

An ornate, black and white decorative border frames the central text. At the top, two acoustic guitars are crossed. At the bottom, a mandolin is on the left and a banjo is on the right. The border is filled with intricate, symmetrical scrollwork and floral patterns.

Colonial Chords

Presented by the
- Commissariat Store Museum -
for
Brisbane Open House

Performed by the
- Enoggera Ensemble -

Sunday, October 14th, 2018

This is not a typical concert. It is not a typical guitar concert. It is not a typical mandolin or a banjo concert. It is not really even a typical concert of guitar or mandolin or banjo music either! It *is*, however, a concert featuring music that musicians of the late-nineteenth and early-twentieth centuries played together in mixed ensembles comprising banjos, mandolins and guitars. Thus, the programme today offers a glimpse into the past and an opportunity to enjoy the sorts of music that Queensland audiences would have been accustomed to hearing being played on these instruments over a century ago. All of the references to the repertoire programmed today were discovered during extensive research of old newspapers and historical concert programmes. These sources reveal that local and touring musicians frequently performed arrangements of popular music for ensembles comprising mixed plucked instruments. The repertoire of the ensembles consisted mostly of arrangements of light orchestral works, dance music, piano pieces and songs (popular, folk and opera). Many of the composers whose works are represented were alive at the time. Therefore, a lot of the pieces were hot off the press. The musicians of the time were performing music that was current. It truly was popular music!

This period saw numerous tours to our shores by international acts such as the *Jungfrau Kapelle*, a 14-piece Swiss family orchestra boasting four mandolins and three guitars, and the famed *Royal Hawaiians*, a large ensemble comprising 20 musicians and dancers who played guitars, mandolins, ukuleles as well as *tiaras* and *taropatches*, which were novelties to audiences at the time (and still are today). Minstrel troupes such as the *Raynor Brothers* came from America with their acts that featured banjo and the bones, as did many vaudeville shows presenting Caucasian musicians in 'blackface'. The *Estudiantina* (Spanish Students) and their many imitators came from around the globe wielding *lauds* and *bandolinas* (though audiences at the time thought their instruments were guitars and mandolins). It appears that the touring groups were a rich source of inspiration for local musicians because one can trace the beginnings of numerous 'fretted-instrument orchestras' in Brisbane, Ipswich, Pittsworth, Toowoomba and many other regional centres in the years following the tours made by these international acts.

In the 1880s and '90s some of Queensland's local ensembles were just trios or quartets (such as the *Ipswich Mandoline Party*) but from the early years of the twentieth century, orchestras of around 25-30 musicians formed (as was the case with Mrs Harry Reeve and her *Combined Mandolin and Banjo Clubs*, or Mr W.E. Hardy's *Premier Complete Mandolin Club*). These ensembles featured a variety of instruments, so it was difficult to define the genre as *string quartet* or *piano trio*, for example. As a result the ensembles had interesting titles such as *mandolin party*, *plectral orchestra* and *estudiantina*, among others. Today, the mixed instrument ensembles are generally known as *banjo, mandolin, guitar club* (shortened to *BMG club*) or *mandolin orchestra* (also called *zupforchester* in German, where they are still particularly common). The old ensembles often combined nylon, steel string and harp guitars with banjos, mandolins, mandolas, mando-cellos, harps, zither and piano and sometimes orchestral instruments, too.

The period before Federation (1901) falls before the advent of recorded music, so if one wanted to hear music, one really did have to make it for themselves. For many, plucked string instruments were a more affordable option compared to a piano. Additionally, the transportable nature of these instruments enabled players (more often than not, women) the opportunity to take their instrument and their music anywhere. It was not uncommon to find large BMG clubs comprised solely of women. These ensembles likely served as a chance to socialise in addition to the opportunity to make music with others. Public concerts presented by massed banjo, mandolin and guitar ensembles were very common. Although guitar ensembles and mandolin orchestras still exist today (especially in schools and amateur circles), they operate on the periphery of the classical music world. While banjos, mandolins and guitars are sometimes still paired together these days, the groups typically play American blue-grass music. Therefore, we have good reason to believe that the *Enoggera Ensemble* is one of the very few BMG groups today focused largely on historical and classical repertoire. Furthermore, our ensemble is dedicated to reviving music once heard in Queensland, so our group is even that more special! We are excited to share that charming, old-world sound of the BMG club that was enjoyed by musicians and audiences in this state all those years ago.

A final note. We tried to find some connection to this venue, the Commissariat Store Museum, and our programme today, but we did not have much luck! One of the first mentions of the guitar in Queensland we found, was in newspaper (1846) and is actually a story. The next mention is an advertisement published in the *North Australian, Ipswich and General Advertiser* (1856) for a shop in Ipswich, which had a guitar for sale. It is possible, however, that musical instruments came through the Commissariat Store after being off-loaded from the cargo ships on which they were transported. So, perhaps as you sit and listen you will imagine the sorts of cargo and supplies, and the old-fashioned guitars, banjos and mandolins that were once stored here. During the intermission and after the concert you can explore the museum to learn more about it.

It is with great joy that we present this concert to you today. We warmly welcome you into this beautiful and important heritage space. We hope that you are inspired by the Commissariat Store Museum, the music and all the intriguing old stories. We bring our music to you with passion and excitement, and we hope that you, too, might be as fascinated with these gems as we are.

Thanks for joining us! ***The Enoggera Ensemble, 2018.***

Colonial Chords

Performed by the *Enoggera Ensemble*: Duncan Gardiner (guitars), Marissa Carroll (mandolin), Joel Woods (banjo/mandola/ukulele) and Dominic Ward (guitars).

PROGRAMME

Heimliche Liebe (Secret Love) Gavotte - Johann Resch (1830-1889) Arr. D. Gardiner

Ay Chiquita (Valse Espagnole) - Sebastián Iradier (1809-1865) Arr. D. Gardiner

The Darkey's Dream [sic] (Characteristic Barn Dance) - George Lansing (1890-1920)

Lancashire Clogs - Emile Grimshaw (1880-1943) Arr. D. Gardiner

Canzonetta 'Deh vieni alla finestra' (Oh, come to the window) - W.A. Mozart (1756-1791)

True Blue March - Ezra Read (1862-1922) Arr. D. Gardiner

Ländler - Johann Kaspar Mertz (1806-1856) Arr. D. Gardiner

Abschied (Farewell) - Mauro Giuliani (1781-1829)

***** INTERVAL *****

The Directorate March - John Philip Sousa (1854-1932) Arr. Wessenberg

Annie Lawrie - Trad. Scottish Arr. D. Gardiner

Reverie - Giulio Regondi (1823-1872)

Euoggera - Duncan Gardiner (b. 1983) WORLD PREMIERE
Soundtrack designed by Ben Kossenberger (b. 1982)

The Trumpeters Galop - Charles Coote Jnr (1831-1916) Arr. D. Gardiner

THE PERFORMERS

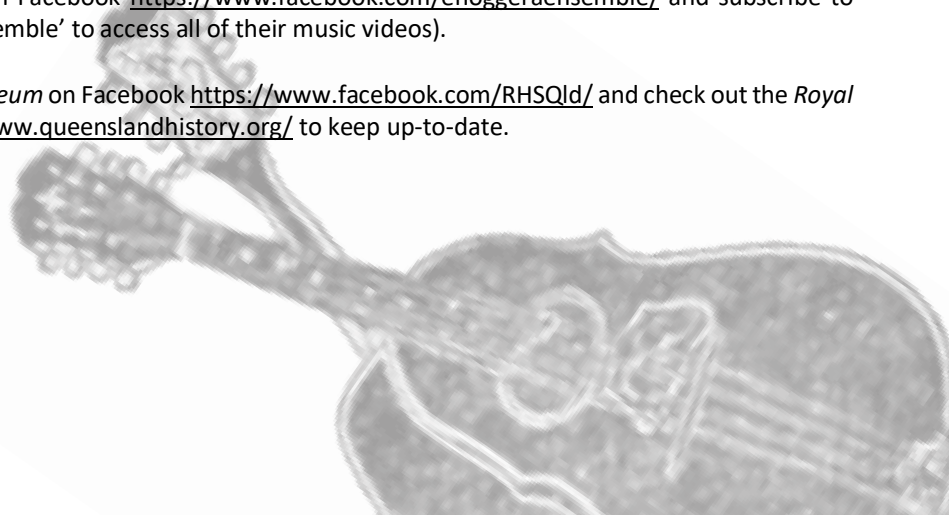
The *Enoggera Ensemble* features four leading Brisbane musicians who bring Queensland's rich colonial music history to life in a powerful and dynamic way. Banjo, mandolin and guitar clubs were all the rage from the 1880s to the 1930s and this new incarnation takes delight in sharing the fascinating sound and history of the phenomenon through captivating live performances. The *Enoggera Ensemble* comprises four professional musicians: Marissa Carroll (mandolin), Joel Woods (banjo and mandola) and Dominic Ward (guitar), and is led by Duncan Gardiner, a guitarist, composer, educator and researcher who is undertaking a Doctor of Musical Arts degree at the Queensland Conservatorium, Griffith University.

The *Enoggera Ensemble* promises a highly original concert experience taking you back to yesteryear and beyond with their blend of classical music, folk, rag-time and Australiana. Their concerts draw on music from well-known (and neglected) operas, dance music (such as waltzes, polkas and marches), toe-tapping rag-time and swing numbers, plus old-time folk songs from America, the British Isles and Australia. The key to their rich and unique concerts is that each programme features music that was once performed in Queensland on banjos, mandolins and guitars in colonial days.

Please follow and like the *Enoggera Ensemble* on Facebook <https://www.facebook.com/enoggeraensemble/> and subscribe to their YouTube channel (just search 'Enoggera Ensemble' to access all of their music videos).

Please follow and like the *Commissariat Store Museum* on Facebook <https://www.facebook.com/RHSQld/> and check out the *Royal Historical Society of Queensland* website <http://www.queenslandhistory.org/> to keep up-to-date.

THE MUSIC



Heimliche Liebe (Secret Love) Gavotte

Johann Resch (1830-1889) Arr. D. Gardiner

On Monday, 27th August, 1888, the *Jungfrau Kapelle* (Swiss Mountain Singers), performed in the Theatre Royal (Elizabeth Street, Brisbane). It was advertised as a short season of only six concerts, but was in fact a 'reappearance' of the group. They had performed in Brisbane just weeks earlier, having toured to other parts of the state before returning with a whole new programme to perform for audiences in the city. This 'new programme' featured, as was usual for the group, several works that called for mandolins and guitars in either solo, duo, ensemble or mixed instrumental settings (one piece combined three xylophones, three guitars, harp, and mandolin!). This work, a gavotte called *Secret Love*, by Johann Resch, was performed by members of the ensemble on four mandolins and guitar.

- PART I.**
1. Overture—"Caliph of Bagdad" *Boillieu*
 2. Quartette and Jodel—"Alpine King" .. *Lechner*
Herrn Maag, Schmeid, Seebold, and Fils Uhl
and Seebold.
 3. Descriptive Piece—"The Mountain Gnomes" .. *Eilenberg*
(This piece represents the March of the Dwarfs—1. Going to their Work. 2. At their Hammering Mountain Work. 3. Marching Home.)
 4. Song—"Lied aus Boccaccio" .. *Suppe*
Fraulein Emma Uhl.
 5. "Secret Love" *Resch*
(Performed on Four Mandolines and Guitar.)

A review printed in the *Northern Miner* (Charters Towers), on Tuesday, 7th August, 1888 stated: "When the singers came trooping in with their quaint dresses and eagles feathers sticking in their hats they looked quite *chic*, especially the *frauleins*. There were, according to the programme, five ladies and nine gentlemen from the Swiss mountains. There were three xylophones, three guitars, a mandoline, a harp, cornet, two piccolos and a zither. The singers are all one family." This *jodelling* family choir was perhaps not unlike our favourite Von Trapp family!

Ay Chiquita (Valse Espagnole)

Sebastián Iradier (1809-1865) Arr. D. Gardiner

The mandolin party, including Mrs. J. E. Baines (guitar), Miss A. Schoenle (zither), and Messrs. J. E. Baines, A. E. and A. H. Roberts, and A. J. Durston (mandolins), created quite a furore, and were unanimously encored. The pieces they played were "Fleur de Mai" mazurka, "Ay Chiquita," "The Old Folks at Home," and "Winifred" waltz. The music was very sweet, as was that discoursed by Miss A. Schoenle (zither), who also was recalled. Of the soloists, Miss D. Watson sub.

The *Ipswich Mandoline Party* comprised four or five musicians who played mandolins, mandola and guitar, sometimes with zither or piano. While they made many trips to Brisbane to give performances, they were much-adored by audiences in their hometown of Ipswich. In a performance given on Tuesday, November 29th, 1898, at the North Ipswich Congregational Church they performed a short set of songs and dances. A report in the *Queensland Times*, *Ipswich Herald* and *General Advertiser* stated: "the mandolin party, including Mrs. J. E. Baines (guitar), Miss A. Schoenle (zither), and Messrs. J. E. Baines, A. E. and A. H. Roberts, and A. J. Durston (mandolins), created quite a furore, and were

unanimously encored." The pieces they played were *Fleur de Mai* mazurka, *The Old Folks at Home*, *Winifred* waltz and *Ay Chiquita*.

The Darkey's Dream [sic] *

George Lansing (1890-1920)

On Saturday, 5th August, 1922, prominent local music teacher, Mrs Harry Reeve, and her *Combined Mandolin and Banjo Clubs*, assisted by leading Brisbane artists, gave a "high-class" concert in the Albert Hall in aid of a fund for building huts on soldier settlements. A concert review printed in the *Daily Standard* stated that: "the programme was one of the best that has been submitted for some time, and the audience showed its appreciation by warmly encoring all of the items." The mandolin and banjo clubs performed many items separately, but combined to perform several items, including *Darkey's Dream* [sic] by George Lansing.

encoring all of the items. The Mandolin Club, under Mrs. Reeve's baton, played "Simple Aveu," and "Lead Kindly Light," in pleasing manner, and with the inclusion of the guitars gave Braga's "Serenata." The Banjo Club played "Bonnie Scotland" and "Dusky Dandy." Later the two clubs combined in submitting "Darkie's Dreams," and "Napoli," being accorded a most enthusiastic re-entention. Vocal numbers were ren-

* We acknowledge that this title is offensive. While we abhor the use of this pejorative title, our decision to programme the work and to retain the original name is based purely on its historical context (i.e. to not 'whitewash' our past).

Lancashire Clogs

Emile Grimshaw (1880-1943) Arr. D. Gardiner

Mrs Harry Reeve had evidently become somewhat of a staple of the Brisbane music scene. Her combined mandolin and banjo clubs gave a student concert in the Albert Hall, Brisbane, on Saturday, 12th October, 1929. A reviewer from the *Brisbane Courier* reported: "when ascending the stair a little before 8 o'clock the ear was assailed by a rich harmony of plucked strings, for, with a long programme ahead of her, Mrs. Harry Reeve had launched her players before the usual hour." On this occasion the combined clubs performed *Lancashire Clogs* by Emile Grimshaw. Interestingly, we have found that most of the ensemble items that Mrs Reeve programmed were published together in a volume of music for BMG ensemble. One might assume that she was working from this single published collection.

there was plenty more to come. One may feel some doubt as to whether a large number of instruments of the banjo type would sound well together, but Mrs. Reeve instructs in the playing of the mandolin, banjo, guitar, steel guitar, and ukulele, and as she either led or conducted the numbers played by the clubs on Saturday night excellent rhythm was observed, with nice shading and fullness of tone.

fair (Easthope Martin), Messrs. A. J. Dalton and H. W. Blakely; "Lancashire Clogs" (Grimshaw), by the combined mandolin and banjo clubs.

Canzonetta 'Deh vieni alla finestra'

W.A. Mozart (1756-1791)

"Good night." The second part opened with another grand duo on two pianos by Madame Mallalieu and the same lady who had played before, the theme this time being "Don Giovanni," in which the serenade with its exquisite little running guitar accompaniment, the melody of which is equal in beauty to the air along which it ripples, was especially applauded. Mr. Quin's



From all accounts, opera reigned supreme during the period under investigation (1840-1940). In the absence of recorded music, playing arrangements of popular opera tunes was the only way one could bring the magic of the stage into one's home. On Wednesday, 11th December, 1878, respected local pianiste Madame Mallalieu and one of her pupils performed an aria from Mozart's *Don Giovanni* arranged for two pianos at the Church Institute, Toowong. This aria (the title of which translates as 'Oh, come to the window'), was particularly well received. The

Queenslander reported: "with its exquisite little running guitar accompaniment, the melody... is equal in beauty to the air along which it ripples". In the opera, the aria is actually accompanied by a mandolin (not a guitar), so we have chosen to perform the song with the original mandolin part accompanying the vocal line, played on guitar.

True Blue March

Ezra Read (1862-1922)

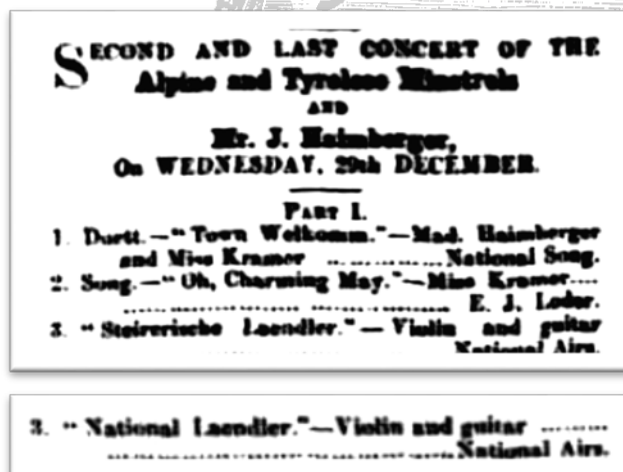
Pittsworth was once home to a renowned mandolin orchestra run by a Mr W.E. Hardy. From seemingly humble beginnings the orchestra grew in size and stature. Indeed, following their progress in the press over several years, they appear to change their name as they grew! In early reports they are simply called the *Pittsworth Mandolin Club*, whereas years later they appear under such grandiose titles as *Pittsworth Mandolin and Guitar Concert Company* and *Australia's Premier Complete Mandolin Club*! In concerts in both 1910 (September 20th) and 1912 (October 4th), in Wyreema and in Brisbane, respectively, they performed a march called "True Blue". No composer is listed in the advertising or the reviews, but a *True Blue March* by Ezra Read (a renowned composer of marches), was published in Australia at the time in an arrangement for banjo orchestra, so it is possible that they performed this particular arrangement. Early in the ensemble's life the *Darling Downs Gazette* generously offered: "the young performers, who are pupils of Mr Hardy, proved themselves a credit to their tutor and the town they live in". Once they had become more established, they attracted larger and more discerning crowds. A review published in the *Telegraph* stated: "the Premier Mandolin Club held its third Brisbane concert in the Albert Hall last night before an encouragingly large audience." It goes on to say: "amongst those who attended were the members of Mrs. Reeve's Mandolin orchestra."

sang very nicely. The mandolin orchestra from Pittsworth, which played "True Blue" and a number of interesting items, caused much admiration and applause. The members con-

Ländler

Johann Kaspar Mertz (1806-1856) Arr. D. Gardiner

On Wednesday, 29th December, 1858, the *Celebrated Alpine and Tyrolese Minstrels* (Mr Julius Haimberger, Mme Haimberger and Mlle Kramer) gave the second of two concerts at the Ipswich Theatre. The programme featured a selection of traditional folk songs alongside instrumental items. The songs were sung by Mme Haimberger and Mlle Kramer (and accompanied at all times by the two women on guitars), while other works were performed by Mr Haimberger on violin. The programme lists several items for violin and guitar including a *National Laendler* and a *Steirische Laendler*, as well as a *Selection of Scotch Airs*. As Mr Haimberger was the violinist it can be assumed that either Mme Haimberger or Mlle Kramer supported him with an accompaniment on the guitar (one would assume it to be Mme Haimberger, who was his wife. Their daughter, Mlle Kramer, although an accomplished performer who toured with her mother and step-father, was aged just 15 at the time). In attempting to recreate elements of this programme, sourcing the exact performance edition, manuscript or sheet music publication for this item proved impossible. Instead, we have substituted a *ländler* (in our own adaptation for two guitars) by the prominent nineteenth-century guitarist/composer, Johann Kaspar Mertz.



ion was well rendered. The Westbrook Choir rendered an anthem which was full in tone. Miss M. Kennedy, from Pittsworth, played a madoline solo. "Abschied," by Frank Matt Harrison, and Allegro movement by G. Belloni; this item was much applauded, and had to be repeated. Miss Davis.

Abschied (Farewell)

Mauro Giuliani (1781-1829) Arr. D. Gardiner

Miss M. Kennedy, a mandolinist from the *Pittsworth Mandolin Club* (mentioned above), played a mandolin solo called *Abschied* (Farewell) by Frank Matt Harrison at a concert in the Presbyterian Church in Wyreema on September 20th, 1910. It has been impossible to obtain a copy of this particular piece. There are, however, many compositions called *Abschied* so I have substituted a gorgeous one by Italian composer, Mauro Giuliani. Giuliani is

generally only known by guitarists, amongst whom he is regarded as one of the most prominent guitarist-composers.

Interestingly, on Saturday, 27th October, 1888, the *Daily Northern Argus* (Rockhampton, Qld) published a story titled "The Banjo in the Boudoir". The author compares the various qualities between banjos, mandolins and guitars, and concludes that the guitar is the best of them, for it has a wealth of quality music written for it by good composers. The author lists several guitarist-composers that were evidently well-known at the time, perhaps even to general audiences. Those listed are Mauro Giuliani, Luigi Legnani, Joseph Kreutzer, Giulio Regondi, and Leonard Schultz, hence our reasoning for including an item composed by Maestro Giuliani!

The Directorate March

John Philip Sousa (1854-1932) Arr. Wessenberg

While there is no direct reference to Sousa's *Directorate March* being played on plucked strings in Queensland, performances of other works by the same composer were very common. The *Ipswich Mandoline Party* often performed Sousa's *Liberty Bell March*, much to the delight of local audiences. The *Royal Hawaiians* also celebrated Sousa's music. Indeed, more often than not, their concerts featured performances of at least one of his pieces - including solo guitar arrangements of the *Thunderer March* and the ever-popular *Stars and Stripes Forever*. Sousa's *Washington Post March* was also frequently programmed. We have selected the *Directorate March*, because it is a rare example of a historical arrangement for a plucked instrument ensemble of a Sousa march, published within the period of investigation.

audience. The instrumental items included several very fine numbers notably "Dill Pickles," "Ukulele solo." (the Hawaiian guitar), "Thunderer March" (guitar solo) and a Hawaiian march. Miss Anehila.

The *Royal Hawaiians* were popular internationally and were known to Sousa. An editorial in the *Gympie Times and Mary River Mining Gazette* reveals that: "Sousa says of the *Royal Hawaiians* that their songs, their music and the rhythmic swing of their dancers are incomparable." The report goes on, saying that Richard Strauss was also a fan and said that their singing is "quite apart in tone and music from any other race of people with whom he had come in contact, their music being as full of character as a rainbow is full of colour."

Annie Lawrie

Trad. Scottish Arr. D. Gardiner

ly rendered by the company. One of the gems of the evening was the ballad "Garden of Roses," by Mr. Ernest Kaai, who accompanied himself on the guitar, and his artistic and beautiful rendering evoked much applause from the audience and a double encore was insisted on. A feature of the singing was the harmonious choruses which accompanied the solos. "Annie Laurie," sang as a double quartette,

"There are soloists on the mandolin, guitar and native tiaro... from which the most exquisite music is obtained."

On Tuesday, 4th April, 1911, *The Royal Hawaiians* opened a concert season at the Town Hall in Toowoomba, as part of their tour of regional centres following a hugely successful concert season in Brisbane. They performed widely, giving concerts in towns such as Ipswich, Bundaberg, Gympie and Maryborough in addition to Brisbane and Toowoomba.

One of the most frequently performed (and requested) popular songs of the time, *Annie Lawrie*, was arranged for – and performed on – practically every vocal and instrumental combination you could imagine. A reviewer for the *Darling Downs Gazette* who attended *The Royal Hawaiians'* concert, eloquently reveals that: "the company include the Hawaiian Glee Club, a coterie of artistic singers, which has for its leader, Mr. Ernest Kaai, the recognised head of all that is artistic and beautiful in Hawaiian music." He continues, saying that their instrumental music, which consisted of guitars, mandolins and ukuleles, was "unique and wonderful", and "made a delightful accompaniment for the vocal solos." We have thus been inspired to arrange the popular song ourselves especially for the delightful combination of ukulele and guitar.

Reverie

Giulio Regondi (1823-1872)

We're including a guitar solo by Giulio Regondi because of the reference to the composer in the "Banjo in the Boudoir" story that appeared in the *Daily Northern Argus* (Rockhampton, Qld) in 1888. Regondi was actually quite a celebrity in Europe. He was a child prodigy and was a virtuoso on the guitar and the English concertina (an instrument similar to the accordion). From what the sources reveal, one could assume he was possibly better known in Australia as a concertina player than he was as a guitarist.

There is an advertisement in the *Rockhampton Bulletin and Central Queensland Advertiser*, published on Saturday, 25th February, 1871, which advertises a variety show. Amongst many acts, such as 'Gems of Negro Minstrelsy' [sic], a 'Bijou Concert', 'Unrivalled Plantation Songs and Dances', and comic sketches such as the 'Pilgrim Fathers' and the "laughable farce" entitled the 'Swiss Cottage', was Mr John Templeton Oaten – being hailed as the "Regondi of the Australian Colonies".

ineffable halo of romance. Moreover, it well becomes a man, always supposing that he be not of corpulent habit; and as he attitudinises, amid a circle of admiring ladies, the blue ribbon hung lightly over one shoulder and under one arm, he may, if he but possess a figure at all, easily imagine himself a first-class "masher." The guitar has, too, the advantage of possessing a fairly good repertory of music written specially for it, thanks to the labors of Giuliani, Legnani, Kreutze, Regondi, and Leonard Schultz. The banjo, however, does not deserve the unworthy wit levelled at it by those who have only heard it as performed by the peripatetic musician at the head of Margate Jetty, or by the musical partner of the "Bones" of negro minstrelsy. The instrument—

Quartettes,
Solos,
Choruses,
Witticisms,
Instrumentalism,
Eccentricities, etc., etc.

Interval of Ten Minutes.

BIJOU CONCERT.

MRS. T. FAWCETT

In some of her Choicest Ballads.

MR. JOHN TEMPLETON OATEN,

The Regondi of the Australian Colonies, in his inimitable Concertina Solos.

It is said that news (and fashions) took just three months to reach our shores (specifically, the time it took for a ship to sail from England!). It is surprising (to us in the *Enoggera Ensemble*) that Regondi was more widely known in Rockhampton (of all places) in 1871 than he is today! One can only imagine that it has a lot to do with the guitarist's fame in Europe, coupled with Australia's hunger for whatever was new, novel and popular back 'home'.



Euoggera

Duncan Gardiner (b. 1983)

Soundtrack designed by Ben Kossenbergh (b. 1982)

Euoggera is a word commonly recognised today as being the name of a Brisbane suburb, but it is in fact a wrongly-spelled contraction of the Turrbal phrase *youara-ngarea* meaning "sing-play" or song and dance. It was intended that the suburb name be recorded as *Euoggera* (it is sometimes also written as *Yowoggera*), but a spelling error was made at the Government Lands Office and the letter *u* was mistaken for an *n*. It refers to a ceremonial site used for dancing - a corroboree place - and specifically, a ceremonial site located near the mouth of Breakfast Creek. The ideas of *song* and *dance* serve as the initial points of inspiration for this musical composition where both of the elements are fused. An imagined dance is portrayed by the rhythmic groove of the lower guitar part, and the song element, which is really a lament, is later introduced by all of the other instruments. The work flows in one continuous movement. You'll hear the dance slowing to a pause towards the middle before the song commences. The piece, however, is really much more complex than that.

While the piece conjures the elements of song and dance, it is largely a snapshot revealing the dark history of colonisation in Queensland. The piece begins before the colonists arrive. We hear the ceremony; the dance. We hear imagined footsteps in the scrub and a fire being lit with sticks. Curlews and owls call in the night near the river. We hear what we can only guess are the sorts of sounds that would have existed in this time, in this place. Then something happens; there is a sighting. Captains and convicts have arrived. This is followed by seemingly boatload upon boatload of men in uniforms, missionaries and free settlers. The piece depicts minor conflicts that escalate into largescale warfare and the savage, brutal attacks on Aboriginal peoples. Spears and clubs fall to the power of the rifle. The unrelenting massacre makes way for a lament. We hear the imagined voice of a people who are strong and resilient, and who will not be forgotten. Next, the beginning of the song is 'peaceful', reflecting an attempt by white Australia to forget about our bloody past simply; largely, and deliberately, written out of our history books.

The idea for this piece all started for me the day I read 'The Forgotten War' by Henry Reynolds. "There was little enough in the library about Indigenous history in Australia as a whole and even less about Queensland. The only way forward was to plunge straight into the historical documents... the evidence spilled unbidden from the contemporary record... It was unavoidable, incontrovertible. To ignore it was out of the question" (Reynolds, 2013, p. 2). In school if we weren't being taught about ancient Egypt or the Roman Empire, we learned about world wars, Captain Cook and dead white men. Perhaps the words 'stolen generation' were mentioned in passing. It wasn't until I read this book that I gained a whole new awareness of our history. It was like being able to see for the first time! I could suddenly see the whole, ugly, unforgivable truth about the history of the country I called home, and I felt such shame and anguish. I felt ashamed that I had been so ignorant to it my whole life. I was so moved and I knew I needed to share the harrowing stories through music.

These are the reasons why I was compelled to write the piece. Towards the end of the work the song develops and we hear little dissonances that get stronger and more noticeable. This represents the truth seeping out, like blood stains soaking through a bandage. Dawn breaks and we hear butcherbirds, magpies and then currawongs. Church bells keep the time now. We cannot hide our history any longer. The piece ends feeling quite unresolved. It's as unresolved as the state of affairs that exist today. There is little to be proud of. The piece finishes with an uneasy return of the dance.

paraphrases. This, in plain language, is how we deal with the aborigines: On occupying new territory the aboriginal inhabitants are treated in exactly the same way as the wild beasts or birds the settlers may find there. Their lives and their property, the nets, canoes, and weapons which represent as much labor to them as the stock and buildings of the white settler, are held by the Europeans as being at their absolute disposal. Their goods are taken, their children forcibly stolen, their women carried away, entirely at the caprice of the white men. The least show of resistance is answered by a rifle bullet: in

less enjoyable. Three selections were given by the club, a pot pourri, a gallop ("Trumpeter"), and a march ("Rastus on Parade"), the two lastnamed being specially praiseworthy efforts. Little faults, of course, were inevitable; an instrument

The Trumpeters Galop

Charles Coote Jnr (1831-1916) Arr. D. Gardiner

On Thursday, December 5th, 1901, in the Oddfellows Hall (Brunswick Street, Fortitude Valley), Don Flores and his banjo, mandolin and guitar club made their public debut with great success. In the concert they performed a variety of works for their ensemble which included cornet, clarinet and violin in addition to banjos, mandolins and guitars. One of the works was a gallop called "*Trumpeter*", likely the *Trumpeter Gallop* by the then well-known composer of dance music, Charles Coote Jnr. The report in the *Brisbane Courier* states that the club had only been formed some four months beforehand, and of the performance reveals that: "little faults, of course, were inevitable; an instrument here and there out of tune, an occasional false note, or lack of precision; but on the whole the club has every reason to feel gratified at the progress so far made."