

Memo.

The preparation of the Exhibition Story began from the suggestion of musical friends that it was desirable that a record should be made of what was a musical Festival during 6 months, 1894-95, at which Hobart people for the first time heard a Symphony Orchestra in Tasmania.

The arranged facts were not primarily intended for publication, it being realised that the matter was not in the form required by newspapers and the expense probably precluded printing in other ways.

There are a few blanks to be filled in, e.g. the soloists at a "messiah" performance.

Time did not permit of the sections "General" & "other entertainments" being put into proper order.

J.H.

28.7.49

See page 67
list of records
collection of photos
rearranged by photos
examined by Holmes his
it was intended to add personal
memo contributed by members
of the choir

I was a member of the choir under Agnew, 1893-94, also assisting him in his studio and copying extra parts for the orchestra. Had been "retrenched" from Public Works Dept. My voice tested by diaphan. I was then a member of reorganised choir 1894-95.

The
Tasmanian International
Exhibition

1894 - 95

McArthur
54 Denaby Road

Tas. International Exhibition, 1894-95.

Memo: This Exhibition Story began from
inquiries of musical friends, who considered
that a record should be made of what
was a Musical Festival of 6 months,
during which over 100 concerts were
given, and at which Hobart people
for the first time in the City, heard
a symphony orchestra, most of the
players coming ~~from~~ from Melbourne
and Sydney.

The arranged facts gathered from
3 1/2 years of the Mercury, Examiner, Tas
Mail, scrap books & a minute book, were
not intended primarily for publication, as the
form it was realised, was not suitable for
the newspapers. The cost would preclude printing
otherwise. There was not time to rewrite the
section "General Memo" & "Other Entertainments".

E.H. over

I was a member of the Choir under a Phillips
and was employed by him in his studies in Miller's
Chambers. I copied many extra parts for the orchestra.
My voice was passed as suitable for choir by Otto Lindner.
He examined applicants at Stratford House, Bathurst Street, over

A farewell dinner to Linden
was held at the Rock Hotel
Murray St. (present site of
Whiston & Miller), the object
chiefly being to restore friendship
between Linden and Bradshaw
major, but the promoters
endeavours failed. A. McF.

The addition of personal
recollections by members
of the Choir was intended.

By Mrs A.

"Linden said there are too
many D flats among
the Tenors.

A. H. "Lent the stencils
used in the interior
decoration of the building
being then employed in the
architects (Searell) office.

Linden said at a rehearsal
"will the 3 basses at end of
"now 4 put on their hats
"go home and don't come
"back till they know their
"parts."

EXHIBITION ODE

Published in Mercury
15.11.94.

I

Oh! great and glorious day!
Thou has arrived at last
To crown the triumphs of the past
And further spread Art's peaceful sway
All smiles, Tasmania hastes to greet
Her sisters gathering at her feet
Welcomes the guests assembled in her halls to-day.

II

Oh may this glorious day
The happy augury be
Of our renewed prosperity;
Of dull depressions passed away;
Of strife's decline and faction's death;
Of birth of views of greater breadth,
Whose fruit will be, in God's due time,
One Federal Commonwealth throughout the Austral clime!

Broken Hill

F. M. Koerner

THE

TASMANIAN INTERNATIONAL EXHIBITION

1894 - 1895

EXHIBITIONS.

Although the terms "Fair," "Exhibition." (or "Exposition" in U.S.A.) have been somewhat loosely used, the latter generally means the long period show, accompanied by bands, amusements, etc., while by the former is meant the short period trade show. What is now known as an Exhibition is of comparatively recent date, while fairs have existed from time immemorial. (Encyclopedia Britannica). In Australasia the term "Exhibition" has always been used, the period usually being six months.

The precise starting point of the "Exhibition" as now known is not very clearly defined. There was a transition period naturally, but it may be fairly stated that the great Exhibition of 1851, held in Hyde Park, London, marked a definite stage in the development. (Buildings were designed by Sir Joseph Paxton (1801-65). Interest in project by Prince Albert, who is usually credited with the idea).

Considerable divergence of opinion existed as to the exact value of these great International Exhibitions, though unquestionably of immediate gain and profit to the

city in which they were held. Great numbers of people are attracted.

The increasing frequency during the latter half of the 19th Century, and the heavy burden which was entailed both on the Government and the individual exhibitors, caused consideration of need of some agreement for limitations and control. In 1885 a Commission was set up in France. In 1904 similarly in Belgium and subsequently in Switzerland, Denmark, Italy and Austria. In 1906 the British Board of Trade appointed a special Commission.

A century of Industrial Exhibitions stands on record. The first of importance was originated in Paris in 1798, though in 1756 the Society of Arts had in London had a show of agricultural and other machinery. Paris followed in 1802 and 1805. Between 1820 and 1850, others were held in several large cities in Europe, also New York and Philadelphia.

The London Society of Arts, in co-operation with Prince Albert and a Royal Commission, excelled all previous successes in the triumph at Hyde Park, at which there were 15,000 exhibitors, the building being the nucleus of the Crystal Palace, ~~went down in~~, with an average attendance of over 40,000 a day. There was a large profit (£200,000).

The most important later were those at:

- | | |
|------------------------|---|
| 1862 South Kensington. | 1880 Melbourne. |
| 1866 Melbourne. | 1888 Melbourne Centennial. |
| 1879 Sydney. | (Covered 45½ acres.
10,240 exhibitors.
Receipts £100,242.
Cost, £338,026.
Attendance over 2 million). |
| | 1893 Chicago. |

In Chicago in 1893, the World's Columbian Exposition set a new standard in Exhibition Architecture. The planners worked on 600 acres of undeveloped parklands as on a blank piece of paper. The use of electricity added new effects in illumination. The Exposition had a greater influence probably on the development of the tastes, habits and activities of the civilised peoples than the less direct slower process of a natural development of needs following in the train of modern science and mechanical progress.

The British introduced a significant innovation when the British Empire Exhibition, held at Wembley Park near London in 1924-25, confined its display to the products of the Empire.

Regarding the Hobart Exhibition, the "Mercury" said,

"We cannot help thinking that the coming of so many

"people together, must in itself be productive of

"good, for it is a kind of Federation, as the unity

"of race, thought and feeling will shine through all."

ECONOMIC CONDITIONS.

In the 80's and early 90's there was much activity in the Public Works Department. The Derwent Valley Railway was completed and opened on 1.9.1887; Fingal Railway, 1886; the Bagdad-Apsley Line on 23.4.91. Several survey parties were in the field looking for a route for a railway to the Huon; Ouse to Zeehan; Mole Creek to Zeehan, etc. Many Mining Companies

were floated. There was wild speculation in shares.

The inevitable slump followed rapidly after the closure of the V.D.L. Bank in 1891. Many were ruined. There was much distress and unemployment.

Mr. P. O. Fysh's Ministry, which took office on 29.3.1887, was defeated on a motion moved by Mr. Henry Dobson, "That in the opinion of this House, Ministers should take back their proposals and amend them, so that the burdens sought to be imposed upon the people, should be greatly reduced and the deficiency in the revenue mainly made up by a far more drastic system of retrenchment." This was carried by 19 to 15.

The new Ministry consisting of Mr. Henry Dobson, Premier without Office, Mr. Adye Douglas, Chief Secretary, Mr. N.E. Lewis Attorney General, Mr. John Henry, Treasurer, Mr. William Hartnoll Minister for Lands and Works; and Mr. C. H. Grant, without office took office on 17 August, 1892.

They, in turn were defeated by the Right Hon. Sir Edward Braddon, who had held the office of Agent General from 29.10.88 to 30.9.93. His colleagues were Mr. William Moore, Chief Secretary; Mr. A. I. Clark, Attorney General; Sir P. O. Fysh, Treasurer; Mr. A. T. Pillinger, Minister of Lands and Works; and Mr. T. Reibey, without office. They began their duties as the new Ministry on 14 April, 1894.

Retrenchment meant the cessation of all important public works, surveys, etc. Many public servants were dispensed with.

The work in connection with the Exhibitions and the establishment of three lines of electric ^{trams} trains provided work

for some, but wages were very low. Tram conductors and drivers received 5/- per day, reduced later in some cases to 3/6d. Prices for all necessary commodities were also very low. Men's boots at 7/6d., children's 3/6d. being typical. It was possible to obtain a pair of trousers made to order for 12/6d., a suit for 42/-. Men ^{on} of relief works received 4/- per day. The three lines of electric ^{trams} ~~trains~~ to New Town, Cascades, and Sandy Bay, were completed and opened for traffic on 21 September, 1893.

It was stated at a meeting in London that the successful beginning was the first demonstration in the Southern Hemisphere, at any rate in Australia, ^{any} of the advantage of electric traction. The trams were a great benefit to those attending the Exhibition, especially when concerts, choir rehearsals, etc. were held there.

There was much controversy about a proposal to hold a lottery to dispose of property held by the V.D.L. Bank, a large advertisement appearing on Jan. 4, 1894, simultaneously throughout Australasia, offering 300,000 shares at £1 each. An illustrated circular depicting seven of the most attractive prizes was issued. Authority was obtained for the conduct of the lottery. There was much advertising. An agent was sent to England to sell tickets. The Act of Parliament is referred to as a "blot on the fair name of Tasmania."

The drawing, conducted by Mr. George Adams (Tattersall), took place in the Exhibition Concert Hall before a large audience, on ^{7th} May, 1895. Much surprise was expressed when it was announced that only 50,000 shares had been purchased. Forty prizes, valued at £51,148 were allotted.

A Committee of Scrutiny consisted of Hon. A.T. Pillinger, M.H.A., Minister of Lands and Works; Hon. Adye Douglas, M.L.C. and Hon. John Watchorn, M.L.C.

Two little girls, daughters of well known citizens, drew the marbles for allotment of prizes.

Disposal of other properties took place by later drawings.

PRELIMINARY.

On the last day but two of April, 1892, the Premier (Hon. P. O. Fysh, M.H.A.), Mons. Jules Joubert, and Mr. T.C. Just, Secretary of the Chicago Exhibition Commission, walked out to the Queen's Domain to see if a suitable site was available for an International Exhibition. The idea of holding the Exhibition appears to have begun following the success of that in Dunedin () and the one in Launceston (1891).

Next day there was a preliminary meeting with Mr. Russell Young as Chairman. Others present were Hon. W. Moore, M.L.C., the Mayor (Alderman T. A. Reynolds), Mons. Jules Joubert, Signor Bernachi, Messrs. C. E. Davies, Alex. Morton H.H. Gill T. A. Tabart, G. S. Seabrook and T. C. Just.

A public meeting was held on 6th May, 1892, at which "there was a very large attendance", and "healthy and spirited enthusiasm" (Mercury). The resolution passed at the previous meeting "that it is desirable that an International Exhibition should be held in Hobart during the season of 1894-95" was unanimously endorsed. A large Committee was appointed,

which met at the Town Hall on 9th May. About 40 were present with Hon. W. Moore, M.L.C., as Chairman.

Mr. T. C. Just read the prospectus of the Tasmanian International Exhibition Company Ltd., 1894-95, with a nominal capital of £20,000 in 20,000 shares of £1 each.

Mons. Jules Joubert explained the proposals, answering many questions, referring to the success of the Dunedin and South Sea Islands Exhibition. In reply to suggestions about likelihood of opposition to use of a site in the Domain, Mons. Joubert said that the area would be much improved by planting trees and gardens, making it much better when finished with.

"When the Exhibition closed there would be a beautiful and handsome building pro bono publico. He would like to meet the man who would object to that," *he said added.*

The financial aspect was estimated as:-

<u>Receipts.</u>		<u>Payments.</u>	
Space	8,000	Buildings	12,000
Season Tickets and gate	7,000	Furniture, etc.	500
Sale of privileges, catering, etc.	3,000	Lighting	1,200
Govt. Subsidy	5,000	Music	1,000
Subscribed Capital	10,000	Printing, Advertising	1,000
		Salaries, Wages	2,000
		Certificates	1,300
		Refund of Capital	10,000
		Balance	4,000
	<hr/> £33,000 <hr/>		<hr/> £33,000 <hr/>

The balance, it was stated, would pay a handsome dividend besides improving the people's park and bringing increased revenue from Customs and Railway receipts.

Criticism about proposed use of Domain immediately followed. A. F. Bassett Hull, in a letter published on May 12, urged the use of the Barracks in Davey Street, ^{as the} site proposed by the Committee belonged to the people of Hobart, being a gift to them from the Home Government. Mr. Hull continued "The Government had no power to sanction the alienation of any portion of the Queen's Domain for any purpose except with the consent of all the citizens."

Later (15.11.94) "The Mercury" said;

"The Parliament of 1860 will ever be revered by the
"citizens for having passed the Act 24 Vic: No. 16.
"rendering the Queen's Domain inalienable otherwise
"than by the special authority of the Legislature
"itself."

Other sites were recommended by various writers in the Press. One was the area bounded by Bathurst, Harrington, Melville and Murray Streets, in which it was stated there were only a few good houses, the others being "shanties" and a disgrace to the city. The idea to have permanent buildings then began by suggestions that the ^{Main} ~~Man's~~ Exhibition Buildings could form the Public Library and Art Gallery.

(When was Museum built - when Art Gallery opened etc. Carnegie Library. Before that crowded in rooms in part of Town Hall, Murray Street.)

Another suggestion was to use the land between Victoria Dock and Macquarie Street using old Exhibition Buildings erected

10
- 2 -
5 November 1909

in and burnt down, now the site of the City Hall.
(Add something about Exhibition there -
and later use as roller skating rink -
market, store, etc.)

On May 14, 1892, there was a deputation from the
Committee to the Hon. the Treasurer (Hon. B. S. Bird, M.H.A.)
introduced by Hon. A. T. Pillinger, Minister of Lands and Works.
The speakers were:- Messrs. W. Moore, M.L.C., Alex. McGregor,
Edward Mulcahy, A. Crisp, Dr. Giblin,
Col. St. Hill, George Hiddlestone,
Russell Young, William Crosby, and
G. P. Fitzgerald.

Patronage by the Government was promised and a subsidy con-
ditionally favoured. Suggested that if permanent buildings
were erected on the Barracks site they might later be used for
Parliament.

The sub-committee with Jules Joubert met a few days later
to inspect the suggested site at the Barracks.

Further letters appeared in the papers in which St. David's
Cemetery; land in front of High School (now University); Fitzroy
Gardens, and what is now North Hobart Football Ground, were
recommended.

There was a large attendance at a meeting at the Town
Hall on 16 May, 1892, when objections to each suggested site
were dealt with and the Domain site was adopted. The erection
of permanent buildings in brick, which could be Public Library
and Museum, was recommended by some.

On July 8 it was stated that over 5,000 shares had been allotted.

At a meeting (11.7.92) of the Provisional Committee Mr. C. Harbottle presided. Others present were Messrs. Jules Joubert, Russell Young, C. F. Cresswell, J. Murrell, A.E. Risby, W. G. Gibson, Capt. E. T. Miles, Capt. J. W. Evans, R. J. Rogers, C. D. Haywood, N. H. Propsting, F. Abbott, J. Bailly, T.E.Bennison, G. Hiddlestone, C. H. Grant, J.F. Mather, Edward Mulcahy, H. Chesterman, H. Cook, W. M. Williams, E. Hawson, C. Holdsworth, Alex. Morton and T. C. Just.

It was reported that 5,282 shares had been applied for. An earlier motion that the Association be registered when 5,000 shares subscribed was rescinded. It was decided not to register the Association till 8,000 shares subscribed for.

A sub-committee was appointed to canvass the city for shareholders.

The Provisional Committee met on July 19. The Canvass having been successful it was decided to hold a meeting of shareholders to proceed with the registration.

Formal application was to be made to the Minister of Lands for use of site in the Domain.

Local architects, Messrs. George Fagg, G. H. Edwards, E. F. Ricards, and H. D. Minnis, recommended holding a competition for plans for a permanent building.

The first General Meeting of shareholders was held on 1st August, 1892, with Hon. W. Moore, President Legislative Council, as Chairman. It was stated that there were 602

shareholders, 9,620 shares allotted. A proposal that the Government should take up shares was criticised and application for a subsidy of £6,000 recommended.

The Government proposals to assist ~~would be~~ reconsidered. It was again urged that permanent buildings should be erected. The Government was defeated. Mr. Henry Dobson's Ministry took office on 17 August, 1892. They were succeeded by Sir Edward Braddon's Ministry on 14 April, 1894.

On 3rd August a deputation met the Premier (Hon. P.O. Fysh). Forty were present. Premier said he had met Mons. Joubert about a year earlier when subject of Exhibition discussed.

On August 30 the Articles were completed and adopted. The new Government agreed to support the Exhibition by a grant of £6,000. This was stated by the Premier (Mr. Henry Dobson) in reply to a deputation.

At the election of Directors the ten highest ^{on the list} were Messrs. J. W. Evans, W. Moore, C. H. Grant, J. G. Davies, Edward Mulcahy, C. E. Walsh, J. W. Syme, C. Holdsworth, T. E. Bennison, Alex. Morton.

During September there was an attempt by the professional musicians to organise an orchestra. In October at a Director's meeting the appointments of T. C. Just as Secretary and Jules Joubert, Manager, were confirmed.

Manawatu Exhibition Act 1883 provided for a grant and a lease of a portion of the Queen's Domain on that no buildings were to be of a permanent character to be removed within 3 months of termination of the lease. Manawatu International Exhibition Association Ltd had been a company under the provisions of the Companies Act 1864 & 1883.

The main building was in Italian Renaissance style.
Early in 1893 a meeting was held to choose plans for the buildings. Thirteen architects submitted designs, those by Thomas Searell, F.R.V.I.A., M.S.A. being selected. The limit of cost was £10000. The tender of Messrs. T. & R. Duff, Hobart, £9471 was accepted. The contract was signed in March 1893; such good progress was made that the Main Hall was completed and opened on November 1893 before 3000 people.

Gallery and orchestra. An audience of 3000 could be seated with choir of 400 and an orchestra of 80. There was a broad balcony on 3 sides. A useful comparison can be made with the Town Hall 84 x 30 seating 516; and City Hall 128 x 36 (including gallery 103 x 70) stage 51 x 40, with usual seating for 1754 - floor 1045, gallery 744. The annexes exceeded 1/3 of a mile - 10 acres were enclosed.

The story now comes to the formation of the choir and orchestra. Mr. Arthur J. Mills whose administrative duties were held Senior Honorary Trinity College, London; a member Royal College of Organists, London; and a Graduate London India and Pa College, was appointed Musical Director and Conductor 1901-1902.

An Executive Music Committee appointed in July 1901

consisted of -

Messrs. G. E. Nelson, Chairman
F. L. Jackson
H. L. Roberts
W. J. Perry
F. V. Rogers, Music Secretary
G. Rogers, Sec. to Committee
H. Rogers, Treasurer to Choir
J. E. Hall, Organist
J. E. Hall, Organist
H. Rogers

The main building was in Italian renaissance style of architecture, bold and striking in every way. A portico 25 x 22, 30 feet high, lead to the vestibule 50 feet square, with offices right and left. Above was an octagonal cafe, 50 feet in diameter, with a dome, from which there was a grand view.

The Concert Hall measured 96 x 70 exclusive of choir gallery and orchestra. An audience of 3000 could be seated with choir of 400 and an orchestra of 60. There was a broad balcony on 3 sides. A useful comparison can be made with the Town Hall 64 x 36 seating 516; and City Hall 125 x 96 (inside pillars 106 x 70) stage 51 x 40, with usual seating for 2754 - floor 2040, gallery 744. The annexes exceeded 2/3 of a mile - 10 acres were enclosed.

The story now comes to the formation of the choir and orchestra. Mr. Arthur J. Mills whose advertisement states that he held Senior Honours Trinity College London; was a Member Royal College of Organists, London; and a Graduate London Tonic Sol Fa College, was appointed Musical Director and Conductor for a year.

An Executive Music Committee appointed in July 1893 consisted of -

Messrs. C. E. Walch, Chairman
F. A. Packer
H. L. Roberts
W. J. Reynolds
F. P. Bowden, Choir Secretary
O. Roper, Sec. to Orchestra
N. Oldham, Librarian to Choir
A. M. Reid, " " Orchestra
A. J. Mills
Edward Mulcahy
C. Holdsworth

E. M. Fisher
Capt. J. W. Evans
T. E. Bennison
Alex. Morton.

Applications to join the choir were invited, the voices being tested by Mr. Mills at his studio in Miller's Chambers corner Murray and Liverpool Streets. The first rehearsal was held at the Town Hall on 3rd. August 1893 at which Mendelssohn's "Festgesang" by choir of over three hundred was begun, ^{it being} ~~and was~~ ~~then~~ stated "that no choral composition of higher reputation has ever been performed in the Southern Hemisphere".

On Mr. Mills' recommendation ~~regarding~~ candidates for admission to the choir were separated into three classes viz. accepted - postponed and rejected. The third class were thanked for their offer to assist but informed their services could not be accepted. The library of the Musical Union was examined to see if suitable music was available. A fine performance of "Messiah" by this organization was given in the Town Hall on 17.12.'91 under the conductorship of Messrs. Hubert Arnold and J. ^uManghan Barnett, the soloists were Miss Lalla Miranda, Miss Barclay, Messrs. J. Dear and Spencer Brownell. There was a large and influential committee of which Mr. Edward Mulcahy M.H.A. was treasurer and Mr. O. J. Roper, Secretary.

The Music Committee met regularly as a great many matters needed prompt attention, while bringing such a large choir and orchestra up to an efficient standard. The management of rehearsals alone required the appointment of eight librarians, two for each section. Numbered tickets were issued for rehearsals, a roll book was kept (and is still available for

inspection). Rules were prepared and adopted and by September 25 the names of 39 choir members were removed from the list owing to repeated absence from rehearsals. Eleven others who made explanations were not allowed to take part in the first concert but were asked to qualify for later performances.

Miss L. Roper pianist and Mr. F. H. Stevens, organist, were appointed accompanists for the choir.

Apparently, it was difficult to make an acceptable decision about the ladies' dress for concerts. It was proposed that all should wear white dresses and that the sopranos should wear a blue sash and the contraltos red sashes. A ladies' committee was appointed. The particular shade of red and blue seemed to be a difficulty. The ladies' committee having submitted a suggestion^{the} for use by ^{the} ladies of a cassock and surplice, ~~as the~~ ^{main}, the matter having been voted on was defeated and the original idea of white dresses with coloured sashes was adhered to.

The Secretary (Mr. Bowden) had experienced much difficulty in this matter and at a meeting (6/10/93) said that it would be necessary to relieve him from any further responsibility ~~in this~~ ~~matter~~ or for answering any questions regarding the subject of ladies' costumes. It was left to Messrs. Mulcahy and Noel White to deal with.

Application was made for use of a pair of tympani at ~~the~~ ^{the} Town Hall which it is understood belonged to the Musical Union.

Excellent progress having been made by the contractors, the main building was used for some rehearsals, the first concert

being held on 13th. November 1893, when Mendelssohn's "Festgesang" was performed for the first time in Tasmania. There was a choir of nearly 300, an orchestra of 25, among them the following well known instrumentalists, Messrs. J. Dillon (Leader), J. Brown, J. Dentith, F. A. Pitman, Signor Bajo W. T. Bates, J. R. Tranthine^m Fryer, G. E. Smith, H. Blanchard, F. H. Stevens, P. Gabbott.

The Soloists were on this occasion, Mrs. H. D. Vautin, Mrs. Huston, Messrs. W. MacKenzie and T. G. Lovett.

"The Festgesang" composed for the second centenary of the invention of printing which was celebrated as a high festival in Germany, the words far more beautiful in the original German than in the translation, are an ascription of praise to the Creator, for the birth and growth of knowledge. They apply perhaps even more fitting than on the first occasion, to an exhibition of the arts of peace.

Choir rehearsals began at the Town Hall on 3rd. August, 1893, at which 260 were present, sopranos 111, contraltos 52, Tenors 36, Bass 61. Twenty-five rehearsals were held before the end of the year. At one, those present numbered 281. The music chosen was "Festgesang"; Choruses from oratorios; part songs, Sweet and Low, Angel of Hope, Evening and Morning, Song of Welcome, Farewell to the Forest, &c. &c.

Performances of "Messiah" took place on December 21st. and 25th. the soloists being

The organ was used for the first time. The organist was

"Israel"

"Grace in the Wilderness" and "The Creation" were rehearsed early in 1894.

On January 8th, 1894, in the Exhibition Concert Hall a complimentary farewell concert was tendered to Mr. William MacKenzie, who had resided in Hobart for many years having an Academy of Music at the corner of Macquarie and Harrington Streets, now a chemists shop. Mr. MacKenzie had had considerable experience in Australia and elsewhere. In Hobart he was conductor of Chalmers Church Choir, ^{and} organised performances of "Messiah" and "The Pirates of Penzance", ^{re-re.}

At the farewell concert he sang "The Trumpet Shall Sound" and "The Cameron Men". Mr. Archie McVilly sang "The Star of Bethlehem". Miss Rose Guilbert's Violin solos were "Nachstuck" (Schumann) and Gavotte (Rameau).

The Mercury report stated "there was a very large audience at

and the proceedings would have been equally satisfactory had the enthusiasm of some been tempered with more discretion and less discourtesy. There was a readiness to grant encores somewhat violently. The ^{singers} ~~singers~~ whose personal wishes did not accord with the popular wants, were treated with scant consideration. The programme was unnecessarily lengthy."

January 10th, ^{the} First Grand Organ Recital by Messrs. J.R. McCann, F. H. Stevens and Arthur J. Mills. 500 present. Nearly a column of report ^{was provided} ~~next day~~ ^{were}

In ^{the} Secretary's office afterwards, a small gathering at ^{the} request of Rev. Father Gilleran partook of a glass of wine to drink success of the organ. ^{He}

Rev. Father Gilleran congratulated the builders,

Messrs. Fincham and Hobday. F. A. Packer added his. ^{Good wishes.} Mr. A. Ground on behalf of Messrs. Fincham and Hobday thanked those present. Mr. Edward Mulcahy spoke of success of the Australian firm and of the injury the very exclusive tariff of Victoria did to the trade between Victoria and Tasmania, and that the exclusion of Tasmanian exports from Victoria had almost been the cause of excluding the Victorian organ from Tasmania.

The second performance of "Festgesang" was given on Thursday, February 15th, 1894, the organist was F.H. Stevens, pianist Miss Lottie Roper. Mr. Arthur J. Mills conducted. The programme was completed with ballads by Miss Dora Perkins, Mrs. Vautin, Miss B. Robertson, Miss Gill, Messrs. Fred Ralfe, J. W. Gould and quartettes. The accompanists were Herr Bruck Mr. Bradshaw Major and Mr. Malcolm Johnston.

It was stated on the programme that the Executive Music Committee consisted of Messrs. C. E. Walch (Chairman) C. Holdsworth, Alec. Morton, E. Mulcahy, F.A. Packer, W.J. Reynolds, H. L. Roberts and Capt. J. W. Evans.

On May 3rd, 1894 at the fifth concert before Lord and Lady Gormanston and a large audience, Gaul's descriptive Cantata "Israel" had its first public performance in Australasia by a choir and orchestra of 300. It was first sung at the Crystal Palace, London in 1892. The programme included part songs by the choir, Surprise Symphony (Haydn), ^{and} the soloists were Miss Sylvia Mills, Misses Backhouse, Lloyd, Messrs. T.G. Lovett, Eric Burgess. A new Erard Grand Piano was used. There was a good attendance and the press reports were complimentary.

It was decided quite early in the scheme that music was to be a special feature - Mr. Edward Mulcahy (M.H.A. and later M.H.R.) and Mr. Charles Holdsworth (Manager U.S.S. Coy) were particularly interested; the former a talented amateur Viola player in quartettes, the latter possessing a good bass voice was a member of the choir. The Music Committee submitted a lengthy scheme to the Directors on 14.8.94. Messrs. Mulcahy and Holdsworth had spent much time on its preparation and it is to the enthusiasm and work of these gentlemen that we owe so much. Mr. Mulcahy visited Melbourne to explain the scheme to interested people.

Mr. Mills had completed his contract begun about a year earlier. Four tenders were considered by the Directors in September from Messrs. Mills, Fred Clutson, W. J. Turner and E. Linden. After lengthy discussion, the Committee's recommendation was adopted and Mr. Linden's scheme approved. He was introduced to the choir soon after; proceeding to test all voices at "Stratford House", Bathurst Street, near "The Playhouse".

Negotiations were begun with some of the most eminent vocalists, professionals and amateurs, in Australia, with the object of "Tasmanian singing" was provided for.

The very special feature however was the singing of 42 first class professional artists, from Melbourne and Sydney, consisting of 20 strings and 20 vocalists, including 10 sopranos, 10 contraltos, 10 tenors and 10 basses.

4. First - 1000

1. 1000

During the time of the singing quartettes and other smaller groups were provided.

21

TASMANIAN INTERNATIONAL EXHIBITION.

4 second 1894 - 95

PROSPECTUS OF THE MUSIC.

Immediately after his appointment as Musical Director, Mr. Otto Linden, issued a prospectus in which he gave the public a general outline of the programme of music which he intended to produce during the six months Exhibition Season. He selected Mr. Stanley Chipperfield, A.R.C.O., organist and accompanist; Mr. Bradshaw Major, pianist and accompanist; the former had been appointed organist at St. David's Cathedral ^{in Jan. 1893} the latter after experience at Mt. Gambier, South Australia, and study at Leipzig, became organist at St. John's Church, New Town. ^{at times the above were augmented by the best local amateurs, these being, Signor Bago, T. W. Hopkins, H. Blackhard, J. Smith, D. H. Willis, and W. D. Wittington, who is still}

Mr. Linden's Contract required him to produce not only compositions of the highest order, but good music of a more popular character, with Chorus, soloists and full orchestra.

Negotiations were begun with some of the most eminent artists, professional and amateur, in Australia, while the engagement of Tasmanian singers was provided for.

The very special feature however was the symphony orchestra of 42 first class professional musicians, ^{mostly} from Melbourne and Sydney, consisting of 21 strings and 21 wind and percussion instruments, viz:

6 first violins

2 flutes

4 second	2 oboes
3 violas	2 clarinets
3 cellos	1 cor anglais
4 bass	2 bassoons
1 harp	4 horns

A full page contained a complete list of the
works intended to be performed including 2 trumpets
3 trombones

Choral	Oratorios	Drums
	Excerpts from Operas	Tympani
	Part Songs	Cymbals etc.

Madrigals

At times the above were augmented by the best local amateurs,
among them being, Signor Bago, T. W. Hopkins, H. Blanchard,
G. Smith, D. H. Willis, and W. D. Whittington, who is still
(1949) playing in the ABC orchestra.

Overtures

It was stated that the Melbourne University had
made available its fine musical library for use by Mr.
Linden.

Ballet

For the first time in Tasmania it would be possible
for people who attended the Exhibition to hear a series
of symphonies by a full orchestra, as well as the best
of the overtures of the great masters. The Music of
Wagner (died 1883) was to form an important part of the
programme. It was anticipated that the orchestral season
would last 8 weeks but this was reduced to about 6 weeks.

Many other concerts of various types, besides
string quartettes and other Chamber Music were promised.

Exhibition would be of the highest order. During the season it was expected that about 80 concerts would be given, with the orchestral season, and a combination of organists and pianists from Melbourne and Sydney were to be offered engagements. A prolonged musical festival would be created.

A full page contained a comprehensive list of the works intended to be performed comprising:-

- Choral Oratorios
 Excerpts from Operas
 Part Songs
 Madrigals
Orchestral Symphonies
 Concertos
 Rhapsodies
 Overtures
 Marches
 Incidental Music
 Ballet
 Suites
 Waltzes

Mr. Linden stated that as part payment he was to receive the admission money to concerts, ^{and} opening ^{ed} a subscription list for reserved seats;

Single ticket	£2. 2. 0
Two tickets	£3. 3. 0
Three tickets	£4. 4. 0

It was claimed that the musical attractions of the

Madame Self. July 1894. Your concerts in the Exhibition Hall
Exhibition would be of the highest order. During the season,
season it was expected that about 80 concerts would be
given, with the orchestral season, and a combination of
soloists, choir, and orchestra, a prolonged musical festival
festival would be created.

The prospectus concludes "Mr. Linden feels that
with such able assistance he can worthily produce works
of the masters, which it has been his ambition for years
to interpret and he has undertaken this heavy responsibility
with the intention of sustaining or adding to
his musical reputation, than with the hope of pecuniary
benefits. He will spare no effort in any direction to
secure the artistic success of the music."

Madame Belle Cole gave four concerts in the Exhibition 25
Concert Hall during July 1894, assisted by Mlle. Henriette
Murkins Violinist; Miss Gwen Davies, soprano; Mr. T.M. Jackson,
tenor; Mr. C.H. McGrath Bass. The prima donna was American
by birth and education, beginning her career in 1883 in New
York, later taking part in important musical festivals in the

are in the Camp".

The second concert was operatic excerpts; "O Mio Fernando"
being included and compositions by Sullivan.

The third concert comprised solos and choruses from various
operas. A large choir assembled.

The Hall was crowded to its utmost capacity to hear a
programme of popular items at the 4th concert. Madame Cole
was rapturously applauded on singing "The Promise of Life", a
song well received for very many years.

The concert Company left immediately after the concert by
S.S. Wakatipu, for a tour of New Zealand. The singing, by a
large crowd on the wharf of ~~old Long Wharf~~ ^{at this day time}, was led by the
German Club.

Cyril Tyler, called "The Marvellous Boy Soprano" made his
first appearance in Hobart on November 26, 1894. Several other
concerts were given. He was supported by Herr G. Vollman,
cello; Mrs. J.W. Oldham, contralto; Mr. P. Hirschke, baritone.

Cyril Tyler was born in Naples, in 1881, while his parents
were studying music and singing. He began his real study at
seven years of age. At 9 was engaged as principal soprano for
Detroit Cathedral, singing among other difficult pieces "Rejoice

Greatly" and "Inflammatus" from Rossini's Stabat Mater. During
1891-91 ^{Tyler} ~~Tyer~~ sang at 200 concerts ⁱⁿ ~~at~~ the principal cities of
U.S.A. He made his debut in London on June 14, 1893. His
Australian tour was a repetition of the English and American
successes. The local programmes included -

Sing Sweet Bird

Una Voce poco fa

Angels ever bright and fair

Braga's Serenade

Macheroni's "Ave Maria"

Waltz song from Romeo and Juliet

There ~~re~~ concerts were ^{very} ~~a great~~ success^{ful}. A great demand for
encores was experienced.

An early feature of Mr. Linden's management were the
Spada Concerts. The Company consisting of
Emily Spada, an American Prima Donna
Philip Newbury, celebrated English tenor
Clara Mongredien, Contralto
Frederick Hobbs, New Zealand Baritone
I. E. Nott, eminent Melbourne organist and accompanist.

The professional musicians (42)^{mostly} from Melbourne and Sydney,
Mr F. Deirich, played for the first time in Hobart at a per-
formance of "Messiah" on Christmas night in conjunction with a
choir of over 300. The soloists were Miss Dora Perkins, Miss Sylvia
Hills, Mr. Martin Marcus (tenor), Mr. Edward Lemon (bass).
The organist was Mr. Stanley Chipperfield, and Mr. Otta Linden
conductor. There was a crowded hall, the performance being
generally commended. A second rendering took place on December 28.

The programme included, Turkish March (Mozart)
Egmont Overture (Beethoven)
Funeral March of a Marionette (Gounod)
Mazurka Ballet (Auber)
Overture Freischutz (Weber)

Hobart was a rich musical treat.

The first orchestral concert took place on Thursday December 27th, 1894. This is an important musical event. The following is the programme :-

Symphony No. 12	Haydn
Minuet	Boccherini
Fra Diavolo	Auber
Promethus Overture	Beethoven
Hungarian Dances	Brahms

Commenting on the concert held on Saturday afternoon December 29th, 1894, the Mercury said "The performance of a full symphony by a full orchestra may be regarded as an epoch marking event in the musical history of the colony. Mozart's Symphony in E flat was played in a manner that was a revelation to the majority of the large audience. The music of the classical composition seemed to end all too soon".

The programme included, Turkish March (Mozart)
Egmont Overture (Beethoven)
Funeral March of a Marionette (Gounod)
Masaniello Ballet (Auber)
Overture Freerosa (Weber)

The concert was a rich musical treat.

Orchestra conducted by Mr. Clarence Bishop in St. David's College
at the Town Hall.

During January Months, Henri Kowalski and Poulasoff gave
musical recitals. The famous Marche Slavegroise being played in
by Miss Adrienne Priffings and the composer (Kowalski).

from "Gilbert & Sullivan" by Herbert Beer

Mr. Linden conducted a performance of "The Creation" on January 1st. 1895 with a choir of 250, the full orchestra and Mr. Chipperfield as organist. The soloists were Mrs. Tranthim Fryer, Miss Lilian Maddocks, Messrs. Frank Maddocks, Hugh Murray and J. B. Hickson.

It was stated that the orchestra was excellent, the soloists were praised but the choir was not satisfactory.

He conducted The Golden Legend at Berlin in the Opera House. The orchestra played nearly every day either in afternoon or evening. At the concert on January 5th the leader F. Dierich played Beethoven's Romance.

Joseph Bennett who wrote the libretto had a very high opinion of the performance. By January 16th, it was possible to record "that Mr. Linden deserved much praise for the efficient state of the orchestra and for the interesting programmes that the Hobart public have the privilege of listening to day by day."

The programme on Saturday January 19th contained the Unfinished Symphony (Schubert) and the organ concerto by Rheinbergen played by Mr. Chipperfield who prior to his departure presented the parts to Mr. Alan McIntyre, thus enabling worthwhile performances to be later given by Mr. James Scott Power, with an orchestra conducted by Mr. Glanville Bishop in St. Davids Cathedral and the Town Hall.

During January Messrs. Henri Kowalski and Poussard gave notable recitals. The famous Marche Hongroise being played in duct form by Miss Beatrice Griffiths and the composer (Kowalski). The second concert was described as a brilliant success before a larger and more anthusiastic audience.

The Golden Legend

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[from "Gilbert & Sullivan" by Hesketh Pearson]

.... though he (Sir Arthur Sullivan) had given Joseph Bennett £300 for a libretto founded on Longfellow's Golden Legend he could not settle down to composition. Later he rented a cottage in Yorkshire and began to compose the music.

It was first performed at the Leeds Festival on October 15, 1886 and was received with delirious enthusiasm. The "World" called Sullivan "The Mozart of England".

He conducted The Golden Legend at Berlin in the Opera House in connection with the celebrations of the Emperor William's 80th Birthday. Madame Albani was the chief soloist.

He also conducted a command performance at the Albert Hall, London, Joseph Bennett who wrote the libretto had a very high opinion of Sullivan's abilities.

The performance in the Exhibition Hall on Jan. 17, 1895 was noteworthy in the history of music in Tasmania, being the first in this State. The work consists of noble words set to perfect music. The soloists were Mrs. Tranthiun Fryer, Mrs. Benson, Messrs. ^O J. Roper, A. McVilly and J.W. Gould, Mr. Linden was praised for the efficient state of the orchestra.

Miss Jeannie Bateman from Launceston and Miss Enid Osborne, Hobart, sang at a concert in April with Jules Simonsen, at which Bradshaw Major played. 1200 were present. The Tenor had a flattering reception. Mr. Major gave a meritorious and pleasing performance. (31)

Miss Marguerite Johnson, a soprano with New Zealand and Melbourne experience had a light clear well trained voice, with a good register, used with excellent taste and effect. She sang at concerts in April.

On April 9 Elsie Morrisby gave a recital on the Collard and Collard piano in the French gallery.

In March Miss Davidson sang at a Choir Concert "Lo hear the gentle lark" with flute obligato by Mr. Smith and "The Miller and the Maid". She ~~has~~ achieved unqualified success and ~~last night~~ had an artistic triumph. The whole programme was most enjoyable it was said, but there was a depressingly

and was recalled amidst a storm of applause. He is a brother of Miss Simonsen who created an earlier favourable impression.

The effect of the depression has been mentioned elsewhere. To relieve distress two concerts were held in the Exhibition Hall. At the first on 7 June 1894 by Hobart's leading vocalists and instrumentalists there was a very large audience, and quite beyond the most sanguine expectations of the promoters, who were present. The proceeds amounted to £1000. Very much was done in those days.

The second concert was a cold winter night (1894)

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small audience.

The Choir items, *z* Come live with me (Bennett)

(included:- Now is the month of May (Morley)

Awake Sweet Love (Dowland)

You ~~stole~~ stole my love (Macfarren)

Home (Cowen)

It was noted that the part songs by Morley & Dowland were written 300 years earlier.

Charles Tibbs sang "Deep in the Mine"

"The Old Sexton"

Organ and piano duets by Messrs. Chipperfield and Sinden were well played.

Mr. Jules Simonsen sang at several concerts. He was described "as the most powerful tenor heard in Hobart since Mr. Philip Newbury who sang here a few months earlier. Mr. Simonsen demonstrated the qualities of his cultivated voice, and was recalled amidst a storm of applause. He is a brother of Miss Simonsen who created an earlier favourable impression.

The effect of the depression has been mentioned elsewhere. To relieve distress two concerts were held in the Exhibition Hall. At the first on 7 June 1894 by Hobart's leading vocalists and instrumentalists there was a very large audience, one quite beyond the most sanguine expectations of the promoters, 2500 being present. The proceeds amounted to £150, a very large sum in those days.

The second concert held on a cold wintry night (July 2) did not attract such a large audience, though a substantial

amount was provided for the Unemployed Fund.

Mr. J. Brown and two pupils (Misses Kelly and Self) played a mandolin trio "which brought down the house in a very pronounced style". (?)

David's Cathedral and at a Masonic Service at the Town Hall.

Stevens was the soloist.

In January 1902, Mr. J. S. Sykes, an organist with an

established reputation in England and Australia gave a recital

495. Choir Concert: "Hear my Prayer", Spontaneous
songs.

The Orchestra, Miss Hasler (harpist), Mrs. Benson and

5. Soloists: Mrs. Simonsen, Archie McKelly
& Bradshaw Major.

The Band played twice daily.

Concerts regularly in afternoon by
Messrs. Chipperfield, B. Major, McKelly
Misses Elsie Robertson & Mrs. Simonsen

under Music Concerts. Madam Hoyet Howard

Quartet

F. Dierich	} Violins
A. Zelman	
F. J. Herrmann	Viola
Geo. Howard	Cello

Madam Major much praised for performance of
piano concert in G Major (Mendelssohn)
involving applause

The choir of All Saints Church St. Kilda was the attraction January 14th in a programme of part songs, glees, quartettes, solos. Dr. J. Summers was the organist. The choir also sang at St. Davids Cathedral and at a Masonic Service at the Town Hall. Miss Stevens was the soloist.

On January 22nd. Mr. J. E. Sykes, an organist with an established reputation in England and Australia gave a recital described as "a musical success and at which there was a large attendance. The orchestra, Miss Hasler (harpist), Mrs. Benson and Mr. E. Forder assisted.

The Band played twice daily.

On Good Friday at a Sacred Concert the choir sang
Chamber Music concerts were provided by Madame Hoyet Howard,
pianist, and a quartette Messrs. F. Dierich Violin

A. Zelman Violin

The improvement and advance made by the choir was convinc-
ingly demonstrated.

F.Z. Herriman Viola

George Howard Cello

Mr. Bradshaw Major was congratulated for his excellent
performance of Mendelssohn's piano concerto in G. Minor
being the recipient of prolonged applause at an orchestral concert.

April On Good Friday at a Sacred Concert the Choir sang choruses from several oratorios, Messiah, Elijah, St. Paul and others.

The improvement and advance made by the Choir was convincingly demonstrated.

"Something ought to be done to keep such a fine body of voices together. It is a melancholy reflection that in a month their engagement with the Exhibition will cease".

(Mercury)
Shakespeare's music to Macbeth was performed, with the following soloists -

- Hecate - Mr. C. Tibbs
- 1st Witch - Mrs. Vanting
- 2nd Witch - Miss Lloyd
- 3rd " - Mr. J. Deary
- 4th " - Miss Osborne

There was an immense audience. "Mr. Just would have been even more successful had he omitted his explanatory introductions trusting to the intelligence of his audience".(Mercury)

Of real merit was the Choir's presentation of Shakespeare's music to Macbeth. The Choir had been heard in nothing which required so much genuine appreciation of both words and music to make a performance a success. The soloists individually and informally were creditable. Mr. Lindsay's vigorous recitation contributed much to the success. The song, it was felt, had been performed in Macbeth in 1824.

1896 Large attendance at organ recital by Mrs. J. A. Halliday standing over only an hour, raised £100.00 for the cause of the poor.

On May 2, 1895, a Shakesperean Entertainment was held consisting of The Songs of Shakespeare by leading soloists and a full Choir. Incidental recitals were by T.C. Just.

The Midsummer's Night Dream Overture was played.

Miss Laura Berkley sang "There the bee sucks"

"Bid me Discourse"

On Saturday, March 1 "Lo Hear the Gentle Lark" concert by Mr. Fred Smith, a tenor from H.K.S. Pylades gave a musical

Locke's music to Macbeth was performed, with the following soloists -

Hecate - Mr. C. Tibbs

1st Witch - Mrs. Vantin

2nd Witch - Miss Lloyd

3rd " - Mr. J. Deary

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Of real merit was the Choir's presentation of Locke's music to Macbeth. The Choir had been heard in nothing which required so much genuine appreciation of both words and music to make a performance a success. The soloists individually and informally were creditable. Mr. Linden's vigorous conducting contributed much to the success. *The work, it was stated, had been performed in Hobart in 1864.*

There were 1895 large attendances at organ recitals by Mrs. J. H. Hadley; standing room only on ground floor, played Pastorale by Lemare *she* on one occasion.

Overture by Batiste

Miss Ada Berkley sang; Mr. Bradshaw Major piano solos;
Mr. Linden was the accompanist.

The Band and a company from H.M.S. Pylades gave a musical
and Terperschorean Entertainment.

On Saturday, March 16, there was an afternoon concert by
Mr. Fred Smith, a tenor from Melbourne. He gave 3 concerts.

Among his items were - The Pilgrim of Love Nina

Tell I love her so Steve Mona

Mary of Argyll

Remember me no more

Miss Mabelle Davidson on 23 May made her first appearance.
She had a light flexible voice of over 2 octaves which was used
with excellent judgment, creating a most favourable impression,
having a good style and articulation, in operatic ^{excellent} ~~except~~ as
well as her songs.

A series of afternoon concerts was provided by Messrs.
Chipperfield, Bradshaw Major, A. McVilly, Miss Elsie Robertson
and Miss Florrie Simonsen.

On April 15 Mr. Ernest Hoskins, Society Entertainer, gave
his marvellous exposure of Spiritualism and Ventriloquial
Entertainment assisted by Miss Ada Fitzroy, Clairvoyant.

(This is another indication of the musical taste of the
at this period.

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by

On 16 April at 3.30 a Concert was Miss Marion Lockhart, Sydney Soprano, assisted by Messrs. F.H. Stevens and Linden was enjoyed by many.

During April there were rehearsals of Lucke's music for Macbeth, which was last performed in Hobart in 1864, it was stated. There was a Choir of 300 children and their singing

From April 22, Mr. T. E. Jones, baritone from Melbourne gave three or four concerts. He had a fine well cultivated voice of good range, receiving a warm reception from over 1000. ^{audiences of} who were present. Messrs. Major, Linden and Stevens assisted.

sing. Miss Laura Berkley from Melbourne sang
"Ah! fors 3 liu (Traviata) fairly large audience.
" Poor Wandering one"

at a concert on April 29. Jules and Florrie Simonsen with Mr. J. Brown's orchestra and a Mandolin group assisting.

A Complimentary Concert was tendered on 1st April, 1895 to Mr. W. Tennyson Bates on his resignation as Conductor of the Garrison Band. The programme, accordingly to advertisements was too long to publish in full. Over 20 soloists offered their services. Combined bands numbered 80 players. There was a banjo item by 10.5 of the concert for half an hour. In the

The bands paraded. A large audience attended. Mr. F. H. Stevens played simultaneously two distinct melodies on a reed organ and piano. 5

This is another indication of the musical taste of many at this period.

Miss May Reid, Melbourne Mezzo Soprano sang operatic arias. A farewell to Mr. and Miss Simonsen followed.

The Conductor, Mr. Reynolds, addressed the audience, commenting on the past week with his choir.

1894 A Children's Musical Festival was held in the Exhibition Concert Hall on March 14 in aid of the Central State School Prize fund. There was a Choir of 300 children and their singing was highly creditable to their Conductor and Headmaster, Mr. W. J. Reynolds. Fourteen pieces had been specially prepared for the occasion. Miss Elsie Morrisby played piano solos. Mrs. Benson and Mr. Archie McVilly did not attend to sing, anticipating that the concert would be postponed owing to the heavy and unceasing rain. But there was a fairly large audience.

(Mercury)

A more unfavourable set of circumstances could not have assailed the chances of success than those which prevailed.

A most irritating annoyance, according to Mr. Reynolds was deliberately set up, he said, with the object of preventing the full success. The use of piano and organ had been allowed at rehearsals but very late it was intimated that a fee for the use of the organ had to be paid and the pianos were locked, delaying the start of the concert for half an hour. In the "Men of Harlech", the report stated, the Tasmanian Military Band, accompanying the Choir, literally blew the trumpets louder and braver, in competition with the chorus for supremacy.

The Juvenile Choir Musical Festival appeared to have been arranged under an unlucky star. The great hall was well filled and all went well up to the 8th item on the programme. Then

on 29 March

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there was a long interval. The audience not knowing that the arrival of the band was awaited expressed displeasure.

The Conductor, Mr. Reynolds, addressed the audience, commenting in strong terms about the mountains of difficulty ^{he had met with from the} of the

Exhibition. He had been informed at the eleventh hour that he could not have the Band, unless "he went in sackcloth and ashes" and humbled himself before the authorities, which he was not prepared to do". "If there were a thousand Frenchmen, he said, it would not stop him". The audience did not know whether this referred to the attempt to stop the effective rendering of "The British Grenadiers" with the Band, or to the reported occupation of the Niger Territory by the French, but he was loudly applauded.

himself and the gentleman he is connected (Mercury) Some of the Committee were present. A reply ^{by} to T.C. Just, the Secretary, appeared next day in the Mercury, as follows:—

"Because Mr. W. J. J. Reynolds organises a school festival, he thinks he can boss the universe. During the progress of his concert he waxed very wroth with the authorities of the Exhibition and made an ad captandum speech which drew thunders of applause, the only drawback being that not one word of what the gentleman said was true".

Mr. Just went on to explain that the Hall had been let on the usual terms, the organ was free, and even assistance had been given to make the concert a success. Mr. Reynolds, (Mr. Just added) had directed the Band to play. The Executive had not been asked for its services and Mr. Linden had not granted it. A letter had been sent to Mr. Reynolds, which he was asked to

read to the audience, but he did not do so. Mr. Just concluded by saying "it can only be regarded as a gross piece of impertinence for Mr. Reynolds to interfere with Exhibition managements without permission. A long reply from Mr. Reynolds followed in the Mercury in which Mr. F.A. Packer's interest in the matter was referred to.

A published reply, (1.4.95) by Mr. E.M. Fisher said "I take this opportunity of telling Mr. Reynolds that the Exhibition Committee allows no such feelings as he names to interfere with the business of the Association and I hope for the future Mr. Reynolds will give the writer and his Colleagues credit for, at any rate, an equal amount of "good sense" as that possessed by himself and the gentleman he is connected with in musical matters. The argument was based on the terms of letting the Hall, the difference in the arrangements for the two concerts, that the services of the Band were not included and Mr. Reynolds had no authority to give the Band instructions.

Toccata in Fugue Bach

Sonata in F minor Merkel

inquiry about accompanists: - letter to Elise
 committee refused Packer
 Musical. Lunden a lawyer.

On Saturday afternoon, April 13, 1895, ~~A.~~ M^r. Stanley Chipperfield gave his farewell organ recital, He had an ^{enthusiastic} reception in the great Hall. ~~Mr. Chipperfield's~~ ^{his} playing as the Exhibition organist was a pronounced feature of many concerts.

Although for some time previously at St. David's Cathedral and occasionally at the ^{own} Town Hall, Mr. Chipperfield had been heard as organist, it was quite a revelation when he began to play at the Exhibition. People were pleasantly surprised to discover in him an organist fully master of the greatest of musical instruments and excelling in the technique of his art. Hobart audiences at that time were usually coldly critical of strangers, though genuine ability was recognised.

As a young organist Mr. Chipperfield was complimented upon the rapidity of his progress in public favour. The concert was his last prior to his departure for England. The loss to music in Hobart was made evident by the demonstration of his power and skill. Included on the programme were

Toccata ^{and} ~~in~~ Fugue Bach

Sonata in F minor Merkel

Intermezzo Widon

Offertoire for Easter Batiste

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EXHIBITION 1894, 95.

The last concert by the Symphony Orchestra lead by F. Dierich was given on January 26th, 1895, when a plebescite programme was performed. Over a thousand votes had been recorded. The following compositions were played :-

Unfinished Symphony	Schubert
March from Tannhauser	Wagner
Hungarian Rhapsody No.2	Brahms
Leonore Symphony (part)	Raff
Nocturne Mid Summer's	
Night Dream	Mendelssohn
Rosamunde Ballet	Schubert
William Tell, Overture	Rossini
Minuet for Strings	Bocherinne

The orchestral season ended to the regret of a large section of the community, for many of whom it had been the first opportunity of hearing a full and correct interpretation of many works of composers whose genius had given them prominent positions in the ranks of masters of the divine art.

The concert hall was filled and there was that "magnetic influence prevalent which denotes complete sympathy" between the audience and the performers only on rare and really great occasions. Mr. Linden received a great ovation. "The orchestral season has undoubtedly marked an epoch in the musical history of Tasmania". (Mercury).

Here follows what is ^{an} ~~our~~ almost complete list of the works performed :-

<u>Symphonies</u>	No. 1 in E Flat	Mozart
	No. 2 in D)	
	No. 4 in D)	Haydn
	No. 12 in B Flat)	
	No. 5 in C Minor)	Beethoven
	No. 6 in F Pastoral)	
	In A Minor (Scotch)	Mendelssohn
	No. 9 in B Minor (Unfinished)	Schubert
	Leonore	Raff.

Rhapsodies

No. 2
Scotch Liszt
MacKenzie

Overtures.

Masaniello —

Fra Diavolo)
Bronze Horse) Auber
Masaniello)
Fidelio)
Prometheus) Beethoven
Egmont)
Stradella) Flotow
Zampa) Herold
In Hochland) Gade
Ruy Blas) Mendelssohn
Figaro) Mozart
Merry Wives) Nicolai
Fehnmühle) Riessiger
William Tell)
Il Barbiere) Rossini
Gazza Ladra)
Mignon) Thomas
Flying Dutchman)
Rienzi) Wagner
Tannhauser)
Freischutz)
Oberon) Weber
Jubilee)
Preciosa)

Marches

Ruin of Athens Beethoven
Funeral March of
Marionette Gounod
Retreat Gungl
Athalie Mendelssohn
Coronation Meyerbeer
Turkish Michaelis
Swedish Wedding Soderman
Turkish Mozart
Boccaccio Suppe
Tannhauser Wagner

Incidental

Mid Summer's Night
Dream Mendelssohn
Rosamunde Schubert
Henry VIII Dances Sullivan

Ballets

Le Dies et la)
Brigadere) Auber
Masaniello)
L'Africaine)
Le Prophete) Meyerbeer
Rosamunde Schubert

Suites

Air in D (Bach) Strings only
In Foreign Parts Moskowski
Hungarian Brahms

Suites

Tarantelle)
Italian) Raff
Minuet for Strings Boccherini
Entr'acte King
Reinecke
Invitation to
the Valse Weber.

Side Shows

Wilson's Model Railway - the smallest train in the world.

New Illusions. Crystal Maze and Haunted Swing. The Crystal Maze "utterly bewilders visitors in a most clever and charming illusion. The enchanted swing is hung in an elaborately furnished apartment while the illusion of feeling "end up" is complete, the mechanism being perfect."

In addition to above

- (Aphrodite
- (Performing Fleas
- (Palmistry
- (Punch & Judy
- (Nana - the Marvellous Painting
- ((Sessions for Women only)

Approval was given by the Domain Committee for erection of a switch back railway not far from Exhibition with a run of 400 feet.

Giants

Clara age 20, 35stone 3lbs., 5ft. 10ins., 6ft. 6ins. round the waist, Calf 26ins. arm 22ins.

Hercules Tom. age 16, 23 stone.

Anna age 13, 25 stone.

On February 6th, 1895, Collossal Display of Fireworks at Cricket Ground under the management of S.T. Cricket Association
Blondin after a Grant Torchlight Procession gave a Wire

+7

Walking display in the Razzle Dazzle Grounds, (March 21st, 1895 Mercury). A report of the Haunted Swing Case appeared in the Supreme Court. ^P Jetherwick sued the Commissioner for £100 for breach of contract before Mr. Justice Dodds. The claim was based on the loss sustained by introduction of a rival show called "The Enchanted Swing". Jury awarded £50.

Other Entertainments.

17.10.94. Living Whist in aid of St. Mary's Organ Fund in concert Hall.

In September 1894 a concert performance of "Maritana" was given in the Temperance Hall (Avalon) under the conductorship of A. J. Mills. Soloists, Mrs. Benson, Misses Sylvia Mills, Nina Abbott, Gill, Messrs. W. P. Brownell, Eric Burgess, A. McVilly. Seventy performers.

The Hobart Operatic Society conducted by Bradshaw Major gave performances of "The Hermit's Bell" during October. Soloists, Miss M. Watchorn, Messrs. F. Ricards, T. Y. Lovett, W. Jamieson, and Watchorn.

A Living Chess Tournament described as a Most Gorgeous Pageant and a Scene of Dazzling Splendour was produced under the auspices of the Hobart Chess Club directed by Messrs. G. D. Emden and J. W. Toplis. The magnificent dresses were the same as used at the Grand Chess Tournament in Melbourne.

The entertainment held ^{in the exhibition} in January 1894 was in conjunction with an All Nations Fair in aid of St. Mary's Organ Fund.

circumstances stating "the choir has no grievance, against the Board, except that it has supported the General Manager."

"THE BATTLE OF THE BUNTING"

When the choir assembled for rehearsal on 14/11/'94 the evening before the opening day, there was great objection to a screen of flags erected in front of the choir blocking the view of the proceedings by the Official Party. The minute book states that members of the Choir refused to proceed with the rehearsal and the Committee waited on the General Manager with a request for the removal of the screen, being met in a most insulting manner; a deputation waited on His Excellency the Governor who said he would be satisfied with any arrangement approved by the Directors. When the choir assembled on the morning of Thursday 15/11/'94 it was found that the screen had been replaced by a garish group of tawdry coloured calico; members stating they would not sing anything but the National Anthem unless it was removed. At 11.40a.m. this decision was conveyed in writing to the Directors. The Governor was due on the dais at 12 noon. At 11.55a.m. the flags were removed and the ceremony proceeded according to plan. The Directors censured the Choir in strong language, adding "that the Secretary be instructed to write to Mr. Packer expressing the strong disapproval of the Commissioners of his action in permitting a choir practice, to be transformed into a meeting hostile to the Board, action which they consider most unbecoming in any musical conductor, the more so, as Mr. Packer seems to have instigated or at least supported the agitation."

The Music Committee sent a long detailed reply of the

circumstances stating "the choir has no grievance, against the Board, except in so far perhaps, as it has supported the General Manager; against whom the real grievance lies and whose extraordinary behaviour forced them to take up the position they maintain. The greatest indignation is felt among members at the treatment the Choir and Mr. Packer have received at the hands of the General Manager and this Committee hope that..... the Directors will see fit to remove the ban of censure they have placed on the Choir without delay. Fiat justitia ruat coelum".

On 13th December it is recorded that Mr. Joubert tendered an explanation and apology to the Choir which was accepted with satisfaction.

On 20th December, the Secretary (T.C. Just) wrote stating that with the object of finally closing this unsatisfactory matter the Board directs the excision from their records of the censure passed on the Choir.

"The ^{flag} riot should have been allowed to die out on opening day. The Directors have however allowed themselves to be carried away, and have vented their pent up displeasure in resolutions condemnatory of those who took part in the removal of the obstruction.

The Directors were in the wrong in erecting such a tawdry obstacle - then there were faults on both sides. Messrs. Packer and Joubert lost their ordinary sense of decorum and sauvity of demeanour.

"It is no use hoping for an olive branch - such tokens are for doves not eagles. The most one can hope for is a discreet

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silence on all sides and subsequently oblivion." (24/1/'95 Tasmanian Mail).

Mr. Fred A. Packer though he spent the greater part of his life in Tasmania, was born at Reading in England, where his father (a member of the Royal Academy of Music) was for many years organist at the Minster. When a boy Fred Packer often played the organ at St. Mary's for services, later gaining presentation to the Choir of St. George's Chapel, Windsor, and the Chapel Royal. His mother was the youngest daughter of Nathaniel Gow, composer of "Caller Herrin", and grand daughter of Neil Gow a famous Scottish fiddler, born in Iver, near Dunkeld, of lowly origin; during his long life (1727-1807) he enjoyed popularity among the Scottish nobility; Raeburn painted his portrait on several occasions; he composed over a hundred Strathspeys, laments etc. giving a fresh impulse and character to Scottish Music.

With this background and ancestry, it is possible to understand something of the character of Fred A. Packer. It is not surprising that he took sides against the directors in the matter described as the "Battle of the Bunting". He was a member of the Music Committee acting as Chairman on several occasions. He had a considerable following in the City, an early proposal ^{being} was made for his appointment as musical director. It was fortunate that other views prevailed.

The holding of several interesting musical functions at Government House during the regime of Sir Robert and Lady Hamilton, 1887 - 1892, is recorded. A performance, in which Mr. Packer took part, of Rossini's "Stabat Mater" was successful.

What appears to have been a "farewell" reception, at which over 200 were present, was held on Saturday, November, 1892, the musical programme of 15 items being entirely unpublished compositions by Mr. Packer.

The songs were almost entirely of a depressing, sickly, sentimental type, as indicated by the titles; "Hidden in my Heart", "Forsaken", "Bereft", "Love's Return", "Solitude", "The Child Musician".

A few of the words will be sufficient to show the musical taste of the period. It is hoped that the music was of a better standard. But even this is a matter of doubt.

"The Child Musician" words by Austin Dobson music by F.A. Packer.

"He had played for his Lordship's levee

He had sung at her Ladyship's whim

Till the poor little head was weary

And the poor little brain would swim

And his face grew peaked and eerie

And the large eyes strange and bright

And - too late - they said - "He is weary"

"He shall rest for at least tonight."

But at dawn, when the birds were w^arking,

As they watched in the silent room

With the sound of a strained cord breaking

A something snapped in the gloom.

'Twas the string of a Violincello:

And they heard him stir in his bed:

"Make room for a tired little fellow",

"Kind God!" was the last that he said.

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The foot note on the programme is remarkable in such circumstances, "It is kindly requested that conversation may not take place during the performance of any number." With the local recognition as a composer, organist, conductor, it was natural that Mr. Packer was chosen to prepare a Cantata for the opening Ceremony of the Exhibition. It was called "The Land of Beauty", was of 15 numbers for solo voices, chorus and full orchestra illustrating "Praise, Prayer & Thanksgiving".

~~In the Mercury of 26th September, 1894, description of Inaugural Cantata.~~

"The Land of Beauty" by F.A. Packer, consisting of 15 numbers for solo voices, chorus and full orchestra illustrating Praise, Prayer and Thanksgiving.

It opens with an orchestral prelude leading into the chorus of Praise.

"Thankful hearts and joyful voices
Join to praise the Love Divine
With These Thy gifts, "Great God of plenty
God of Mercy, all are Thine;
Praise we now Thy wondrous bounty,
Thankful for Thy gifts of love -
Praise Thy Mercies - Praise Thy blessing,
Praise the God of Peace and Love."

Other choruses were - Here the bright waterfall
Snowclad mountains proud and grim
Hunting chorus
and a chorale - "God who rulest all creation".

The soprano solo "By crystal Spring" was sung by Miss Robertson; Mrs. Benson (contralto) "Deep in the darksome mountain dell"; the tenor was Archib. McVilly who sang "The cool sea breeze"; Spencer Brownell was the bass, his solo being entitled "Gold". The final chorus was a Thanksgiving Chorus, beginning "All things show Thy Gracious bounty" which it was stated by two experienced organists and vocalists seemed familiar being attributed to another chorus in a well known oratorio.

Mr. Packer was Clerk Assistant, House of Assembly, 1878 - 1882; Clerk of the House, 1882 - 1894. He had been organist at St. David's Cathedral and later at St. John's, Goulburn Street. He was ~~an~~ Hon. City Organist. Many of his compositions were published. On one there is a printed list of over 30 songs, including "Listening" and "The Yellow Wattle" both of which were often sung at concerts. One with some merit is "Lullaby" with a violin obligato "as played by Henri P^oussard" a Sydney Violinist. It is stated that this song had been sung with "immense success" by Amy Sherwin.

One of Mr. Packer's larger compositions was an operetta "Sweet Simplicity" which had its first performances at Government House on June 2.4.1888. Other presentations followed at the Theatre Royal, Hobart, and Launceston. Regarding the production in May 1889 in Launceston a correspondent (Trombone) in the Examiner said "there is not a single number in the whole work that has the stamp of originality".

On May 9th, 1895 a complimentary farewell concert was tendered to Mr. Packer in the Exhibition Concert Hall, as having

earned a pension he was returning to England. There was a very large influential Committee. The hall was well filled and the concert a great success.

The Programme included several of Mr. Packer's compositions. The performers included an orchestra; Military Band; Orpheus Club; Messrs. Bradshaw Major; T. G. Lovett; Bob Young; Spencer Brownell; W. J. Reynolds; Mrs. Benson; Mrs. Herbert Butler; Mrs. A. D. Watchorn; and Miss Elsie Robertson.

Defence Forces, a Guard of Honour. Lord and Lady Gormanston were accompanied by their children, Mr. and Miss Farrell, Colonel Moore, Mr. Justice Adams, Lieut Gubbins, Lieut. Weyland (R.N. Pegasus), Capt. Parker, Majors Reid and Evans, and others.

The President, Hon. E. Moore read an address with brief details of the scheme to hold the Exhibition submitted by Messrs. Joubert to the Premier (P.O. Pyke) on 26/4/1932. A preliminary meeting was held the next day at the Royal Society's rooms. Official canvassers were appointed in Great Britain, Europe, America and in every colony of Australia. There were many distinguished visitors. He spoke of the Five Axis exhibited and the special features of the Town's Council. The receipts, he said had been affected by the increased and increased taxation. Yet on the whole, the Exhibition had benefited.

Lord Gormanston, in reply, spoke of the success of the main organizing committee. He also referred to the various features exhibited, some of which had been purchased and some remain in the collection.

By a singular coincidence Mt. Wellington was snow capped on the morning of the opening on Nov. 15, 1894, and so it was on May 15, 1895 for the closing.

The Exhibition was open 157 days. The total admissions were 290,000. The proceedings were of a mournful character. The difference between the beginning and ending was distinctly apparent. *The population of Tasmania was approximately 154,000, of Hobart 26,000, now 77,000. (1949)*

Sailors from H.M.S. Penguin and members of the Tasmanian Defence Forces formed a Guard of Honour. Lord and Lady Gormanston were accompanied by their children, Mr. and Miss Farrell, Hon. W. Moore, Mr. Justice Adams, Lieut Gubbins, Lieut. Weyall (H.M.S. Penguin), Capt. Parker, Majors Reid and Evans, and Capt. Henry.

The President, Hon. W. Moore read an address with brief details of the scheme to hold the Exhibition submitted by Mons. Joubert to the Premier (P.O. Fysh) on 28/4/1892. A preliminary meeting was held the next day at the Royal Society's rooms. Official canvassers were appointed in Great Britain Europe, America and in every colony of Australia. There were many distinguished visitors. He spoke of the Fine Arts exhibited and the special features of the Women's Court. The receipts, he said had been affected by the depression and increased taxation. Yet on the whole, Tasmania and Hobart in particular, had benefited.

Lord Gormanston, in reply, spoke of the success of the music complimenting Mr. Linden. He also referred to the valuable pictures exhibited, some of which had been purchased and ^would remain in Tasmania.

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A section of the report referred to the Choir; "Undoubtedly one of the greatest attractions and source of pleasure to our many visitors has been the music so ably rendered by the ladies and gentlemen of the Choir, who at all times for many months have gratuitously given their services, and in so doing contributed to the success of the Exhibition. At the conclusion of the ceremony, the Choir remained in their places to hear Mr. Frank Bowden move a vote of thanks to Mr. Linden, which was seconded by Mr. J.W. Gould. There was loud and demonstrative applause in appreciation of the Conductor's skill and attention. He had, though strict, endeared himself to every member.

The Choir, the principal musical artists of Hobart, assisted by Miss Gwen Davies, and her concert party, tendered Mr. Linden a complimentary farewell concert on May 30. The printed programme contained an imposing list of patrons. A long report of the concert ^{made} ~~contained~~ very complimentary references to Mr. Linden and a summary of what he had accomplished. It said... "the full effect of his labours will be apparent in the coming years of music in Tasmania... it had been the greatest musical opportunity Tasmania had ever had.

Mr. Linden's capable versatility, organization of Choir of over 200, the first full orchestra ever heard in the Colony, producing classical, instrumental and vocal works, with a stream of artists (soloists) and in directing over 120 concerts, was a notable achievement.

//
The Mercury continued... the people were elevated into
" and introduced to, the geniuses of those realms of music which

" they had but previously heard of. It was a period of music
" history making for the Colony and as the Chief of the Crusade
" Mr. Linden has earned and received the grateful recognition
" of the Community."

There was an immense audience to hear the concert provided
by Miss Gwen Davies, Mrs. Benson, Miss Sylvia Mills, Mr. Spencer
Brownell, Mr. Aubyn Pitman, Messrs. Dillon, McIntyre, Mulcahy
and Fryer (string quartette), the Tasmanian Military Band
(Conductor T.W. Hopkins) Messrs. Bradshaw Major, ^{and A.J. Mills} organists,
were accompanists, the Choir sang part-songs, and Mr. Linden
played a bracket of piano solos.

Mr. Linden was presented with a handsomely framed, illuminated
address and a silver mounted blackwood baton.

Mr. Linden in his reply spoke of the pleasure he had had
as Musical Director. He urged that the Choir be kept together.
He said he would long treasure a grateful remembrance of his
connection in the Exhibition and particularly of this occasion.

At the half yearly meeting of Directors on 6 May 1895 it
was stated that the amount owing for space, calls etc. was £3071.
Financial results were considered satisfactory though not the
result anticipated but the Exhibition generally was an unqualified
success. It had drawn a large number of people together from
the other Colonies and many parts of Tasmania and was the
means of giving employment in spite of the great depression
experienced. Many applicants for space did not exhibit, making
a reduction of £4000 in receipts and the space had to be filled
as well as possible on easy terms, said the General Manager
(Mr. Joubert). The Chairman, Hon. W. Moore, said the depression

had militated largely against the financial success anticipated.

Mr. G. Seabrook was critical of the financial position and said he had given a warning at the beginning. Messrs. Hawson and Russell Young were fully satisfied with the results, thanking the Directors for their work.

Letters were inserted in the Mercury recommending continuance of the Choir.

Edward Mulcahy published a letter on 10 May in which he recommended retention of Concert Halls and Art Galleries stating that Architect said foundations could be strengthened. Concert Hall said by all visiting artists to have "best accoustic properties of any hall of its size in the Colonies". He pointed out that building belonged to the Contractor who by the Act of Parliament must remove the building within 6 months. He suggested methods of financing the ideas set forth.

Vous Verrons

and Citizen and Shareholder replied giving quite contrary opinions.

It was reported on Saturday 15th June, that The Exhibition ^{was} ~~is~~ undergoing the process of disbandment, the Courts ^{were} ~~are~~ empty and a large number of fittings, flags etc. were disposed of by auction. ⁴

The organ has been removed to St. Mary's Cathedral from the Great Hall under the arrangements made at time of purchase.

The work of repacking the pictures which have to be ~~returned~~ ^{ed} has been proceeding rapidly and ~~are to be~~ ^{sure} shipped on the "Rinapohn". Those loaned to the Art Gallery ~~have~~ ^{were} been transferred thither. - valued at £14,000.

The scheme for holding an International Exhibition was one entirely supported and financed by business men of Hobart aided by ^{the} Government grant. The success achieved speaks well for their initiative and co-operation.

London for the Exhibition were valued £15,000.

10/12/90 A description of the buildings which were open for inspection.

20th 10. Description of Mineral Courts.

20/12/90 H.M.S. "Husine" arrived in Hobart and landed personnel from London, also dispatches, baggage etc. with collection area outside Commercial Exhibition.

20/12/90 1000 from Great Hall directed to Court.

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EXHIBITION 1894 - 95.

General Items.

Women's Section) Lady Gormanston - President.
Mrs. Henry Dobson - Hon. Secretary.

The Tasmanian Exhibition Act 56 Vict. No. 35, provided a grant of £6000 and a lease of part of the Domain, all buildings were to be removed within three months of termination of lease. Correspondence in Mercury for and against selling goods at the Exhibition.

14/8/94 Meeting of Directors considered Manager's report about selling.

18 Aug. Season tickets ready.

It was stated that entries of Exhibits pouring in from all over the world.

Long list of Hobart Exhibitors appeared.

2/10/94 Pictures chosen by Sir Frederick Leyton R.A. London for the Exhibition were valued £25,000.

10/10/94 A description of the buildings which were open for inspection.

29th Oct. Description of Mineral Courts.

2/11/94 R.M.S. Rushine arrived in Hobart and landed pictures from London, also statuary, bronzes etc. Best collection seen outside Centennial Exhibition.

Excursions from Country - 700 from Green Ponds District by ~~train~~ ^{train}.

On Easter Monday
600 came by special train from the Upper West.
1000 came one day from Midlands.

1895 In Mercury, May 12, Mr. W.C. ^{Piquenit} ~~Piquenit~~ was reported to be painting in Port Esperance district. His success at Manchester Exhibition referred to. He ~~will~~ ^{will} exhibit at Boston in 1896.

General

1894 5th September. Poultry and Dog Show also Cats in Exhibition Building.

Floral Fete in aid of Amateur Nursing Band on September 19th. Column of report.

10th January 1895. Annual Masonic Ball.

14th December 1894 Art ~~Secretary~~^{Society} held a Conversatione in British Art Gallery from 3 to 5, Lady Gormanston received by Miss Louisa Swan. There was a recital on Brinsmead piano, programme by A. J. Mills and Miss Sylvia Mills, < Mrs. W. Lovett.

Spring Flower Show in Exhibition. Tea Tabloids by Burroughs Wellcome & Co. for Travellers, ~~Hospital~~^{Hospital} & were sold.

S. S. Rot^aamahana arrived from Sydney with 150 passengers.

S.S. Tarawera from Melbourne with 185.

S.S. Pateena 1212 tons) made regular trips between

S.S. Coogee 1000 tons) Melbourne and Launceston.

December 19th. A very hot day. 4500 attended. Since November 15th. 81,060.

593 passengers arrived in Launceston from Melbourne, the majority came on to Hobart in two trains on December 23rd.

On December 26th total attendances reached 96,000.

It was remarkable that not until the last exhibit was being placed ~~on Exhibition~~^{in position} on January 20th was there an accident.

While large cases of telegraphic and telephone apparatus from France were being placed in position by 15 men something carried away and two men were injured but fortunately not seriously.

Ticket for a month (either January or February) cost 5/6.

The Gas supply required : 13,000 feet of run piping

Bishop Montgomery 3,260 jets

Revelation XX v. 12 in blue 1,600 in colour

Welsbach incandescent used.

6th December. Paragraph about rabbit chase in building.

On December 11th. Only 11 out of 400 bays not yet filled.

Over 2,000 season tickets issued and 500 for choir etc.

The President Hon. W. Moore made a suggestion that picture No. 22 in the French galley should be removed on the ground of possessing objectionable features. The Commissioner decided to retain the picture as it was a valuable work of art.

There was a grand view from the Dome. It was suggested that a lift should be erected, which would be the first in Hobart, "the novelty of rising by Hydraulics would induce thousands of people to try the experiment."

Description of Agricultural Trophy under supervision of Rev. E. H. Thompson, Rector of Franklin.

Peacock & Co. and Jones & Co. erected Trophies.

Victoria and N.S.W. representatives busy.

Local Arts and Crafts coming in from all parts of Tasmania

Floral Display by Mr. Yates, Collins Street.

Report about Refrigerators, Machinery, Women's Section, whole a hive of industry.

November 7th. The Royal collection of needlework ^{was} ~~is~~ being forwarded to the Exhibition by Command of Her Majesty Queen Victoria. It was exhibited at the Worlds Fair, Chicago.

Austrian Court a vision of loveliness - the exhibits came

from Chicago and San Francisco expositions.

Electricity and gas competing in the buildings.

Bishop Montgomery preached an impressive sermon on Revelation XX v. 12 in St. David's Cathedral referring to the Exhibition and lessons to be learnt.

The Commission in England had a grant of £2,000.

Teachers advertising at this time:

Mrs. J. R. Tranthins Tryer, singing etc.

Mrs. Sutton, pupil of Signor Randegger & Sir J. Benedict,

Singing, piano etc.

Miss Rose Guilbert, Guildhall School of Music, London,

Violin, piano etc.

Bradshaw Major, Royal Con: Leipzig.

Mrs. Turnbull, piano.

The Stanley Chipperfield, A.R.C.O., Organist and Choirmaster
St. Davids Cathedral.

F. H. Stevens, piano and organ.

H. M. Steinbach, Singing, piano and harmony.

Mrs. Benson, Singing, voice production.

The following extended the Exhibition being received by the President Hon. W. Moore, at a musical address, at which he said was good reason for holding the Exhibition were so poor, so widespread during the depression and to bring people of all the nations together.

Distinguished Visitors.

Many came from N.S.W., Victoria and South Australia. Among them the Governors, politicians, Exhibition Commissioners.

On Monday 27th, 1895, the Premiers of Australia met in Hobart to discuss the question of Australian Federation. Those present were :-

- N.S.W. Hon. G. H. Reid, M.L.A.
- Tas. Sir Edward Braddon, M.H.A.
- Vic. Hon. George Turner, M. L. A.
- S. A. Hon. G. C. Kingston, M.H.A.
- W. A. Sir John Forrest M.L.A,

The Federal Council met on January 29th, 1895, It consisted of

Tasmania was represented by Sir Edward Braddon, Hon. A. I. Clark, Hon. P. O. Fysh, Hon. Adye Douglas, and Hon. Henry Dobson.

The visitors attended the Exhibition being received by the President Hon. W. Moore, at a musical soiree, at which he said two good reason for holding the Exhibition were to provide employment during the depression and to bring people of all the colonies together.

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On January 10th. a very successful Masonic Ball in the
Concert Hall.

Recitals by Mrs. Turnbull on Collard or Collard piano.

Regular recitals on the Brinsmead pianos.

Concert by Blind Musicians from Royal Victorian Institute.

Bread and Butter Ball Single 4/- Double 7/- in aid of

Village Settlement. Hon. Sec. Mrs. Henry Dobson. Set of lancers
for fancy dress sets. Most effective.

The spectacle one of the most brilliant in the annals of the
colony.

Miss M. L. ... and Phyllis ... for
... of ...

V. D. L. Bank Drawing 7th. May 1895.

Prizes

won by

- | | |
|--|----------------------------------|
| 1st. Corner Property & Stock
Hobart, £26000 | F. H. Smith, Roeburn, W.A. |
| 2nd. Farm at Huon
1121 acres, orchard & house | Robert Williams, Sydney. |
| 3rd. Barque Acacia, £1500 | R. B. Walker, Queensland |
| 4th. Land & store, Argyle Street,
£1500 | R. Higgins, Victoria |
| 5th. Steam Laundry and plant
£1500 | A. Scott, Sydney |
| 6th. Land at Huon £1250 | Douglas Smith, Elizabeth Street. |
| 7th. Cottages at Battery Point
£1200 | Geo. Stancombe, Perth, Tas. |

There were 40 prizes valued at £51148.

Miss Molly Counsel and Phyllis Seager drew the marbles for
allotment of prizes.

Handwritten notes:
 1st prize of all holders of the bank
 2nd prize of all holders of the bank
 3rd prize of all holders of the bank
 4th prize of all holders of the bank
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 37th prize of all holders of the bank
 38th prize of all holders of the bank
 39th prize of all holders of the bank
 40th prize of all holders of the bank

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Steamers.

Rotamahana	1763 tons	Melbourne
Tarawere		Melbourne
Pateena	1212 "	Launceston - Melbourne
Coogee	1000 "	" "
Manapouri		Melbourne, Hobart, N.Z.
Waihora		Bluff Hobart
Pukaki		Sydney-Launceston
Oonah		Hobart - Sydney
Barks Peninsula		Hobart-Strahan
Glenelg		Devonport - Melbourne
Tambo		Hobart - Sydney
Herbert		Strahan - Launceston.

Records { available } Photos: (in a book) of all holders of Season Tickets (approx. 2000)
 Music Committee Music Book.
 Attendance Roll of Choir
 Programme of Opening Ceremony
 Programme of Concert - Festivals.
 Linden's Prospectus.
 Programme of Linden's Farewell Concert
 Photo. of Main Building
 Prize Certificates
 Photo. of Exhibit (Burrows)
 Sketch drawing of "The Man who built Exhibit"
 Drawing of A.J. Mills
 Photo. in newspaper of choir &c. Opening Ceremony.

During this period following regularly used for entertainments :-

Theatre Royal
Town Hall
Temperance Hall (now Avalon)
Synod Hall
Tasmanian Hall (now Royal Yacht Club)

In 1894 Church Congress - performance in St. Davids Cathedral with organ orchestra, choir and under Stanley Chipperfield, of "Hymn of Praise".

January 1894. ^vBlaird Holt at Theatre Royal playing "The Trumpet Call" "Union Jack" etc.

At Temperance Hall Rawei and Ainie Tannoa in Stories of Maorioland.

The City Band during January 1894 gave concerts in Exhibition.

During April 1895 a Grand Autumn Show was held. Citrus Fruit Exhibits were a special attraction as was apple packing.

Dr. Benjafield gave a lecture entitled "Fruit as a Food and Medicine".

Several Balls were held. One on January 4th, 1894 was in Fancy Dress. The music was by Mr. J. Brown's Vice Regal band. The conductor was known in the Theatre Royal by the "gods" as "Play Up Brown",

A Grand Bal Masque was held - none being admitted unless in evening or fancy costume and masked.

The Hobart Horticultural Society's Summer Show was held in the Exhibition. Music was supplied by the Band of M.M.S. Orlando.

On May 13th, 14th, 1894 Mr. Bradshaw Major conducted performances of Balfe's "The Bohemian Girl" by the Hobart Operatic Society.

The Soloists were, Mrs. J. B. Hickson, Misses N. Abbott and

Harbottle, Messrs. J. B. Hickson, F. V. Windsor, Chas. Tibbs, F. P. Bowden, H. J. Page. There was a chorus of 70.

It was first performed as La Zinzara at Drury Lane in 1843.

Early in 1894 the Palmer-Beaumont Company were giving concerts in the Town Hall. In addition to Mrs. Palmer and Mr. Armes Beaumont there were Miss Maggie Stirling, Messrs. A. H. Gee, John Lemmone, Walter Barber and Harfirst.

Also early in 1894 Mr. Linden advertised that he was residing in Hobart. On 8th. February he gave a piano recital and lecture on Chopin at the Town Hall.

Under Mr. Linden's direction at a concert in the Town Hall, there was a performance of Mass in C. Mr. Stanley Chipperfield was the organist, the soloists were Mrs. Benson, Mrs. Tranthim Fryer, Messrs. James Dear and J. W. Gould. The proceeds were for St. Joseph's Orphanage.

Thornton Arnold Coy in "Private Sec". at Theatre Royal.
Concert Company

De Vere Sapio	Soprano
Madame Camilla Urso	Violinist
Signor Ronaldo	
Sapio	Piano.

Pollards Coy of 60 gave a concert in Exhibition on February 19th 1894, consisting of 24 items from G. & S. operas.

Brough-Boucsciault Company At Theatre Royal for 15 nights
played

Sowing the Wind
Lady Windermere's Fan
The Second Mrs. Tanqueray
She Stoops to Conquer
Niobe
Aunt Jack
In Honour Bound

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1883 5th. February Indus. Exhibition. Hobart.

1895 May 11th. at 3.30. Sat. Tas. Garrison Band played in
annexe.

Also in afternoon Hobart Bicycle Club gave demonstration of
trick riding etc.

At 8 P. W. Weyerter, who succeeded Chipperfield at
St. Davids Cathedral gave an organ recital.

Miss Maud Reid Vocalist.

April
1895. Grand Autumn Show held in Exhibition - apple packing,
citrus fruit exhibits.

Lecture by Dr. Benjafield "Fruit as a Food and Medicine".

Jules Joubert connected with Paris, Calcutta and Melbourne
Exhibitions.

Launceston and Dunedin

C. Nuroo came to Hobart with Joubert

Alex. Morton, was a native of Louisiana U.S.A. and was one of
Exhibn. Comrs. for Tasmania at the Melbourne Inter. Exhibn. 1887,
1888 and Hon. Sec. for Tasmania for the Paris Exhibn. Was
Curator and Sec. Museum and Art Gallery.

TASMANIAN HISTORICAL RESEARCH ASSOCIATION

1952
28 April, 1952.

E. D. B. Hortin, Esq.,
854 Sandy Bay Rd.,
HOBART.

Dear Mr Hortin,

The Editor, Mr Eldershaw, has read your notes on the Exhibition, and I return them herewith. Mr Eldershaw asks me to thank you for allowing him to read your typescript, which of course he understands is but a rough draft.

He thinks a condensation, leaving out all details having interest only to a very limited number, would be suitable for publication in the Association's Papers And Proceedings - perhaps, say, an article running to about 2,000 words. This, Mr Eldershaw thinks, would give ample scope to give an account of the Exhibition as such, with a very brief outline of the entertainments for which the palace was built.

I hope that this suggestion will be agreeable to you.

Yours sincerely,

Robert Shadman

Secretary.

C/- Public Buildings,
Macquarie St.,
HOBART.

From Tasmanian Mail 8/12/94

English Pictures at the Exhibition
by Mary Christison

The collection though fairly good is not representative, for with 2 or 3 exceptions the great names in British art are conspicuous by their absence and we have but the debris of the London and provincial exhibitions.

Among this debris however there are some very fine paintings. The most important is "Requiescat" by Mr. Briton Riviere. R.A.

Sir F. ^{Leighton} Landseer sends only three slight, though effective sketches.

Sir E. Landseer is represented by "The Shepherd's Chief Mourner".

In the Tas. Mail of 22/12/94 there is a reproduction of "Peter the Hermit" by J. G. Farcher. There has not been time to make any extracts from the article (submitted) by Mary Christison.

J.H.
24/1/95.

From Mercury 17 May 1895.

The Premier has received a cable from the Agent General detailing the pictures which are being loaned to the Tasmanian Art Gallery by British Artists. The list as well be seen from the particulars below, includes some of the best paintings in the British Gallery at the Exhibition.

The selection includes both oils and water colours and our gallery at one bound will at once advance to the front rank of Australasian collections of art when the pictures are hung.

It looks as if the Art Gallery is destined to be the institution to be most benefitted by the Exhibition.

Some valuable pictures were purchased for presentation and it is proposed to buy another by subscription.

Dartmoor	A H Inoch ✓
Streatley on Thames	
Downing on Thames	N Bennett
Summer Palace	L Lewis
Evening Glow	A H Bailey ✓
Oxford Bridge	R Keat-Cole
November	A Hewitt ✓
Decline of Day	C Smith

The Moated Grange }
 Haunt of Peace }
 King of the Castle }
 Chrysanthemums }
 St. Marys, Venice }
 Tower of London }
 A Bribe
 Stardayas, Yorkshire,
 Summer Mornings }
 Vale of Conway }
 The Dee Maiden
 Bubbles
 The Season of Mist
 A Coming Storm
 Loch Broom
 Dora }
 Harvesting }
 Some Fond Hearts }

Knife on the Moor
 Since Upon Night
 Waiting for work
 Billingsgate }
 High Water Greenwich }
 The New Day Comes }
 Hard Times }

a Baker

B. Guithod

L. B. Phillips

A. Buntington

P. Kylesas

J. L. Henry

Ed. Alston

A. Atkinson

H. Hewitt

C. Stuart

M. Hale

C. H. Lucy

Edgar Wells

L. Bendall

P. J. Walker

F. Winkfield

F. Dickson

Norwich from the Barracks

A Donaldson

Zappho

The Old Pump

Fisherman's Home

In Sight at Last

Three Little Fishers

E Little

W Watson

Morning Light

Under Petticoat Foot.

Calm & Deep Peace

Lancashire Mill

Match Sellers

The Jask

December

Watching Angels

A Quiet Afternoon

Onore.

Fruit & Fish

Market Morning

The Eve of Departure

Une Brise

Cumberland Coast

The Head of the Serpentine

Reflected

Spanish Town Gate

A Sister's Love Letter

I Moonsh

B Ketcher

E Hiscock

J. Ammonie

W Firth R.A.

I. Lovering

C Atkins

N Reid

E Fiddler

A Caffere

W Davidson

E Radford

R. Thomas

K. Prentice

N Wood

Cross

I Fakhard

A Father of the Church

The Seagull's Murmur
Welcoming the Boat
The Miller's Wife

The Spirit of the Land
Carmine & Touchstone
Invited

Grey Days on the Thames
Phyllis

Day Dreams

An English Lately Home

Playmates

Christmas Stockings

Two and Two

The Sense of Rises.

Night

The Return of the Flock

In the Rousaal

A Hard Chase

English Pastoral

Confidences

United Services

H. Ives.

His Mother (sold)

Borne on the Swift Vet

Silent Wings of Deane

L. Perin

A. Hughes

A. Meade

J. Eyre

J. Fletcher

J. Munford

F. Carey

J. Graham

{ Martineau

J. Warr

amcoq.

C. Jones

H. Steer

A. Bayes

E. Bloomfield

A. Ryle

H. Steer

1st Prize Water Colour

Under Former Colonos?

Alhambra Grenada

Bringing Home the Bracken
Dyke del Mann?

well, with Water Carrier

A Norman Stableyard

At Kanfrer

Afternoon on the Dart

E. E. Egon

A. Donaldson

J. Schofield

J. Ashley

R. Macquod

A. Bowmen

The value of the Loan Collection was £14,000.

Sir Edward Braddon (Premier) immediately forwarded
Sir Robert Herbert's cable to Mr. A. Morton, who
will undertake the removal of the loan collection
which includes several Royal Academy works,
at a convenient time.

The Exhibition (Tasmanian
International Exhibition, Hobart, 1894-95)
was opened by the Governor, His Ex. Lord
Gormanston, on 15 Nov. 1894 and closed
on Mar 15. 1895, at a ceremony in the concert
Hall, in the Exhibition, at which His Excellency
was presented with an address.