the return of national competition after the war. It was also a century since contests had become established in Britain as the major focus for the brass band movement (Russell 1987: 163), and it was the chief factor in establishing the playing style, repertoire, instrumentation and size of the brass band. The formation of a band association for the North Island of New Zealand in 1897 had as one of its objects, 'To arouse sportsmanship and healthy rivalry [amongst bands]'. (Newcombe 1963: 48)

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19 A combination of these two forces occurs when musical groups compete, as in the brass or pipe contests.
20 Hawera Star undated newspaper clipping late 1930s, Tozer scrapbook.

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In New Zealand the nineteenth century military bands of wind and brass players underwent a transformation into groups made up exclusively of brass instruments - brass bands. This change in New Zealand bands, though it has not been studied in depth, probably flows from the successful British brass band movement which had standardised the instrumentation and size of the band for competition purposes. From this came a new more homogenous sound and new compositions and musical arrangements.

New Zealand contests from the 1880s encouraged the same transformation. Also influential in establishing the brass band were the visits of a band from the heartland of the British movement, Besses o’ th’ Barn, which toured the whole country in 1904 and played at the International Exhibition in Christchurch in 1906 and 1907. The Besses were acclaimed everywhere and particularly noted was the all-brass sound, like an immense organ. (Quoted in Newcombe 1963: 69) During the first visit of the Besses, the Hawera band was still a mixed band of brass and woodwind; this soon changed to an all-brass ensemble. But as New Zealand brass bands developed they did not abandon the military marching or the military-style uniforms of the earlier band. New Zealand bands had, in effect, merged two traditions - the military band and the brass band; the martial character of one and the sound of the other.

In Hawera the band was a musical focus for the town and a symbolic feature as well. It had a unique character amongst musical groups. With its outdoor music, its marching and uniforms, and its style of music, it established an outdoor presence which was martial as well as celebratory.

It has already been noted that the Hawera band had its origin soon after the founding of the town. The military blockhouse established in 1878 for the protection of settlers was surrounded by a cluster of houses. Though hostilities in the countryside had ceased, they were a threat of which the tiny settlement was particularly mindful. Hawera, at its origin, was as near as New Zealand gets to a 'wild west' town. This is not to imply that it was a lawless place, but that here settlers were surrounded by much highly disputed land and an apparently hostile or necessarily defensive indigenous population.

In this situation the loud music of the band was a deeply reassuring music for the settlers. The band playing out of doors was bold and assertive, the uniforms and marching drill quasi-military. These features and the frequently martial music gave the band a unique and distinctive character amongst music groups.

The smaller settlements around Hawera followed the same musical pattern as the larger centre. Kaponga, a hamlet of 200 people near the bush line had a

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21 A Dunedin regiment requesting the establishment of a band in mid-nineteenth century recognised the force of band playing and called it a 'splendid agent in recruiting ... it fires the blood, induces dreams of military glory and a general inclination to go forth incontinently [i.e.unable to be stopped] and 'do or die'.’ (Campbell, 1945: 61)

22 Maori communities too, from Ratana to Parihaka, developed bands – the fife and drum band, wind bands and brass bands.
band of mostly brass instruments at the turn of the century which played on every social occasion - town picnics, farewells, receptions, school occasions and parades. It also gave a Sunday concert in each of the tiny outlying settlements in turn. (Arnold 1997: 289) The music was bold, reassuring and defiant in the open countryside of cleared bush and struggling farms.

As we imagine that resounding music played from every town and hamlet we can envisage a pervading auditory landscape which shapes and defines the settlers relations to the land. The sounds have an intense power to evoke the past and foster reminiscence, reminding the community of its origins, its links to the British heritage, and the threats of the early settler days. Although the band’s sound was sourced in secular, municipal authority, yet especially in the war years divine sanction was evoked with the playing of hymns. The marking of troop departures and returns not only placed the band affectively in the hearts of the community as it invested those occasions with solemnity and emotion but also it provided at a crucial moment a demonstration of all the community stood for – its discipline and commitment, and its settler origins and struggle for ownership of the land.

In 1946 the military tradition was still strong, and it provided for the town of Hawera an expression of identity which was proudly assertive. The town’s premier group was not a choir or choral society nor was it the impressive orchestra; both could perform in the Opera House and provide a different kind of focal point - quasi-religious in the case of an oratorio performance, or in the case of an orchestral performance an expression of cultural refinement. The brass band maintained the bold and assertive stance of its predecessor the military band; its outdoor martial music was a statement of sovereignty and its longevity connected the town to its frontier origin.

**Conclusion**

The characteristics of Town music show many points of connection to nineteenth century British music. The bands and choirs, vocal and instrumental music-making here are typical of music in the English-speaking world. Hawera’s special character, within that broad family resemblance, comes from the intensity and success which marked its music-making, and its flowering at that stage in the twentieth century.

Hawera’s music in 1946 derived its values from a settler society concerned to establish its musical culture, a frontier society surrounded by persistent claims for territory, a society in which men took the leading role in public affairs, a

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23 Alain Corbin describes the bells of the French countryside as creating an auditory landscape. The bells ‘impair a feeling of time passing, foster reminiscence, recover things forgotten, and consolidate an individual’s identification with a …site’. (page x) In the sound world of a pre-industrial society resounding music defines space and time. Alain Corbin Village Bells: Sound and meaning in the Nineteenth-century French Countryside. London: Columbia University Press, 1998.
church-going community with deeply held religious values. The wealth and conservatism of this small town saw these values reflected in music and continued with great determination.

But Hawera had not simply transplanted the musical institutions of its British homeland. Several major transformations had taken place: the brass band was neither a military band, nor a working class band but had become an inclusive institution; choral activity was confined to sectional interests (such as denominations, men's clubs, schools) and was without the central focus of a choral society; women's music continued domestic and chamber music activity; and entertainments incorporated both a private (domestic) and public (Revue or Music Hall) dimension. These were significant departures from the original British nineteenth century musical pattern.

In common with other sites of colonial or settler culture Hawera shows a clear separation between European and indigenous music-making, which was downgraded and subsumed in the Savage Clubs. A similar separation can be seen between the European tradition and the new 'popular' music emerging from America.  

None of the features of the music system in Hawera should be considered arbitrary; each contributed to the expression of the town's ideology and values which clustered around the twin concepts of community and individuality. In portraying the town's values in these areas music acted as both cause and effect: music reflected the dominant ideology, but it also influenced in turn the way people thought about themselves. Music-making was an arena where values were displayed and reinforced.

The pursuit of community can be seen in the great emphasis given to music groups - choirs, bands, orchestras, school ensembles and others. The Masons and Savages, Methodists and other denominations, and the schools all had their music groups and the Town had the brass band. All were expressions of the forces of loyalty and discipline on which the community was established and on which its continuity depended.

The intensity of the town's identification with these musical expressions of communality is evident from its pride at the band playing at troops' farewells and welcomes, and the joy at a competition win over other town bands. It has been noted that the musical performance of these groups was most accomplished in music which expressed the fundamental homogeneity of the community, in hymns and marches. The shared piety, common militarism, and accepted gender division were all apparent. But the number of community

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24 It is interesting to see clearly identified in a small town in New Zealand in 1946 the three musics that fifty years later, are the prevailing strands of music worldwide: the international music known as western art music, or classical music; the international music we may classify as (Afro-)American popular music, or contemporary music; and the strand of traditional musics, which are local and highly differentiated. If the citizens of Hawera in 1946 found it difficult to give equal value to all three, few citizens of the world in 1996 would find it much easier.
groups also indicates important factionalism within the community, especially in denominational differences. This factionalism did not undermine, it was an accepted part of the sense of community.

The combination of different skills - the variety seen in Entertainments and Revues - is a further extension of the metaphor of the resilient and multifaceted community. Here was a society which valued the combination of different skills and talent – singers, instrumentalists, dancers, elocutionists, dramatists and humourists. These represented a view of community in which tradespeople and professionals valued each other’s skills. The entertainments were community-minded and egalitarian in their appeal; the community held onto them even while concerts, the occasions of specialist display, were becoming common elsewhere. An Entertainment or Revue displayed a varied community, a small-scale, 'pioneer' community not yet differentiated into professional segments.

Balancing these expressions of community is the powerful force of individuality, which was given a prominent role in the Competitions, examinations, and the system of private music teaching. It has been noted that group work was seldom rewarded in the Competitions, and that few classes acknowledged cooperative efforts such as the relation of accompanist and solo, or the small ensembles of chamber music. In contrast to the evident community unity expressed in musical groups the Competitions created individual winners. Within individual work the same elements of piety, sincerity, and patriotism are displayed which frequently mark group performances. And individuals are frequently called upon to perform at community functions such as the Entertainments and celebrations following the war. Indeed such Entertainments, and the programmes of Savage Club, Repertory Society and other organisations, juxtapose the ideology of the individual and of the community.

Reading the community from its music-making gives a strong impression of its adherence to tradition and continuity. The music-making contains a variety of expressions of a few common themes – piety and sincerity, unity and discipline. But in addition to community solidarity and a range of different skills, the community also needed exceptional individuals; leaders and heroes. We can see a mosaic of these values at work in the musical world of Hawera.

But the Town music of Hawera is to be challenged by the emergence of a new music in the late 1940s. The new music is an expression of a deep ideological shift, a move away from nineteenth century style and British orientation to the new inspiration of a growing nationalism after New Zealand's centenary celebrations and the modern movement of the post-war years.
Chapter Nine

Music in New Zealand in 1946: The New Music

The years following the Second World War saw a number of major initiatives in New Zealand music: the formation of the National Orchestra, the establishment and federation of chamber music societies into an effective national body, an extension of the radio network, a new style of New Zealand composition, and a range of music education reforms. The late 1940s hold the beginnings of much of today's musical scene that we find it difficult to imagine ourselves without, but when these features are considered in the context of the time of their origin we note how radical they were. They stand in marked contrast to the established music of the time and throw into sharp relief the musical activities of a small town such as Hawera, conservative in its outlook, maintaining the musical values of an earlier era.

The musical changes were nationalistic in intent, at least in part. They followed the Centennial celebrations of 1939-1940, which marked a hundred years of European settlement in New Zealand, and which included an extensive publishing programme of historical work, the formation of an orchestra (the Centennial Festival Symphony Orchestra), nationwide musical tours and music composition competitions. During the forties cultural institutions were put in place which continued the Centennial's theme of nationhood and completed the Labour government's vision, one which had been partially delayed by the war: the National Film Unit (1941), the National Library Service (1945), the New Zealand Literary Fund (1946) which funded the new literary journal Landfall, and the National Orchestra (1946). These institutions were complemented by a number of non-government (or partly government-supported) institutions in theatre, ballet and opera, and by initiatives in music and the other arts in school and adult education.

The awakening of a national consciousness in the arts in the 1940s had begun in the work of New Zealand writers of an earlier decade who looked for a greater national self-awareness.

The cultural nationalism which governed much of the literary and intellectual activity in New Zealand during the 1930s was a force both connected to, and distanced from, the forms of nationalism which had developed in eighteenth and nineteenth-century Europe. The view that the essential, fundamental and spiritual life of the people exists and is expressed in their culture spread from eighteenth-century Germany to be embraced by the wider movement of Romanticism. The concept of 'geist', the mystical, indefinable sense of a popular spirit, provided the backbone for a variety of worldwide nationalistic movements. (Murray 1992: 1)

But even as Allen Curnow identified the literary achievements of two decades of writing in his Book of New Zealand Verse (1945) he also indicated that more
was required, '[New Zealand] remains to be created - should I say invented - by writers, musicians, architects, publishers; even a politician might help'. (Curnow 1945: 2)

Perhaps he sensed, as more recent commentators have also outlined¹, that the steps towards nationalism were entwined with a modernist and international agenda. As Rachel Barrowman comments, the nationalistic writers were 'using the validating standards of European culture while at the same time announcing that New Zealand literature had 'come of age'. (Barrowman 1991: 4) The same dialectic of international influences and local intention confronted the musicians of the time.

New Zealand's nationalism, political and cultural, grew slowly - almost imperceptibly - through these decades. In 1947 New Zealand was the last British Dominion to ratify the 1931 Statute of Westminster which granted autonomy to the national parliament. An earlier Premier had told a British audience that New Zealand was really 'another part of their own country'², and this is undoubtedly the way New Zealand saw itself. New Zealand entered the war with Prime Minister Michael Joseph Savage's slogan: 'Where Britain goes we go'.³ But as the war closed Prime Minister Peter Fraser was pursuing a more international line. A fervent supporter of the United Nations and one of its architects, Fraser returned from the San Francisco meetings to explain to the electorate why he had voted in defiance of the British-line: '... this doesn't mean for a single moment that there are any cracks in the unity of the British Commonwealth. On the contrary, we're firmer and closer together than ever before ... the more independent we are the more we realise that we're interdependent.'⁴ The slow awakening of nationalism had reached a crucial point in these post-war years.

The experience of the war had given politicians, servicemen and the population at home a wider sense of the world; the cessation of war gave a new impetus to the search for a more just and peaceful society.

Ex-servicemen felt lucky to be alive and they were eager to get into a new world of opportunity; it is hard to believe now how exuberant they were for peace, and for the potential of a world without war. New Zealand was seen as a special kind of country, a small country with advances that were an object lesson to the world.

The war had expanded horizons - we became aware of the East, we discovered the Pacific, and of course came under the umbrella of America. There was a broadening of mental horizons. New Zealand went into the war with imperial dedication but emerged from it with

¹ See for example Murray (1992).
² Quoted in Arnold (1981: 35).
³ The Prime Minister's actual words on radio were 'Where she stands we stand, where she goes, we go'.
⁴ Prime Minister Peter Fraser speaking at a Civic Reception after his return from the United Nations conference in San Francisco, Weekly Review 204, National Film Unit. 27/7/1945.
Plate 20. The Centennial Exhibition 1939 - 1940

The handsome Exhibition buildings (Edmund Anscombe architect) employed a streamlined art deco style, outlined in electric light, and reflected in ornamental ponds, which gave a strong impression of modernity.

In the Sound Shells and Hall of the Exhibition many performances were given - of brass and pipe bands, Maori cultural groups, and the Centennial Festival Symphony Orchestra conducted by Andersen Tyer.

Prizes in the Centennial Music Festival were offered for works for orchestra, and works for choir (both won by Douglas Lilburn) and Competitions were also held for choirs and strings, bands and for the writing of one-act plays and radio plays. A further musical aspect of the Centennial was a national tour of Gounod’s Faust; the Centennial Music Committee engaged international soloists who joined with the orchestra to present Faust with local performers forming the chorus in the four main centres. A string quartet from the orchestra also later toured.

Photographer unknown, ATL F-4309-12-.
broader mental horizons and a feeling of internationalism. (Bill Renwick pers. comm.)

The new internationalism came into New Zealand music in a variety of ways: repertoires broadened, international contemporary music was heard, American popular music increased its hold, and an accepted Britishness in the New Zealand musical world began to fade. Educational change, codified in the Thomas Report, brought music into the core curriculum replacing the old distinction between scholarly and technical education with a broadly based liberal education which included music. The new institutions of music - governmental and non-governmental - completed this rebuilding: here, in cultural terms, was 'the birth of a nation'.

The phrase 'The New Music' has been extensively used to describe the avant garde compositions of Schoenberg and others those 'various novel and radical trends in twentieth century music, such a atonality, serial technique, etc' (Apel 1969). Here it is used with a much wider meaning and from a New Zealand perspective to designate a much broader revolution which altered music's repertoire, composition, institutions and music education:

- The new music in New Zealand gave prominence to the instrumental music of orchestra and chamber groups, and advocated and expected an increase in technical proficiency and professionalism in performance. Instead of the prominent brass, vocal and choral music of the earlier tradition, the new music emphasised the stringed instruments in orchestra and chamber orchestra, as string quartet, trio, or as solo instruments, together with piano. Advances in musical education were a priority to support the new music - scholarships were provided for advanced study overseas, and a national conservatorium was planned though it was never established.

- The new music had commentators and an audience who represented a new class. Leaders within this musical world formed an intellectual and cultural elite; urban centres, especially the university towns, dominated musical life and their values were spread by the radio network and organisations like the Community Arts Service.

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5 'The Thomas Report' (1943) was published as The Post-Primary School Curriculum, Wellington, Department of Education, 1943.
6 J.C. Beaglehole quoting a member of the audience at the first concert of the National Orchestra. (Beaglehole 1947: 8)
The old social and community values of music now became less important than the tastes of the new intelligentsia and the range of culturally nationalist and internationally modernist ideas they espoused.

- The new music established and mirrored new social and political relationships which included a greater independence for women, a change in the status of religion, post-war internationalism, a partial acceptance of state intervention in some fields and the rise of a wealthy and well educated professional middle class. The inclusion of newly-written music, by local and overseas composers, reflected both nationalism and a new international outlook; the exclusively British orientation of the musical scene began to change. Music repertoires also became more orientated to the classics and the split widened between classical masterpieces and contemporary and popular music. The new music had important connections to the other arts and to the movements that were taking place in them.

These changes in music did not derive from a single source, nor did they form a single unified movement. Reflected in the musical changes are the diverse social developments of the post-war years, as well as the incoming influence of international modernism, and the coming-of-age of local music-making, especially composition. 'The New Music' was a loose coalition of these trends.

This chapter looks at several features of the new music of the post-war years, showing the various dimensions of musical change and their combination in different circumstances. The rhetoric or discourse of the new music is examined and the new music is compared with the existing music of the small towns.

Concerts of Lili Kraus

The new music changes of the late 1940s are epitomised by the concert tours, masterclasses and broadcasts of Lili Kraus, the internationally renowned concert pianist. Lili Kraus was a cause célèbre in 1946-47; the Boyd Neel chamber orchestra was a similar revelation in mid-1947 (Simpson 1990) and other visiting and local performances punctuate the immediate post-war years.

Lili Kraus's concerts in 1946 and 1947 were among the most memorable and influential in New Zealand's musical history; they were unforgettable musical experiences for the post-war audiences. Her Hawera visit in November 1946 has already been noted - a concert in the Opera House, a school's concert and a reception. On this tour she also performed in New Plymouth, Stratford and Wanganui, as well as many other cities and towns throughout New Zealand. Today we can sense the profound jubilation that the concerts engendered and the new musical sensibility of this performer that perfectly caught the currents of the time. Her success undoubtedly relied in part on the feelings of relief and celebration following the war and on her beautiful appearance and tragic war-
time story. But her musical performances were also interpretatively and technically outstanding.

This was Lili Kraus's first concert tour since her internment and in retrospect we must marvel at the musical stamina of the undertaking. In New Zealand in little over a year Lili Kraus played an astonishing 150 concerts. (Thomson 1985: 50) Her three years in a prisoner of war camp in Java had involved hard physical toil and there was insufficient food. When a piano was found Lili Kraus said

I found that I could handle it with greater ease, and had acquired surprising physical strength from my labours ... during the period without the instrument my attitude to music became more profound and spiritual. When I got the piano I found there was no limit to memory, technique or vision. (Anon 1945: 13)

Although many pianists had toured New Zealand before, some of them women, Lili Kraus was something different. In the eyes of her audience she was passionately involved in her music-making, she swayed slightly and sometimes quietly sang as she played. Her interpretations of the music were different from the bravura solo pianists, many of whom were men. She played in many small concert halls, but even in larger spaces created an intimate link with her listeners. She often spoke directly to the audience, beginning: 'My dear friends...' (Bill Renwick pers. comm.) She treated her audiences with friendliness and consideration, unlike the many temperamental artistes of the previous generation who could glower at audience rustling or coughing and other disturbances. Her technique, though brilliant, was not employed to dazzle and show off, but was tailored to the service of the music.

I've heard a good many fine pianists in my time - and although I've no right to set myself up as any sort of expert, I know the various effects they have had on me. But never before have I heard a pianist take possession of the piano (and the audience) in such a way as Lili Kraus. And never have I seen somebody give him or herself to the music quite so completely. There are good pianists who play with their fingers, sitting almost immobile. Lili Kraus plays the piano, not with her fingers, but with her whole self. She even talks to the instrument as she plays - as if she were riding a magnificent horse - and riding it magnificently.

Her technical performance - particularly in 'The Wanderer' [Schubert's Fantasia in C Opus 15] - was staggering. But one hardly noticed it. It became absorbed in the whole event that was happening. And what was happening I can only describe as a 'whole event'. The player, the instrument, the music, and the audience weren't semi-detached parts of that event, it was all one. (Fairburn 1946: 3)

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8 The *New Zealand Listener* provided extensive coverage of the Lili Kraus story: 'The Japs Gave Her A Piano' (14/12/1945); 'Lili Kraus Is Coming Here At Last' (17/5/46); 'Part of the Music Itself: An Interview with Lili Kraus' (21/6/46); 'Ten Days With Lili Kraus' (28/6/46); 'First Concert by Lili Kraus in New Zealand' (5/7/46); 'Now I Will Tell You: Lili Kraus Discusses Music and New Zealanders' (31/1/47). Note: These articles are all anonymous; the references are not repeated in the Bibliography.
The experience of these concerts swept New Zealanders off their feet: pianists came to learn from her; poets James Bertram, Allen Curnow, A.R.D. Fairburn and Denis Glover wrote poems for her; and audiences reacted with unconstrained delight. The enthusiasm for Lili Kraus's playing brought more invitations to perform.

Lili Kraus touched several aspects of the new music: she became interested in new New Zealand composition meeting Douglas Lilburn at the Cambridge music school and giving the premiere performance for national radio of his work Sonatina; she was interested in the training of musicians giving several masterclasses; and she worked for the fledgling Community Arts Service in Auckland in 1946, taking her recitals to country districts. She fully identified with the thrust of local music, while maintaining her authority as an international European performer.

Reviews of her performances speak of the quality of her playing that was not specifically feminine but was not masculine either - she was able to display a new sensibility which could draw on both qualities. Her contact with leading European musicians gave added authority to her playing of the established classics and of new music, particularly that of her teacher Bela Bartok.

There were, of course, voices raised in criticism both of the quality of Lili Kraus's playing and of the wider issues of the new music with which she was in tune. The most famous of these was the Wellington critic L.D. Austin who considered her 'a good, average pianist who plays Mozart well and a few other things with superficial brilliance. But there is nothing in her performances to justify ... extravagant eulogy'. (Austin 1947: 15) Although her playing was not welcomed by all individuals in the community, the adulation and enthusiasm with which she was generally greeted betokens a wider social significance. In Lili Kraus the painful experiences of wartime were transformed into a transcendentlental artistic experience. She rehabilitated the German classics from their wartime associations to regain their universal appeal. In one significant concert she played a complete concert of Beethoven sonatas in support of the liberation of China.

Lili Kraus's concerts asserted the values of sensitivity, intellect and artistry in a world still numb, perhaps, from the experience of war. Her special combination of friendly informality and deep artistic commitment brought audiences willingly to a new understanding of the depth of expression and meaning in the European classics, as well as in the art music of their own time. She was an important part, therefore, of the processes of renewal, reconciliation and internationalisation taking place in New Zealand in the late forties, and her

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9 Landfall, Vol 1, No 2, June 1947, pages 82-85.
10 Lili Kraus had enquired about a position at the proposed National Conservatorium before the war. And her interest in New Zealand eventually led to her taking formal New Zealand Citizenship.
11 ‘Lili Kraus plays Beethoven for China’, Auckland Town Hall 21/11/46. (Concert Programme, Peg Dewes collection)
public acknowledgement of New Zealand and New Zealand music contributed significantly to the growing national consciousness.

National Orchestra

The furore over the appointment of the conductor of the National Orchestra occupied many months in 1946. Andersen Tyrer was appointed first conductor of the orchestra without the position being advertised. He had conducted the orchestra during the Centennial and was commissioned to audition players for the proposed National Orchestra. At this point musicians became apprehensive and began asking for an assurance that the position of conductor would be properly advertised and filled by the selection of the best candidate.

Early in 1946 a resolution adopted at the Annual National Conference of Music Teachers stated unequivocally:

It is our opinion that all important musical positions in New Zealand which may from time to time arise or become vacant, such as the conductorship of the proposed National Orchestra or membership on the staff of the proposed Conservatorium of Music, should be properly advertised in New Zealand and overseas just as is done for professional appointments in the universities ... It has been unofficially announced that Mr Andersen Tyrer has been, or is to be appointed conductor of the proposed National Orchestra ... We unanimously and emphatically oppose this appointment. (Hawera Star 2/2/46)

Later in the year Owen Jensen published in Music Ho extracts of a letter to the Minister of Broadcasting about the conductorship which asked 'for the position to be advertised' and the formation of a 'committee of representative musicians to advise on the appointment'. (Jensen 1946a: 1) Musicians from the south also protested and a Wellington delegation went to see the Prime Minister. (Thomson 1985: 46,47) But the appointment of Tyrer went ahead, a cause of resentment and hostility through his years with the orchestra. When Frederick Page heard the orchestra he noted that, 'the tone drawn from it by its conductor [was] even more strident and unpleasing than I had feared'. (Page 1947: 19) He observed that the present arrangement whereby the orchestra splits up into groups [to return to the regions] in September and reassembles in March seems disastrous'. (ibid.)

Though Page (in Wellington) bemoaned the consequences of players moving from the capital out to the regions for six months, Vernon Griffiths lamented the removal of players from the regions to the centralised orchestra. In reviewing the performance of the local orchestra at the 1947 Christchurch Festival, he said:

The ravages of the NBS [National] Orchestra were apparent among the strings of course; but those who were left to carry on did very well ... [Instead of centralised institutions] Culture must be borne and reared close to the land also in the homes and in the schools, and
systematically. Without a scattering of the seed over the wide and fertile fields of our national life, there will be no musical culture worth the having: only a poor thing, grown in the hothouse of some centralised conservatorium and paraded around the country [in the form of a National Orchestra] as a mockery to the starving. (Quoted in Jennings 1994: 3)

Griffiths had always been committed to music as a community activity, and his was a voice raised to point out the price that would be paid if the changes associated with the new music were to go ahead.

On the positive side the orchestra began to provide better technical standards in music, high-level employment for some of New Zealand’s best musicians and a wealth of repertoire for concert audiences and radio listeners. It introduced new New Zealand composition in the first few years and toured widely through the country.

But controversies continued to be heard. They began with the appointment of Andersen Tyrer, but continued through the control of the orchestra by the Broadcasting Service. A further raft of dissatisfaction came from the regions that had been denuded of their best players and their regional radio orchestras, and had been promised in return that the National Orchestra would support local amateur music-making by playing for local choral and other performances. (Tonks 1986: 34-35)

When Andersen Tyrer went to England in 1948 to recruit more players for the orchestra it was felt that here was a ‘violation of one of the principles on which the orchestra was founded, to foster music in New Zealand and give musicians here a real chance’. (Hardwick 1949: 46) Adding insult to injury, ‘the official reason for Tyrer's trip is that unfortunately the necessary players are not available in New Zealand itself at the moment. New Zealand musicians are very indignant about that one’. (ibid.)

Employment was a matter of concern to musicians who remembered the experiences of music teachers and others in the depression. In New Zealand no relief programmes had been organised as for example occurred in depression programmes in Britain or the United States. The first representations for an orchestra had been made in 1937 by the secretary of the Musicians Union, Jim Collins, and the Director of Broadcasting, James Shelley; their joint request acknowledged employment issues alongside artistic ones. The return of musicians from the armed services after the war made the employment situation in New Zealand precarious again.

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12 In the United States the Works Progress Administration organised Federal Arts Projects - visual art, theatre, writing and music - from 1935, which not only employed artists but also had the potential to define an American identity in the arts. (Bindas 1995) In Britain the Council for the Encouragement of the Arts was formed which was to develop into the Arts Council.
The Society of Registered Music Teachers expressed particular concern about the fees paid for broadcasting, one of the main avenues of work for musicians. Auckland music teacher Henry Shirley had an imaginative way of presenting this case at the annual conference of the music teachers.

Last Saturday at Trentham [racetrack] ... before an audience of 30,000, a racehorse, after three months training, earned £3500 by exercising extreme fleetness of foot for approximately three minutes. On the same evening at 1YA, before an audience of a quarter of a million, an instrumentalist, after 10, 20 or 30 years' training, could have earned two guineas by exercising his extreme fleetness of finger and foot, nimbleness of brain, and every nerve and feeling in his body, for as long as his selection required. There are various morals and conclusions to be drawn from this analogy. But the one that we are concerned with, and the one that is proved beyond any possible argument, is the wretchedly low value placed on a New Zealand musician's work in his own country. (Shirley 1946: 10-11)

Henry Shirley went on to criticise the Broadcasting Service for accumulating funds from licence fees while paying extremely low rates to musicians and noted:

It makes no difference whether the soloist is doing a concerto, a difficult song cycle or a group of ballads; in the eyes and ears of the N[Z]BS his work is worth just £2/2/-

It may even be less - one guinea if it is a first New Zealand broadcast, and 25/- if you are performing a New Zealand composer's chamber work. Yes twenty-five shillings each was paid to four professional players who worked at a string quartet for three months. (ibid.)

Comparison was also made with the payments by the BBC before the war of ten guineas for an instrumental soloist. For several years the Registered Music Teachers returned to this issue of the payment of broadcasting musicians. Here again was an indication of the price to be paid (in this case, literally) if the values of professionalism associated with the new music were to be adopted in New Zealand.

Musicians' mistrust of broadcasting was part of a wider apprehension about the control of the new orchestra, under the baton of bureaucrats and politicians. Three years later, after severely chequered progress, Mary Martin would write that,

musical opinion throughout the country was unanimous [in 1946] in opposing the manner in which the Orchestra was established and the conductor appointed. It considered that the advice of responsible musicians should have been sought by the Government before it embarked on a project requiring specialist knowledge, and that an advisory board should have been set up to control the policy of the Orchestra.
The orchestra must be freed from political or departmental control [and] the setting up of such a board still seems the only rational way of doing so. (Martin 1949: 162)  

Mary Martin was, in a sense, arguing for a more complete professionalisation which could only be achieved when those with 'specialist knowledge' were guiding at least the artistic direction of the orchestra.

The establishment of the orchestra touched several important issues of the time: it prioritised the centre over the needs of the regions, and it confirmed the importance of the professional over the amateur. Beyond the musical difficulties of establishing and running the new orchestra, and the issues of employment, was an awareness that here was 'cultural ostentation' on a big scale. (Jensen 1947: 1) The national orchestra was an institution necessary to the assertion of New Zealand's status internationally in the field of culture. That its formation should be greeted with some hostility is understandable since it implied not only a shift of resources, but also a shift in attitude towards the role of music in society. From being part of each community's celebration of itself (as it was in Hawera), music was being turned into a means of asserting nationhood, a means of developing a professional elite, and a means of spreading different cultural values to the general population.

The orchestra was a new and powerful musical force, and it was a much needed employment opportunity, but overriding these considerations, especially for the politicians and bureaucrats who established the orchestra, was its function as an impressive expression of nationhood, over which they kept control. But however benign and well-intentioned the politicians and bureaucrats may have been towards music, their control was anathema to the new musical elite, the intelligentsia and the leading musicians, who saw themselves as the repository of new cultural values.

Cambridge Music School

In contrast to the tensions engendered by the establishment of the orchestra the summer schools at Cambridge were enthusiastically welcomed by musicians. The first music school at St. Peter's School Cambridge occurred for a week in January 1946, the second, longer by four days, was in January 1947.

Of all the wealth and confusion of musical experience offered by the two Schools, none has been more profound than that of the first few hours - even before the instruments were set to work - when students

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13 The same complaint was made in other areas of cultural patronage where the government kept writers and other artists at a distance. (Sir Joseph) Heenan, Under-secretary for Internal Affairs and responsible for the cultural initiatives of the Labour Government, wrote of musicians: 'As a class my personal experience ... is that they are a quarrelsome, intolerant section of the community split into a number of mutually antagonistic cliques'. (Quoted in Barrowman 1998: 114)
The natural geographic isolation felt by New Zealand musicians was heightened in the war years which brought an atrophy of musical activity in many places. But the isolation of the individual was also a natural feature of a country where such a small population was spread through such an extensive area. The contact that musicians experienced at the summer schools was to be among its most important contributions. Musicians were able to think of themselves as a group, a coherent profession, and no longer as isolated workers.

The 1946 Music School was so highly representative that it seemed to be the whole musical world in miniature, and through work and discussion problems emerged clearly and simply. The school-music specialists told of progress in their orchestral work ... Organisers of concerts, particularly of chamber music were distressed at the scarcity of players ... some of [whom] were considering the opportunity the National Symphony Orchestra might offer them and what it might mean for themselves and others if they left teaching and their more diverse activities in local music to concentrate on the rich experience of orchestral playing. Listeners from both the town and country districts seemed to desire strongly to free themselves from complete dependence on radio and gramophone, and to move onto more creative listening and active participation. For a week at Cambridge they were all well satisfied, and because such things were possible there for a week, it seemed not impossible that hard work could bring them about elsewhere more permanently. (ibid.: 127, 128)

The school was organised by the Adult Education Centre in Auckland where later in the same year the Community Arts Service was established to arrange tours of music, theatre and art to country districts. A context of adult education was common to many of the cultural initiatives of the late 1940s.

Professor James Shelley, Director of Broadcasting, had been involved with adult education and was imbued with its ideals. When Shelley arrived in New Zealand one of his first assignments was to develop the Worker’s Educational Authority summer school, which was modelled on those held in Britain. In Canterbury such summer schools, located in country towns, were organised almost every year from 1920 to 1947. They included some recreational arts - singing and drama - and lectures and tutorials on a theme: education and citizenship in 1921; democracy in 1922. (Carter 1993: 137-139)

The Cambridge Music School, as a single discipline school, was a significant departure from those earlier summer schools. Its adult education origin was apparent in the intention that musicians should be helped to serve their community. On the enrolment form for the school applicants were invited to specify their involvement in community music. But the emphasis in the school came to lie in professional training or retraining and the skills of community
music-making (arranging for amateur orchestra, or conducting training or accompanying a choir, for example) were not given any prominence. The Cambridge Music Schools came to have a crucial role in forming and serving music's professional elite.

Musically, the second Cambridge school in 1947 organised the students into a more specialised programme than the first. Orchestra, choir and listeners groups were formed as well as classes in composition (tutored by Douglas Lilburn), piano (Lili Kraus) and woodwind (George Hopkins). Lectures and discussions provoked debate on many musical issues. The schools came to emphasise tuition by the best specialists, often in a 'masterclass' context, and an involvement with new composition which served the broader development of the new music.

The encouragement of tutors was often a crucial factor in young people going on to a career in music. Both the Cambridge Summer School and the other regional musical schools, such as those in Wanganui organised by Adult Education, are acknowledged as an important point of decision in many musical careers.

**Music Department at Victoria University College**

The music department established at Victoria University College in 1946 was also firmly aligned with the new music. Lecturers Frederick Page and Douglas Lilburn, appointed in 1946 and 1947 respectively, were New Zealand musicians, unlike the British professors who directed university music departments in New Zealand at the time. Frederick Page had become known during a temporary appointment at Canterbury College for the concerts that he had organised and his own intelligent performances particularly of the Bach Preludes and Fugues, a favourite all through his life. In Wellington, Frederick Page set up a similar concert series in the new music department.

The small recitals we have had in the music room at Victoria College of late have been a godsend. The room is very small, it holds some two hundred people only, the right number for chamber music, and it is good for sound ... Grinke was up there and the Kathleen Sturdy string players. Mr Grinke and Mr Page at the piano between them enchanted us. They sang their way very pleasantly through a Purcell Sonata, worked up with fine quality to an exciting finale in a Mozart sonata, and then gave us the most delicious bit of Delius I have heard, nothing sentimental or sugary, but the most perfect sweetness and a ravishing tone. One rarely hears two players in such absolute sympathy. Like Delius or not, you could not fail to be carried away ...

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14 See for example Douglas Lilburn's lecture. (Lilburn 1984)
15 Professor A.C. Keys comments that these lunchtime concerts continued an existing concert activity at the campus before Fred Page arrived, but that Page left his stamp upon them. (pers. comm.)
Music came alive at Victoria College with the appointment of Mr Page as lecturer. And now a new era has started for the College music room because it has a Steinway all of its own with a very fine tone indeed, full and rich. The College authorities have given music their blessing, and in Mr Page we have someone with the inspiration to make that shabby but friendly small room, a very live musical nucleus. (W. 1947: 9)

The introduction in Wellington in the same year of two series of chamber music concerts – one at the university and one organised by the Wellington Chamber Music Society - is an indication of the thirst for music of this kind. In the establishment of the Chamber Music Society due acknowledgement has been made to Fred Turnovsky and Arthur Hilton, refugees from Prague and Vienna with a rich theatre, opera and musical milieu, and a determination to transplant some of that culture to the new world. (Thomson 1985) Undoubtedly the chamber music movement received a real injection of energy and expertise from those who came from Europe. Equally as a part of the new music movement, it was supported by many New Zealand musicians and audiences who found it an appropriate and absorbing musical focus. The Chamber Music Society and chamber music concerts were a key feature in the new music. They were an expression of the ideological shift which took place at this time and swiftly transformed the musical landscape.

Another aspect of the new university department was the innovative teaching of harmony and counterpoint, which abandoned the old textbooks in favour of an approach incorporating examples from the musical repertoire: students it was hoped would hear the music rather than confine it to paper exercises.16

Espousal of neglected twentieth century composition became the hallmark of Frederick Page's activities. With Dorothy Davies and Francis Rosner he founded a local branch of the International Society for Contemporary Music, which from the late 1940s until mid 1960s gave innumerable concerts of new works from overseas and local composers. (Page 1986: 97) Avant garde European composition was the most problematic aspect of the new music for listeners. Richard Hoffman, an Auckland University College student who studied with Schoenberg in California said:

The best contemporary music [the avant garde] has as yet not made a very strong impact on New Zealand musical life. There are too few performances, and opportunities for hearing it are limited for the most part to a comparatively meagre selection of gramophone recordings ... More opportunities must be given for the hearing of the works of such as Bartok, Berg, Stravinsky, Hindemith and Schoenberg. (Hoffman 1948: 5)

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In 1945 an extensive series of twenty four programmes of ‘Music by Modern Composers’ had been broadcast using recordings from American concerts of works of European (Schoenberg, Hindemith, Bartok, Martinu and Mahler) and American composers (Morton Gould, Samuel Barber, Roy Harris and Charles Ives).\(^{17}\)

**New Zealand Composition**

Douglas Lilburn’s concern was for New Zealand composition. His prominent compositions at this time were all concerned with nationhood: *Festival Overture*, *Prodigal Country*, and *Drysdale Overture*, all won prizes in the Centennial Competition of 1939\(^{18}\); *Landfall in Unknown Seas* (1942) celebrated the tricentenary of Tasman’s arrival in New Zealand; and *A Song of Islands* appeared in 1946. Lilburn called for a new style of composition which would reflect New Zealand circumstances.

I want to plead with you the necessity of having a music of our own, a living tradition of music created in this country, a music that will satisfy those parts of our being that cannot be satisfied by the music of other nations. At this stage you will be thinking that I’m here to raise that old controversy of nationalism in music, and theories that flourished late in the nineteenth century. That’s the last thing I want to do, and I think that a national music in the sense in which the words are used of Spanish or Russian music for instance, is quite impossible of achievement here. We have no folk-song, nor characteristic rhythms of the kind that arise from folk dance, and without these two things a national music in the accepted sense is out of the question...

I’ve just been saying to you that I think the music of the great classical masters or of the modern English school is not in itself sufficient to satisfy us – that being what we are, and living where we do, there must be parts of ourselves that remain strangers to it. You will want to know then, where is the music that will do this for us, and what kind of music is it. (Lilburn 1984: 9-10)

New Zealand composition was part of the musical changes of the late 1940s. The nationalistic impulse - to have a New Zealand orchestra, to employ New Zealand musicians, to have better musical education in schools and university - was also felt in composition.

There had long been composers of western classical music in New Zealand. The previous generations included Robert Parker, Maughan Barnett, and Alfred Hill, among many others. How was the new music’s New Zealand composition to be distinguished from the work of preceding generations?

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\(^{17}\) ‘Music by Modern Composers’, page 17 in the *New Zealand Listener*, October 26, 1945.

\(^{18}\) These were the first Lilburn compositions to be heard by a substantial audience in a broadcast in the four main centres, 23 November 1940. Source: ‘For the People: By the People, N.Z. Musicians to Play N.Z. Music in National Concert’, *New Zealand Listener*, November 15, 1940.
Plate 21. Composers’ class at the Cambridge Music School


Peg Dewes, Collection
A distinction between old and new is made in a contemporary survey published in the British magazine *Monthly Musical Record* which surveys New Zealand composition of the time.

Among the older men the names of Dr. Galway of Otago University, Dunedin, and Dr. Vernon Griffiths of Canterbury University College, Christchurch, are the most distinguished in the creative, as well as the educational, sphere ... Foster Browne is the cathedral organist [in Christchurch] and he too has composed a number of anthems, organ works, and music for church services...

To the older generation also belongs Gordon McBeth of Wanganui ... [who] has written a number of songs which posses real lyrical feeling, and a charming impulse and spontaneity, in true romantic vein...

A more modern note is sounded in the music of Douglas Lilburn...

(Carritt 1951: 150)

Juxtaposing 'older' composers and the 'more modern' allows the choral and religious music of the older generation to be contrasted with the predominantly instrumental music of the new. The article could have gone further and set the music of Lilburn in the context of the chamber music movement and works for orchestra and his compositions for films. There was a striking change in the genres of music between these generations of composers - from sacred music to secular, and from a choral emphasis to an instrumental one.

Lilburn's music is described in some detail in the survey in *Monthly Music Record*, which notes the influence of Vaughan Williams, Sibelius and Maori music. The suggestion that Maori tradition might be present in the new music composition is interesting because, as far as the participants were concerned, the new music particularly avoided Maori sources since they had been used by earlier generations as a picturesque element, for example in several of Alfred Hill's works. Graham Carritt in the 1951 article identifies 'groups of repeated notes, which might be thought to suggest Maori music, in which rhythm is so predominant'. (ibid.: 151) But he also adds - thankfully, since this remark is somewhat ingenuous - that as rhythmic development is used elsewhere in the world, the New Zealand composers may just as easily have been influenced by Bartok or Stravinsky. (ibid.) Douglas Lilburn discussed the use of Maori motifs in his Cambridge Music School talk.

[T]he attempts that have been made to use [Maori music] for the founding of a national music here have been based more on a wish to practise nineteenth-century theories on the subject than on any ability to fuse a Polynesian culture with our own: that the Maori tunes used in this way were not strictly Maori at all but strongly influenced by missionary hymns and other early influences: and that the Maoris have shown themselves much more able and willing to absorb our culture than we to absorb theirs. (Lilburn 1984: 21)

But the musical features of the Maori tradition (such as vocal timbres, melodies and word rhythms) were less important as a barrier to the involvement of
Maori music in new composition than the fact that Maori traits had been used by the composers of earlier generations. The picturesque use of Maori culture is common in New Zealand music, art, and tourism promotion, and film making of the earlier generation. Such 'Maoriland' representations were the antithesis of the nationalism sought by the composers, writers and others at mid-century. Indeed rather than draw on the local Maori heritage, writers preferred the heritage of myths, legends, songs, ballads and stories of the Celtic revival. (Murray 1992) It would be another fifty years before music in New Zealand would begin to experience a real interaction between the musics of the two communities, using the medium of rock music as much as the medium of western art music.

The new composition which developed at mid-century, in the works of Lilburn and of the other composers who met at the Cambridge Music Schools, was supported by a rhetoric of nationalism. Lilburn's statements were a manifesto of the purposes of a new style of composition, a manifesto developed from New Zealand's literary nationalism of the 1930s; it closely follows the ideals of the Phoenix poets. This innovative generation of writers saw earlier generations in a situation emotionally baffling. Homesick for a 'Home' they had never seen they were moved by their surroundings neither to the wonder of discovery nor the rooted affection of a shared tradition. They had lost what Fairburn calls (in his essay We New Zealanders) the 'sense of concreteness', and with it any measure of value but the material; a simple-hearted cynicism became popularly the cover for emotions. (Curnow 1945: 23-24)

Like the writers, a decade earlier, musicians were developing a new nationalism. In this the picturesque excesses of an earlier generation were avoided, and international trends were incorporated in a new way. This was a 'piecemeal' modernism drawing on, rather than directly following, any specific overseas trend. (Shieff 1994: 84)

**Musical Discourse**

The changes designated here as 'the new music' included a new way of writing about music, a rhetoric which reflected the values and attitudes of the movement.

Providing a forum for the new music in New Zealand was a monthly journal, *Music Ho*, edited by Owen Jensen in Auckland from 1941 to 1948. By 1946 this
The first *Music Ho* appeared in war-time cyclostyled format in 1941 subtitled 'Owen Jensen's music news-letter'. With assistant editor Dorothea Turner and a number of the country's most gifted writers - including A.R.D.Fairburn and Antony Alpers - Owen Jensen provided a provocative and informative monthly journal which concluded in 1948. Reviews of concerts in many parts of New Zealand, discussion of Douglas Lilburn's new music, the establishment of the National Orchestra, the CAS and Cambridge Music School were covered as well as many issues and items of general interest on the classical repertoire.
had expanded from a modest newsletter to a short but meaty journal. *Music Ho* was involved with all the major musical issues of the day - the formation of the National Orchestra, the union and teacher issues, the Cambridge Music School and Community Arts Service, concert reviews and explorations of the repertoire both old and new. *Music Ho* was an influential voice in the establishment of the new music, explicitly an arbiter and propagandist for the new movement in music.\(^{22}\) Examining the style of this musical journal provides a key to the musical changes of the time.

One of the distinguishing marks of the new music discourse, as it impresses a present day reader, is the touch of quirky humour within the music reports and criticism; several of the writers recount humorous anecdotes or write in a personal way:

> I have never remembered to look at my watch at the beginning and the end [of the first movement of Beethoven’s cello sonata number 1] to time it, but the allegro takes 18 pages in the piano part. It is so much a tour de force that no one thinks twice about applauding at the end, fortunately for the players, who deserve the rest. They also deserve the applause. (Alpers 1946: 8)

An anonymous reviewer of Lili Kraus’s Wellington concert (who was almost certainly Frederick Page) noted in the *Southern Cross* newspaper that during the performance of the Mozart C minor Fantasia a cat had walked on stage, but that ‘[h]e should, of course, have come in and sniffed the flowers in the Stravinsky [rather than in the Mozart]’. (Quoted in Thomson 1985: 46)\(^{23}\) This quirky humour becomes explicable when it is noted that it distanced the new music from the old. Much reviewing in the past had tended to be reverential in tone, describing a music that was sacred and heartfelt and sincere. Sam Horden, surveying musical criticism in nineteenth century Australia, describes the style as a rhetoric that was

> [i]mpressive, flowery, gracious, subjective, unctuous, and replete with encomia [high flown praise] for the artist ... It was a language worn so threadbare that the modern reader begins to quail at its hollow sound, with a mistrust of the printed word as of mere rhetoric. (Horden 1988: 429, 430)

This style, though it may appear overblown today, was deemed appropriate in the nineteenth century; it reflected the attitudes and ideology of music, and encompassed its community values. But as these values changed so too did the style and content of critical writing which contained a new lightness and humour.\(^{24}\)

\(^{22}\) *Music Ho* Editorial Vol 1, No 2, 1942.

\(^{23}\) And see other *Music Ho* reviews quoted in Chapter 5.

\(^{24}\) The quirky humour probably had its origins in the British intellectualism associated with the established universities and with post-war ‘New Society’ writing on the Left. At its origin the style is somewhat snobbish or cynical and is intended to indicate a distance from the subject, a lack of sincerity or conviction. The adoption of the style in New Zealand music writing signalled intellectual connections but was not necessarily cynical or detached.
In writing about music there was also much greater reflexivity not only an
occasional reference - 'I greatly enjoyed' or 'I was surprised by' - but extended
personal anecdote.

Never having set eyes on Lili Kraus, I waited for the woman of my
mental vision to come striding out of the scullery that serves as a 'green
room' at the Tower [Concert room]. She would be tall, and probably a
little forbidding. She would bow coldly to the audience, and then begin
playing. Her progress from scullery to piano-side would be slow, and
regal. Well, I waited.

And then, great heavens! she was among us, and standing in front of
the piano, before I could bat an eyelid! As soon as she turned and
smiled at us, I had the feeling that Someone had come among us. I think
everybody else felt the same ... She was dressed in plain and
workmanlike black, including black slacks. Her hair hung down in front
in two long plaits. She was beautiful ... (Fairburn 1946: 3)

Here the critic plays with images and expectations - of gender, artist and
concert situation - but also centres the discourse within his own experience and
reactions. The individualising of musical experience, shown in the writings of
the critics, was a major change from the community validation of music that
occurred in the earlier tradition.

In addition to a personal view the critic now spoke for the audience. Writers
were on familiar terms with the music, with the artists, and with their audience.
Critic and audience formed a group of united cognoscenti. The concert-going
public was now recognised as discerning, intelligent, and experienced in its
relation to music. It was a select group, called by one reviewer 'We few, we
happy few'. (FM 1946)

Reviews of the new music were often signed, or the writer identified by initials
or pen name. Compared with the earlier practice of assigning the music reviews
to a general newspaper reporter, who usually remained unacknowledged, the
by-line denotes a specialist who is knowledgeable in the art, and makes a
personal statement about the performance. Although newspaper reporters
developed considerable expertise in music, they were not free to go beyond a
general consensus of opinion; their individual and personal view was not
considered relevant.

It has been noted that the traditional balance of men and women changed in the
new music and this too is reflected in the discourse. The images used to
describe the performance of Lili Kraus are a fantastic mixture: 'riding a
magnificent horse', 'takes possession of the piano', 'from scullery to piano-side',

25 The use of Shakespeare's phrase 'We few, we happy few' had additional resonances. Laurence
Olivier's film of Henry V (with music by William Walton) had appeared in 1944 to reinforce
partriotic values. Churchill's speech of 1940 about how much was owed by 'the many' to 'the
few' had also done much to associate the phrase with the idea of a group of battling heroes.
‘workmanlike black [clothes’], ‘trousers’, ‘beautiful’.26 This mixture of images and associations, sometimes in language with sexual connotations, draws together a new combination of male and female in music.

Overall, the new style of music-writing signals that an intelligentsia had formed which was the self-appointed arbiter of the new music. The quirky humour and reflexivity are an indication of the self-confidence of this group. Critics, organisers, academics, teachers, and performers formed a new cultural elite which was structured differently from the society elite that had influenced music in the past. Though there were some common elements between the old and the new, the presence of recent European refugees amongst the new cultural elite was especially significant. These people provided an important leavening of the New Zealand scene: they had deeper experience and knowledge of music than most local people, they developed worldwide contacts in music, and they had a commitment to change the New Zealand musical scene to something with which they felt more comfortable. Underlying their musical experiences and aspirations was the imprint of a different value system where high-art music was well established and supported. Their transfer of this ideology to New Zealand was a significant factor in the establishment of the new music.

The writers in *Music Ho* had wide connections to literary and scholarly work: Antony Alpers was a literary historian and writer, A.R.D. Fairburn poet and commentator, A.C. Keys a professor of modern languages, Dorothea Turner a writer and later a classics scholar and leading member of the crafts movement. Another writer on music was Professor J.C. Beaglehole, a leading historian, editor and scholar. Several writers contributed to other current periodicals such as the *New Zealand Listener*, *Landfall* and *Here and Now*. These writers were part of an intelligentsia confident in the new international forms of culture and decidedly nationalistic in accepting New Zealand creative works.27 Its presence (and its wrath when thwarted over, for example, the founding of the National Orchestra) indicates that the changes of the time were not simply a change in the outer forms of musical activity, but rather represented a paradigm shift in music which involved a new relationship with society. Instead of articulating the values of traditional community of which it was a part, classical music came to signify an elite, professional segment of the population. The intelligentsia were an identifiable part of this segment, and a very important force in developing music's discourse.28

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26 From the reviews quoted above.
27 A.C. Keys, Owen Jensen, and A.R.D. Fairburn were three of six critics who gave their opinions on critical evaluations of the arts, architecture, and theatre in radio’s Winter Course Talks, 1946. (Source: 'Criticism is a serious job', *New Zealand Listener* 31/5/46)
28 Harold Powers notes that such musics are characterised by (1) highly skilled specialists who undergo long training, (2) musical practice which is independently grounded [i.e. does not rely on community occasions or national rituals], and (3) a patron class that professes connoisseurship. (Powers 1996: 7) These markers are present in the post-war new music.
Performers too wrote (and probably talked) in a new way about music. In Lili Kraus's programme in Hawera the Fantasy in C minor by Mozart is introduced with an apparently simple paragraph:

This fantasy appeared in 1782. It exemplifies very well what a magnificent performer Mozart must have been and how he composed to a certain extent to suit his own fingers. Dainty and delicate as many of his passages are there are others which call for the fullest tone which present-day performers can obtain from a big instrument. Years after Mozart's death his friend Haydn said: 'I can never forget Mozart's playing.' ([Lili Kraus] Recital Programme 31/10/46)

In this programme note the writer assumes an intimacy with and knowledge of the composer's intention. The performer assumes an authority through her familiarity with the music. The new musical discourse did not neglect the technical aspects of music; reviews and programme notes could follow closely the technical demands and challenges for the performer, and explain the structure of the music.

Within the new music 'the musical intelligence' was valued. This is a phrase often used in the reviews of music performances. It did not imply a dry or academic musical intelligence, and it was not the scholarship-based, historically authentic performances of later decades. Musical intelligence implies a thorough understanding of the music, a knowledgeable performance and a knowledgeable listener. Such understanding goes well beyond a sentimental interpretation or an emotional reaction – characteristic, as we have seen, of the 'old' response to music. Certainly music was allowed to be an expression of feeling but rather than surrendering to feeling, knowledgeable performers and audiences were in a position to appreciate it. 29

The phrase 'musical intelligence' identified a less romantic interpretation of music than had been common; the emotional content was less overtly stated than was typical in the extremes of romanticism. There was a new balance between emotion and intellect. The interpretation was less ruled by the 'heart' (the feelings) than it was ruled by the 'head' (the intelligence), but both were engaged. In speaking of Lili Kraus's performances Owen Jensen said: 'This is feeling, after thought. Thought alone produces pedantry'. (Jensen 1946b: 2)

The new music involved a change in the performance of music, from a romantic to a more thoughtful, more restrained interpretation. In celebrating technical mastery in music, as well as in marking the formation of a new intelligentsia, and in the humour which distanced the new music from the sacred seriousness of the old, the new discourse in music reflected key points in the make-up of this musical revolution.

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The New Music and the Small Towns

Some aspects of the new music were soon part of the musical scene of small towns such as Hawera. Lili Kraus's 1946 visit was given a rapturous reception as was the first visit to Hawera of the new National Orchestra in 1949.

Music students made use of the new tertiary music study possibilities: the new university music department at Victoria University College, adult education music schools, scholarships for teacher training, and bursaries for overseas music study which replaced the proposed national conservatorium. One Hawera student, Ralph Aldrich, utilised this whole welcome range of new possibilities getting a music degree from the new university department while on a teacher's scholarship, repaying that scholarship by employment in the National Orchestra, and then winning a government bursary for study overseas. (Ralph Aldrich, oral history)

Within the new music women had a greater role to play and male bastions began to crumble: the brass and pipe bands admitted women players and the Savage Club established a wahine's organisation. There was a greater acceptance in professional music of women's contribution, encouraging many to make a career in music.30

But as the new music began to have an impact in the small towns it also caused some resentment and hostility. In writing about the activities of the Community Arts Service in bringing music and other arts to smaller centres, McDougall notes the 'disappointments, criticism [and] opposition' that the service faced. (McDougall 1947: 127) McDougall noted that some did 'not want to be 'dictated to' from Auckland' where the CAS was based. (ibid.) The small towns had always exercised control over their own arts occasions. The choice of repertoire, item, individual performer or ensemble had been an accepted part of the local musical scene. This was now dictated from the urban centre and the community had no representative within the management of the CAS; they were offered events on the basis of 'take it or leave it'.

'Maintaining standards' was a cornerstone of the new CAS movement, but this did not mean maintaining the old repertoire of Empire songs and drawing room entertainments. It meant replacing these with 'good' music, which audiences mostly accepted - proving perhaps that they were a great deal more

30 The initial contracts for the National Orchestra were predominantly given to men (in the string section twenty four men; nine women) though in the following three years more than twice as many women as men were appointed to string positions (five men; thirteen women). (Figures from Tonks 1986: Appendix A) In the 1949 National Orchestra that visited Hawera nearly half the players of violin, viola and cello were women. (Source: Programme, John Brough collection) The overall proportion of women was an improvement on the Exhibition Orchestra (1906-07) which had 10% women because the organising committee thought 'ladies are not as satisfactory ... as men ... [they are] less amenable to discipline and less reliable in their attention to work'. (Quoted in J.M. Thomson 1998: 82)
adaptable, open and receptive than they were often given credit. There was only the occasional protest.

We have had the charge of being ‘too highbrow’ seriously levelled at us in only one town. One other committee, which did make the charge before a chamber music recital and wished to lighten the programme... humbly ate their words after the show. (ibid.)

This espousal of 'good music' drove a wedge between two extremes of music, the high art music of the great classical composers, and the semi-popular ephemeral music of songs and occasional pieces. These had coexisted in a single repertoire (noted in Chapter 8 as a 'timeless' repertoire) and shared the same performance style. But in the new music movement they were valued differently: the great works as having 'absolute' value - art for art’s sake, and the more popular classics as having 'merely' social value. The collection of the Mobile Unit in Hawera captured the single repertoire just before art music became more professional and specialised in its concert format.

It was noted earlier that concerts were part of the new movement which displaced the variety entertainments of the old. One of the complaints against the new CAS concerts was that they had lost that 'variety' which belonged to the traditional entertainments, and (as noted above) one local committee wanted to 'lighten the programme with some recitations'. (ibid.) The contrast in Hawera was very great between the accepted mixture of recitation, dance and song which occurred in 1946, and the new purely instrumental concert or recital. Lili Kraus's concert was the only purely musical event in 1946.

On the surface this may seem a simple, perhaps arbitrary change, but its significance is in fact very great. The change from the variety entertainment based on song and inclusive of dramatic items, novelty and dance, to concerts of chiefly instrumental music, may have happened quite imperceptibly in the larger towns and cities of New Zealand; in Hawera, a small town in which a continuity of music-making went back two generations to the pioneer settlement, the change from variety to concert was much more obvious.

Variety had long served the towns for their most significant receptions and celebrations. As noted in Chapter 8, the Revue was an event which reflected community values. At a variety entertainment the town's people performed - singing or playing music, dancing, reciting or acting - many differently skilled individuals could display their talents. A variety entertainment encompassed

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31 Other examples of the continued use of 'variety', and the sometimes shocked reaction to this in conjunction with the new music, are: 1) The 1937 concerts of the touring Budapest Quartet which had songs performed by Mary Pratt (contralto) and Noel Newsom (piano) between each string quartet (Thomson 1985: 21); and 2) a NZ centennial concert in London in 1940 which included dramatists, singers, Maori haka, a cartoonist (David Low) an orchestral overture (by Lilburn) and piano works (played by Colin Horsley). (Thomson 1991: 228) The account of this occasion speaks of the writer's embarrassment at such a combination and of the amateur status of several of the items. Their appeal was to community and tradition rather than to the new standards of art music.
both the erudite and the common; it accommodated the taste of each of the classes of society, giving each a little of what they really enjoyed. It was a community event which showed the breadth of performing talent in the community.

A concert was different. The concentration on a single performer or a few performers removed the interest of the many; the restriction to one art form moved the attention to technique and ability. The absorption in music that a concert of this kind demanded, meant that in the programme (i.e. the combination of the pieces of music) there was greater attention to the historical sequences and the emotional content of the works, and criticism came to be directed more towards technique and interpretation. One concert review noted that an encore would not be played.

[Lili Kraus] explained before she began the Schubert [the last work in the programme] that there was nothing that could fittingly follow it. This left the Town Hall audience free for the first time to applaud in simple gratitude for what had been given, and free to leave the concert still under the spell of a major work.

If Lili Kraus has done nothing else remarkable in her New Zealand tour, we would remember her for the new light she has thrown on programme planning. She has shown that the chronological order of composition is not an inevitable order, not necessarily the most satisfying one; and by ending her recitals with the strong climax of a major work she has given us a new and exciting experience. (Turner 1946:9)

The ascendancy of the professional concert transferred interest from the community to the individual star performer. Performers came to be seen as exceptional people, who made ordinary folk more nervous about displaying their skills in public. In consequence, amateurs became passive audiences rather than active participants in public music-making. Within the community, music was losing its social ties and its local social identification; performances were emphasised as art rather than as community.

On a broader scale these changes can be associated with what has been (rather cumbersomely) called the decorporealisation of music – a trend in which music is separated from the social personality of the performer, and concentration shifts from the body involvement in dance or song to instrumental performance. Leppert (1993) traces this gradual change during the period 1600 - 1900. The 'sight of music' was one of the principal means by which music's significance was established. The changes of the 1940s - the growth of radio and recording techniques (including the Mobile Unit), the increased emphasis on instrumental music, and the removal of music from the social community - all contributed significantly to that trend. In 1946 the Hawera Star, no doubt repeating an oft-heard phrase, commended some local performers. Because the choir made their words clear, the Hawera Star said, the audience had more than 'mere sound' to listen to. (Hawera Star 4/10/46) But as the new music gained
momentum the 'mere sound' of instrumental music, performed in a professional manner, came to assume a more central place in musical values than before.

In the local Competitions too there was a move away from vocal music to instrumental. Instrumental music was a minor section of the Competitions in 1946 but in the ensuing decades it became the largest section. Song, which used to dominate and which was the chief element in the entertainment performances of 1946, became very much reduced in relation to instrumental music. (see Chapter 8, Figure XVIII)

The highest expressions of this shift to instrumental music were the National Orchestra and the programmes of chamber music which toured nationally. Hawera and other towns had a variety of orchestras – Ladies Orchestra, Family, Cinema, Orchestral Society, Savage Club, Church, School, and the main centres each had a thriving radio orchestra. The decisive change in the new music was the elevation of an orchestra to the status of a national premier group.

In Hawera in 1946 chamber music was a woman's preserve; the Music Circle of the Hawera Women's Club was a successor or remnant of the domestic music-making of an earlier generation, outnumbered by the men's music organisations and lacking their prominence as bearers of public values. But this changed rapidly as instrumental music assumed a more central place.

Why should chamber music, instrumental music and pure sound become a preoccupation at this time? One answer comes in the high cost of such music-in lengthy technical training for the musician, and in a small educated audience. These features ensured that such music was the preserve of an elite and required considerable patronage. McCready, discussing String Quartet Clubs and similar groups in South Australia in the 1880s, notes:

The establishment of a chamber music society such as this appears to confirm the theory suggested by Theodor Adorno in his Sociology of Music [Einleitung in die Musiksoziologie, 1968], which emphasised a causal nexus between the economic liberalism of the age and the ascendency of chamber music societies ... The development of 'high' art music, specialised and often elitist in character assumed the presence of an economically secure, leisured class. (McCready 1988: 13,12)

The post-war years in New Zealand saw the development of an educated, moderately wealthy class with international leanings, leavened by an influx of European cultural connoisseurs. What they sought from musical experience was not a sense of community, but a sense of being in touch with a great international musical tradition. This was an expensive 'hobby' to fund, requiring performers with lengthy technical training, and the establishment of appropriate institutions.

The consequent availability of professional performances of a high standard, on radio and in travelling performances of the CAS and National Orchestra, and in
chamber music tours, showed amateur community performances in a new light - they were 'amateurish'. With hindsight we can see what was lost as community entertainments gave way to high art concerts: classical music became the preserve of the few with an increased gulf between classical and popular music; professional standards demanded lengthy training; music education, especially school music at the higher secondary levels and at tertiary levels, became geared to the preparation of professionals; and music performance was shorn of its previous social and community resonance.

The new music was the only state-supported and officially sanctioned music, and for several decades the only music taught in educational institutions. All other musics - popular music, traditional music of Maori and other cultural groups, and the community music of amateurs - took second place to serious classical music. But this did not mean that the 'old music' was totally extinguished by the new: the brass band tradition continued strongly; church choirs flourished; and the Competitions continued; and the Savage Clubs kept up their raids on one another. Sometimes the older music became a figure of fun (such as in the drawing room songs, or the amateur orchestra) emphasising the gulf between the older amateur music and the newer professional. Within popular music the substitution of the new was total; the old favourites were banished and a new music arising in America would become the dominant music in New Zealand as in the rest of the world. But in other instances the old music remained a community music which complemented the new concert emphasis.

Even before the new music became fully established other changes were taking place: New Zealand became a more pluralistic society, more conscious of a bicultural and multicultural heritage, and experienced further social change and increased nationalism. The aspects which the new music of the 1940s removed, such as personality and local identity, were reasserted in various ways. Opera, dance, musical shows, and variety were seen to bring more colour and spectacle to the music event. Composition was intensely national but also involved internationalism. And much of the music of that earlier era, though displaced, continued within its community. Popular music developed a variety and intensity which far outstripped 'serious' music and became for many the important signifier of their time and place in the world, just as the British music had been for earlier generations.

**Hawera Today**

To see and hear the music of Hawera in the 1990s is to witness a stratigraphy of music from several periods of New Zealand's history. The two prominent musical strands noted in this study continue - the Settlers' music of brass band and choirs, together with the music established in the modern revolution which gave prominence to orchestral music and instrumental chamber music.
Maori music also continues strongly and is valued not as a quaint and picturesque survival from the past but as a vital force of communication in its community. While Maori music always marked important relationships and expressed community concerns there is now apparent in the texts of the compositions and the performance parameters a greater focus on the primary issues of land and language and on education. Local cultural groups are prestigious representatives of their communities at competitions and other gatherings: two of them, Kia Tipu Te Reo o Ngati Ruanui and Te Roopukapakahake o te Kura Teitei o te Hawera, took part in competitions in Opunake and Wanganui in 1997. (Hawera Star 25/9/97)

Local institutions also attest to the strong burgeoning of popular music in the fifty years since mid-century. The Elvis Presley Memorial Record Room in Hawera and the Taranaki Country Music Hall of Fame in Manaia are reminders of the changes which have occurred and the impact these have had on the region. The national and international success of the Patea Maori Club developed particularly from the local conditions of unemployment and the need to assist Maori language and traditional values in a way meaningful to urban Maori. While all the movements in popular music have been experienced here to a degree only some have taken root and inspired local followers and the formation of institutions or identifiable styles.

The relationship between different kinds of music in the community is no longer a hierarchical one. Multiculturalism is a fundamental ideological change which replaces the hegemony of a single music with the pluralism of equal musical participants. This is obvious both in the relationship of the older established musics and in some incoming styles, such as the performances of a fourteen year old Indian dancer from Hawera High School, Natasha Tsao, who performed widely in the district and through the North Island in 1998 before going to Sydney for a dance competition. (Taranaki Daily News 2/7/98) The acceptance and celebration of musical difference relates to a view of society different from that held in the decades to mid-century, when such differences were marginalised as quaint or threatening, and musics kept apart in separate 'worlds' – the popular music world and the Maori musical world.

Although familiar musical organisations from the past, such as the brass band and the Competitions, have continued in Hawera, they too have been transformed. A century of banding brought first the change from a wind band to a brass ensemble, and then a more subtle shift as the husky sounds and syncopated rhythms of Swing, Jazz and popular music came to be incorporated into the repertoire. The band competition today still continues the marching and familiar music from the past (though hymn performance has lost its former glory), but adds to these the Swing numbers and mid-century styles of the cabaret and dance hall. The band is still the pride of Hawera but its former association with early settlement days has faded as a source of that pride, to be replaced by a recognition of musical achievements and longevity.
Competitions too have changed with an emphasis now on instrumental music rather than on the patriotic and religious songs that were always part and parcel of the town celebrations. The Music Circle of the Hawera Women’s Club continues today to perform as a music circle to its members but also has become an active public performing group under the convenorship of Gladys Armstrong and has performed to a wider public in concerts with Dame Malvina Major as soloist. Women’s music has gained an equal place with the public, male-dominated, musics of the past.

The music of Hawera today reflects, articulates and reinforces today's Hawera society, just as the music of Hawera in 1946 reflected, articulated and reinforced the Hawera society of that time. It has become axiomatic in contemporary writings on music that knowledge of social and cultural context illuminate our understanding of music. What is clear from this study is that music provides insight into the values of society; music provides an insightful portrait of the values and aspirations of its society.
Appendix

Part 1. Recordings made in Hawera by the Mobile Recording Unit of the NZBS, November 1946

Part 2. (a) Concert Programmes in Hawera 1904-1953

Part 2. (b) Concert Programmes of Visiting Musicians in 1946

Part 3. Contents of the Oakes Manuscript

Part 4. Dance Band Calendar for the month of November 1946
Part 1. Recordings made in Hawera by the Mobile Recording Unit of the New Zealand Broadcasting Service

November 1946

<table>
<thead>
<tr>
<th>Performers</th>
<th>Rcdng</th>
<th>Title (Composer)</th>
<th>Duratn</th>
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</thead>
<tbody>
<tr>
<td>Orchestral Society</td>
<td>61B</td>
<td>Gold and Silver Waltz (Lehar)</td>
<td>7.25</td>
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<tr>
<td></td>
<td>62A</td>
<td>Barber of Seville (Rossini)</td>
<td>7.30</td>
</tr>
<tr>
<td></td>
<td>62B</td>
<td>Intermezzo, Bells of Somerset (Hanst)</td>
<td>4.45</td>
</tr>
<tr>
<td></td>
<td>63A</td>
<td>1: YANKEE SUITE - March - Mighty America</td>
<td>2.55</td>
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<tr>
<td></td>
<td></td>
<td>2: Sketch - Arrival of the Coontown Cadets</td>
<td>4.50</td>
</tr>
<tr>
<td></td>
<td>63B</td>
<td>1: LONDON SUITE - Meditation - Westminster</td>
<td>5.18</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2: - March - Knightsbridge</td>
<td>4.30</td>
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<tr>
<td></td>
<td>64A</td>
<td>1: TWO SERBIAN DANCES - Kostenka (Sistek)</td>
<td>3.50</td>
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<tr>
<td></td>
<td></td>
<td>2: - Bana’t’anka</td>
<td>3.35</td>
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<tr>
<td></td>
<td>64B</td>
<td>1: CHILDREN’S SUITE - The Box of Soldiers</td>
<td>2.40</td>
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<tr>
<td></td>
<td></td>
<td>2: - The Fairy Doll</td>
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Methodist Choir

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<tbody>
<tr>
<td>70A</td>
<td></td>
<td>Defective</td>
<td></td>
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<tr>
<td>70B</td>
<td></td>
<td>I Will Call upon the Lord - From 12th Mass (Mozart)</td>
<td>9.25</td>
</tr>
<tr>
<td>71A</td>
<td></td>
<td>Anthem: Jesu Joy of Man’s Desiring (Bach)</td>
<td>6.15</td>
</tr>
<tr>
<td>71B</td>
<td></td>
<td>1: Hymn: Rock of Ages (Redhead)</td>
<td>5.07</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2: Part Song: O Happy Eyes (Elgar)</td>
<td>3.20</td>
</tr>
<tr>
<td>72A</td>
<td></td>
<td>Anthem: By Babylon’s Wave (Gounod)</td>
<td>10.03</td>
</tr>
<tr>
<td>72B</td>
<td></td>
<td>Hymn: Fierce Raged the Tempest (Dykes)</td>
<td>6.30</td>
</tr>
</tbody>
</table>

Hawera Technical High School

| School         | 73A   | 1: Oh Come all ye faithful          | 2.55   |
|                |       | 2: Praise my Soul, it is the Lord  | 2.35   |
|                | 73B   | 1: Ye Gentlemen of England (arr. Vaughan Williams) | 2.40   |
|                |       | 2: Vive L’Amour (arr. Vaughan Williams) | 1.55   |

Combined Choirs

|                | 74B   | 1: April is a Lady (Montague Phillips) | 2.07   |
| Combined Choirs|       | 2: The Mill Wheel (Mills)              | 2.40   |
| Small Choir    |       | 3: Elegy of the Sea (Tchaikovsky)     | 3.25   |

Small Choir

| Tech. Boys Band| 75A   | 1: The Oars are Splashing (Fowler)   | 2.30   |
|                |       | 2: March - New Era (Finney)          |        |
|                |       | 3: March - Steady On (Greenwood)     | 3.02   |

Tech. Boys Band

| 75B            |       | 1: Sweet Idleness (Hume)             | 4.15   |
|                |       | 2: My Syrian Maid (Rimmer)           | 5.05   |

Betty Hollis (piano solo)

| 76A            |       | 1: The Flying Squad (Bosworth)       | 3.22   |
|                |       | 2: Waltz in E Minor (Chopin)         |        |

The Convent - Hawera

| Children's Choir | 76B   | 1: Three Part song - Spring’s Delight (Abt) | 3.60   |
|                 |       | 2: Two Part song - Heigh Ho (Hanforth)     | 2.18   |
|                 |       | 3: Unison song - Bubble Song (Evelyn Sharp) | 1.11   |
|                 |       | 4: Song - “Spring Song” (Pinsuito)         | 2.07   |

This choir won 3 banners and a silver cup, being all the awards for school choirs at the Hawera Competitions 1946.
| Verse Speaking Choir | 77A | 1: Sheep and Lambs (Catherine Tynan) | 1.30 |
|                     |     | 2: Echo Song (Tennyson) | 1.52 |
|                     |     | 3: Song of England (Alfred Noyes) | 3.20 |
| Children’s Choir    | 86A | 1: Dubbing of Bubble Song | |
| Verse Speaking Choir|     | 2: Echo Song | |

| Hawera Technical School Choir | 85B | Vive L’Amour | |

| Hawera Municipal Band - Auxilliary | 77B | 1: March - Wheel of Fortune (Manning) | 3.25 |
|                                  |     | 2: Hymn - Domine Dirigens (Fox) | 2.45 |
|                                  |     | 3: The Switchback (Sutton) | 3.07 |
| Trombone Solo - Eric Valentine   | 78A | Waltz - Monastery Bells (Greenwood) | 3.28 |
|                                  | 78B | 1: March - Royal Marines (Orde Hume) | 4.27 |

| Hawera Municipal Band - Senior | 78B | 2: Contest March - The Giant (Wadsworth) | 4.00 |
| This Band was B Grade Champion 1946 | 79A | 1: Contest Hymn - Sanctuary (arr. Fox) - Winning Hymn NZ Champs 1946 | 6.30 |
|                                  |     | 2: Trombone Duet - The Harlequins (Hawkins) | 3.35 |
| Trombone Duet H Croucher - Twice NZ Champ A Tozer - 2nd NZ Champ 1946 | 79B | 1: Cornet Solo - The Paragon (Sutton) | 4.50 |
|                                  |     | 2: Concert March - Knight Templar (Allen) | 5.07 |

| Cornet Solo - Bandmaster Louis Fox - NZ Champ 1946 | 80A | 1: Overture - Die Falsenmuhle (Ressiger) | 8.35 |
|                                                   |     | 2: Concert March - The Queens Own (Ridewood) | 4.35 |

| Hawera Technical School Orchestra | 80B | 1: Adagio Sonata Pathetique (Beethoven) | 5.38 |
|                                  |     | 2: Ave Maria (Schubert) | 3.00 |
|                                  | 81A | 1: Pizzicato Polka (Strauss) | 3.26 |

| Hawera Main School | 81A | 2: The Fairy Glade | 2.10 |
|                   |     | 3: Love Divine (Chorale) (Beethoven) | 2.25 |
|                   | 81A | 4: I would that my Love (Mendelssohn) | 2.60 |

| Verse Speaking Choir | 81B | 1: The Wild Brown Bee | 2.60 |
|                     |     | 2: May Dew (Bennett) | 2.45 |
|                     |     | 3: The Piper (Shamus O'Sullivan) | 1.45 |
|                     |     | 4: The River (Charles Kingsley) | 1.07 |
|                     |     | 5: The Listeners (de la Mare) | 1.03 |

| Mr Webster | 82A | Commentary on the School | 4.45 |

<p>| Hawera Highland Pipe Band | 82B | 1: March - Miss Chisholm - Willie McKay Strath - Aspen Bank Reel - The Kilt is my Delight | 3.25 |
|                          |     | 2: Farewell to the Creeks Capt Towsre V.C. Bonawe Highlanders | 3.30 |</p>
<table>
<thead>
<tr>
<th>Time</th>
<th>Act 1</th>
<th>Act 2</th>
<th>Act 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>5.30</td>
<td>Bonny Mary Kantona to El Arish Blair Drummond Cabac Deidh</td>
<td>John Bain McKenzie Jeannie Baabee Back of Banabie Marquis of Huntly High Road to Linton</td>
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<tr>
<td>5.20</td>
<td>Trio - Maagsfontein</td>
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<tr>
<td>3.45</td>
<td>Road to the Isles 25th Farewell to Meirut Loudons Woods and Braes Tail Toddle</td>
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<tr>
<td>6.40</td>
<td>L Fox - Cornet K Caldwell - Cornet J Ross - Horn D Wilson - Euphonium Acc: Mrs CC Fyson</td>
<td>Dear is my Native Vale (Hollingwood)</td>
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<tr>
<td>8.00</td>
<td>Send forth the Call (Bellini)</td>
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<tr>
<td>3.03</td>
<td>Promise Me (de Kozen)</td>
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<tr>
<td>8.20</td>
<td>Carnival of Venice (Hartman) Concert Waltz - Silver Showers (Rimmer)</td>
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<tr>
<td>4.25</td>
<td>Ida and Dot (Losey) Watchman What of the Night</td>
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<tr>
<td>5.00</td>
<td>Watchman What of the Night</td>
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<tr>
<td>3.50</td>
<td>Graceful Dance (Lemmon) Serenata (Moshowski)</td>
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<tr>
<td>2.20</td>
<td>Cornet Solo - Keith Caldwell</td>
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<tr>
<td>8.10</td>
<td>Carnival of Venice (Hartman)</td>
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<tr>
<td>3.40</td>
<td>Garden of Dreams - Waltz (Neild) Characteristic March - Mannikins (Grey)</td>
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<tr>
<td>2.35</td>
<td>Tyrolean Fantasy - The Alpine Glow (Giesler) Overture - Cassandra (Rollinson)</td>
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<tr>
<td>3.55</td>
<td>Let the rest of the world go by</td>
<td></td>
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<tr>
<td>3.52</td>
<td>The First Noel</td>
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<tr>
<td>0.55</td>
<td>Opening Ode</td>
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<tr>
<td>1.21</td>
<td>Closing Ode</td>
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<td></td>
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<tr>
<td>2.30</td>
<td>Action Song</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.25</td>
<td>Haka</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Male Quartette
- A Galloway
- J Hey
- B Lowe
- L Thomas

| 92B | 3: Steal Away | 3.10 |

### Violin Solo - A Martin

| 93A | 1: Romance - 2nd Concert (Wieniawsky) |
| 2: Defective |

### Vocal Solo - L Thomas

| 93B | 1: Linden Lea (Vaughan Williams) |
| 2: Fisherman of England (Montague Phillips) |

### Vocal Solo - F Rogers

| 94A | 1: On with the Motley (Cavallo) |
| 2: Who is Sylvia (Schubert) |
| 3: Fat Little Fella |

### Vocal Solo - R Livingstone

| 94B | 1: Up from Somerset |

### Vocal Solo - EA Coxon

| 94B | 2: Glory of the Sea (Sanderson) |
| 3: Trade Winds (Keel) |

### Vocal Solo - J Brough

| 95A | 1: Bandelero (Stewart) |
| 2: Gypsy Moon |

### Vocal Solo - A Galloway

| 95A | 3: Eily Aroon |

### Records Taken at Taiporohenui Pa - Hawera

| 95B | 1: Action Song - Me Mihi Atu Kingi Hoia (Greeting to the Soldiers) |
| 2: Te Ope Tuarua (2nd Battalion) |
| 3: Tena Ra Kingi Koroki (Greetings to King Koroki) |

| 96A | 1: Mehe Manurere (If I were a flying Bird) |
| 2: Wikitoria (Victory) |
| 3: Hymn - Ko Koe Te Ara |

| 96B | 1: Hymn - Ka Whaka Pai Irungia Ra |
| 2: Hymn - Te Ariki |

| 97A | 1: Hymn - Au E Ihu Tirohia |
| 2: Hymn - Ha Nei Te Reo |

| 97B | 1: Waiata - E Pa To Hau (Chant for those who have passed away. Very old. Common to all tribes) |
| 2: [Poi] - Poua No Koe Ete Motu Nei (Chant preventing the young people from going away to war. Originated at Parihaka during the Boer War in 1900.) |

### Vocal Solo - Miss Jean Ngeru

| 97B | 3: Nga Hoia |

### Vocal Solo - Miss Kathleen Toro

| 98A | 1: Blue Smoke (Composed by member Maori Battalion - blue smoke being the last thing seen of NZ) |

### Vocal Solo - Miss Kathleen Toro

<p>| 106A | 1: Sleigh Ride |
| 2: Paper Moon |
| 3: Come and be Mine |</p>
<table>
<thead>
<tr>
<th><strong>Vocal Solo - Pauline Tozer</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>110A 1: <em>Il Bacio</em> (Ordite [Luigi Arditi])</td>
</tr>
<tr>
<td>2: <em>Ave Maria</em> (Schubert)</td>
</tr>
<tr>
<td>110B 1: <em>Smoke gets in your Eyes</em> (Kern)</td>
</tr>
<tr>
<td>2: <em>Dream</em> (Mercer)</td>
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<table>
<thead>
<tr>
<th><strong>Vocal Solo - Margaret Taylor</strong></th>
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<tbody>
<tr>
<td>110B 3: <em>None but the Aching Heart</em> (Tchaikovsky)</td>
</tr>
<tr>
<td>111A 1: <em>By Dimpled Book</em> (Arne)</td>
</tr>
<tr>
<td>2: <em>Sun Above Me</em> (Lehman)</td>
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<thead>
<tr>
<th><strong>Vocal Duet</strong></th>
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<tbody>
<tr>
<td>- Mrs Blackman (Contralto) Mrs De Lacy (Soprano)</td>
</tr>
<tr>
<td>111B</td>
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<table>
<thead>
<tr>
<th><strong>Fox Family</strong></th>
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<tbody>
<tr>
<td>Trio - L Fox and Mrs C Thompson</td>
</tr>
<tr>
<td>- Violin Mrs R Ward - Cello Mrs A Thompson - Organ</td>
</tr>
<tr>
<td>112A 1: <em>In a Sylvan Glade</em> (Marsden Marco)</td>
</tr>
<tr>
<td>2: <em>Sabbath Morn</em> (Marsden Marco)</td>
</tr>
<tr>
<td>Trio - Mesdames C &amp; A Thompson and Ward</td>
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<td>112B</td>
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<table>
<thead>
<tr>
<th><strong>Violin Solo - Louis Fox</strong></th>
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<tbody>
<tr>
<td>113A</td>
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<table>
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<tr>
<th><strong>Viola Solo - Mrs C Thompson</strong></th>
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<tbody>
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<td>113B</td>
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<table>
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<tr>
<th><strong>Cornet Solo - Louis Fox</strong></th>
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<tbody>
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<td>114A</td>
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<table>
<thead>
<tr>
<th><strong>Vocal Duet - Mrs Ward &amp; Mrs Thompson</strong></th>
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<td>114B</td>
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<table>
<thead>
<tr>
<th><strong>Vocal Solo - Mrs Ward</strong></th>
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</thead>
<tbody>
<tr>
<td>115A 1: <em>Sainted Mother from Maritana</em> (Wallace)</td>
</tr>
<tr>
<td>2: <em>There is a Green Hill</em> (Gounod)</td>
</tr>
<tr>
<td>115B 1: <em>The Gentle Shepherd</em> (Adams)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Vocal Solo - Mrs Thompson</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>115B 2: <em>O Divine Redeemer</em> (Gounod)</td>
</tr>
<tr>
<td>116A 1: <em>Love’s Lament</em> (Head)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Vocal Solo - Mrs N Blackman</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>116A 2: <em>Praise of God</em> (Beethoven)</td>
</tr>
<tr>
<td>116B 1: <em>He was despised</em> (Handel)</td>
</tr>
<tr>
<td>2: <em>He shall feed his flock</em> (Handel)</td>
</tr>
</tbody>
</table>
### Part 2. (a) Concert Programmes in Hawera 1904 - 1953

#### 1904

**Hawera Liedertafel, First Grand Concert**  
*Opera House, 19th October 1904*  
*(Source: Programme in the Patea Museum)*

<table>
<thead>
<tr>
<th>Instrumental</th>
<th>Poet and Peasant (Volti)</th>
<th>Orchestra</th>
</tr>
</thead>
<tbody>
<tr>
<td>Part Song</td>
<td>'Comrades in Arms' (Adams)</td>
<td>Liedertafel</td>
</tr>
<tr>
<td>Song</td>
<td>'Still as the night' (Bohm)</td>
<td>Miss Lenore Pulsford</td>
</tr>
<tr>
<td>Part Song</td>
<td>'Banish O Maiden</td>
<td>Male Voice Quartette</td>
</tr>
<tr>
<td>Cello solo</td>
<td>Intermezzo (Mascagni)</td>
<td>Mr J. Higham</td>
</tr>
<tr>
<td>Song</td>
<td>Maydew (Stendal-Bennett)</td>
<td>Rev. A.W.H. Compton</td>
</tr>
<tr>
<td>Part Song</td>
<td>The Frog (Ernest Newton)</td>
<td>Liedertafel</td>
</tr>
<tr>
<td>Instrumental</td>
<td>Zethus (Petee)</td>
<td>Orchestra</td>
</tr>
<tr>
<td>Partsongs</td>
<td>'Come, Boys, Drink' (Marschner)</td>
<td>Liedertafel</td>
</tr>
<tr>
<td>Song</td>
<td>The Windlass Song (Macfarren)</td>
<td>Liedertafel</td>
</tr>
<tr>
<td>Partsong</td>
<td>'My Love's an Arbutus' (Stanford)</td>
<td>Rev. Compton</td>
</tr>
<tr>
<td>Song</td>
<td>Maiden Fair (J. Haydn)</td>
<td>Male Voice Trio</td>
</tr>
<tr>
<td>Partsong</td>
<td>'Good Bye' (Tosti)</td>
<td>Miss Lenore Pulsford</td>
</tr>
<tr>
<td>Partsongs</td>
<td>The Two Roses (Werner)</td>
<td>Liedertafel</td>
</tr>
<tr>
<td></td>
<td>Students Parting Song (Mendelssohn)</td>
<td></td>
</tr>
</tbody>
</table>

#### 1905

**Farewell Concert for Frank Hutchens**  
*Opera House, Hawera, 25th February 1905*  
*(Source: *Hawera Star* 1905 and 1946 – the order of this programme is not given)*

<table>
<thead>
<tr>
<th>Piano</th>
<th>Moonlight Sonata (Beethoven)</th>
<th>Frank Hutchens</th>
</tr>
</thead>
<tbody>
<tr>
<td>Songs</td>
<td>A May Morning</td>
<td>Miss B. Flynn</td>
</tr>
<tr>
<td></td>
<td>Beloved</td>
<td>Misses Reilly</td>
</tr>
<tr>
<td>Song</td>
<td>Go Lovely Rose</td>
<td>Mr Alex Hunter</td>
</tr>
<tr>
<td>Song</td>
<td>The Grenadier</td>
<td></td>
</tr>
<tr>
<td>Instrumental Quartet</td>
<td>Mr W. Hutchens, Mr J. Higham, Mr L. Whittaker, Miss Whittaker</td>
<td>(Violin, cello, piano, organ)</td>
</tr>
<tr>
<td>Songs</td>
<td>For All Eternity</td>
<td>Miss Murphy</td>
</tr>
<tr>
<td></td>
<td>The Carnival</td>
<td></td>
</tr>
<tr>
<td>Songs</td>
<td>Under the Deodars</td>
<td>Miss Cook</td>
</tr>
<tr>
<td></td>
<td>Hark to the Sound of Coo</td>
<td></td>
</tr>
<tr>
<td>Songs</td>
<td>The Banderero</td>
<td>Dr H. Brown</td>
</tr>
<tr>
<td></td>
<td>Beauty's Eyes</td>
<td></td>
</tr>
<tr>
<td></td>
<td>The Mighty Deep</td>
<td></td>
</tr>
<tr>
<td></td>
<td>The Charmed Cup</td>
<td></td>
</tr>
</tbody>
</table>
Bells
 Songs
 Song
 Songs
 Piano

acompanist Miss W. A. Flynn

1913
 Opening Recitals on the Presbyterian Church Organ in Hawera by Mr Maughan Barnett of Wellington, later Auckland City Organist.
 (Source: Chapman n.d.)

Tuesday 4th November, 1913
 Prelude and Fugue in C Minor (Bach) 
 Am Meer (Schubert) 
 Minuet (Boccherini) 
 'Nearer My God to Thee' vocal solo Miss Campbell 
 Concerto No. 5 (Handel) 
 Andantino (Lemare) 
 Improvisation 
 'Crossing the Bar', vocal solo Mr Whitehorn 
 Three Minatures: Cantabile, Intermezzo, Scherzino (Maughan Barnett) 
 March Militaire (Schubert) 

Thursday 6th November 1913
 Grand Choeur (Hollins) 
 In Paradisum (Dubois) 
 Gavotte, from the 6th Sonata for Cello (Bach) 
 'O Rest in the Lord', vocal solo Miss Young 
 Sonata No 1 (Mendelssohn) 
 Ave Maria (Schubert) 
 Improvisation 
 'The Mighty Deep', vocal solo Mr Green 
 Berceuse, Allegretto (Maughan Barnett) 
 Fanfare (Lemmens) 

1925
 Hawera Savage Club 
 First Korero – First Session (first half of the programme) 
 Foresters’ Hall, Hawera, Saturday, July 25th 
 (Source: Bill Sheat Collection) 

Part I
The "Ariki" (Savage W. Stephen Gibson) our Tribal Orator, will, with a little dance and patter, proceed to install the Chief Savage for the evening

Savage Arthur Leonard Moore (N.P.)

He will draft his own plan on this occasion – Savage Duffill please note!

No. 1. "Nga Whakatangitangi" will now dispense some musical dope! Their war-like march, the "Iron Division," will commence the fight! (This Orchestra is NOT subsidised by the Borough Council!)

Reply by the Chief Savage A. L. Moore.

This is his chance to get his own back on the "jaw-jaw" man. He will administer the "cane" as far as he is "able." We shall probably want "Moore." – Oliver Twist.

No. 2. Te Nui Paramata Haka Team, led by Savage Atua, will cause the earth to tremble! There is no need for alarm – they are perfectly harmless!

No. 3. Savage A. B. McDonald, the northern club's "Bassa Profundo" will warble sweet nothings to us in his usual good style. (Runner-up to Peter Dawson). – Rumor.

No. 4. Savages Keith Ward and L. A. Bosworth, will "toot" the flute and clarionet in a duel! Both handicapped on the same mark – they should finish up all square (at the 19th hole!).

No. 5. A few "Merry Moments" with Savage W. G. Holder. His "item" (?) has been known to bring tears to the optic. Any Savages getting "historical" will be removed from the whare!

No. 6. The "VAGABONDS" (direct from America) will appear in the role of a "ragtime quintette." Their unique harmony, versatile verses (local ones included!) will create a sensation! The Komiti will not hold themselves responsible for any "direct hits."

Savages – W. G. Holder, A. Brooker, H. Bullin, C. Trehey and H. Morey

1932

Wanganui Girls College Old Girls Association Ball, 18th August 1932.

Band and venue are not named; space provided for a partners' name to be written alongside each of the numbered dances.

(Source: Patea Museum Collection – spelling of song titles as in original)

Reception Music

Sally in our Alley
I Believe in You
When Your Hair has Turned to Silver

1. Waltz

My Bluebird's Back Again
Put That Sun Back in the Sky
Why Shouldn't I
Dream a Little of Me
2. Fox Trot
   Maginty's Goat (Medley)
   Boys of the Old Brigade
   The Frog's Wedding
3. Military Two Step
   We'll be Together Again
   One Night Madam
   Ever Thine
4. Waltz
   Selected Numbers
5. Lancers
   Lovely Little Silhouette
   Little Less of moonlight
   With all My Love and Kisses
   Walking My Baby Back Home
6. Fox Trot
   Bye, Bye Mister Dry
   The Turning of the Tide
   Tipperary (Medley)
   Bend Down Sister
7. One Step
   Blue Danube (Medley)
   For You
8. Waltz (Supper)

Extra
   When a Pal Bids a Pal Goodbye
   Many Happy Returns of the Day
   Missouri
9. Waltz
   Selected Numbers
10. Military Two Step
    Tom Thumb's drum
    Mama Don't Want no Rice or
    Peas or Cocoanut Oil
    Today I Feel So Happy
    Sleepy Town Express
11. One Step
    When the Moon Comes over the Mountain
    Viennese nights
    One Heavenly night
12. Waltz
    If You Haven't got Love
    Delishious
    He Played His Ukele as the Ship went Down
    Bonita
13. Fox Trot
    Song of the Nile
    Goodnight Ladies
14. Last Dance
1943

Concert by the combined Orchestras and Military Bands of Hawera Technical High, Main School and Tawhiti School, with the Hawera Orchestral Society.

Opera House, Hawera, 6th December 1943
(Source: John Brough Programme Collection)

| March      | 'Glee Club'                     | Schools' Orchestra |
| Dance      | 'Irish Jig'                     | Dianna Morgan      |
| Cornet Solo | 'Weiderkher'                   | John Haynes        |
| Recitation | 'Simple Simon'                  | Purvis McCullough  |
| Descriptive Piece | 'The Old Clock' | Schools' Orchestra |
| Song       | 'Loves a Merchant'             | Ralph Aldrich      |
| Oriental Intermezzo | 'Cherry Blossoms' | Schools' Orchestra |
| Dance      | 'Tap'                          | Joyce Crocker      |
| Dialogue   | 'A Busy Morning at the Court'  | Noel Muir and Bryan Walker |
| Indian War Dance | 'Indian Trail'    | Schools' Military Band |
| Recitation | 'The World's May Queen'        | Moira Joyce        |
| Piccolo Solo | 'Danse des Satyrs'         | Peter Hancock      |
| A Trombone Oddity | 'Slidin Some'     | Schools' Military Band |
| Dance      | 'Highland Fling'               | June Pynor and Alison Muire |
| Trio       | 'Tristesse'                    | Terry Guy (violin), Joycelyn Tarrant (viola) and Murial Johnson (piano) |
| Waltz      | 'Voice of Spring'              | Combined Orchestra |
| Recitation | 'An Elocution Competition'     | Pamela Brown       |
| Dance      | 'Tap'                          | Nola Symmons       |
| Flute Duet | 'Gossec's Gavotte'             | Ruth Fyson and Dale Elder |
| Songs      | 'Going Home', 'Holiness is Thine' | Tawhiti School Choir |
| Brass Instrument Septette 'Stradella' | T.Valentine, B.Wilson (Cornets); J.Ross (Horn); A. Hooper (Baritone); A Tozer (Trombone); D.Wilson (Eurphonium); S. Craigie (Tuba) |
| Recitation | 'The Aspiring Dish Washer'      | Margaret Ross      |
| Dance      | 'Sailor's Hornpipe'            | Helen Pope         |
| Piano Duet | 'Polish Dance'                 | Barbara Corkill and Lois Ablett |
| Overture   | 'Fique Dame'                   | Combined Orchestra |
| National Anthem |

1945

Hawera Orchestral Society: First Concert, 1945 Season

Opera House, Hawera, 23rd April 1945.
(Source: Hawera Orchestral Society Collection)

| Overture   | The Bohemian Girl (Balfe)       | Orchestra |
| Songs      | 'Elegie (Massenet)'            | Molly Atkinson |
|            | 'Softly Awakes My Heart' (Saint-Saens) |   |
| Concerto for Piano with Orchestra No 20 (Mozart) | soloist Haagen Holenberg |
| Recitation | 'The Ballad of Splendid Silence' (Nesbit) | Avril Pope |
| Instrumental | 'The Golden Sonata' (Purcell) | two violins and piano |

199
1946

St Patrick's Day Concert, St Joseph's Hall, Hawera, 18 March 1946.

'Senior pupils of the Hawera Convent [school] presented part songs that were well received by an appreciative audience. Irish dances were presented by children, and well selected songs were sung by adult performers...the accompanist was Mrs W.A. Quin'. (Taranaki Daily News 19/3/46)

<table>
<thead>
<tr>
<th>Role</th>
<th>Pieces</th>
<th>Performers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Part Songs</td>
<td>'The Last Rose of Summer'</td>
<td>Senior Pupils</td>
</tr>
<tr>
<td></td>
<td>'Ave Maria'</td>
<td></td>
</tr>
<tr>
<td>Vocal Solo</td>
<td>'Terence's Farewell'</td>
<td>Mr J. Brough</td>
</tr>
<tr>
<td>Vocal Solo</td>
<td>'Love's Young Dream'</td>
<td>Miss B. Forbes</td>
</tr>
<tr>
<td>Vocal Duet</td>
<td>'Oft in the Stilly Night'</td>
<td>Miss and Master Booth</td>
</tr>
<tr>
<td>Song and Dance</td>
<td>'That's an Irish Lullaby'</td>
<td>Juniors</td>
</tr>
<tr>
<td>Vocal Solo</td>
<td>'Irish Slumber Song'</td>
<td>Miss M. Buist</td>
</tr>
<tr>
<td>Vocal Solo</td>
<td>'Londonderry Air'</td>
<td>Miss W. Hewes</td>
</tr>
<tr>
<td>Song and Dance</td>
<td>'When the Rose of Tralee Meets Danny Boy'</td>
<td>Miss J. Goodwin and Mr F. Rogers</td>
</tr>
<tr>
<td>Vocal Solo</td>
<td>'Fairy Tales of Ireland'</td>
<td>Miss M. Illingworth</td>
</tr>
<tr>
<td>Vocal Solo</td>
<td>'The Little Town in Old County Down'</td>
<td>Mr T. Power</td>
</tr>
<tr>
<td>Dance</td>
<td>'Irish Hornpipe'</td>
<td>Mr F. Rogers</td>
</tr>
<tr>
<td>Vocal Solo</td>
<td>'Believe Me'</td>
<td>Miss J. O'Brien</td>
</tr>
<tr>
<td>Vocal Solo</td>
<td>'The Pride of Tipperary'</td>
<td>Mr P Powell</td>
</tr>
<tr>
<td>Dance</td>
<td>'Irish Jig'</td>
<td>Intermediates</td>
</tr>
<tr>
<td>Vocal Trio</td>
<td>'My Loves and Arbutus. The Minstrel Boy'</td>
<td>Misses Hodge and Morre and Mr Brough</td>
</tr>
<tr>
<td>Chorus</td>
<td>'The Isle's That Crowned', 'My Native Land'</td>
<td>Boys</td>
</tr>
<tr>
<td>Vocal Solo</td>
<td>'When the Sun Shines on Ireland'</td>
<td>Mr J. Smeaton</td>
</tr>
<tr>
<td>Vocal Solo</td>
<td>'Killarney'</td>
<td>Miss M. Nielsen</td>
</tr>
<tr>
<td>Dance</td>
<td>'Four-Handed Reel'</td>
<td>Intermediates</td>
</tr>
<tr>
<td>Vocal Solo</td>
<td>'The Harp That Once'</td>
<td>Mr E.A. Coxon</td>
</tr>
<tr>
<td>Vocal Solo</td>
<td>'Cockles and Mussels'</td>
<td>Miss M. Wren</td>
</tr>
<tr>
<td>Play</td>
<td>'Spreading the News'</td>
<td></td>
</tr>
</tbody>
</table>
|            | Misses M. Bartlett, L. Booth and B. Flynn, Messrs J. Brough, F. Rogers, T. Powell, E. Nielsen, P. Booth and I. McDonagh.

1946

Catholic parish welcome home to servicemen
1946

Hawera and Wanganui Savage Clubs present "Te Big Korero"
(First half of programme) Opera House – Wanganui
Monday, December 9th.
(Source: Hawera Savage Club Programme Collection)

Overture
"Boheme"
Wanganui Savage Club Orchestra,
Under the baton of Savage W. Bowra.

Opening Chorus
"Haere Tonu Ra"
(This is going to be good)

Fantasia
"Snow White and the Seven Dwarfs"
O'Keefe. Snow White: Sid Hood.
Dwarfs:
Written and Produced by Savage Doug. Sherriff.

Songs
Savage J. Shanks
(You’ll like them, whatever they are)

Sketch
"How to be Happy Though Married"
(It’s possible – until the wife finds out)
Savages Steele and Hodder.

March
Wanganui Savage Club Orchestra
(Either Quick, Slow or Dead)
1948

RSA Revue 'Whizz Bang'
(first half of programme)
Opera House, Hawera
(Source: John Brough Collection)

Overture Orchestra
Opening Chorus 'Let's All Sing at the Top of Our Voices'
Instrumental 'Lady of Spain', 'Valse Espagnol'
Cliff Nodder, Sheldon Kerrisk, Tony Fleming
Sketch 'Stalin' George Dundas, W. Horgan
   The 'NO' man in the Kremlin receives a telephone call from President
   Truman. Will this discussion bring peace to the world?
Variety 'Abdulla Mahatma Bulbul'
   The world's greatest Hypnotist straight from a triumphant tour of the Orient.
(Volunteers required from the audience...)
Guest Artist 'You Are My Heart's Delight' (Lehar), 'Until' (Sanderson)
   Ray Trewern (tenor)
One-Act Play 'The Ancestor'
   The social conscious Mrs Pilcarrow-Browne is angling for a match
   between her daughter and John Fortescue, a rich but unscrupulous
   business man. Mercia however has ideas of her own...
Sketch 'State Funeral' Boy Scout - Ben Shaw, Peter Fraser - Allan Evans,
   Walter Nash - W.E.Holgate.
   Pete and Walter have been fishing when (probably due to a Tory plot) the
   boat capsizes. What would you do if you were a boy scout?
Male Choir 'Steal Away', 'Border Ballad' Conductor Louis Fox,
   Choir initially trained by Mrs W.A.Quin
Sketch 'The Clock' W.O'Shannessy, Tony Fleming
Sketch 'Social Studies'
   Teacher (a true Socialist), Pupils...
Vocal Duo 'Come Back to Sorrento' Gordon Knight, Bert Chadwick
Novelty 'Poisonous Punctuation'
Sketch 'Stop Work'
   Any resemblance to existing Trade Unions or current industrial disputes is
   entirely inferential and the Author, Producer and Management take no
   responsibility for the solution suggested by the Soviet Ambassador.

1957

Hawera 75th Jubilee
Grand Sacred Concert
Opera House 10th February 1957
Hawera Orchestral Society with Jubilee Choir
Musical Director H.C.A. Fox
(source: John Brough Programme Collection)

Ceremonial March for an Auspicious Occasion (H.C.A. Fox) Orchestra
Songs 'Panis Angelicus' (Cesar Frank) Pat Powell
   'La Donna e Mobile (Verdi)
Instrumental 'Sprintime(Frederick Van Norman) Violin Octette
'March Celtic' (Zamecnik)
Intermezzo 'In a Monastery Garden' (Ketelby)  Orchestra and Male Chorus
Songs 'O Divine Redeemer' (Gonoud)          Margaret Thompson
'Sanctuary' (Thos J. Hewitt)
Hawera Jubilee Anthem (Hutchens)
Piano Duet 'Quivive' (Ganz)  Joseph Hey and Graham Waite
Instrumental Ave Marie (Schubert),  Orchestra
                      Hungarian Dance No 6 (Brahms)
Two Choruses from the Messiah 'Hallelujah' and 'Amen' (Handel)  Jubilee Choir and Orchestra
Speech (the mayor Mr F.W.Finer) and National Anthem
Part 2. (b) Concert Programmes of Visiting Musicians in 1946

Frank Hutchens & Lindley Evans (duo pianists) Opera House, Hawera 28/2/46
  Fantasie and Fugue in C Minor (Bach-Bauer)
  Sonata in D Major (Mozart)
  Waltz (Areasky)
  Romance (Rachmaninoff)
  Toccata (Widor - Phillipe)
  Night and Love (Rachmaninoff)
  Pantomime (Melan-Geroult)
  Variations (Sinding)
  Sheep May Safely Graze (Bach)
  Papillons (Rosenthal)
  Christmas Bells (Hutches)
  Brasiiert (Milhaud)
  Scherzo (Arensky)
  Jamaican Rumba (Benjamin)

John G. Munz (piano) St Marys Hall, Hawera 19/2/46
  Sonata in C minor, Opus 13 (Beethoven)
  Mazurka in F Major and Polonais Opus 40 No 1 (Chopin)
  Marches Militaires Nos 1 and 2 (Schubert)
  Prelude Victoire (Jensen)
  Hungarian Rhapsody No 6 (Liszt)

Robin Jansen (piano) Opera House, Hawera 9/5/46
  Chromatic Fantasia and Fugue (J.S.Bach)
  Papillons Opus 2 (Schumann)
  Sonata Number Two in B Flat Minor, Opus 35 (Chopin)
  Ballade in G Minor Opus 23 (Chopin)
  Waltz in E Flat Major (Chopin)
  Grand Polonais in A Flat Opus 35 (Chopin)
  Scherzo in E Flat Minor (Brahms)

Lili Kraus (piano) Opera House, Hawera 31/10/46
  Fantasy in C Minor, K 396 (Mozart)
  Sonata 21 in C Major, Opus 53 (Beethoven)
  Three Rondos on Folk Tunes (Bela Bartok)
  Intermezzo in B flat minor (Brahms)
  Rhapsody in E flat Major (Brahms)
  Sonata in A minor, Opus 42 (Schubert)

Lili Kraus, schools concert Stratford Town Hall
  The Funeral Sonata (Brahms)
  Rondeau on a Folk Tune (Bela Bartok)
  Roumanian Dance (Bartok)
  Intermezo in B Flat Minor (Brahms)
  Rhapsody in E Flat Major (Brahms)
  Sonata (Haydn)
  Two Impromptu (Schubert)
Part 3. Contents of the Oakes Manuscript
(two books are bound together)

Joseph Oakes
The Prince of Wales Shottishe 2
Champagne Charley Valse 3
The Innocence Polka 5
The Home Flower Mazurka 7
The Highland Schottishe by B Homberg 9
Olga Mazourka [11]
printed at Hawera on the 22nd Day of September 1885, F.J.Oakes
King Pippin Polka [13]
The Jolly Brother's Galop [15]
The Alma [17]

Elizabeth Oakes written by Professor Homberg, Hawera
St Patrick's Day in the Morning 3
The Sultan's Polka 4
Come Back to Erin Valse 6
The Last Rose of Summer 7
Garry's Owen [8]
The Annie Schottishe [10]
The Alma [13]
Hail Queen of Heaven [15]
Ave Sanctissima by Brinley Richards [16]
written by Lizzie
[untitled] [20]
The Midnight Vassovians [21]

The books contain easy arrangements of tunes; melody in the right hand frequently with fingering indications ( + 1 2 3 4, as in the German system), the left hand has a block chord repeated. Most of the pieces are dance tunes, Schottishe, Valse, Mazourka, Polka and Galop. An entry which departs from this pattern is 'The Alma'. It is also the only entry shared between the two books: 9th entry in Joseph's book and 7th in Lizzie's (which may indicate that Lizzie made faster progress than Joseph); it is marked Andante. Both pupils copied one tune into their books themselves: Lizzie's 9th piece is 'Ave Sanctissima' by Brinley Richards (and another of her pieces is a religious work 'Hail Queen of Heaven', departing from the general dance content of the books) and Joseph's 6th piece is the Olga Mazourka.

There is no indication of how long the tuition took to reach this level except that Joseph's piece was written in 1885 after three years of lessons.
Part 4. Dance Bands in Greater Hawera Area  
November 1946  
Compiled from *Taranaki Daily News*

<table>
<thead>
<tr>
<th>Date/ Event/ Venue</th>
<th>Organiser/ Purpose/Beneficiary</th>
<th>Band</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fri 1&lt;sup&gt;st&lt;/sup&gt; Complimentary Dance &amp; Presentation Oddfellows Hall, Eltham</td>
<td>Eltham Boxing Assn. For Mr Jack Boyd, Pukengahu (Amateur Heavyweight Boxing Champ of NZ)</td>
<td>3 Piece Orchestra</td>
<td>Pipe Band in Attendance Admission Gentlemen 2/6: Ladies 2/-</td>
</tr>
<tr>
<td>Fri 1&lt;sup&gt;st&lt;/sup&gt; Grand Carnival Dance Town Hall, Stratford</td>
<td>Stratford Mountain Club For Army Queen</td>
<td>Vinsens Ambassadors</td>
<td>Subscription 2/6 &amp; 2/-</td>
</tr>
<tr>
<td>Fri 1&lt;sup&gt;st&lt;/sup&gt; Grand Dance &amp; Gift Evening Parish Hall, Kaponga</td>
<td>For Miss Josie Kaiser &amp; Mr Les Gillbanks</td>
<td></td>
<td>Admission 2/6 &amp; 2/-</td>
</tr>
<tr>
<td>Sat 2&lt;sup&gt;nd&lt;/sup&gt; Usual Fortnightly Dance Winter Show Bls, Hawera</td>
<td>Hawera Highland Pipe Band Vinsens Orchestra</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mon 4&lt;sup&gt;th&lt;/sup&gt; Final Welcome Home &amp; Presentation Okaiawa Hall (Hawera North)</td>
<td>For all boys who served overseas and were farewelled from Okaiawa District</td>
<td>Perrin’s Orchestra</td>
<td>Excellent supper Admission 3/- &amp; 2/- EM Washer, Hon Sec.</td>
</tr>
<tr>
<td>Mon 4&lt;sup&gt;th&lt;/sup&gt; Monster Euchre Party &amp; Dance Coronation Hall, Toko (Stratford East)</td>
<td>For Air Force Queen</td>
<td></td>
<td>1 order for ladies 1 order for gentlemen. Good supper. Good Floor. Music</td>
</tr>
<tr>
<td>Tues 5&lt;sup&gt;th&lt;/sup&gt; Hardup Bushman’s Dance Huiroa Hall (Stratford East)</td>
<td></td>
<td></td>
<td>8pm A real bushman’s night out. Don’t miss this night. Novelties, monte carlos &amp; lots of others. Plenty of good fun for all. Good music 1/6 &amp; 1/-</td>
</tr>
<tr>
<td>Tues 5&lt;sup&gt;th&lt;/sup&gt; Presentation &amp; Dance Lowgarth Hall (Stratford East)</td>
<td>For Miss June Piper</td>
<td>Harry Scott’s Orchestra</td>
<td>Euchre for non-dancers. Home made supper 2/6 &amp; 2/-</td>
</tr>
<tr>
<td>Tues 5&lt;sup&gt;th&lt;/sup&gt; Guy Fawkes Visa Versa Dance Town Hall, Stratford</td>
<td>For Army Queen</td>
<td>Vinsens Orchestra</td>
<td>Subscription 2/-</td>
</tr>
<tr>
<td>Wed 6&lt;sup&gt;th&lt;/sup&gt; Grand Dance Riverlea Hall (Ellham)</td>
<td></td>
<td></td>
<td>Monte carlos. Fun for all. Good floor. Ex. supper. 2/6 &amp; 2/-</td>
</tr>
<tr>
<td>Date/ Event/ Venue</td>
<td>Purpose/Beneficiary</td>
<td>Band</td>
<td>Notes</td>
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</tr>
<tr>
<td>Wed 6th</td>
<td>Final Grand Dance for 1946</td>
<td>Matapu Young Peoples Social Club's</td>
<td>Vinsens Orchestra</td>
</tr>
<tr>
<td>Thurs 7th</td>
<td>Pukengahu Grand Victory Ball Pukengahu (Stratford East)</td>
<td>For Local Returned Personnel &amp; Partners Guests of the Evening</td>
<td>Harry Scott's Orchestra</td>
</tr>
<tr>
<td>Thurs 7th</td>
<td>Unveiling Roll of Honour &amp; Dance Fraser Rd Hall (Hawera Nth)</td>
<td>For Local Returned Servicemen</td>
<td>Quirke's Music</td>
</tr>
<tr>
<td>Thurs 7th</td>
<td>Grand Euchre &amp; Dance Manaia Town Hall (Hawera West)</td>
<td>Manaia Amateur Swimming Cluv</td>
<td>Vinsens Ambassadors</td>
</tr>
<tr>
<td>Fri 8th</td>
<td>Tennis Club Dance Oddfellows Hall, Eltham</td>
<td>Eltham Tennis Club</td>
<td>Vinsens Ambassadors</td>
</tr>
<tr>
<td>Fri 8th</td>
<td>Monster Dance &amp; Euchre Manaia Town Hall</td>
<td>Otakeho, Manaia, Oeo Maoris Combined Tennis Clubs</td>
<td>Prestons Dance Band</td>
</tr>
<tr>
<td>Sat 9th</td>
<td>Popular Dance Town Hall, Stratford</td>
<td></td>
<td>Vinsens Ambassadors</td>
</tr>
<tr>
<td>Sat 9th</td>
<td>Another Popular Dance Winter Show Bigs, Hawera</td>
<td></td>
<td>Arnolds Orchestra</td>
</tr>
<tr>
<td>Sat 9th</td>
<td>Bird Road Gala Day Bird Rd (Stratford East)</td>
<td>For Army Queen</td>
<td>Pipe Band in attendance</td>
</tr>
<tr>
<td>Sat 9th</td>
<td>Sports &amp; Gala Day &amp; Dance Toko Domain (Stratford Nth)</td>
<td>For Air Force Queen</td>
<td></td>
</tr>
<tr>
<td>Mon 11th</td>
<td>Kitchen Evening Te Roti Public Hall (Eltham)</td>
<td>For Miss Dawn Hills &amp; Mr Colin Coleman</td>
<td></td>
</tr>
<tr>
<td>Date/ Event/ Venue</td>
<td>Organiser/ Purpose/Beneficiary</td>
<td>Band</td>
<td>Notes</td>
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<tr>
<td>Mon 11th</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grand Dance</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alton Hall (Hawera S.E.)</td>
<td>Alton Young Farmers Club</td>
<td>Vinsens Orchestra</td>
<td>Bus will leave ETM Hawera at 7.45pm 3/6, 3/- or Double 6/-</td>
</tr>
<tr>
<td>Tues 12th</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Social &amp; Dance</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Manutahi Hall (Hawera Sth &amp; East)</td>
<td>Welcome for the Rehab Men of the District Proceeds to Memorial Baths Fund</td>
<td>Quirkes Orchestra</td>
<td>2/6 &amp; 2/-</td>
</tr>
<tr>
<td>Tues 12th</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Snake Gully Ball</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Town Hall, Stratford</td>
<td>For Army Queen</td>
<td>Vinsens Special Snake Gully Ambassadors</td>
<td>Taranaki has never seen anything like it. Have you heard the story about Dad, Dave and Mabel Snake Gully Dress. Subscription: Mas &amp; Mabels 2/-. Dads &amp; Daves 2/6 Spectators 1/-</td>
</tr>
<tr>
<td>Wed 13th</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Final Welcome Home</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Town Hall, Kaponga</td>
<td>For all ex-servicemen and women from Kaponga District</td>
<td>Vinsens Orchestra</td>
<td>JW Palmer Hon Sec 3/- &amp; 2/-</td>
</tr>
<tr>
<td>Wed 13th</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grand Variety Concert &amp; Dance</td>
<td>For Army Queen</td>
<td></td>
<td>Songs, Dancing, Mirth &amp; Magic. Round the World Mystery Dance. Adults 2/- School children 6d</td>
</tr>
<tr>
<td>Cardiff Hall (Stratford)</td>
<td></td>
<td>Humphries Orchestra</td>
<td>2/6 &amp; 2/-</td>
</tr>
<tr>
<td>Wed 13th</td>
<td></td>
<td></td>
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<tr>
<td>Grand Dance</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Midhirst Hall</td>
<td>For RSA &amp; Navy Queen</td>
<td>Humphries Orchestra</td>
<td>2/6 &amp; 2/-</td>
</tr>
<tr>
<td>Thurs 14th</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Queen Carnival Dance</td>
<td>For Army Queen</td>
<td>Cramers Orchestra</td>
<td>Follow the crowd to Ngaere. 2/6 &amp; 2/-</td>
</tr>
<tr>
<td>Ngaere (Eltham)</td>
<td></td>
<td></td>
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<tr>
<td>Thurs 14th</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Grand Dance</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Town Hall, Stratford</td>
<td>Stratford Footballers For Air Force Queen</td>
<td>Vinsens Ambassadors Dance Band</td>
<td>2s monte carlo. McCullums bus leaves Inglewood PO 8pm picking up passengers on route</td>
</tr>
<tr>
<td>Thurs 14th</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Good Old Dance</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Frankley Rd School Gym</td>
<td></td>
<td></td>
<td>Good music 2/-</td>
</tr>
<tr>
<td>Fri 15th</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Juvenile Concert</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Town Hall Stratford</td>
<td>For Army Queen</td>
<td></td>
<td>Visiting &amp; local talent, Dancing, singing, pianoforte duets, humorous elocutions. Dress Circle &amp; Front Stalls 2/- Back Stalls 1/- Children Half Price</td>
</tr>
<tr>
<td>Fri 15th</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Carnival Dance</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Huiooa Hall (Stratford East)</td>
<td>For Air Force Queen</td>
<td></td>
<td>Good music 1/6 &amp; 1/-</td>
</tr>
<tr>
<td>Fri 15th</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Swimming Club Dance</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Oddfellows Hall, Eltham</td>
<td></td>
<td>Eltham Swimming Club</td>
<td>Vinsens Orchestra</td>
</tr>
<tr>
<td>Date/ Event/ Venue</td>
<td>Organiser/ Purpose/Beneficiary</td>
<td>Band</td>
<td>Notes</td>
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</tr>
<tr>
<td>Sat 16&lt;sup&gt;th&lt;/sup&gt; Social Evening Town Hall, Normanby (Hawera Nth)</td>
<td>Normanby Boxing &amp; Wrestling Club</td>
<td></td>
<td>Items, dancing, Good music</td>
</tr>
<tr>
<td>Sat 16&lt;sup&gt;th&lt;/sup&gt; Usual Fornightly Dance Winter Show Buildings, Hawera</td>
<td>Hawera Highland Pipe Band</td>
<td>Vinsens Orchestra</td>
<td></td>
</tr>
<tr>
<td>Sat 16&lt;sup&gt;th&lt;/sup&gt; Monster Surprise Party Dance Douglas Hall (Stratford East)</td>
<td></td>
<td></td>
<td>Good supper Good music 2/6</td>
</tr>
<tr>
<td>Mon 18&lt;sup&gt;th&lt;/sup&gt; Grand Dance Kakaramea Hall (Hawera Sth East)</td>
<td>Young Peoples Social Club</td>
<td>Vinsens Ambassadors</td>
<td>J Wishnowsy, Sec 3/- &amp; 2/-</td>
</tr>
<tr>
<td>Mon 18&lt;sup&gt;th&lt;/sup&gt; Welcome Home Dance Oddfellows Hall, Eltham</td>
<td>For Sergeants J.Peebles, B.McKenzie &amp; N.Kemp, Sapper PJ Stieller &amp; Flight Sergeant WC Camcross</td>
<td></td>
<td>Items interspersed with dancing 2/-</td>
</tr>
<tr>
<td>Mon 18&lt;sup&gt;th&lt;/sup&gt; Grand Dance Kakaramea Hall (Hawera S.E.)</td>
<td>Young Peoples Social Club</td>
<td>Vinsens Ambassadors</td>
<td>J Wishnowsky Sec. 3/- &amp; 2/-</td>
</tr>
<tr>
<td>Mon 18&lt;sup&gt;th&lt;/sup&gt; Grand Carnival Dance Huinga Hall (Stratford East)</td>
<td>For Air Force Queen</td>
<td></td>
<td>Confetti &amp; Moonlight Dances. 1 and sweepstake monte carlos. Silver Cup for novelty event. Home made supper. Live wire MCs Cards for Non Dancers 2/6 &amp; 2/-</td>
</tr>
<tr>
<td>Wed 20&lt;sup&gt;th&lt;/sup&gt; Grand Windup Ball &amp; Crowning Ceremony Winter Show Buildings, Hawera</td>
<td>Hawera Memorial Football Gymnasium, Hawera &amp; Athletic Combined Clubs</td>
<td>Vinsens Orchestra - 6 pieces</td>
<td>7/-, 4/-, Double 10/-</td>
</tr>
<tr>
<td>Wed 20&lt;sup&gt;th&lt;/sup&gt; Variety Concert Otakeho Hall (Hawera West)</td>
<td>Anglican Ladies Guild</td>
<td></td>
<td>2/- Children 6d</td>
</tr>
<tr>
<td>Wed 20&lt;sup&gt;th&lt;/sup&gt; Gift Evening Rowan Hall, (Eltham West)</td>
<td>Miss J Cuthbertson &amp; Mr G Lines</td>
<td></td>
<td>Good Music 2/-</td>
</tr>
<tr>
<td>Date/ Event/ Venue</td>
<td>Organiser/ Purpose/Beneficiary</td>
<td>Band</td>
<td>Notes</td>
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</tr>
<tr>
<td>Wed 20th Social Evening Buffalo Hall, Hawera</td>
<td>For Children Christmas Tree</td>
<td></td>
<td>1/- &amp; Ladies a basket</td>
</tr>
<tr>
<td>Wed 20th Social &amp; Dance Oddfellows Hall, Eltham</td>
<td>Eltham Labour Party</td>
<td></td>
<td>Good Floor, Good Music</td>
</tr>
<tr>
<td>Thurs 21st Grand Basketball Dance Foresters Hall, Stratford East</td>
<td>For Army Queen</td>
<td></td>
<td>Novelty Monte Carlos. Good music 2/6 &amp; 2/-</td>
</tr>
<tr>
<td>Fri 22nd Sports Evening &amp; Dance Huiroa Hall (Stratford East)</td>
<td>For Air Force Queen</td>
<td></td>
<td>2/-</td>
</tr>
<tr>
<td>Fri 22nd S.T.H.S.O.P.A. Grand Dance Oddfellows Hall, Eltham</td>
<td>S.T.H.S.O.P.A. Vinsens Ambassadors</td>
<td></td>
<td>J. Trask Sec. Live M.C.</td>
</tr>
<tr>
<td>Fri 22nd Sat 23rd Hawera Show</td>
<td>Egmont A &amp; P Show Hawera and South Taranaki Kennel Clubs Annual Show</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sat 23rd Annual Show Night Dance Winter Show Blgs, Hawera</td>
<td>Hawera Highland Pipe Band Vinsens Orchestra</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mon 25th Grand Dance Toko</td>
<td>Toko Young Farmers Club For Air Force Queen</td>
<td>Harry Scotts Orchestra (3 players)</td>
<td>Euchre Admission 2/- &amp; 1/6</td>
</tr>
<tr>
<td>Mon 25th Grand Final Welcome Home &amp; Presentation Matapu Hall (Eltham)</td>
<td>For Returned Servicemen from Matapu District</td>
<td>Vinsens Orchestra</td>
<td>Unveiling of Roll of Honour. 2/6 &amp; 2/-</td>
</tr>
<tr>
<td>Tues 26th Grand Dance Alton Hall (Hawera Sth East)</td>
<td>Basketball Ball Club Vinsens Ambassadors</td>
<td></td>
<td>E Black Sec.</td>
</tr>
<tr>
<td>Wed 27th Novelty Dance Election Night Town Hall, Stratford</td>
<td>Vinsens Ambassadors Dance Band</td>
<td></td>
<td>Special Arrangements to broadcast Election Results 2/6 &amp; 2/-</td>
</tr>
<tr>
<td>Thurs 28th RSA Dance Douglas Hall (Stratford &amp; East)</td>
<td>RSA</td>
<td></td>
<td>D.Bell. Hon Sec Good Music, Floor and Supper. 3/- &amp; 2/-</td>
</tr>
<tr>
<td>Date/ Event/ Venue</td>
<td>Organiser/ Purpose/Beneficiary</td>
<td>Band</td>
<td>Notes</td>
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<tr>
<td>Thurs 28&lt;sup&gt;th&lt;/sup&gt; Pipe Band Dance Manutahi Hall (Hawera S.E.)</td>
<td>Patea District Pipe Band</td>
<td>Quirks Orchestra</td>
<td>AD Scobie Hon Sec Good Floor and Good Supper</td>
</tr>
<tr>
<td>Thurs 28&lt;sup&gt;th&lt;/sup&gt; Masked Fancy Dress Ball Town Hall, Stratford</td>
<td>For Army Queen</td>
<td>Kramers 5 Piece Orchestra</td>
<td>Grand Parade - Prizes - Unmasking at midnight 2/6 &amp; 2/-</td>
</tr>
<tr>
<td>Thurs 28&lt;sup&gt;th&lt;/sup&gt; Annual Ball Town Hall, Kaponga (Eltham)</td>
<td>Kaponga Volunteer Fire Brigade</td>
<td>Vinsens Ambassadors</td>
<td>3/6 &amp; 2/6</td>
</tr>
<tr>
<td>Fri &amp; Sat 29th &amp; 30&lt;sup&gt;th&lt;/sup&gt; Stratford A &amp; P Association Annual Show Stratford</td>
<td>Stratford A &amp; P Assn</td>
<td></td>
<td>Classes for all sections of livestock, cooking, needlework, art, photography, school work, Young Farmers Clubs judging competitors, Ring events, trotting, Girls Marching Champs, National Dancing etc. Apply to WF Ross - Secretary PO Box 59 Stratford</td>
</tr>
<tr>
<td>Fri &amp; Sat 29th &amp; 30&lt;sup&gt;th&lt;/sup&gt; Annual Spring Show Stratford</td>
<td></td>
<td></td>
<td>Official Opening - Sir Patrick Duff High Commissioner for UK Highland Pipe Band Citizens Brass Band</td>
</tr>
<tr>
<td>Sat 30&lt;sup&gt;th&lt;/sup&gt; Show Night Dance Band Town Hall, Stratford</td>
<td>Stratford Citizens Band</td>
<td>Prestons 5 Piece Orchestra</td>
<td>Ladies Marching teams in uniform guests of the evening 2/6 &amp; 2/-</td>
</tr>
<tr>
<td>Sat 30&lt;sup&gt;th&lt;/sup&gt; Usual Fortnightly Dance Winter Show Buildings, Hawera</td>
<td>Hawera Highland Pipe Band</td>
<td>Vinsens Orchestra</td>
<td></td>
</tr>
</tbody>
</table>
Bibliography

Separate sections of the bibliography (1) Published Works and Dissertations (2) Interviews and Oral Histories (3) Archives and Personal Collections.

(1) Published Works and Dissertations


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**Note: Catalogue of the Mobile Unit**

The catalogue of the Mobile Recording Unit of the New Zealand Broadcasting Service is held at the Sound Archives of Radio New Zealand, Christchurch. The author and date of the three versions of the catalogue are not given.

(1) Original log of recordings. This was kept as a diary of the tours, it incorporates some of the information supplied by performers and was used as a record of payment and broadcasting approval. (See Plate 23)

(2) Card Index of Recordings. This was entered under subject (of documentary talks), individual performers, and types of music. This is an analytical catalogue which does not have much detail of the music, but more on the subjects of spoken material.

(3) Book Catalogue. Titled: 'Radio New Zealand Sound Archives: Mobile Unit'. A very general catalogue. No date or author.
Plate 23. Catalogue of the Mobile Recording Unit

Sample page of the original log book/catalogue of the Mobile Unit showing several processes of selection: items identified as potentially useful for broadcast (tick at left); groups for which an agreement for broadcast had been made (eg Hawera Highland Pipe Band: 'Agreement [sent] 14/5/48; Agreement returned 16/8/48; OK'). In some entries the amount of money offered for the broadcast rights is also included.

Radio New Zealand Sound Archive, Mobile Unit Collection.
(2) Interviews and Oral Histories

The following notes detail the oral history participants and various interview processes in the study. It should be read in conjunction with an earlier section pp 19 – 24. References are also given to parts of the text in which further information on the participants occurs. The key numbers (eg. (1) (2) ), refer to the outline of interview process at the foot of this section. The interviewer was Allan Thomas except where indicated.

Aldrich, Ralph  Canada  (4) (5)
Correspondence with Ralph Aldridge began in December 1997. It resulted in the quotations and comments in the text. Permission was given for this correspondence to be included with the interviews in the Turnbull Library collection.

Ralph Aldridge was a contemporary at school with Margaret Nielsen, a competitor in the Competitions first as a pupil of Louis Fox, and a player in the Hawera orchestra under H.C.A. Fox. His musical career took him to London then Europe and then to Canada as professor of viola and chamber music at the University of Western Ontario. (page 105) Ralph was a young participant in Hawera’s music in the 1940s and brings to his memories of it a lifetime involvement with string teaching, chamber music and concerts.

Barton, Len  Hawera  (4) (5)
An existing interview undertaken by Arthur Fryer (see below) in 1995 which will be included with the interviews in the Turnbull Library collection. Len Barton’s memories are chiefly of Hawera’s music in the second and third decades of the twentieth century.

Brown, Olga (nee Fox)  Auckland  (1) (2) (3) (4)
An interview took place at Olga Brown’s residence in Auckland on 29th December 1997. Script and quotations were checked and permission given for the final interview script to be lodged in the Turnbull Library collection.

As a member of H.C.A. Fox’s family Olga was able to background and corroborate many aspects of the musical activities of her father, sister, brother and aunt as well as the musical activities of the town. (p. 90 pp.103,104) In the 1940s Olga was teaching cello as well as playing in Hawera’s orchestra; singing in choirs and in a quartet organised by Mrs Veale. Earlier she had music lessons at the convent, and entered the Competitions. She performed for the Mobile Unit recordings in a Fox family ensemble. Olga has continued involvement in music, especially orchestral playing and instrument teaching, and also brings to her memories of the town’s activities the experience of music in other centres in New Zealand.
Buist, Margaret Wellington (2) (3)
Margaret Buist was interviewed in her home in Eastbourne, Wellington on 29th November 1997. A tape recorder was not used in the interview but notes were taken which were returned for her approval.

She was a young participant in Hawera's music in the 1940s taking singing lessons from Sister Charles and entering the Competitions. (p.96) Her subsequent career in broadcasting has also kept her close to musical interests.

Brough, John Hawera (1) (2) (3) (4)
John was first interviewed in his home in Hawera on the 2nd August 1997. The interview was tape recorded and the script returned for correction. This was followed by a number of subsequent interview and information sessions. At these interviews John would frequently consult his clippings books or other records. In the 1940s John was taking singing lessons, involved in church music, the Savage Club, and the Competitions. He maintained an interest in the Repertory society and Competitions society throughout his life, acting as archivist or historian for these organisations. His observations and memories were thus particularly well informed on Hawera's musical past. In 1946 he sang for the Mobile Unit recordings. His oral history is supplemented by two publications (Brough 1995) and (1997).

Catran, Beth Hawera
Beth Catran was interviewed 27th November 1997 in connection with the activities of Hawera Orchestral Society in conjunction with a viewing of the minutes and collected programmes of the society. This interview was not tape recorded.

Cann, Ruth Hawera (1) (2) (3) (4) (5)
Ruth Cann was interviewed in her home in Hawera on 27th September 1997; the interview script was checked, and approval given for use of quotations and for the final interview script to be lodged in the Turnbull Library collection. Ruth has a continuous involvement with the Orchestral Society and instrument teaching in Hawera since the 1940s. A reminiscence 'Another Miniature of Yesteryear' (originally written for the Hawera Star) was also supplied.

Croucher, Harry (Bill) Hawera (5)
Interviewed at his home in Hawera 1st July 1998 without tape recorder. The interview was supplemented by biographical notes (Croucher 1998) As a long standing member of the band Bill Croucher had many useful observations on its history. ( p 55)

Chapman, Alberta Hawera (5)
Interviewed in conjunction with historical work concerning the pipe organ in Hawera Presbyterian church. (Chapman n.d.)
Crawford, Merle  Hawera
Interviewed in the Rest Home where she lives. Merle had an involvement with
dance music through the decades of the thirties and forties. (see pages 119 - 132)
and with the Competitions and other musical activities through further
decades. This interview supplemented the information in two publication
(1993) and (1996) providing confirmation of her attitudes and activities in
Hawera at this time. Merle spans two generations of Hawera musicians – the
early years of H.C.A.Fox, the time of Len Barton (see above) and Mrs Quin, and
the generation (Brough, Tozer, Nielsen, Young, etc) who were growing up in
the 1940s.

Edwards, Ray  Hawera  (3)
Interviewed in his home in Hawera, first interview 29th September 1997, with
subsequent visits to check and extend information. This interview was not
recorded but information was checked for inclusion in the text. Ray Edwards’
experience in dance bands began in the 1950s but his father was a dance band
player before him and his knowledge of music in the area is considerable.

Fowler, Leo  (5)
An interview in Radio New Zealand Archives (No. 2XG A56). The recording is
structured as a tape reminiscence, without questions.

As the chief officer of the Mobile Unit and one of its architects Leo Fowler talks
about the activities of the unit and several reports and drafts of reports in the
Sound Archives of Radio New Zealand amplify the opinions held at the time.

Fryer, Arthur  Hawera
Interviewed in his home in Hawera without tape recorder in March 1998.
Arthur Fryer is a local historian and has researched several areas of Hawera’s
history which are important in its music. His publications include a collection of
historical writings (Fryer 1994).

De Lacy, Veronica  Lower Hutt
Interviewed in her home in Lower Hutt. Veronica De Lacy was involved in
Hawera’s music and theatre productions in the 1940s and has memories of her
mother’s activities, Mrs Quin (nee Annie Flynn). (p. 68)

Haggitt, Geoff  (6)
A tape interview in Radio New Zealand Archives.

McCormack, Don  Hawera
Interviewed in his home in Hawera without tape recorder at his request. Don
McCormack played in dance bands in the 1940s including bands with Ronald
Hugh Morrieson. He also sang in a church choir and took part in the
Competitions at this time.
McKenzie, Doug Hawera
Interviewed in his home in Hawera without tape recorder. Joan Mckenzie also assisted with the general discussion of Hawera music. Doug McKenzie is a long serving member of the Savage Club and showed the minutes and log books of the club.

Nielsen, Margaret Wellington
Initially interviewed in her home in Karori, Wellington 28 July 1997 with tape recorder. Interview was transcribed and returned for checking, and several other question and answer sessions were held including listening to the Mobile Unit recordings.

Margaret was in her final years of school at the time of the Mobile Unit visit. She was involved in school music, accompaniment of soloists from the brass band, playing in the orchestra, instrument lessons (piano and violin), the Competitions, and other musical activities. (pp 89, 100) Her subsequent career as a concert pianist, accompanist and university teacher in music provides a platform from which to view the musical activities of Hawera in the 1940s and especially the opportunities and experience that it provided for young musicians.

Oline, Sister (Molly Nielsen) Hawera
Sister Oline was also involved in music in Hawera in the 1940s. Molly Nielsen joined the order of the Sisters of St Joseph of Nazareth which was prominent in music teaching in the town. The interview was without tape recorder 22 January 1997. Through Sister Oline several aspects of the order’s musicians were accessed.

Pople, Ross London
Interviewed by John Mansefield Thomson in 1990; tape recording in Oral History Archive, National library of New Zealand. (p.92)

Prime, Dalvanius Maui Hawera
Dalvanius Prime was interviewed in his home in Hawera 31 January 1999 without tape recorder. Dalvanius is a prominent New Zealand musician. His early years in the Maori community gave him access to dance band music, church, popular, and cultural performance. (pp117,118)

Rianne, Patricia London
Patricia Rianne did not grow up in Hawera but in Fielding, attending Competitions throughout the district. In the correspondence with her from August 1997 various experiences were recorded especially of dance training and competitions. Permission was given for this correspondence to be included in the Turnbull Library collection.
Sheat, Bill Lower Hutt (1) (2) (4) 
Interviewed in his home 7th December 1997. Although often coming to Hawera, Bill Sheat grew up at the family farm at Pihama and attended New Plymouth Boys High School.

Tozer, Alan New Plymouth (1) (2) (3) (4) 
Interviewed in his home in New Plymouth, initial interview with tape recorder 3 August 1997. Shirley Tozer would also often participate. The interview was returned for checking and subsequent visits were made including one to play tape recordings from the Mobile Unit.

In the 1940s Alan was in the brass band, church choir and participated in the Competitions. He subsequently became conductor of the band and is one of its longest serving members. He is able to view the musical activities of the 1940s as both a young player and one of the key participants in its continuing music.

Waikerepuru, Huirangi Taiporohenui (3) 
Huirangi now lives in New Plymouth but was interviewed without tape recorder at Taiporohenui after a teaching session. Huirangi is a community leader who grew up at Taiporohenui/Hawera and spent much of his adult life in Wellington working as a Maori language teacher where he was prominent in Maori issues particularly those of language.

Young, Helen Wellington (1) (2) (3) (4) (6) 
Interview recorded at her home in Thorndon, Wellington. Script and quotations were checked and permission given for the final interview script to be lodged in the Turnbull Library collection. Helen Young had been at boarding school in Auckland when the Mobile Unit visited Hawera but she had earlier experienced the instrumental tuition and Competitions and other features of Hawera's music. (p.102) Her subsequent musical studies and a life time involvement with music in the Concert Programme of Radio New Zealand provides a well informed view of music for her opinions on Hawera.

A tape recorded interview was also consulted. By John Mansefield Thomson in 1990 this is in the Oral History Archive, National Library of New Zealand.
(1) Recording
It was the aim of the study to record as many of the interviews, as accurately as possible. The only interviews which were not recorded were those which the interviewee requested should not be recorded, or those which were primarily archive searches (as in Catran – Hawera Orchestral Society records; McKenzie – Savage Club log book and records), or those undertaken when equipment was not available.

The equipment used was a Sony DA-P1 Digital Audio Tape Recorder and Sony microphone. recording equipment was always used in full view of the interviewee after discussion had been held of the processes detailed under (2) and (3) below.

At the initial stage a verbal understanding was entered into by interviewer and interviewee. For transcription and checking (2) and script quotation approval (3) the understanding remained verbal although the material by now was in written form. For the final stage Archiving (4) an explanatory letter from the interviewer and a signed copy in response became the mode of agreement.

(2) Transcription and checking
Each of the recorded interviews was transcribed and the script returned as soon as possible to the interviewee for corrections and emendations. Mostly these led to further information being provided. In a few cases interviewees removed some material to protect the feelings of individuals or to avoid controversial areas. The final text agreed is that used in (3) and (4) below.

(3) Approval for use of quotations in thesis
Approval was sought for block quotations from interviews to be used in the text of the thesis. Sometimes these were marked on the written interview in (2) above, at other times a section of text was sent which showed the quotation. The four main interviewees (Nielsen, Young, Tozer, Brough) were given the full script of the thesis at a draft stage. Approval was not asked for the shortest quotations which are often designated pers. comm. in the text.

(4) Archiving
Permission was sought for the final agreed text of the interview to be lodged in the NZ Music Archive of the Turnbull Library (National Library of New Zealand). A letter making this request was sent to each of the relevant participants and they returned a signed copy of the letter to indicate their agreement.

(5) Written contributions
Several contributions originated in written rather than oral form (eg Aldrich, Rianne) or included written material (eg Croucher, Chapmen, Cann) These were included in the processes under (3) and (4) above.
(6) Other interviews
Some interviews relevant to the study were conducted by interviewers other than Allan Thomas and were found in oral or written form in archives (eg Radio New Zealand Archives or Oral History Archives, National Library of New Zealand). These are not subject to further processes under (2), (3) and (4) above.

(3) Archives and Personal Collections.

Alexander Turnbull Library - New Zealand Music Archive; Manuscripts; Photograph Collection; Oral History Centre; Pictures and Ephemera. National Library of New Zealand, Te Puna Matauranga o Aotearoa. Wellington. Including:

Dickson Papers 80-294
Fowler Manuscripts 77-014
James McAllister Collection Collection, photographs
Oakes Papers MS 0122, 0122-1
Stiller Documentation 82-112

Radio New Zealand, Sound Archives, Christchurch
Recordings of the Mobile Unit, associated documentation, other materials of the period.

Archive of Maori and Pacific Music, University of Auckland
Taranaki recordings, McLean Collection.

Taranaki Museum, New Plymouth
Music and Manuscript Collections, including Doris Swadling music.

South Taranaki Museum, Patea
Illustrations and Music, Hawera.

Wanganui Museum, Wanganui
Music Collection, Early Recordings and Illustrations.

Hawera Star Office, Hawera
Copies of the Hawera Star.

Brough, John
Musical documentation including letters, certificates and awards, newspaper clippings and programmes including John Brough ‘scrapbook’.

Cann, Ruth

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Personal and orchestra musical documentation including photographs and newspaper clippings.

De Lacy, Veronica
Photographs and other documentation.

Edwards, Ray
Photographs and other documentation.

Fryer, Arthur
Collection of historical material.

Tozer, Alan
Personal musical documentation including letters, certificates and awards, newspaper clippings and programmes, including Alan Tozer ‘scrapbook’.

Hawera Municipal Band
Photographs.

Hawera Repertory Society
Minutes, programmes, clippings, photographs.

Hawera Orchestral Society
Minutes, programmes, clippings.

Hawera Savage Club
Minutes, programmes, clippings, photographs, visitors book.

Music Circle of Hawera Women’s Club
Programmes, photographs.