



SEASON 1928.

FIRST CONCERT

# 38<sup>th</sup> Grand Concert,

TOWN HALL, BENDIGO.  
TUESDAY, APRIL 24TH, 1928.



Conductor:

Mr.  
W. C. Frazier,  
A.R.C.O.

ARTISTS:

Miss A. CADDELL (Soprano)

Mr. L. BIENVENU (Baritone)

Pianiste—Miss EILEEN HAINS, A.T.C.L.

E. H. Collett, Hon. Sec.      W. F. Mansell, Asst, Hon. Sec.

**Programme: Price 3d.**

# PROGRAMME

Concert commences at 8.

Doors closed during each item.

## — PART I. —

1. PART SONG "IN THESE DELIGHTFUL PLEASANT GROVES"  
(1676) *Purcell*  
(Arranged by T. Tertius Noble)

### BENDIGO CHORAL SOCIETY

In these delightful pleasant groves  
Let us celebrate our happy loves;  
Let's pipe and dance, laugh and sing;  
Thus, thus, every happy thing  
Revel in the cheerful spring.

PURCELL is one of the giants of English music, but he did not think that it demeaned his genius to write things "understood of the people"

2. SONG .. "LIKE TO A DAMASK ROSE" .. *Elgar*  
**MISS A. CADDELL**

3. SONG "WHEN THE KING WENT FORTH TO WAR"  
*Th. Koeneman*  
**MR. L. BIENVENU**

4. SONG } (a) "LAMENT OF ISIS" *Granville-Bantock*  
          } (b) "TELL, O TELL ME" *S. Coleridge-Taylor*  
**MISS ESSA McSWINEY**

5. SONG } (a) "THE PRINCESS" .. .. *Greig*  
          } (b) "AUTUMN'S STORMS" .. ..  
**MISS MAY McGAUCHIE**

6. SONG.. "PRELUDE" (THE CYCLE OF LIFE) *Landon Ronald*  
**MISS A. CADDELL**

7. PSALMS } (a) "HOW FAIR IS THY FACE"  
              } (b) "GOD'S SON HATH SET ME FREE"  
              } (c) "JESUS CHRIST OUR LORD IS RISEN"  
              } (d) "IN HEAV'N ABOVE" .. .. *Greig*

### BENDIGO CHORAL SOCIETY

EDWARD GREIG, born at Bergen (Norway) in 1843. His music owes much of its success to the skill with which he has adapted the classical structure to melodies so nearly allied to actual traditional tunes as to be hardly distinguishable from genuine folk-music. It is by his nationalistic music that he has won the esteem of musicians at large. His music carries the fragrance of his native pinewoods into the concert room.

## — INTERVAL —

## PART II

OPERA .. .. "KING ARTHUR" .. .. *Henry Purcell*  
**BENDIGO CHORAL SOCIETY**

Soloists:—Miss A. Caddell, Miss Essa McSwiney, Miss Jean Thompson (Sopranos)  
Miss May McGauchie (Contralto)  
Mr. Hector Taylor (Tenor)  
Mr. L. Bienvenu and Mr. E. A. Miller (Basses)

### ARGUMENT.

The subject-matter of the opera of "King Arthur" is a contest between the Britons under the leadership of King Arthur, and the Saxon invaders who had settled in Kent, under Oswald. The first scene, Act I, represents the British camp, where preparations are being made to attack the foe *Arthur*, betrothed to *Emmeline*, the blind daughter of the *Duke of Cornwall*, bids her farewell. The next scene shows us the Saxon camp, with the army and their leaders sacrificing to the gods Woden, Thor, and Freya. (Here Purcell's vocal music commences). A battle ensues, in which the British prevail and sing their song of victory: "Come if you dare". In Act II, the Saxons employ a magician and his attendant sprites to harass the Britons and lead them astray into bogs and pitfalls. *Philidel*, one of the attendants, repents, and is persuaded by *Merlin*, a British magician, to transfer her arts to the aid of *Arthur* and the Britons. The blind *Emmeline*, having been captured by *Oswald*, the Saxon King, her place of captivity is discovered by *Merlin*, who sends *Philidel* to her with a magic liquid which restores her sight. In the meantime, *Osmond*, the Saxon magician, who has imprisoned *King Oswald*, becomes enamoured of *Emmeline*, and, by the exercise of his magic power, displays to her the force and power of love in the "Frost scene" of Act III.

*Arthur*, marching to destroy *Osmond's* enchanted grove, is waylaid by syrens, nymphs, sylvans, and the evil spirit disguised as *Emmeline*; but, protected by *Philidel*, he successfully resists their arts. The failure of *Osmond's* magic spells induces him to release *Oswald*, who challenges *Arthur*, but is defeated and disarmed, and on promising to return to his native land is permitted to depart with his followers. *Emmeline* is rescued and restored, the magician *Osmond* imprisoned; and *Merlin* foretells the future greatness of Britain in a series of pictures or scenes descriptive of the wealth, the love, the glories of our Isle, and the future noble Order of St. George and the Garter.

HENRY PURCELL, born at Westminster about 1658, and died there in 1695. England's greatest composer, and after his death English music in its most characteristic forms whether sacred or secular progressed no further. Even the vogue of Handel was not enough to obliterate all trace of Purcell's fame. The influence of the Englishman's music upon the German master is quite unmistakable; before Handel came to England, the massive choral effects, produced by means of the utmost simplicity, are not to be found in any of his works—they are the distinguishing mark of Purcell's choruses.

Purcell's lamentable early death no doubt accounts for the lack of progression of the English school.

GOD SAVE THE KING.

**"The Bendigo Choral Society."**

SEASON 1928.

SECOND CONCERT.

**39th Grand Concert**



TOWN HALL, BENDIGO.  
WEDNESDAY, SEPTEMBER 19TH, 1928.



CONDUCTOR :

Mr.  
W. C. FRAZIER,  
A.R.C.O.

Sub-Conductor :—Mr. E. A. MILLER, who, in the absence of Mr. W. C. Frazier, will conduct this Concert.

**ARTISTS :**

Miss CORAL TRENERRY Violin).  
Miss MURIEL BOLDT (Piano).  
Mr. LESLIE JEPHCOTT (Tenor).

E. H. COLLETT, Hon. Sec.

W. F. MANSELL, Asst. Hon. Sec.

Pianiste :—Miss EILEEN HAINS, A.T.C.L.

**PROGRAMME : PRICE 3D.**

# PROGRAMME

CONCERT COMMENCES AT 8.

GOD SAVE THE KING.

PART I.

1. FOLK SONG— "THE HEXHAMSHIRE LASS" (W. G. Whittaker).

**BENDIGO CHORAL SOCIETY.**

2. VIOLIN SOLO— "PRELUDE and ALLEGRO" (Pugnani Kreisler).

**Miss CORAL TRENERRY.**

3. ARIA— "M'APPARI TUTT 'AMOR" (B. Flotow).  
(From Opera Marta).

**Mr. LESLIE JEPHCOTT.**

4. PIANO SOLO— "RHAPSODY. B MIN. OP. 79" (Brahms).

**Miss MURIEL BOLDT.**

Johannes Brahms, 1833-1897, was born in Hamburg, but lived for a considerable time in Vienna, where he died. He was greatly influenced by Hungarian music, which one is conscious of, when hearing this particular Rhapsody.

5. PART SONGS—(a) "SWEET, STAY AWHILE" (John Dowland).  
(b) "THERE IS A LADY SWEET AND KIND" (Thomas Ford).

**BENDIGO CHORAL SOCIETY.**

6. VIOLIN SOLO— "DANSE NEGRE" (Coleridge Taylor).

**Miss CORAL TRENERRY.**

—INTERVAL—

DOORS CLOSED DURING EACH ITEM.

PART II.

7. PIANO SOLI— (a) STUDY. OP. 4. (Quilter).  
(b) "MERRY ANDREW" (Ireland).  
**Miss MURIEL BOLDT.**

Roger Quilter, a living English Composer, whose Shakespearian and other song settings have brought him into prominence.

John Ireland, is also a living English Composer. He has dedicated this particular composition to a former Bendigonian, William Murdock, to whom he is indebted for the first performance of a work which he played with Albert Sammons, (Violinist), which had the immediate effect of establishing his reputation.

8. SONGS— (a) "GRACIOUS AND KIND ART THOU MY QUEEN" (J. Brahms).  
(b) "SECRECY" (Wolf).  
**Mr. LESLIE JEPHCOTT.**

9. MADRIGAL— "SWEET HONEY-SUCKING BEES" (John Wilbye).  
**BENDIGO CHORAL SOCIETY.**

10. VIOLIN SOLO— MAZURKA (Ovide Musin).  
**Miss CORAL TRENERRY.**

11. SONGS— (a) "SIGH NO MORE" (W. A. Aikin).  
(b) "FAERY SONG" (Rutland Boughton).  
(From "The Immortal Hour")  
**Mr. LESLIE JEPHCOTT.**

12. PIANO SOLO— "FANTASIE" F. MIN. (Chopin).  
(By Request).  
**Miss MURIEL BOLDT.**

"This testifies not only to Chopin's virtuosity, but to his marvellous capability, fusing all the possible resources of his instrument to express his thoughts, at one time the most sensitive tenderness, at another, rocked with fierce passion."

13. CHORUS— "COURAGE BROTHERS" (Ch. Gounod).  
(From Faust).  
**BENDIGO CHORAL SOCIETY.**

GOD SAVE THE KING.

**"The Bendigo Choral Society."**

SEASON 1928.

THIRD CONCERT.

**40th Grand Concert**

TOWN HALL, BENDIGO,  
TUESDAY, NOVEMBER 27th, 1928.



Conductor:

Mr.  
W. C. Frazier,  
A.R.C.O.

ARTISTS:

MISS GWEN PROCKTER ('Cellist)

MISS LOTTE DANIELL (Soprano)

MR. A. E. SAYER (Flautist)

PIANISTE: MISS EILEEN HAINS, A.T.C.L.

„ MISS JOYCE CONNELL, L.T.C.L.

E. H. COLLETT, Hon. Sec.      W. F. MANSELL, Asst. Hon. Sec.

**Programme: Price 3d.**

# PROGRAMME

CONCERT COMMENCES AT 8

DOORS CLOSED DURING EACH ITEM

— PART I. —

1. OLD ENGLISH PART SONGS  
 (a) "REST, SWEET NYMPH" ... *Francis Pilkington*  
 (b) "FINE KNACKS FOR LADIES" ... *John Dowland*

**BENDIGO CHORAL SOCIETY**

Some charming specimens of Old English Songs, written in 16th Century and early 17th Century

2. 'CELLO SOLO ... SONATA IN A MAJOR ... *Baccherine*  
 ADAGIO  
 ALLEGRO

**MISS GWEN PROCKTER**

3. SONGS { (a) "THE MAIDEN'S COMPLAINT" *Thomas Arne*  
 (b) "I'VE BEEN ROAMING" ... *Chas. Horn*

**MISS LOTTIE DANIELL**

4. MADRIGALS { (a) "DOWN IN A VALLEY" ... *Wilbye*  
 (b) "FLORA GAVE ME FAIREST FLOWERS" ..

**BENDIGO CHORAL SOCIETY**

**Madrigals:**

Two lovely samples of Madrigals from that wonderful period of Britain's remarkable Tudor School—a School of Composers which flourished during the 16th and early 17th Centuries, and who held first place in European music.

**WILBYE**:—Born in Norfolk, early in the year 1574, and died in the late summer of 1638, and buried in the Holy Trinity Colchester. His Madrigals reach a very high standard, while certain compositions stand out to defy comparison with anything in the whole range of Madrigal literature. He is one of the greatest figures in English music - it is the directness and purity of his style; his strong sense of beauty, and the admirably vocal nature of his part-writing; the perfection of his workmanship that impress themselves irresistibly on the mind of anyone who studies his music.

5. FLUTE SOLO ... "GIPSY DANCE" ... *Edward German*  
**MR. A. E. SAYER**  
 (ACCOMPANISTE: MRS. A. E. SAYER)

6. SONGS OF LOVE WALTZES, Nos. 1, 2, 3, 4, 5 & 6 *Brahms*  
**BENDIGO CHORAL SOCIETY**

**BRAHMS**:—Born in Hamburg, 1833, died in Vienna, 1897, buried in same cemetery as Beethoven and Schubert. He was the last and perhaps the greatest of the great line of German composers of that period. In him, the composers of the front rank seem



to have come to an end. His wonderful sense of melody as shown in his songs and rhythm so cleverly demonstrated in his arrangement of Folk Songs and national dances; his remarkable grasp of the orchestra and the organ; and his abundance of piano solos, place him in no unworthy position with Germany's most illustrious names.

These beautiful "Songs of Love" Waltzes, written for a piano duett, accompanied by voices, provided something new and novel in piano literature; a departure which proved very successful from a musical point of view, as well as yielding much success and gaining much popularity (particularly in England) with the musical public.

7. 'CELLO SOLO ... "ELEGIE" ... *Gabriel Faure*  
**MISS GWEN PROCKTER**

— INTERVAL. —

— PART II —

8. SONGS OF LOVE WALTZES, Nos. 8, 9, 10, 11 & 12 *Brahms*  
**BENDIGO CHORAL SOCIETY**

9. SONGS { (a) "MOONLIGHT" ... *Schumann*  
 (b) "THE NUT-TREE" ... *Schumann*  
**MISS LOTTE DANIELL**

10. SONGS OF LOVE WALTZES, Nos. 13, 14, 15, 16, 17 & 18 *Brahms*  
**BENDIGO CHORAL SOCIETY**

11. 'CELLO SOLO { (a) "TRAUMEREI" ... *Schumann*  
 (b) "ZIGEUNERTANZ" ... *Wilhelm Jeral*  
**MISS GWEN PROCKTER**

12. SONG ... "NYMPHS AND FAUNS" ... *Bemberg*  
**MISS LOTTE DANIELL**

13. FLUTE SOLO ... "ROMANCE" ... *Georges Brun*  
**MR. A. E. SAYER**  
 (ACCOMPANISTE: MRS. A. E. SAYER)

14. CHORAL SONGS  
 (a) "BUDMOUTH DEARS" (Hussar's Song) ... *Shaw*  
 (b) "BONNY FISHER LAD" (Folk Song) .. *Whittaker*  
 (c) "ROLLING DOWN TO RIO" (Part Song) ... *German*

**BENDIGO CHORAL SOCIETY**

GOD SAVE THE KING.