

**Master of Music Research
Classical Guitar Recital**

**THE QUEEN ST GUITAR
BANJO MANDOLIN CLUB**

Featuring

Duncan Gardiner

with guest artists

Marissa Carroll (mandolin)

Dominic Ward (guitar)

Joel Woods (banjo and mandola)



Griffith UNIVERSITY
Queensland Conservatorium

Master of Music Research: Recital Two Programme

THE QUEEN ST GUITAR BANJO MANDOLIN CLUB

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Caliph of Baghdad Overture.....François-Adrien Boieldieu (1775-1834)
Arranged D. Gardiner

Estudiantina Waltz.....Émile Waldteufel (1837-1915)
Arr. D. Gardiner

Sérénade Des Mandolines.....Louis César Desormes (1840-1898)
Arr. D. Gardiner

The Swanee River.....Stephen Foster (1826-1864)
Arr. D. Gardiner

Boccaccio March.....Franz von Suppé (1819-1895)
Arr. T. Ritter

Bric-à-brac Polka.....Charles Coote (1831-1916)
Arr. D. Gardiner

Nearer, My God, To Thee.....Mason Lowell (1792-1872)
Arr. D. Gardiner

*** INTERVAL ***

A 'Spanish Air'.....

The Spanish Retreat.....Arr. W. L. Hayden (1839-1886)

Silver Threads among the Gold.....Hart Pease Danks (1834-1903)
Arr. D. Gardiner

Liberty Bell March.....John Philip Sousa (1854-1932)
Arr. J. Hager

Rastus on Parade Two-Step.....Kerry Mills (1869-1948)
Arr. D. Gardiner

Prestissimo Galop.....Émile Waldteufel (1837-1915)
Arr. D. Gardiner

God Save the Queen.....Thomas Arne (1710-1778)
Arr. D. Gardiner

INTRODUCTION

Tonight's recital features musical works that were once performed on the guitar in Queensland from the 1880s to World War One. I discovered all of the references to the repertoire during my investigation of historical local newspapers and concert programmes. Earlier this year, when I commenced my master's degree at the Queensland Conservatorium, Griffith University, I had no idea what sort of music I would find. It was a huge risk deciding to present concerts of whatever music I might come across in my research. Because I didn't know whether I would have to present recitals of large-scale sonatas or virtuoso showpieces, or concerts of folk songs and bush ballads. I didn't even know if guitar was played at all, so in a respect I had no choice about what I would have to play, as it was left to chance. I found many references to music played on guitar and then selected the best of them to present tonight. Therefore, the programme coalesces a wide range of styles and genres, demonstrating the many ways in which the guitar was historically incorporated into local music activities.

This is not a typical guitar recital. It is not a typical Masters recital. Nor is it really even a concert of *guitar music*. It is a concert of historical works that musicians, who, for some reason, decided they wanted to play on the guitar. Most of these musicians were extremely versatile. While some were professionals, most were amateurs, but almost all of them could, and did, perform on many different instruments. They also arranged much of the music themselves. In that light, tonight I am recreating a little bit of history by playing my own arrangements of their music on this unusual collection of instruments.

Primary sources reveal that Queenslanders were developing real interest in music for guitars, banjos and mandolins. This period saw numerous tours by international acts such as the *Jungfrau Kapelle*, a 14-piece Swiss family orchestra which featured four mandolins and three guitars, and the famed *Estudiantina* (Spanish Students), an ensemble comprising 20 mandolins and guitars. It appears that these visitors were a source of inspiration for local musicians, based on the number of ensembles that formed here in the following years. Brisbane, Ipswich, Pittsworth, Toowoomba and many other regional centres were home to 'fretted-instrument orchestras'. Earlier in the period some of these ensembles were quartets, but later, orchestras of up to 25-30 musicians formed. Because these ensembles featured a variety of instruments, such groups can be traced by search terms such as *banjo*, *mandolin*, *guitar club*, *mandolin party*, *plectral orchestra* and *estudiantina*, among others. These ensembles often comprised nylon, steel string and harp guitars, banjos, mandolins, mandolas, mando-cellos, harps and piano.

The repertoire of the groups consisted mostly of arrangements of popular orchestral works, dance music, piano pieces and songs. Many of the composers whose works are represented tonight were alive during the period under examination. Therefore, a lot of the repertoire was hot off the press. The musicians of the time were performing arrangements of music that was current. The repertoire truly was *popular* music. I have carefully selected a variety of works that best represent each of the genres. Much of the music played by these historical groups must have been arranged by the members to suit their particular instrumentations. I deduce that the scores and parts were never published, and they are either kept in private collections or simply no longer exist. Fortunately, I have been able to source a handful of historical arrangements that were published for mandolin orchestra, which we will present tonight. The rest of it I have had to arrange myself. The guitarist as performer, composer and arranger is in itself a historical phenomenon of this period, so performing my own arrangements tonight can be seen as putting myself into the shoes of the colonial guitarist.

I find this history fascinating, and I think my research will add a degree of richness to the story of the guitar in this country. I have wondered what the guitar meant to individuals in these times. The evidence suggests that the guitar played a significant role in domestic life and public performance contexts, and that it had an important impact on the music culture of the period. Indeed, a lot of colonists yearned to recreate a little piece of home in this 'strange new country', and for some early colonists it was a status symbol (if you couldn't afford a piano, you might at least afford a guitar). For some, it was the ideal, or only, medium on which to play their favourite music. For others, it was part of their upbringing and duty. It was commonly played by women to support their education and to make them more marriageable. Also, guitar items were often programmed to bring an element of fun or humour to a concert. So why was the guitar sometimes not taken so seriously? Why was it assigned a humorous role? And what if that humour was really just racism. In minstrel shows, for example, white guitarists performed 'blackface', playing pieces with offensive themes and lyrics. Not only is it possible to interpret the guitar in the colony as a tool simply for music-making, it can also be theorised as a tool that was used to unite, to divide and to conquer.

It is with great joy that I present this recital along with my wonderful and talented co-artists Marissa, Dominic and Joel. We bring the music to you with passion and excitement, and hope that you, too, might be as fascinated with these musical gems as we are.

PROGRAMME NOTES

Overture to the *Caliph of Baghdad*

Solos on 40 Original Instruments.

AN ORCHESTRAL COMBINATION OF 20 INSTRUMENTS.

Artistic Solos on the Xilophons, Mandoline, Guitar, Zither, Cello-zither, Harp, Solo Drum, Violin, Violoncello, Piccolo, Glocken-spiele, Flute, Cornet, &c.

The Ocharina Quartet and Piccolo Duet.
The Mandoline Band of Four Artists.
The Cello-zither and Harp Duet.
The Mandoline and Guitar Duet.

The *Caliph of Baghdad* is an *opéra comique* in one act by the French composer François-Adrien Boieldieu. It was Boieldieu's first major triumph, premiering in Paris in 1800 and then becoming highly popular throughout Europe. The *Caliph of Baghdad* was popular partly because of the exotic subject matter, which was in vogue at the time. The overture to the opera was played by a touring group called the Jungfrau Kapelle in Rockhampton on Monday, 20th August 1888, and in later concerts in Brisbane back in the Theatre Royal on Elizabeth Street (now demolished). "The overture was Boieldieu's "*Caliph of Baghdad*," and its well-modulated performance could not have been surpassed." The Jungfrau Kapelle were a 14-piece orchestra whose combined membership played up to 40 different instruments. Among their collection of instruments were mandolins, guitars and zithers. Guitar items were featured in all of their shows.

PART I. **1. Overture—"Caliph of Bagdad" Boieldieu.**

"Last evening a season was commenced by one of the most enjoyable but least conventional musical companies that has yet appeared in Brisbane. The Jungfrau Kapelle, who take their name from one of the Bernese Alps, are a band of Swiss musicians who have been travelling all over the world, and charming everyone everywhere by their unconstrained music and their sweet harmonies. After the stereotyped concert hall platform with its piano, its flags, and its plants ranged in stiff formality along the front, it is a soothing change to gaze on the simple decorations of a scene representative of Swiss mountain peaks and pine trees. No less fascinating is the music..."

Estudiantina Waltz

The *Estudiantina* (Spanish Students) were a band of 20 musicians who were initially brought to Australia to play at the Centennial Exhibition in Melbourne in

1888. They all played Spanish *lauds* and *bandolins*, though audiences at the time thought their instruments were guitars and mandolins. *Estudiantina*'s are student bands or college *glee clubs*. While the genre had been popular in Spain for hundreds of years, one particular group known as the *Estudiantina Figaro* became famous after they appeared at the World Fair in Paris in 1878. They inspired several composers to write songs and dances after them. Paul Lacôme (1838-1920) wrote a vocal duet called *La Estudiantina*, the melody from which Émile Waldteufel used in his set of waltzes of the same name. Since then it seems that many groups, each calling themselves 'Spanish Students', started up. As many individual performer names were omitted from the reviews, it is very difficult for me to ascertain which Spanish Students performed in Brisbane. One such duo claiming to be the Spanish Students played a set of waltzes called *Estudiantina* on Monday, 3rd March, 1890 at the Gaiety Theatre, on Albert Street (now demolished). They were part of Mr Harry Rickard's Company, who performed variety concerts based on the popular English 'Music Hall' genre.

received of the two. The Spanish Students, Señors Manuel Lopez and Mareau Martini, were warmly encored for their mandoline and guitar duet, "La Estudiantina," and

Waldteufel (meaning 'Forest Devil') commenced studies at the Paris Conservatoire at the age of seven, where his classmates were Bizet and Massenet. In 1874 Waldteufel performed at an event attended by the then Prince of Wales, future King Edward VII. The Prince was so taken by Waldteufel's waltz music that he decided he wanted to make Waldteufel's music better known in Britain. Waldteufel's music was played at Buckingham Palace in front of Queen Victoria. In 1875 he signed a publishing contract with Hopwood & Crew and from then his music dominated the London music scene. During this period he composed his best known works including *Les Patineurs* (The Ice Skaters). His *Estudiantina* waltz is actually based on a pre-existing song. In 1883 he was commissioned to arrange a set of waltzes around Lacôme's highly popular song.

Sérénade Des Mandolines

might and should be. The other novelty was Desorme's "*Sérénade des Mandolins*," performed, *pizzicato*, upon the stringed instruments. The number was fascinating, and was enthusiastically encored. The evident appreciation by the Brisbane public of anything approaching mandolin and guitar music might be worth attention from local musicians, who as a mandolin and guitar band, would be able to vary the ordinary concert programme in a happy and popular manner. The remaining orchestral number

On Thursday, 7th November, 1889 the Brisbane Liedertafel held their 27th Smoke Concert at Centennial Hall on Albert Street (now demolished). Desorme's *Sérénade des Mandolines* was performed, pizzicato (plucked) upon the strings of the orchestra to imitate the sounds of mandolins and guitars. In the review, the critic gave some advice to local musicians, encouraging them to start their own mandolin and guitar bands:

The piece was seemingly quite popular at the time, having been released for string orchestra, solo piano, piano four hands and for various other instruments. It was also published under different titles such as *Mandolin Polka* and *Sérénade d'Oiseaux*. From what I have found, the item was not heard in Brisbane again until it was broadcast on a radio show for Station 4QG in February 1926. Perhaps tonight is the first occasion that Desorme's *Sérénade des Mandolines* has been performed in Brisbane on mandolins?!

The Swanee River

On Saturday, 23rd Feb, 1889 another set of Spanish Students played *The Swanee River* at Her Majesty's Opera House, Queen Street (demolished). The occasion was a *Promenade Concert* and the musicians were brought in to boost final ticket sales on the closing nights. "The Management are pleased to be able to state that they have succeeded in making an arrangements for the appearance of these Celebrated Artistes THE SPANISH STUDENTS who will make their first appearance tonight." The programme was apparently "an excellent one."

Students rendered very enjoyable selections on the bandolina and guitar, and were encored in each part; their second number, a medley which included "The Swanee River" and "Rory O'More," was particularly well received, and they were obliged to respond again, giving the piece, "Très Jolies," which displayed their powers to great advantage.

Stephen Foster was an American songwriter known primarily for his parlor and minstrel music. Many of Foster's songs were of the blackface minstrel show tradition popular at the time. Of his vast output, *The Swanee River* (also known as *Old Folks at Home* and *Suwanee River*), composed in 1851, is recognised as one of the most popular. Indeed, it was frequently performed in Brisbane either in simple folk-song settings or as virtuoso showstoppers. Accordingly, *The Swanee River* was the best-selling song of the period, with over twenty million sheet music copies sold! Written from an African slave's perspective, the song has been heavily criticised for romanticising slavery. At first glance, Foster's songs can be considered disparaging and offensive to African Americans, however, some historians claim

that Foster unveiled the realities of slavery in his work.

Boccaccio March

in the world. The second part of the programme was equally interesting. The Bell-ringers played "The Blue Bells of Scotland," with variations; then Mr. Ted Faust and Herr Mehden played a duet on the mandoline and guitar, an air from "Boccaccio," so sweetly that they had to respond to an encore, when they substituted "Come back to Erin," which was greatly appreciated. Herr Mehden

A mandolin and guitar duo from the London Bell-ringers and Faust Family performed an air from *Boccaccio* in Warwick on Tuesday, August 30th, 1892. "The programme last evening was an excellent one, full of variety, and brimming over with attractive items." The group toured regional Queensland for several years, making many repeat visits to Rockhampton. The Jungfrau Kapelle also performed an excerpt from *Boccaccio* in some of their concerts in 1888, proving the popularity of the work. In tonight's program, I have substituted the 'air' for a march from the same operetta because it is one of the few examples of music that I could find that was published as an arrangement for mandolin quartet. *Boccaccio* is an operetta set in early-Renaissance Florence by Franz von Suppé. It was premiered in Vienna in 1879 and is considered Suppé's finest operetta. While most of his music has fallen into obscurity, some of the themes from his overtures have been used in cartoons such as Bugs Bunny, Popeye and some Disney productions.

Bric-à-brac Polka

2. Polka—"Bric-a-Brac" ... Coote.
(For three Xilophons, three Guitars, Harp, and Mandoline.)

In their opening night concert on Monday, 2nd July, 1888, the Jungfrau Kapelle performed Charles Coote's *Bric-a-brac* Polka. Charles Coote's career flourished from the 1850s onwards and he was still active in the late 1880s. He wrote a considerable amount of dance music, including the polkas *Bric-a-Brac* and *Great Eastern*, as well as gallops and quadrilles. Most of his works, as is the case with most dance music at the time, reflected in their titles the personalities or newsworthy features of the day. Interestingly, Coote shares a connection with the aforementioned composer, Waldteufel. Coote was the bandleader of London's first dance orchestra Coote & Tinney's Band. It was this band that regularly performed Waldteufel's waltzes, thus bringing them to the attention of a wider audience.

Nearer, My God, To Thee

On Thursday, 19th September, 1912 the Pittsworth Mandolin and Guitar Concert Company performed an arrangement of the hymn *Nearer, My God, to Thee*. The concert, held in the Centennial Hall, Brisbane, was originally scheduled for the Wednesday evening but had to be postponed due to severe storms. By special request they rendered the hymn "that the band of the Titanic played as the boat went down" to remember all those who perished at sea just a few months earlier. One issue with this item is that there are three different musical settings of the hymn, and to further complicate things, there is speculation over whether the hymn was even performed on the ship. While some survivors reported that the ship's string quartet played Lowell Mason's setting of the hymn as the vessel sank, others denied it. One witness claimed he heard *Autumn* (by which he may have meant Archibald Joyce's then-popular waltz *Songe d'Automne*). Mason's version was used in four feature films, including the 1997 *Titanic*, while other films incorporated *Autumn* and John Dykes' version of the hymn. *Nearer, My God, to Thee* was sung by the doomed crew and passengers of the SS *Valencia* as it sank off the Canadian coast in 1906, which may be the source of the *Titanic* legend. Tonight, we will present my arrangement of Mason's setting of the hymn.

MANDOLIN CONCERT.

Owing to the storm last evening the recital by the Pittsworth Mandolin and Guitar Concert Company had to be postponed until to-night. Patrons are assured that, wet or fine, the concert will be held in the Town Hall to-night. The programme submitted is a splendid one and given fine weather a good house should be present. "Il Trovatore" and "The Pirates of Penzance" are the chief selections by the Concert Company, and by special request they will also render the hymn that the band of the Titanic played as the boat went down, 'Nearer, My God, to Thee.' Miss Elsie Deuzley

"The club was formed not long ago at Pittsworth by Mr W E Hardy, formerly of Brisbane. An enthusiastic lover of the mandolin, the guitar, and kindred instruments, Mr. Hardy soon after his arrival in Pittsworth conceived the idea of establishing an orchestra. There was plenty of talent available among the youth of the town, and the surrounding farms, and the project soon became an accomplished fact,

and now the club has 25 playing members. The instruments comprise mandolins, mando-cellos, guitars, clarinets, a French horn, a double bass, and a harp. The orchestra played at Toowoomba last year, and the people of that city were so delighted with the musical treat that they recently sent a pressing invitation to repeat the visit. It was resolved to extend the tour to Brisbane. The Pittsworth Club's repertoire includes the latest classical music, and Mr. Hardy, the conductor of the orchestra, also contributes original items to the programmes."

A 'Spanish Air'

election of the chapter then took place. A musical programme by the Mozart and Beethoven coteries was well carried out. Miss Evelyn Griffith played a "Spanish Air" on the guitar very acceptably, and Miss M. Burns played a solo on the violin, which with Miss Vary's piano solo were all much enjoyed.

While the primary sources (newspapers and concert programs) are full of references to guitar performances, one of the main problems is that they often lack detail. I have observed a trend that sees guitar performances situated towards the lower end of a musical hierarchy. Indeed, precedence tends to be given to opera and vocal music; published reviews focus on these genres over instrumental music. Additionally, it was conventional at the time only to review professional performers and, as most guitarists were amateurs, performances were rarely reviewed and received little else besides a passing mention, as, for example: "Miss Evelyn Griffith played a "Spanish Air" on the guitar very acceptably." It is frustrating to come across so many references to guitar performances with no real leads to follow up on. Given this, I will leave it up to you to guess what the 'Spanish Air' might be that I play tonight.

The Spanish Retreat

Mr Percy Fitz-Stubbs performed a guitar solo called *Spanish Retreat* at a fundraising concert on Friday, 21st March, 1879 at the Old School of Arts on the corner of Queen and Creek Street (this, by the way, is a rare example where the details of a guitar solo are provided). It seems the piece must have been part of his repertoire for he played the same work later that year in concerts in Maitland, NSW.

GRAND VOCAL and INSTRUMENTAL
CONCERT
IN AID OF
THE BAND FUND OF THE BATTERY.

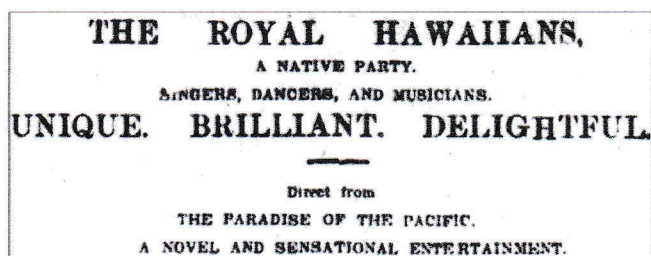
6. Solo (guitar)—"The Spanish Retreat." Mr. P. Fitz Stubbs.

He came from a musical family: his grandfather, Thomas Stubbs, was a Professor of music and a prominent flautist and composer. His uncle, Napoleon Fitz-Stubbs, was a professional guitarist and his sister, Maud, was a celebrated pianist and composer of waltzes and at the time she was dubbed the "Australian Strauss").

"The concert last night at the old School of Arts in aid of the Band Fund of No. 1 Battery, Q.V.A. was fairly attended. The programme was a very pleasant one and well executed, the solos of Mr. Fitz Stubbs on the piano and guitar being warmly applauded."

It seems that many versions of the *Spanish Retreat* exist. There are published arrangements for military band, as well as solo piano, guitar and banjo. It sometimes appears as *'The Celebrated' Spanish Retreat*, which gives one the impression that it really was a popular work. I have found at least five different arrangements for solo guitar. Australian newspapers refer to dozens of performances of the piece throughout the country since 1840. The trouble is that even with all the arrangements of the piece, it has so far proven impossible to ascertain who the original composer was! The cover page of an 1841 piano arrangement states that the piece was premiered by the Brigade Band at the encampment of the Hancock Light Infantry in July 1841.

Silver Threads among the Gold



On Monday, 20th March, 1911 a group called The Royal Hawaiians started a concert tour of Australia at His Majesty's Theatre (same venue as *Her Majesty's*), on Queen Street. They performed widely, giving concerts in Brisbane, Ipswich, Toowoomba, Bundaberg, Gympie and Maryborough. They then travelled to New South Wales, Victoria and South Australia. Reviews highlight the versatility of the ensemble: *"There are soloists on the mandolin, guitar and native tiaro, an instrument smaller, but in many respects similar to the well-known English guitar. The taropatch is another native instrument from which the most exquisite music is obtained. On every occasion the accompaniments were played by the singers, the ensemble producing an effect at once-striking and artistic, for the company are accomplished musicians."*

was an artistic gem. The pathos of the Hawaiian music was much marked in a lullaby duett by Misses Keala and Anehila. The latter gave a beautiful rendering of a love serenade which was encored. Mr. T. J. Carter's sweet tenor voice was heard to advantage in a Hawaiian love ballad, and for an encore he sang 'Silver Threads Among the Gold.' with harmonised chorus.

The advertising of the concerts is both intriguing and shocking. It appears that the musicians were perhaps novel and exotic to local audiences: *"In appearance, Miss Kaai is a good type of her race, rather above the average height, supple and graceful in her movements, and refined in her manner, with large brown eyes, slightly flat nose, and jet black hair. Her speaking voice is delightfully soft, low and musical. Indeed, an American accent, spoken by a liquid Hawaiian voice, becomes quite a pleasant thing."* To boost ticket sales, the musicians were highly sexualised in the media: *"Beautiful lithe limbed ladies, who Dance Hawaii's national dances with a bewildering bewitchery of movement."* The expression "sex sells" may not be as modern as we think!

I've selected a well-known tune titled *Silver Threads among the Gold*, composed by Hart Pease Danks. He is best known for this 1873 composition, which sold over three million copies in his lifetime. Having sold the rights to it, sadly, Danks died penniless in a Philadelphia boarding house. I decided that the sweet tone of the ukulele would add something special to my arrangement of this work. I had never played the ukulele until I started preparing for this recital, so tonight I make my public ukulele debut!

Liberty Bell March

The Ipswich Mandoline Party comprised up to five musicians playing mandolins, mandola and guitar, sometimes with zither or piano. Although based in Ipswich, they made a number of trips to Brisbane to give performances. Their first visit was for a benefit concert to support a singer on Wednesday, September 7th, 1898. It was in this concert in the Centennial Hall that they performed the Sousa's *Liberty Bell March*. Their first performance in Brisbane received two rave reviews!

"The Ipswich Mandoline Party played a march, 'Liberty Bell' (Sousa), with most pleasing effect, and the audience were so charmed with the uncommon contribution that they demonstratively recalled the players."

"The novel performance caught the popular fancy, and the performers were called upon for a second contribution."

of applause. The Ipswich Mandoline party, headed by Mr. J. E. Baines, played a march, "Liberty Bell" (De Sousa), with most pleasing effect, and the audience were so charmed with the uncommon contribution that they demonstratively recalled the players. The duties of accompanists were

As a result of the success of their Brisbane debut, they returned on Monday, 7th November the same year to present their own concert at the Enoggera Terrace Presbyterian Church: "An excellent concert was given in the Enoggera Terrace Presbyterian Church on Monday evening by some Ipswich favourites in the musical world, including the well-known Mandolin Party." There is a connection with tonight's concert and their performance at the Enoggera Terrace Presbyterian Church. The church we are assembled in tonight is in fact not the original building they performed in. However, the original church still stands (just down the road), now as a local music shop, Simply for Strings. I often walk by the shop and the church, and I was excited to learn that concerts were given here by mandolinists and guitarists in this location.

Rastus on Parade Two-Step

MUSICAL EVENING.

About four months ago a banjo, mandoline, and guitar club was formed under the conductorship of Don Flores, and last night the members of the club made their debut at a musical evening in the Odd-fellows' Hall, Valley. The instrumentalists comprise six banjo, eight mandoline, and four guitar players, and cornet, clarinet, and violin are also included. Nearly

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 of banjos, mandolins, guitars, cornet, clarinet and violin. One of the works was a rather up-beat item called *Rastus on Parade*. Don Flores was a prominent figure in the local music scene. The first mention of him was in Sydney newspapers in 1890 and it seems he was active as a teacher and performer there. Towards the end of the century his name appears in Queensland media where he advertised music lessons from various studios across the city. In February, 1900, he began seeking expressions of interest from local musicians to form a banjo, mandolin and guitar club. He ended up teaching from a studio in Queen Street, hence the title of tonight's show!

Don Flores was a talented individual. He was a musical director and teacher and performer on the guitar, mandolin, banjo, violin, cornet and cello, as well other curiosities such as bandurria and Chinese ye yen. He seemed to have enjoyed life on the road because his name crops up in relation to concert activity in Sydney, Wagga Wagga, Bowral, Launceston, Yackandandah, Gympie, Alpha, Barcaldine, Bogantungan and Charters Towers. His wife and children were also musicians and dancers. From 1904 they were advertised giving family concerts under various guises such as *The Don Flores Concert Company*, *Don Flores Musical and Variety Entertainers* and *The Don Flores Comedy and Variety Entertainers*. Strangely, their last mention appears in Charters Towers in 1910 and since then they seem to have simply vanished from the media.

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

Rastus on Parade was composed by Kerry Mills and is considered by many historians to be the first syncopated cakewalk composed. It has a verse to one of its quaint little melodies: *When he is walking 'taint no bluff, he puts 'em in de shade. No use in talking, he's hot stuff, is Rastus when on Parade.* "Rastus" is a pejorative term traditionally associated with African Americans in the United States. It is considered offensive. "Rastus" has been used as a generic, often derogatory, name for African American men at least since 1880. *Rastus on Parade* was quite successful in its time and found its way onto vaudeville stages around Manhattan.

Prestissimo Galop and God Save the Queen

To be followed immediately by
17. Prestissimo Galop, for
Orchestra Waldteufel.

The Jungfrau Kapelle often performed Waldteufel's *Galop "Prestissimo"* as a finale in their Australian concerts in 1888, before officially closing their programmes with *God Save the Queen*. This was the national anthem at the time, and of course was performed as *God Save the Queen* during Queen Victoria's reign from 1837 until her death in 1901, and then as *God Save the King* during the reigns of both King Edward VII (1901-1910) and King George V (1910-1936). It was generally always performed to conclude concerts and events during the period. I have based my arrangement on a variation on the popular theme by nineteenth-century guitarist-composer, Charles Blum.

Duncan Gardiner, November 2017.



THE
LUNGERÄCK KAPELLE

SWISS BAND
AND
MOUNTAIN SINGERS.



THE CELEBRATED SPANISH STUDENTS

Marissa Carroll

Marissa Carroll is a performer of grace and virtuosity. She began learning the mandolin at the age of ten. She and guitarist Joel Woods make up the professional duo *Plettro Mano*. Marissa's other highlights have been her performances in Germany, France and Luxembourg as concertmaster and featured soloist with the *Australasian Mandolin Orchestra* and the *West Australian Mandolin Orchestra*. She studied with internationally renowned U.K. mandolinist Alison Stephens at the *Dartington International Music Summer School*. Marissa studied Music (majoring in the mandolin) at the University of Queensland and has previously studied mandolin with Stephen Lalor, Robert Schulz, Adrian Hooper, and the late Alison Stephens. Her virtuosity has been acclaimed throughout Australia and overseas. Marissa plays a prized vintage Lyon and Healy mandolin from the early 1920s, a German bowl-back mandolin by Klaus Knorr and a Baroque mandolino by Alex Vervaert. While now pursuing a professional career as a lawyer, Marissa enjoys the opportunity to play mandolin as a complimentary pursuit.

Dominic Ward

Dominic Ward is a local Brisbane guitarist currently studying his undergraduate Bachelor of Music degree at the Queensland Conservatorium. He is in his third year of studying classical guitar performance under the tutelage of renowned performer Karin Schaupp. Dominic has performed prolifically throughout Brisbane and interstate, playing at such events as the Adelaide International Guitar Festival, the Tyalgum Music Festival and the "Doots, Plucks and Yodels" concert series in Toowong. Dominic has performed in masterclasses for several prominent international guitarists, including Chrystian Dozza, Lorenzo Micheli, and Aleksandr Tsiboulski. He has also been the recipient of several prizes and competitions, coming third in the 2017 Sydney Eisteddfod and winning both the 2015 UQ Isolde Schaupp Memorial Prize and the 2016 Queensland Conservatorium Guitar Prize.

Joel Woods

Joel Woods is an accomplished and versatile Brisbane guitarist. Joel is a classically trained guitarist who began playing at the age of 11. He successfully completed his Master of Music studies in guitar performance at the Queensland Conservatorium of Music under the tutelage of internationally renowned guitarist Julian Byzantine. While firmly grounded in his classical training and study, his career has spanned a variety of genres including jazz, flamenco, folk, indie, pop and rock music. As a classical guitarist Joel has performed with the Queensland Symphony Orchestra, Queensland Mandolin Orchestra, Melbourne Mandolin Orchestra and The Australis Germany Tour. Joel has served as the conductor/musical director of the Brisbane and Queensland Mandolin Ensembles and is head of Guitar studies at Mt St Michael's High School in Ashgrove.



Duncan Gardiner

Classical guitarist, composer, researcher and educator, Duncan Gardiner, has emerged as an innovative musician with expertise in many fields. Having released four studio albums, published a book of original compositions and toured internationally, Duncan has been described as **“exceedingly talented”** (Julian Day, *ABC Classic FM*) and as **“an excellent ambassador for the classical guitar”**. His playing has been described by audiences as **“delicate, serene and magical”**. Duncan’s debut album *Of Dreams and Fantasy* impressed Chris Dumigan (*Classical Guitar Magazine*, UK) who exclaimed: **“I must say that this is one of the very best CDs of guitar music to ever come my way... I have returned to this CD more than most others just for the sheer pleasure of it. This is a startlingly good disc!”** It was voted ‘CD of the Week’ in the West Australian newspaper. In reviewing *Incense & Arabia*, Rosalind Appleby (*Noted*), stated: **“the works are pensive, melodically exquisite and immaculately performed and produced”**.

Duncan has toured extensively throughout Japan and Singapore in the last year in addition to concerts in WA and NSW. Recitals across Hong Kong for *Premiere Performances Hong Kong*, WA’s Pilbara and Kimberley regions and Melbourne and regional Victoria for *Musica Viva in Schools* were highlights for 2016. In 2016 Duncan also performed with the *Western Australian Symphony Orchestra* and *WA Opera* alongside recorder virtuoso Genevieve Lacey in the Perth season of Iain Grandage’s *The Riders*.

Duncan’s violin concerto was premiered by international soloist Alexandre Da Costa. His piano trio was performed by *Magellan* with reviewer. He has been commissioned to write new music for *The National Trust of Australia* as well as Rossmoyne Senior High School. In 2014, the Western Australian Youth Orchestra’s *Sinfonietta* premiered his *Sharp Light and Spirals* at the Perth Concert Hall. His *Dance (like nobody’s watching)* was premiered by the Newman College concert band and choir at the Sydney Opera House and two of his orchestral suites were commissioned by the *Fremantle Symphony Orchestra*.

Duncan published a book of original works titled *Of Dreams and Fantasy*. Reviewer, Uroš Dojčinović, (*SOUNDBOARD*, USA) wrote **“this is a very enjoyable collection that can easily amuse not just the listeners but also the performers”**. William Yeoman (*The West*), described this collection as **“extraordinarily attractive”** and **“a pleasure to listen to and a delight to play”**. Some of the pieces were chosen for the exam syllabi of the *Australian Guild of Music and Speech*.

Duncan is currently completing a Master of Music Research at the Queensland Conservatorium, Griffith University under Karin Schaupp. He has played in masterclasses for Judicaël Perroy, David Leisner, Laura Young, Dale Kavanagh, Nicholas Goluses and Adrian Walter. In 2006 he graduated with a First Class Honours degree in Music Performance from the Western Australian Academy of Performing Arts, where he was the recipient of the Helen Court Scholarship and the Faculty Medal. Duncan received the Licentiate of Music Diploma with distinction from the Australian Music Examinations Board, where he also won the J.B. Vincent Memorial Prize for being the most outstanding candidate. Duncan is thrilled to be able to encourage the next generation of young guitarists through his work as an educator through his role as sessional classical guitar teacher for Queensland Conservatorium’s *Young Conservatorium* program.

Acknowledgements

A huge 'thank you' to the following people -

My guest artists: Marissa, Dominic and Joel. Thank you ever so much for lending your incredible talent, your time and your efforts to this project. Tonight's recital would not have been possible without you. I've enjoyed working with each of you immensely!

Rev. Robert Herrgott and everyone from the Ithaca Presbyterian Church for being so helpful and offering this gorgeous space for me to make music in.

My wonderful supervisors Peter Roennfeldt and Karin Schaupp. I'm so grateful for your generosity, wisdom, support and time.

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QCGU Music Librarian, Ryan Weymouth, for helping me track down rare scores.

Greg and Emma from Tangible Media for filming the recital.

To everyone who kindly helped to spread the word about this recital.

The fabulous local guitar/music community. I've loved getting to know you and being involved in all forms of great music making.

All my wonderful friends, colleagues, teachers and students. Thank you for your support and friendship. You are too many to list individually, but please know that I appreciate each of you. Thank you for being you!

Last but not least, sincere thanks goes to my wonderful partner for being so supportive of all of my pursuits!

*A huge thank you to all of you for attending
and supporting tonight's recital!*

Song....(When the Swallows)....MR. MASS.
OVERTURE FROM NORMA (to be whistled) MR. MASS.
GOD SAVE THE QUEEN!