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**The Community Arts Service:
History and Social Context.**

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Abstract

The Community Arts Service (CAS, 1946-1966), founded after World War Two, took tours of music, drama, opera, dance and art exhibitions to smaller centres and isolated rural areas throughout New Zealand, fostering the cultural activities undertaken by local groups. From the Auckland University College, where it originated as a branch of Adult Education, it spread to the other University College provinces and, beyond New Zealand, to Australia.

As Adult Education, CAS programmes emphasised educational value and aimed to develop the tastes and level of culture in the participating communities. The Service operated through local CAS committees, encouraging rural centres to take increasing responsibility for the cultural life of their own communities.

Following World War Two, themes of nationalism, decentralisation of culture and correcting the imbalances that existed between rural and urban life so as to create a more egalitarian society, were key issues in New Zealand. The CAS played a significant role in redressing these concerns but to date, have received little critical attention. This thesis, which examines the important role of the Service in the musical and artistic life of twentieth century New Zealand, is an original contribution to the cultural history of this country.

Main documentary research sources consulted were regional histories, publications on New Zealand music, theatre, ballet, opera and journals on the arts from the period. Diaries, correspondence, local cultural societies' documentation and programmes of past concerts held in private collections have been valuable. The archival material for Arthur Owen Jensen and Ronald Graeme Dellow (Alexander Turnbull Library) and, the records of Auckland Adult Education (University of Auckland, Special Collections) have been a significant help. People who were involved with the CAS have generously contributed through interviews and correspondence. Newspaper cuttings in private collections and past issues of the *Waikato Times* held in the Hamilton Public Library have also been important sources.

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Interviews and correspondence with people who were involved with the Community Arts Service as performers or local organisers have enlivened the account and have brought the valuable perceptions that come with hindsight. I am indebted to many people, but would particularly like to thank Peg Dewes (née Barnett) for the hours of her time and for making available her considerable private papers. Honor McKellar, Rosalie Carey (née Seddon), Diana Morcom (née Stephenson) and Margaret Crawshaw consulted years of private letters and notebook entries, and loaned precious scrapbooks and photos. I am most grateful for the assistance given by all the people who generously agreed to interviews, for the precious memories, valuable information and correspondence.

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Chapter 1

Introduction

The Community Art Service (CAS), founded by Owen Jensen in 1946 and administered as an arm of Adult Education through the Auckland University College, toured music, drama, opera, ballet and art exhibitions of very high standards to smaller centres and rural areas. It presented these communities with opportunities to experience quality creative arts and fostered cultural enrichment, education and activities in groups that otherwise had no easy access to these. The activities of the CAS have received little critical attention to date. This thesis, which examines the important role of the Service in the musical and artistic life of twentieth-century New Zealand, is an original contribution to the cultural history of this country.

The CAS was modelled along the lines of the English Council for the Encouragement of Music and the Arts (CEMA) and is similar in its aims to the New Deal project of Roosevelt's America from 1935 – 1939.¹ There was also another English model, the Rural Music School Movement. An English folk singer, Mercy Collisson, who had been closely connected with the development of this movement, toured for the CAS in 1948.²

The Auckland CAS had a powerful impact for 20 years on the 90 communities who were involved.³ The scheme spread from Auckland University College to Melbourne, Australia, and then to the other New Zealand University Colleges.

The dual aims of the CAS were to present cultural programmes of quality to the communities and to foster the development of local cultural activities. This study will focus on the music and theatre programmes, two performance facets of the CAS which exemplify its success in accomplishing these two aims. In the case of both music and drama, in addition to the regular tours proffered, local performing groups

were formed and assisted by Adult Education specialist tutors. Pre-existing musical and dramatic groups also benefitted.

The CAS was an arm of Adult Education and this chapter will begin by placing the CAS in context through a survey of adult education in New Zealand, which will be useful for observing the precedents for some of the Service's methods and for understanding the occasional problems that it encountered. The chapter will then examine how World War Two had an impact that was linked to an upsurge in cultural interests in the post-war era. This cultural boom was connected to a growing sense of nationalism in New Zealand. Lastly, the founding of the CAS and the closely allied Cambridge Music School by Owen Jensen will be discussed.

David Hall's book, *Adult Education in New Zealand*, provides a useful and comprehensive survey of adult education work that preceded the CAS. As he notes, concern for the provision of adult education in New Zealand was apparent from the earliest days of colonial settlement. In some cases, adult classes in literacy and numeracy took place on the long journey to New Zealand by ship. As the colonists began to create towns in their widely dispersed settlements, they also built Mechanics Institutes which housed collections of books and provided one or two multi-purpose rooms. Talks were given when suitable speakers could be procured and often informal musical and dramatic entertainments were included on the evening programmes. Play-readings were frequent and popular activities. In some places, basic literacy, numeracy and drawing were taught in evening classes. The Mechanics Institutes were the predecessors of the Lyceums and Athenaeums and many of the book collections eventually evolved into, or were absorbed into, the public libraries. At this early colonial stage, such adult education was necessarily regional because the fledgling settlements were isolated from each other. It was also informal, with educated members of each community meeting such local needs as were apparent. There were no national overview or guidelines for adult education.⁴

Adult education took on a missionary-like fervour with the establishment of the Workers' Education Association (WEA) in 1915. This was a complete system of adult education based on a coherent philosophy, whereas previous efforts had been sporadic, unsystematic and unco-ordinated. It followed the rigorous intellectual standards of the British WEA model and aimed to provide adult education for those who could not attend a university. Only a small proportion of the population attended universities and the majority of people were required to work with their hands. Hall believes that the aims of the WEA to educate the workers and bring about social improvement had their origins in genuine idealism. The WEA rejected political affiliations but was aware that many workers desired education in order to arm themselves for future political activity. The way that the WEA functioned also meant that it reached men and women who were more likely to support the Labour Party.⁵

In the first two years of the WEA, courses were provided in the main centres, but from then on the service was extended to outlying areas. For example, the Auckland WEA offered courses within its province to the smaller communities of Whangarei and Hamilton in 1917. Wellington catered for courses in Buller, Palmerston North and Feilding in the same year.⁶

From 1929, the Depression curtailed WEA activities – government funding was cut, and adult education carried on only through the generosity of the Carnegie Foundation and through the dedicated tutors who accepted more work when vacancies caused by resignations were left unfilled. This had the effect of lowering the once rigorous academic standards. Some shorter courses, of half-length, substituted for full courses.

By 1936 the situation had eased financially, but other adult education organisations were becoming more prominent and the WEA no longer monopolised the field. The Association for Country Education, a Carnegie experiment, worked with women's organisations that were outside WEA programmes. The British Drama League worked to improve the standards of amateur drama – an activity that the WEA had

not provided for. The Home Economics Association from the University of Otago worked with country women.⁷

1937 was a significant year in New Zealand Adult Education. The Council of Adult Education was inaugurated to co-ordinate the various bodies working in adult education so that wasteful overlapping might be avoided. The WEA continued to exert a strong influence in adult education but it was no longer the primary national provider. This was reflected in the representation on the new Council where only one member of the five was a WEA delegate.⁸

During the war years, the Royal New Zealand Air Force began a system of spare-time study to bring air crew candidates up to an adequate standard in mathematics. The WEA suggested that servicemen should be offered other courses and in late 1942 the services began the comprehensive Army Education and Welfare Service (AEWS). It was well equipped with staff and resources and provided vocational studies up to university level for all servicemen whose duties allowed it. The Broadcasting Service helped, especially with group musical activities and in arranging concerts of musicians and chamber groups.⁹ The AEWS courses lifted the standard of adult education with publications and lecture notes of high quality.

A consultative committee on adult education was formed in 1944 to examine New Zealand's post-war educational needs in a society that made increasing demands on this service. The CAS, established in 1946, epitomises the prevailing cultural interest, as will be demonstrated at the end of this chapter when the founding of the Service is examined in more detail. The report, *Further Education for Adults* (1947), was particularly sympathetic to the needs of Maori and of remote rural groups and it suggested that university-based staffs of tutors and directors should be increased by the appointments of resident or area tutors, to cover the work that was required. The area tutors would be aided by specialist tutors and their services would assist all the community's voluntary groups. Area tutors would get to know the local needs and resources intimately.

In the rural areas, the Consultative Committee believed that ‘the provision of the right kind of services might have marked effects on the quality of rural life’.¹⁰ It recognised that a greater diversity of fields was required, when it came to the ‘participation in music and drama and in the arts and crafts, vocational and semi-vocational activities . . . and the development of an educational side to activities basically social and recreational’.¹¹ In short, the recommendations aimed to cater for and involve the whole rural community.

One of the problems of the post-war period was the increasing flood of rural dwellers moving into the cities. A desire to ‘reverse the flow of people from the primary industries’ through adult education taken to the country areas was astutely summed up by the editor of the *Waikato Times* in 1947, when he commented approvingly on the Community Centre at Ngahinapouri:

The district community centre has just concluded a week’s activities which cannot fail to rebound to the benefit of all the people in the area. Representatives of the Adult Education Centre, Auckland, co-operated with the Ngahinapouri people and the result was a round of educative and entertaining events which attracted large attendances. It was an excellent demonstration of what a community centre can be when it has the enthusiasm of the people behind it.

Music, drama, local history and sports were among the numerous subjects that came within the scope of a programme that catered for everyone. But Ngahinapouri’s effort is not expended in one grand week. All through the year the centre functions actively, with the result that there is no better informed or more socially integrated community in the country. The centre is becoming the pivot of a widening circle of activities. What Ngahinapouri has done can be repeated in every community. If the lead were followed, life in the more remote country areas would be relieved of much of its loneliness and would become more attractive to people who in increasing numbers have been forsaking the country in favour of the reputedly more congenial life in the towns and cities.¹²

Many of the rural communities lacked suitable venues for the activities outlined above. An important result of the Consultative Committee’s recommendations was that the Government agreed to encourage the building of community centres as local

war memorials by subsidising half the costs. The grant was given after the building plans had been approved – an adequate stage was one essential criterion – and modern facilities were built in many places where there had been nothing comparable previously. All the new buildings were designed to be suitable for a range of adult education, cultural and recreational purposes.¹³

The Council of Adult Education was replaced in 1947 by the National Council of Adult Education. The NCAE acted directly in some fields in addition to overseeing the work done by the adult education groups. The new body had twice as many members, with increased representation from the University Colleges which gave these institutions a majority. The University Colleges formed Regional Councils which assumed the responsibility for the adult education activities in their respective areas. All tutors were known as adult education tutors, whether they worked with the WEA or not. The Regional Councils decided which adult education group should undertake new work. All rural work was administered by the Regional Council itself, who provided tutors and various resources to existing voluntary organisations. This stipulation acknowledged the long-standing problem evident in some rural areas, of the WEA being held in suspicion of being linked to radical political ideologies, such as communism.¹⁴ The same problem had hindered the Mechanics Institutes and was to have a detrimental effect on the activities of the CAS in some of the most conservative rural areas, such as the Waikato.

Despite this inherited problem, the CAS was an immediate success in most of the rural areas. The Service's aims fitted perfectly within the recommendation of the Consultative Committee, as expounded in *Further Education for Adults* (1947), namely, that adult education should cultivate cultural advancement in smaller, rural areas. The activities of the CAS can also be seen as part of the cultural boom that was experienced after World War Two.

The post-war enthusiasm for the advancement of culture was a national and international phenomenon. It was partly a reaction against the general restrictions

enforced by the war which had been increasingly felt in every aspect of life. For the most part, world-wide travel restrictions had deprived New Zealand of international performers' visits. Every musical and cultural society had suffered the loss of members as men and women volunteered or were conscripted for service. The fund-raising concerts and dramatic productions, so popular during the war, had to make do with a reduced number of performers.

On the other hand, the soldiers who returned from overseas had had their cultural horizons widened and were eager to see more happen at home. In the Middle East they had heard eminent artists and orchestras, while in Italy they heard opera performed as never before in their own country.¹⁵ Home servicemen also had the opportunity to hear chamber music. Owen Jensen describes the reception of these concerts: 'We took to camps a string quartet and piano. Against some predictions these concerts became quite popular, not the least among service audiences for whom chamber music was a novel and probably odd experience.'¹⁶

A letter to the Editor of the *Waikato Times* in December of 1945 is representative of the views of many returning servicemen:

Having been abroad for two years I have been fortunate in seeing and hearing several municipal orchestras in other countries, and while away gained the impression that New Zealand was very backward in not providing good 'flesh and blood' music for its thousands of music lovers.

While in South Africa I heard several concerts of the Capetown Municipal Orchestra, a magnificent combination of about 80 players . . . Although starting from small beginnings, this orchestra now plays classical music to crowded houses two days a week as well as being broadcast over the radio network.¹⁷

Musicians, such as Alex Lindsay, whose careers had been put in abeyance during the war, were anxious to resume work. The Government policy and provisions to aid soldiers back into education and work found widespread public approval. There was a general desire to see advancement in education and culture as demonstrated in the

leap forward of Adult Education schemes and especially the two that came out of the Auckland University College.

The National Orchestra, the New Zealand Players, the New Zealand Opera Company and the New Zealand Ballet Company were all started in the post-war period. The Wellington Chamber Music Society began in 1945 and evolved into the Music Federation of New Zealand which did much to establish chamber music in New Zealand.¹⁸ The Competitions and Festival Societies came out of recess, with an upsurge in interest throughout the country that saw unprecedented numbers of participants and audiences drawn in. In 1946 the New Zealand Music Competitions and Festivals Association was formed, in recognition that the country's numerous competitions and festival societies which had been organised since the early 1900s on a regional level, could be well-served by a national body that would co-ordinate activities and provide a forum for exchanging ideas and mutual support.¹⁹

These initiatives all point to a sense of rising nationalism, and a coming-of-age culturally, as was emphasised in a 1946 *Waikato Times* editorial:

It has often been said that New Zealand is lacking in cultural development, and judged by the standards in some other countries that may be so, but the rather staggering response to the opportunity offered by the Hamilton [Festival and Competitions] Society suggests that there is no lack of the desire to rise to better things. New Zealand is a young country whose people have for a century been engrossed in the task of material development. They have literally been compelled to address themselves to the necessity of taming a raw country. Twice in 30 years they have been plunged into a war of death or survival. These circumstances have scarcely been conducive to rapid development of cultural life. With increasing maturity in material advance, however, the arts are beginning to claim the interest of a widening proportion of the people.

Finer accomplishments have indeed become almost a necessity to the lives of New Zealanders in this new generation. Leisure time has been greatly increased for most people by legislative enactment. There is a vast difference between leisure and idleness. Too much idleness is dangerous for those who have never been encouraged or taught or had the opportunity to employ their leisure time profitably and enjoyably. The Hamilton society has offered one

such opportunity and it is encouraging to note such an enthusiastic response. In its march toward nationhood New Zealand simply cannot afford to neglect that higher development of mind and character to which the competitions will make a worthwhile contribution.²⁰

This boom was also commented on as a world-wide phenomenon as western countries in general experienced an increased interest in cultural activities. An international performers' competition, begun in 1939 before the outbreak of World War Two, resumed in Vienna in 1946. An article in the *Waikato Times* commented on the benefits of the event to the first competitors, and stresses its post-war significance:

Now war is over. Everywhere . . . material ruins must be restored and the people also long for a renewal of spiritual values. International relations must be resumed to allow young artists, who have been put to a hard and long test, to go ahead. The artists of the future must be able to make known their talents and it is now their turn to become virtuosi.²¹

Cultural advancement was seen by many people as having an important contribution to make in the process of material restoration and spiritual renewal, bringing to fruition a longed-for vision of a new and better world. The *Waikato Times*' Editor commented on 'the new awareness of the social value of cultural achievement [that] will soon make good the wastage of the war years', and which are 'good for the morale and the character of the people'.²²

In a 1945 pre-concert interview with the *Waikato Times*, Isador Goodman expressed the opinion that 'music [had] come to mean much more in the lives of the people of many lands'. Audiences in New Zealand and other Western countries were increasingly interested in modern composers and were accepting of and enjoying music formerly classed as advanced and daring. He saw this as a 'steady advance' in musical taste over the preceding decade.²³

Goodman had served with the Australian Imperial Force and had given concert tours to servicemen in the Pacific area. He had found his large audiences – up to 5000 – to

be discriminating listeners: ‘Nothing that was not in the accepted classical repertoire or the best in modern music was acceptable to these men, and the occasional serviceman who called for a popular hit was laughed at by his fellows’.²⁴ These experiences surprised Goodman and other top-ranking performers and, perhaps influenced them in a post-war trend that saw quite a few who were keen to provide concerts to smaller communities outside the four main centres of New Zealand. Goodman kept a box which contained scraps of paper on which servicemen had written their musical requests and he was ‘surprised to recall the wide range of the men’s demands and the generally high standard of the music they wished most to hear’.²⁵ The performers began to recognise the needs of the smaller communities for concerts of merit and came to appreciate that the audiences would be more discriminating than they had hitherto believed.

The American violinist, Jan Rubini, toured the North Island in June 1946. The *Waikato Times* quoted the violinist:

The reason we are performing in the smaller towns is to give the country people an opportunity to hear us . . . very often visiting artists perform in only the four main cities’. They were pleased to assist in the promotion of good music by visiting as many smaller centres and schools as possible.²⁶

In a later interview he explained, ‘I want to get close to the masses . . . that is what I enjoy. There are here, I find . . . a lot of conventions about recitals, but I want to take the stuffiness out of them’.²⁷ The article contains many anecdotes that occurred while he had given tours to servicemen in the South Pacific. They are highly adventurous in nature, and would have only happened to international musicians during exceptional conditions, such as wartime. Rubini related how one of his violins fell apart due to the high humidity and how servicemen had frequently held waterproof capes over him during outdoor recitals given in tropical rain. In normal times, a concert musician would never have imagined performing under such conditions. Being adventurous in travelling to small rural communities to give concerts was not in the same league, yet still had its challenges. Inadequate pianos and venues were often decried by performers and townspeople alike.

The programme Rubini presented to his Hamilton audience was described as ‘chosen to please the popular taste, [of which it] contained an overdose and a few more substantial works would have been welcome’.²⁸ This discerning critique, which also appraised Rubini’s technique, was published the day after the Hamilton concert, and may have been an eye-opener for the violinist as to the expectations and taste of the rural town’s audience.

The concert given six weeks later by Lili Kraus was, by contrast, commended for ‘making no concessions to popular taste’. The internationally celebrated pianist ‘held the rapt attention of her listeners throughout as she presented a programme to satisfy the most exacting musical connoisseur’. Kraus played sonatas by Beethoven, Haydn, Mozart and Schubert and smaller works by Bartók and Brahms. The *Waikato Times* review talks about her ‘electrifying technique’ and ‘sympathetic interpretation’, and comments knowledgeably on each piece. Those present were described as ‘being roused to heights of enthusiasm seldom witnessed in Hamilton audiences’.²⁹

In his *Waikato Times* interview, Isador Goodman noted that ‘after six years of war, during which opportunities for musical activity [had] been severely restricted, interest in artistic endeavour [had] been revived to a greater extent than might have occurred in normal times’. He thought that this was, in part, ‘responsible for the remarkable surge forward in musical interest’.³⁰

The vision and enthusiasm of Owen Jensen in forming the Community Arts Service propelled this post-war cultural boom into the rural and isolated areas of the North Island and later, into the South Island as Otago University and Victoria and Canterbury University Colleges joined in the activities. Jensen was appointed as Specialist Music Tutor in August 1945 to Auckland University’s Adult Education Centre. His ideas had been influenced by his experiences during the Depression years when he taught piano throughout the Waikato in the 1930s, travelling by jalopy to reach the farmers’ children.

This five-year period was formative for Jensen as he observed first-hand how many of those who lived in the rural communities had no opportunity to enjoy professional music or cultural activities because of their isolation. His observations culminated in the ideas that he developed during the productive and influential years that he worked for Adult Education.

Jensen was a highly capable musician, conductor, composer, critic and later, a prolific broadcaster for IYA. In 1935 he was appointed official accompanist for IYA in Auckland, where he also took on a music teaching practice. He tutored music at a few WEA Summer Schools and, during World War Two, gave concerts to service personnel through AEWS. Encouraged by the director, P. (Bob) Martin-Smith, Jensen taught tutorial music courses at Auckland University's Adult Education Centre. These became ever more popular and, when the student numbers became unmanageable at over 100 students in 1945, Jensen was employed as specialist music tutor. On his appointment, he initiated two schemes that had a profound impact on the cultural life of New Zealand: the Community Arts Service and the Cambridge Music Schools.

The CAS toured quality music, drama, opera, dance and art exhibitions to the smaller and isolated country communities. It offered rural people opportunities to experience the creative and performing arts and encouraged them in their own endeavours. The local participants and audiences were delighted, challenged and appreciative, while the national and international performers who toured were given the opportunities for performance and public exposure. The CAS provided a platform for the fledgling New Zealand Ballet Company that was founded, trained and taken on tour by Poul Gnatt. It also fostered the development of Donald Munro's New Zealand Opera Company, which toured with works such as *The Marriage of Figaro*, *The Barber of Seville*, *Don Pasquale* and *Tosca*.

Both the CAS and the Cambridge Summer School were Jensen's response to his biggest challenge, which was catering for the enormous size of the district for which he was responsible. His job as a music tutor was to stimulate and encourage cultural interest and activity in the Auckland University College province, which extended from North Cape to Gisborne on the East Coast and Taumarunui on the West. Over 90 committees were set up for this purpose as each centre was required to form a CAS committee to be eligible for the tours. These towns are shown on two maps that may be found in Appendix Two.

Jensen realised that, while travelling extensively was part of his job, he was not covering the University area effectively. His awareness that 'country people interested in music whether as performers or listeners more often than not had a deep sense of isolation', impressed upon him the importance of bringing them together.³¹

Rural people clearly desired this, as was apparent in their response to the advertisement for the first Cambridge Music School. In his memoirs, Jensen writes: 'That the school happened so soon after my appointment (three months) was because so many people wanted it to happen'.³² The first school was held in January 1946 and attracted more than 100 participants. These were a mixture of professional musicians and amateurs of various levels in their playing skills. They came from diverse occupations and the most important criterion for acceptance into the school was enthusiastic year-round involvement in music in their own communities. 'Time has not erased the memory of that first school. It was an exciting, euphoric experience which the years have tinged with a taste of poignancy.'³³

The school orchestra of about 25 players included flute, clarinet and oboe in addition to strings. They performed Lilburn's *Cambridge Overture*, the Mozart's two-piano concerto in E^b K365 and J.S. Bach's Suite in B minor for flute and strings. Works written at the school by Dorothea Franchi, David Farquhar and Owen Jensen were also performed. The choir performed excerpts from Benjamin Britten's *Peter Grimes* and a number of short pieces. Jensen chose 'mostly middle of the road music; but a

start had to be made somewhere, a kind of testing of the water'. The new compositions and enthusiastic performances 'showed which way the wind was blowing' and it 'augured well for the future'.³⁴

After the Cambridge Music School, Jensen applied himself to the other aspect of his job, music in the communities, as requests for assistance and direction began to pour in. He was inspired by model of the British CEMA which had successfully catered for the needs of civilians displaced to the rural areas during wartime.

In discussion with his colleagues, James F. McDougall, Mervyn Lusty and Bob Martin-Smith, it was agreed that cultural committees ought to be formed in the rural centres. Their task would be to discover the needs and aspirations of their communities and to relay this information to the Centre. For their part, the Centre would arrange tours of music, drama and art. Jensen relates how naming the organisation 'provoked the most debate amongst the four of us. Finally we came up with the 'Community Arts Service', CAS for short. It would be about the arts for and from each community.'³⁵

The name provoked a surprising reaction in some circles. In Jensen's words, 'it was bandied about that 'Community' indicated that the new organisation was a Communist snake in the grass. Incredible but true!'³⁶ In Hamilton, there was a particularly heated debate on this issue that led to poor public attendance of the CAS tours. This will be covered more fully in Chapter Six.

Initially Jensen contacted people from the Auckland Province who had attended the Cambridge Music School to ask if they would be interested in tours of music recitals to their rural communities. Their response was resoundingly affirmative and soon he was inundated with requests from other towns eager to participate.

'Art Goes to the Country, New Community Service Planned', read the title of a 1946 article in the *New Zealand Listener*. Jensen stressed that this was adult education in

the widest sense, 'It is not our job to hand out light entertainment'. In addition, the adult education programme would involve organisational work for the local CAS committees: 'If they show they're interested and want help, we're here . . . but we're certainly not going to spoon-feed them'. He explained how

In almost every letter sent in about the Community Arts Service – and the deluge has been almost embarrassing – there has been a mention of a committee in the process of formation. They are the people who are supposed to do their end of the organising.³⁷

Jensen and McDougall talked about the Nettleton-Edwards Ballet Company, a drama group, a puppet show, tours of music and art exhibitions which were being arranged. The CAS was to co-operate with the local committees, would perhaps employ some of the local people eventually and would arrange for experienced tutors to assist where this was asked for. As Jensen put it, 'we are merely here to supplement what each community can already provide for itself, and . . . encourage them in more enthusiastic efforts'.³⁸

Contracts between Auckland Adult Education and the local committees were drawn up. The Central CAS responsibilities would be to consult with the local CAS committees, to undertake the engagement of artists and to arrange all aspects of the publicity, itineraries and travelling. The local committees were responsible for arranging a venue and for distributing the publicity. They agreed to pay a proportion of the expenses of each tour and this was calculated on a population basis. After each tour, a balance sheet was to be sent to Adult Education showing expenses and receipts; following this, surpluses were to be shared equally between the local committees, Adult Education and (in the first year only) the artists. The surplus money was to be used for cultural development. Contracts containing the comprehensive details were sent to the country committees and the first tour to eight communities was underway within a month of the first announcement of the CAS being formed.³⁹

This introduction has provided a survey of New Zealand Adult Education to contextualise the CAS within adult education. It has also shown that the CAS was part of a cultural boom in the post-war period that was experienced nationally and internationally. The contribution of the activities of the CAS towards New Zealand's growing sense of nationalism has also been touched on. The following chapter, 'Musicians and their Repertoire', expands on these themes in relation to the musical activities of the CAS and on its vital role in fostering the New Zealand Opera Company. Chapter Three continues to examine these themes when it surveys the CAS Theatre and the key personalities involved: as previously stated, the thesis focuses on the drama and music facets of the organisation as the two performance aspects that best fulfill the dual CAS aims to provide both cultural programmes of quality to the communities and the encouragement of local cultural activities. Chapter Four focuses on the interaction between the CAS and the local communities, in particular examining audience response and the many challenges of performing in typically make-shift venues on sub-standard instruments. Chapter Five provides a case-study of a town that exemplifies the success of the CAS in a rural town, Tirau. Chapter Six juxtaposes an atypical case, the conservative city of Hamilton, which brings into focus the controversy and criticism sometimes experienced by the Service.

Endnotes:

- 1 For further information on the New Deal project, see Alex Ross, *The Rest is Noise: Listening to the Twentieth Century* (London: Fourth Estate, 2008), pp. 277-289.
- 2 'Correspondence'. MSS and Archives, E-23, box 31, folder 277. University of Auckland Library, Special Collections.
- 3 This figure is for the Auckland Province only and is based on evidence from the Auckland Adult Education records. In reality, the number of committees varied over time and the figure was probably higher.
- 4 For further information, see David O. W. Hall, *New Zealand Adult Education* (Great Britain: Michael Joseph Ltd, 1970), pp. 15-48.
- 5 Hall (1970), pp. 49-53. From its beginning, the Labour Party itself was denounced by conservative people as indicated by a Hamilton newspaper report from 1908: 'That there is a movement on foot to set up a labour party in this Dominion is confirmed day by day by the doings and utterances of men whose principle object in life is to agitate . . . These men . . . attach themselves to the labour unions and other political combinations, much as do . . . shellfish to the bottoms of ships, and thus retard their progress. The shipowner scrapes them off without remorse, and it would be well for the trades unions and their members if they pursued the same course' [*Waikato Times*, 6 August 1908].
- 6 Hall (1970), p. 56.
- 7 Hall (1970), pp. 70-73. The University of Otago was a constituent member of the University of New Zealand and was a university college in the same way as the other university colleges. It held its name because it existed before the University of New Zealand.
- 8 Hall (1970), pp. 70-71.
- 9 Hall (1970), pp. 78-79.

- 10 New Zealand, Council of Adult Education, *Further Education for Adults, Report of a Consultative Committee* (Wellington: Whitcombe & Tombs Ltd, 1947), p. 30.
- 11 New Zealand, Council of Adult Education, (1947), p. 105.
- 12 *Waikato Times*, 5 April 1947.
- 13 Hall (1970), p. 97.
- 14 Hall (1970), p. 92.
- 15 *Waikato Times*, 23 August 1945.
- 16 Owen Jensen, 'The Cambridge-CAS Connections'. Jensen, Arthur Owen, papers. MS-papers-5961-04, p. 6. Alexander Turnbull Library.
- 17 'Globetrotter', *Waikato Times*, 14 December 1945.
- 18 The Federation is now known as Chamber Music New Zealand.
- 19 *Waikato Times*, 7 June 1946.
- 20 *Waikato Times* editorial, 6 July 1946.
- 21 *Waikato Times*, 22 March 1946.
- 22 *Waikato Times*, 30 August 1946.
- 23 *Waikato Times*, 23 August 1945.
- 24 *Waikato Times*, 23 August 1945.
- 25 *Waikato Times*, 23 August 1945.
- 26 *Waikato Times*, 20 June 1946.
- 27 *Waikato Times*, 21 June 1946.
- 28 *Waikato Times*, 25 June 1946.
- 29 *Waikato Times*, 13 August 1946.
- 30 *Waikato Times*, 23 August 1945.
- 31 'The Cambridge-CAS Connections'. Jensen, Arthur Owen, papers. MS-papers-5961-04, p. 9. Alexander Turnbull Library.
- 32 'The Cambridge Music School'. Jensen, Arthur Owen, papers. MS-Papers-5961-10, p. 1. Alexander Turnbull Library.
- 33 'The Cambridge-CAS Connections'. Jensen, Arthur Owen, papers. MS-Papers-5961-04, p. 1. Alexander Turnbull Library.

- 34 'The Cambridge-CAS Connections'. p.13. Jensen, Arthur Owen, papers.
MS-Papers-5961-04, p.13. Alexander Turnbull Library.
- 35 'The Cambridge-CAS Connections'. p.14. Jensen, Arthur Owen, papers.
MS-Papers-5961-04, p.13. Alexander Turnbull Library.
- 36 'The Cambridge-CAS Connections'. p.15. Jensen, Arthur Owen, papers.
MS-Papers-5961-04, p.13. Alexander Turnbull Library.
- 37 Jensen, Arthur Owen, papers. MSY 4419. Alexander Turnbull Library.
- 38 Jensen, Arthur Owen, papers. MSY 4419. Alexander Turnbull Library.
- 39 Footnote: draft of original contract may be found in appendix 1.

The Hungarians, Lili Kraus and Robert Pikler, were two artists assisted by the CAS after World War Two.



ROBERT PIKLER

Chapter Two

The Musicians and the Repertoire

The CAS began under the auspices of the Auckland University College Adult Education and at all times adult education was the paramount reason for its existence.¹ This is apparent in the programmes of music presented and in the works chosen for theatre. The focus of this chapter is on instrumental and vocal performers and repertoire and it includes the opera productions toured by the Service. The programmes of music were uncompromising in their selections from the finest pieces which encompassed a considerable time-span and the breadth of styles that exist in Western culture. Key works from the international repertoire dominated, but New Zealand and other contemporary compositions were also promoted. The CAS programmes also included quality music from non-Western cultures.

There were no concessions made by the Central CAS organisers for the popular or unsophisticated tastes of the local CAS audiences. Occasionally this caused difficulties and there were written complaints from the local CAS committees. For example, Jensen reported that ‘there were some in Stewart Harvey’s audiences who objected to lieder in German even though translations were printed in the programmes’.² However, the local committees had a good measure of control in that they chose from the variety of events on offer – they were never coerced into accepting tours that they thought would not be successful in their own communities. They could also voice opinions through their representatives at the annual CAS conferences.

Soloists and chamber ensembles were engaged and occasionally choirs toured. Larger instrumental groups, such as string orchestras, were prohibited on account of the expense, the logistics of travelling and the venues, which were in many cases difficult even for smaller ensembles. When tours of opera began in 1953, the productions used scaled-down sets and a modest number of props. When a chorus

was required, local groups were trained. The operas were accompanied by piano or small chamber ensemble in the place of an orchestra. Initially, chamber opera was chosen – this was imminently suitable for travelling.

The artists who toured for the CAS were given employment and valuable experience that assisted their careers. The Service enabled them to access a wide network of contacts and often further work opened up for them, such as performances to school groups, tutoring at music schools and regular work with the National or YA orchestras. The two Hungarian musicians who were ex-prisoners of war, Lili Kraus and Robert Pikler, had both been internationally celebrated performers before the war; the CAS gave them the opportunity to recoup their careers.

Touring for the CAS was a unique experience. It was the first time that most of the communities had experienced professional classical music in their own towns and the artists were performing to audiences who were unfamiliar with the etiquette of the concert hall. The artists were faced with arduous travel and full itineraries with few days free. The halls and the pianos in the various localities generally left much to be desired: this will be discussed in Chapter Four. As the concerts were under the auspices of adult education, the musicians were expected to introduce the music with a short talk – this was not a practice that most were accustomed to.

The musical activities of the CAS can be divided into three periods and at all stages tutors played a crucial role. The early period, from 1946-1948, was an experiment to assess how much support there would be from the rural communities. In the lengthier middle period, the CAS boomed and the Auckland initiative spread to Melbourne and to the other New Zealand University Colleges. The latter period showed the CAS cutting back on its activities, partly because funding became more difficult due to the new directions that Adult Education was moving into from the 1960s but also because audience numbers were dwindling.

The CAS tutors who were employed by Auckland University College Adult Education had a profound influence on the communities in which they were involved. They helped to shape the cultural tastes of the local CAS groups who became increasingly aware of and involved in the arts. Each of the tutors brought their particular strengths and interests to the work, and in the case of Layton Ring and Early Music, the effect was particularly extensive and long-lasting. The tutors frequently provided the piano accompaniments for the touring musicians and performed short brackets of piano pieces during these concerts and so may be considered as performers in their own right.

As the visionary founder of the CAS, the role of Owen Jensen has been discussed previously. Pertinent to this section was Jensen's particular passion for contemporary music. In programmes where he accompanied artists, a contribution in the form of two brackets of piano pieces usually included works by composers who lived (or had lived) within his lifetime, including New Zealanders such as Douglas Lilburn.

Jensen also encouraged musicians from the local CAS groups, Cambridge Music School students and tutors to play music written by composers of the day. Margaret Crawshaw was a music school student who later became a tutor in addition to taking part in a number of CAS tours. She remembers that 'Jensen introduced me to some contemporary music that I enjoyed and played quite a bit. He had quite an influence like that. Lilburn's Sonatina . . . some early Bartók and interesting Argentinean music and so on'.³

Pianist, Diana Stephenson, who undertook two tours for the CAS, remembers Jensen being 'a great one for contemporary music':

The first time I ever played in Wellington, in a concert that included works of the classical era . . . I finished up with works of Rachmaninov and Debussy that I adored at that time . . . And he slammed me for it. 'No contemporary music in this programme', and he wrote that, 'She will be quite a good pianist when she . . . finds her own niche, and stops playing the faded tapestries of Rachmaninov'. 'Faded tapestries', those words have always stuck in my mind

. . . The next time I played I had some contemporary music and I got a very different review from him.⁴

In stark contrast, the junior music tutor for Adult Education in 1949, Layton Ring, had a passionate interest in Early Music and initiated a popular Early Music class which was offered for many years at the Cambridge Music Schools. As the result of his enthusiasm numerous early music and recorder groups were set up throughout New Zealand.

Ring had become passionate about Early Music in the 1930s after hearing a recording of the Polish harpsichordist, Wanda Landowska, playing J. S. Bach's *Goldberg Variations*. Ring, who had always thought that 'Bach sounded wrong on the piano', knew that 'this was the real sound, on the harpsichord, whatever the fashion would be before or afterwards'.⁵

Ring purchased a second-hand harpsichord from the Dolmetsches in 1947, a Jacobus Kirckman Londini (c. 1758). It arrived from England by ship and Ring, with his former tutor and friend, Richard Hoffmann, were just in time to prevent the workers from inserting a crowbar between the case and the lid after it was unloaded upside-down onto the wharf.⁶

While on sabbatical leave in 1951, Ring worked with the Dolmetsch family for two years in England and learned harpsichord, the recorders and viola da gamba. He combined this with research in the British Museum. He encountered professional musicians in England who had a low opinion of early instruments, as when, for example, Ring's wife was playing her one-keyed Sainsbury flute with an orchestra in Newcastle and was asked condescendingly if it were made of bamboo.⁷ Such attitudes were also apparent in New Zealand but Ring's work did much to change this.

After returning to his work with Adult Education in 1953, Ring campaigned for a harpsichord, recorders and scores of early music to be imported and purchased.⁸ He

also arranged for Carl Dolmetsch and Joseph Saxby to tour New Zealand. A comprehensive itinerary, which encompassed the length and breadth of the country, worked in with National Broadcasting, the Wellington Chamber Music Society and the British Arts Council. Four radio programmes, featuring works such as Bach's Concerto in D Major and Handel's Trio Sonata in F Major, were broadcast and recorded. Dolmetsch and Saxby were also booked for tutoring at a range of music schools, including the Cambridge Music School and one for teachers at the Auckland University College.⁹

The enthusiasm stimulated by the tour encouraged Ring, with the assistance of Dolmetsch, to found the New Zealand Recorder Society. This grew to sustain many branches, some of which are still active. Ring and Ronald Dellow, who also became involved with Early Music, found themselves much in demand for recorder workshops and music schools, which were requested and organised by many local committees of the CAS, such as Northland, Hamilton and Thames.

Ronald Dellow was the longest serving music tutor on the staff of Auckland Adult Education, where he worked for 39 years. His particular strengths were in choral music, conducting, harpsichord continuo and organ playing. During his career, Dellow conducted many choirs including the University of Auckland Festival Choir, the Auckland Bach Cantata Society (Bach Musica) and church choirs. As part of his work in Adult Education, he also conducted the local CAS choirs as the occasions arose. He composed over 100 choral works.

Dellow began the CAS Singers (1960) and the Hamilton CAS Singers (1964), both of which toured for the CAS, performing at a high standard to the unanimous acclaim of critics in each centre. Dellow's interest in Early Music led to him becoming a member of Dolmetsch Circle at Haslemere after taking recorder lessons from Carl Dolmetsch. He tutored many Early Music classes at the Cambridge Music Schools, the Hamilton Music Schools and smaller community schools. This work continued for some years after the CAS ended in 1966, through the 1970s.

The early period of the CAS was an experimental time as the tutors gauged the interests of the rural communities. During this period many of the musicians who were glad to be given work were ex-servicemen from the Armed Forces. New Zealander, Alex Lindsay, had been working with the London Philharmonic Orchestra before he was called up for war service. He was in the process of leaving the navy when he was introduced to Jensen by an Adult Education music student. Lindsay was due to join the newly formed National Symphony Orchestra, the first concert of which was scheduled for March 1947. Meanwhile had to earn a living and Jensen agreed to hear the sailor-violinist play:

Alex arrived at the office. You knew he was a sailor because he wore a sailor's uniform; but, as it seemed a size or so too small for him, one wondered, indeed, whether it was his uniform. When he played, there was no doubt whatsoever that he was a violinist and a very good one too. He played with tremendous vitality. As the going became tough and his uniform seemed in danger of splitting, Alex's eyes bulged until they almost dropped out. But what playing!¹⁰

In 'The Cambridge-CAS Connections', Jensen recalls how the violinist had

contacted the appropriate authority in his hometown Invercargill about rehabilitation assistance. They were quite eager to help with a hand-out. Who would he study with, they asked him[?]. A member of the London Philharmonic Orchestra before he went into the navy for his wartime stint, Lindsay was not seeking a teacher. He wanted time to practise, he said, to get back into form.

The faces of bureaucracy fell. There was no provision for payment just to practise. He would indeed need to have a teacher if authority was to help. No teacher? He had better look for work. The Labour Department in the deep south said they had a job for him, window cleaning. We had a more acceptable job – a CAS tour.¹¹

The *Waikato Times* reported that Lindsay's concert offered a 'well thought-out programme of sonatas representative of the development of chamber music for the violin and piano'. It began with Sonata in D minor by Senaillé, followed by Mozart's Sonata in A major, Brahms's Sonata in G major – 'where it is obvious that great

strides have been made in the use of the idea of design and form' – and Delius's Sonata No. 2. A group of short pieces by Kreisler, Dvorák and Falla completed the programme.¹²

Clement Q. Williams was another returned serviceman who toured for the CAS from 1947 in addition to tutoring at the Cambridge Music School. Williams served with the armed forces in World War One in Egypt and Palestine, and during World War Two, with his wife, Mrs Enid (Conley) Williams, gave concerts to the armed services stationed in Vancouver.¹³ Williams toured with Jensen in June 1947, offering a widely varied programme of Handel's 'Where'ere You Walk', Bach's 'Sheep May Safely Graze' and 'Good Fellows be Merry', the six songs of Quilter's *Julia* cycle, four early Italian opera arias, the recently composed 'Enchantment' by a young American, Vera Kitchener, Enders' 'Hangman, Hangman', a Canadian folk-song and four Australian Aboriginal songs. Jensen played a recently composed Sonatina by Douglas Lilburn, and a short Prelude by the same composer. The critic wrote a most favourable review commending Williams as a 'study in [vocal] control'. He felt that, while Lilburn's Sonatina was 'difficult to grasp at first hearing, Mr Jensen's comprehensive reading of the work brought a tribute from the audience'.¹⁴

Gerhardt and Dora Willner had also given recitals to the Allied Troops in the Middle East during war-time. The pianist and mezzo-soprano duo had been based in Cairo 'where their music club was well known to [New Zealand] servicemen'.¹⁵ They toured for the CAS in 1948, presenting a programme which included Bach's Prelude and Fugue in C Minor, Beethoven's Sonata in D Minor, Mozart's Sonata in C Major, and three Intermezzi and Rhapsodie in E^b Major by Brahms. Vocal items were five Schubert Lieder including 'The Young Nun', all of which were sung in German, and five songs by Brahms – 'On the Lake', 'So Clear Thine Eyes', 'Serenade', 'Night in May', and 'Love Everlasting'. The reviewer appreciated the high standard of the repertoire chosen and the quality of the artists.¹⁶

The international Hungarian celebrity, Lili Kraus, had been a student of Kodály and Bartók from the age of eight. At the Vienna Conservatoire she studied with Steuermann and Schnabel before teaching there herself from 1925-1931. In the 1930s she toured as a soloist and as the recital partner of the violinist Szymon Goldberg, and made recordings of Beethoven and Mozart in Britain. She was recognised as a distinguished interpreter, her other specialties being Chopin, Haydn, Schubert and Bartók. The threat of Nazism compelled her to move to the Dutch East Indies with husband, Otto Mandl, and family. While living in Indonesia in 1942, they were arrested and sent to separate prisoner-of-war camps. The Japanese knew her name and recordings, for which reason the family owed their survival. After the war, they came to New Zealand to recuperate and Kraus, who loved the country and New Zealanders, took out citizenship. She gave many recital tours here and in Australia until 1948 when she returned to England to resume her career.¹⁷

Jensen described her impact on New Zealand music as ‘incandescent’.¹⁸ After an Auckland lunch-hour concert held in Jensen’s studio, fondly known as ‘The Tower’, the poet, A. R. D. Fairburn, penned this portrait of Kraus:

She was dressed in plain and workmanlike black, including black slacks. Her hair hung down in front in two long plaits. She was beautiful, with the sort of beauty that makes the celluloid and cosmetic dolls of Hollywood look like sixpence a gross. Without any question someone had come among us . . . [then] she began to play.

. . . Never have I seen anybody give him or herself to the music quite so completely in such a way as Lili Kraus . . . Then and for several hours afterwards, she could have picked my pocket, or got me to sign the pledge, she could have done anything with me – what she actually did was to transport me.¹⁹

Jensen asked:

Were we bewitched? . . .

Vision. This is the spell of her playing. To most of us, timorous of the unseen and unheard, this word has a fantastic implication – a sense of being untouchably mysterious.²⁰

Kraus offered to give concerts for the CAS at a very low fee. Recitals were arranged in Hamilton, Tirau, Warkworth, Dargaville, Kerikeri, Kaikohe and Whangarei. There were full houses for each concert and the programme of Beethoven, Haydn, Schubert's A Minor Sonata and Bartók was 'more than warmly received'.²¹ At Kerikeri the local CAS Committee had arranged for a grand piano to be brought 50 miles for her recital. Kraus was so touched that she gave a second recital of four Beethoven sonatas free on the following evening, with the proceeds 'to go towards buying your own grand piano'.²²

An international ensemble, the Queensland State Quartet, came to New Zealand in 1948. The CAS collaborated with the Wellington Chamber Music Society to arrange tours of the quartet within its network. This was the first string quartet tour for the CAS and, whereas in places like Hamilton string quartets had been heard before, for many people from smaller districts it was a completely new experience. After a concert at Putaruru, the critic reported that 'the Queensland [State] Quartet has justifiably won for itself the reputation of being one of the finest groups of its kind in Australia and New Zealand and Thursday night's performance amply bore out this estimation'.²³ The programme consisted of Haydn's Quartet in D Major, Beethoven's Quartet in A Minor and Dohnányi's Quartet No. 2 in D^b Major. The Hamilton critic praised the musicians as 'brilliant exponents of chamber music' and particularly commented on their being 'masters in their performance of contemporary music'.²⁴

The young New Zealander, Richard Farrell, had made a successful debut with the New York Orchestra while still on a scholarship to study at Juilliard with Mme. Samaroff-Stokowski. Graduating with a diploma from the New South Wales Conservatorium at the age of 16, his musical gift had been apparent from a very young age. He had a fine reputation as a pianist in 1948 when he first toured for the CAS and was preparing for a solo debut at Carnegie Hall later that year.²⁵ He gave concert tours for the CAS on four occasions, in 1948, 1951, 1952 and 1956.

Farrell's 1948 programme consisted of the Bach-Busoni Chaconne, Mozart's Sonata in B^b K333, Prokofiev's Sonata No. 2, Chopin's Sonata in B Minor, three Brahms' Intermezzi and Granados' 'The Maiden and the Nightingale' as an encore. In Hamilton, the critic noted that Farrell possessed an 'amazing technique which [was] content to be the servant of a musician, his style [was] unaffected, his touch sensitive, and his demeanour business-like and serious'. The Prokofiev sonata 'made an interesting first hearing for a Hamilton audience. The skill of the pianist made the music of the contemporary composer comparatively easy to follow, the "cello" theme of the middle movement being particularly beautiful while the stirring rhythm of the last movement evoked warm applause.'²⁶

The pianist introduced New Zealand to:

the best selection of contemporary music we have had in a long time. Three works stand out in this category – the Copeland[*sic.*], Hindemith and Prokofieff piano sonatas.

The story of the Copeland Sonata is well-known now . . . Farrell memorised and played the difficult score with the composer in the audience. The latter, amazed at the feat, came up to the young performer and said, 'Wonderful – that you have played this sonata from memory in so short a time – I composed it, and yet I have never been able to memorise it myself'.²⁷

The unnamed writer of this article noted that Farrell had included the contemporary works as 'the leavening of otherwise thoroughly respectable programmes. This has certainly been the wisest course to pursue'.²⁸ New Zealand audiences in 1948 would tolerate a little contemporary music provided that programmes were mostly comprised of well-known mainstream works.

On his 1952 visit, Farrell toured for the Service during May and June. His programme consisted of Mozart's Variations in C, Beethoven's Sonata in F minor, and Opus 57 'Appassionata', Chopin's Etude in E major, Chopin's Scherzo in C sharp minor, Brahms Waltzes, Bartók's Three Bulgarian Dances and Liszt's

Hungarian Rhapsody No. 6 in D flat. In a 2YA radio interview in May 1952 he noted that audiences were bigger on this tour in comparison to the earlier one.²⁹

In the first two years of CAS activity, the majority of concerts consisted of vocal or string soloists accompanied by piano, or solo recitals by pianists. An exception to this was the inclusion of a wind player in a trio who toured with a singer early in 1947. The performers were George Hopkins on clarinet, Helen Hopkins on violin and viola, Owen Jensen on piano, and the soprano, Rosamunde Caradus. The instrumental trio played Mozart's Trio in E^b Major for Viola, Clarinet and Piano, while Rosamunde Caradus sang excerpts from *The Marriage of Figaro*. George Hopkins performed two clarinet solos, Marc Delmas' Fantaisie Italienne, op. 110, and Henri Busser's Cantegril. These last two compositions were described in the programme notes as 'typical of contemporary clarinet writing, of which the finest has been contributed by French composers'. Handel's Sonata in F for violin was followed by Schubert's 'The Shepherd on the Rock'.³⁰ A standard concert programme note included some historical background:

Mozart, Trio in E Flat Major for Viola, Clarinet and Piano.

In 1768 Mozart wrote to a friend of his, Puchlberg by name: 'When can we have a little music at your house? I have written a new Trio'. The clarinet trio was written for such another party occasion. There is nothing erudite or mystical about it, enjoyment is not hidden in a mass of musical technicality. This music was written for the sheer delight of listening. It is a kind of quiet musical conversation in which the beautiful tunes are passed from one instrument to another, equally and happily at home on every occasion.³¹

In 1948, a group of tutors from the summer music school formed the Cambridge Quartet. The forming of a tutors' group at Cambridge took place most years and the personnel changed depending on who was teaching in that given year. Sometimes the best Cambridge students were also included in the Quartet. The 1948 Cambridge Quartet played for the Wellington Chamber Society in addition to touring with the CAS to smaller places such as Taumarunui in addition to Hamilton and Auckland.³² It brought together Helen Hopkins and Alex Lindsay on violin, Winifred Stiles on viola, Molly Henderson on cello, George Hopkins on clarinet and Layton Ring on

piano. Repertoire included Mozart's Clarinet Quartet, Brahms' Clarinet Quintet, and Beethoven's Quartet in F, Opus 59 no. 1. In Auckland, a Clarinet Quintet by Herbert Howells was performed and repeated by request. A *Music Ho* review described the Howells as having 'a strong English flavour, yet a definite personal idiom in the harmonic basis [that] at times seemed to suggest [that] more than one member of the woodwind [was playing] in the ensemble . . . we are grateful to the players for introducing us to it'.³³ For the provincial tour, Felix Millar replaced Lindsay on violin and Lalla Hemus replaced Henderson on cello, as Lindsay and Henderson were unavailable due to National Orchestra commitments.

The CAS Quartet of 1953 brought together Antonia Braidwood and Colleen Doran (violins), Carol McKenzie (viola) and Diana Coleman (cello) with Layton Ring (recorder and harpsichord). It accompanied the Pergolesi opera, *La Serva Padrona*, that toured the Auckland and Wellington provinces. This production will be examined in more detail later in the chapter when operatic ventures are discussed.

By 1951 the CAS was flourishing and local committees had been formed in 44 districts. A report on the establishment of the organisation states that the initial suspicion that it would supplant local efforts had been quickly overcome and that

these same groups now show their gratitude in their enthusiastic support. Audiences have been built up, guidance and material aid given, inspiration and standards have been supplied. Over forty new drama, music and art groups have been formed and assisted.³⁴

In these middle years of the CAS, a wider range of musical programmes and ensembles included more woodwind players and chamber groups such as the Dolmetsch Trio and the Cambridge Opera Group. String quartets such as the Australian group, Musica Viva, and the CAS Quartet both toured. A highly regarded trumpet and cornet player, Ken Smith, was also engaged. A programme compiled from the repertoire for two pianos was given by staff tutors Donald Rutherford and Layton Ring. The artists who toured were generally those who had studied overseas

and who had experience of playing with leading orchestras, such as violist, Glynne Adams, and clarinettist, Frank Gurr, who had both played principal on their instruments for the London Symphony Orchestra. Few of these were ex-servicemen. Early CAS musicians such as Alex Lindsay were by now playing in the National Orchestra, or had found more steady employment overseas. Clement Q. Williams was engaged in Australia as teacher of singing at the Elder Conservatorium from 1948 and Lili Kraus had gone back to her career in England before making her debut in America in 1949.

A notable exception to this was the pianist, Janetta McStay, who had completed her training at the Royal Academy of Music and was working in England when war began. She auditioned for the Entertainments National Service Association (ENSA) and was accepted for a chamber group that played to English servicemen during the war. McStay remembers:

That was an incredible experience, we went into France and Belgium while the war was still on – Germans were occupying one part of France while we were in another . . . [one] accustomed oneself to any kind of piano, and to playing in extraordinary places. It was marvellous training: there was none of this ‘I must have a six-foot or nine-foot Steinway, and this thing and the next thing’.³⁵

McStay returned to New Zealand for a six-month visit in 1953 and was given many contracts in broadcasting and tours for the CAS and the Chamber Music Federation. Through broadcasting, she met the English violinist, Maurice Clare, with whom she undertook an extensive tour of 60 concerts in Japan. Towards the end of this time, she decided to stay in New Zealand on account of the work flowing in.

McStay’s first tour for the CAS was accompanying the New Zealand tenor, Andrew Gold, and his wife, Pamela Woolmore, who came out from England in 1954 and included Menotti’s one-act opera, *The Telephone*, in their programme. The following year she toured as a soloist with two programmes which also included Spanish music: Albeniz’s ‘Sevilla’, Granados’ ‘The Maiden and the Nightingale’, Guastavino’s

‘Gato’ and ‘Bailecito’, and Larregla’s ‘Viva Navarra’. In retrospect, McStay thinks the programmes were ‘ambitious . . . and a bit off the beaten track’.³⁶ She had formed particular connections with Spain and had worked with a Spanish dancer while studying there.

At the beginning of 1957, McStay joined the Spanish Dancers, Pepita Sarazena and Jose Luis Rodrigues, with guitarist, Pedro Gimenez, in a tour of 38 performances, including a season in Auckland City. The CAS Review of 1957 documents that ‘this performance was a very accomplished one and was received very enthusiastically’.³⁷

McStay also accompanied the Australian violinist, Ronald Woodcock in 1956, who offered three programmes for the local CAS committees to choose from. These included works that were highly adventurous for New Zealand at the time – Prokofiev’s Sonata for Violin and Piano in D, No. 2, Stravinsky’s Pastorale and Danse Russe, Bagatelle by Scarlatti – and other works by Milhaud, Saint-Saëns, Beethoven, Bach, Brahms and Debussy.³⁸

As previously mentioned, the extensive tour of the Dolmetsch Trio in 1953 did much to stimulate the appreciation of Early Music in New Zealand. For the CAS tour, Carl Dolmetsch, Joseph Saxby and Ring played three Handel Trio Sonatas including the F Major for treble recorder, violin, cello and harpsichord, and Telemann’s Concerto in G Minor and A Minor Trio Sonata. Also on the programme was Concerto in C Major by an eighteenth-century English composer, Robert Woodcock. The programme notes make the observation that the concert ‘provide[d] a pleasant surprise for those who think that all early music sounds alike’.³⁹

Frank Gurr had played with the National Orchestra at its inception, until he left in 1948 for advanced study in London. When he came back in 1954, it was difficult to find employment – available work ‘was pretty much tied up with the musicians who were already here.’⁴⁰ His friend, Owen Jensen, introduced him to Stewart Morrison: ‘I had heard about the activities of the CAS through Owen . . . and so I started to see

what was available'.⁴¹ He discovered that people of the calibre of Janetta McStay, and high-profile international musicians and groups had toured. He recalls that 'the CAS had a good reputation among the musicians and the people who supported it. There were enthusiastic receptions to performances.'⁴²

After a CAS tour, Gurr was given further work tutoring at the Cambridge Music School in 1955. There he met Alex Lindsay who persuaded him to move to Wellington. Fortunately, a vacancy for clarinet became available in the National Orchestra and Gurr was 'was very pleased to rejoin'.⁴³ In addition to the Auckland Province CAS tour, the clarinettist did a South Island Adult Education tour with Glynne Adams and Maurice Till.

Most emerging New Zealand performers from the post-war period felt the need to go overseas for further study or for 'rounding off'.⁴⁴ This was due to the lack of higher training facilities here and the belief that a broader experience of music and the dramatic arts in England, Europe and America would be of benefit. Many believed that they would find more opportunities for work overseas and that the standard of culture would be higher than anything produced in New Zealand.

One pianist who did not conform to this pattern was Maurice Till, who toured extensively over many years for Adult Education in the South Island, giving solo recitals and accompanying singers, instrumentalists and chamber groups.⁴⁵ The pianist remembers how he simply 'got thrown in the deep end and started playing here for people'.⁴⁶ Till also toured for the CAS throughout the North Island with the English cellist, James Whitehead, whom he met at the Cambridge Music School while tutoring the piano class of 1958.

Till began working for Adult Education in 1949, after being engaged by the University of Otago as a member of the Otago University Trio. This was 'purely a performing group, a part-time position in which we gave public concerts and illustrated certain lectures'.⁴⁷ In the same year the Trio was dispatched on an Adult

Education tour of the Dunedin province which also included parts of Canterbury.⁴⁸ Dr. Vernon Griffiths travelled with the three musicians on the first two tours for Canterbury Adult Education. He introduced the performers to the audiences and spoke about the music they were playing. Till believes that ‘probably the university sent [Griffiths] around as a good-will gesture . . . He was the Professor of Music’.⁴⁹

South Island Adult Education music tours went to the smaller towns in Canterbury as well as Otago and included the West Coast on their itinerary. Till accompanied the nationally respected contralto, Mary Pratt, on several occasions. He also toured with Donald Munro who had returned from England and was attempting to establish a National Opera Company. Till accompanied many of Pratt’s students, notably Lorraine Keenan and Ruth Harmon (m. Reid).⁵⁰ The pianist remembers several recital tours with Dora Drake, a soprano who was prominent in the country around the 1950s.⁵¹ The singer, Honor McKellar, who had studied with Pierre Bernac in France, toured with Till in 1949 and the early 1950s, before she went overseas once more.⁵² Many of the musicians that Till accompanied were engaged for concerts by the National Orchestra, as was the pianist himself in 1963.

Till recalls few CAS tours of visiting international musicians in the South Island. He believes that ‘probably their fees would have been too high’ and that arrangements with New Zealand artists were easier to organise.⁵³ Till accompanied instrumentalists such as clarinettist, Frank Gurr, and string players such as Glynne Adams, Ritchie Hanna and Vincent Aspey.⁵⁴

Till remembers that Aspey had a good sense of humour as was demonstrated in a memorable concert given in Reefton. A poster featuring two imitation Flintstone characters had been made locally to advertise the concert: ‘Come and hear Vincent Aspey and Maurice Till at the Memorial Hall in Reefton’. The musicians found the poster ‘absolutely hilarious’ and procured a copy to keep. During the concert, a cheerful drunk man who was an amateur violinist interjected frequently with comments such as ‘Is that your E-string, Vince?’ when Aspey played a very high note

in the Grieg sonata. The audience persuaded the man to leave during the interval – he was becoming ‘a little too cheeky’. However, the two musicians took it all in their stride. Till commented that ‘somebody else might not have liked it, but Vince was able to take it all with good humour. It gave the concert a little bit of extra zest’.⁵⁵

In hindsight, Till thinks that the Adult Education tours were invaluable for him in that they provided a broad range of experiences:

It is marvellous to be able to do the same programme over a period of a fortnight, three-weeks . . . your interpretations develop. You can practise all you like in your studio but it’s the public performances that are of the greatest benefit when you are developing as a performer. [So] they were not only financially valuable, but musically valuable too.⁵⁶

David Hall, who worked in Adult Education at Otago University, gave particular credit for the many years of assistance given by Maurice Till, who ‘appeared on several hundred occasions [and became a] veteran of the service’, and who was undoubtedly appreciated by his public.⁵⁷

Hall made the comment that it was more difficult for CAS to function in the South Island than it was in the North, because of ‘obstacles in geography and scanty population’.⁵⁸ Financing the scheme was always more precarious than in the North Island. To counteract the problems, the CAS in the South Island maintained a smaller volume of work and did not tour expensive ventures such as ballet and opera until the late 1950s. Canterbury tended to concentrate its activities more in the larger-sized towns, whereas Otago followed the Auckland model, going to the remote country places where they consistently experienced a better response.⁵⁹

In the latter period of the CAS, audience numbers dropped dramatically for most of the Service’s activities. Increased prosperity and improved vehicles and roads made it easier for rural people to travel to main centres when they wished to attend concerts. It was noted in 1957 that in the case of music:

Tours of musicians met appreciative but small audiences. Over the last few years there has been a decline in the size of audiences at musical performances except where the performing artist is a world figure. It is doubtful whether many committees can continue to contract or take artists of lesser public acclaim.⁶⁰

At the 1958 CAS conference, the Kaitaia delegate suggested that there be fewer music tours and that high profile musicians should be engaged. In speaking to this, the Director, Morrison, said that he believed it was important to adhere to CAS policy and support New Zealand musicians, especially young artists, to assist them in advancing their careers. The CAS policy had always insured that high standards were maintained whether the musicians were from overseas or New Zealand. The local CAS committees were generally in agreement with this policy.⁶¹

Morrison also noted that even in the main centres world-class artists were not always guaranteed large audiences. In addition, the CAS had difficulty in engaging such musicians for a typical tour of four weeks, as they normally only visited New Zealand for short periods. The Director believed that the recent tour of Richard Farrell was an exception and probably due to the fact that the CAS had supported the young pianist at the outset of his career. The Taupo delegate brought the discussion to a conclusion by pointing out that her committee wished to continue taking tours of less well-known musicians for the audience of 40 who regularly attended.⁶²

During the last few years of the CAS, the musicians engaged were mostly pianists, singers with piano accompanists and violinists. Chamber music was limited to the Ring-Camden Trio of 1963, the John Kennedy-Joan Dargavel-Frances Wilson trio of 1964 and the CAS Singers. Many of the musicians were known from earlier tours and, as previously, the connection between the Cambridge Music Schools and the CAS remained strong.

Auckland pianist, Diana Stephenson, was one exception as she was new to the CAS in 1961. A talented musician from an early age, Stephenson had been awarded a Government Bursary in 1956 which allowed her to study at the Royal Academy of

Music in London. This was followed by two years at the Vienna Conservatoire with Professor Viola Thern. After her graduation with honours in 1959, she studied further with Paul Badura-Skoda.

On her return to New Zealand at the end of 1959, she performed in most major cities and towns, giving broadcast, chamber music and solo recitals. Stephenson played concertos with the National Orchestra, the Auckland String Players and the New Plymouth Orchestra. She appeared on television as a soloist and as an accompanist for singers and violinists. Stephenson's involvement with the CAS began when Rena Edwards, another New Zealander who had lived and worked in England as a soprano, was given a six-week CAS tour in 1961 for which she required an accompanist. The programme is typical of the CAS song recitals and encompassed a wide time-span and a variety of styles. It included early music such as 'Lullaby' by Byrd, classical and romantic songs by Haydn, Schubert and Schumann, traditional Irish songs, and the English composers popular at the time – Parry, Head, Bridge and Gurney. Irene Middleditch, who worked for Auckland Adult Education many years, was the tour manager.⁶³

Stephenson remembers how Middleditch 'drove us around the province, made sure that the billets were OK and that everything was in order. She was a good organiser'. There were drawbacks:

You can imagine what it was like. You'd given a concert the night before, you'd get up in the morning after a slightly restless night in a strange bed, breakfast with strangers and she [Irene] would pick me up at nine o'clock. All I would want to do was sleep, or not say anything.⁶⁴

Her companions 'didn't get on . . . it became tense . . . I just wished they'd be quiet.' There were 30 concerts in the six-week period and several hours of car travel daily, which were exhausting for them all. However, Stephenson found this tour easier than her solo tour the following year, because 'with the accompanying I had somebody

else to share it all with me . . . I think Rena Edwards had the hardest job . . . if you get tired it affects your voice'.⁶⁵

Her solo tour of 1964 was a steep learning curve:

The fact that I was performing six or seven nights a week, each night in a different place, on a different piano, under different circumstances, some of them quite difficult, taught me so much. That you had to make the best of what you had and still get on top, so that you presented the music to the best of your ability. It didn't matter that you were tired, that you were a bit nervous. You just had to do it . . . and be a trouper so to speak. [It] was the best thing that I ever did.⁶⁶

The tour helped Stephenson overcome her inclination to be nervous: 'after the first week I just looked on it as a job that I had to do, and simply went ahead and did it. I was still slightly nervous, but not like previously'.⁶⁷

Finding time to practise was also difficult while touring: 'You are lucky if you get one hour a day. And I'm the sort of person who needs to do lots . . . of practice [or] I feel that I'm not going to be any good.' It was challenging to feel confident without adequate practice time. A frustrating incident occurred in Dargaville as Stephenson noted in her diary. Her hosts 'had a big mansion, very refined and elegant . . . [but] they had a bridge party going when I wanted to practise this afternoon'.⁶⁸

Adult Education's stipulation was that the performers had to introduce each piece verbally. Stephenson remembers:

I'd never done this before and I was terribly nervous about it. I had programme notes written out that I had half memorised. I sort of spoke, "Bach was born in um, er, and he composed this piece in um, and its in er such and such a form". I thought that this was stupid, it was too formal. And by the end of the tour I was doing it without notes and simply improvising . . . So that now when I'm doing introductory note to a concert, I just scribble out a few headlines and talk – it goes off much better.⁶⁹

During the two decades of CAS activity, little in the way of Maori artists or repertoire was presented. Inia Te Wiata came home for a visit in 1958 and sang in the main centres and larger provincial towns. Till accompanied the singer on his lengthy tour and remembers ‘terrific Maori audiences . . . he was very popular [and] a great singer’.⁷⁰ The CAS was unable to engage the Maori singer for a CAS tour as the cost was prohibitive – £300 for each concert.⁷¹ Till made the comment that the tour of New Zealand’s first Maori celebrity singer was ‘on a different sort of scale [to] Adult Education’.⁷²

However, a highly acclaimed young Maori singer, Hannah Tatana, was engaged for a CAS tour in 1963. Described on the programme as a ‘mezzo-contralto’, Tatana sang a varied selection that began with art songs including ‘The Tryst’ by Sibelius, ‘Lament of Isis’ by Bantock, ‘Joia’ by Falla and ‘Se tu m’ami’ by Pergolesi. Operatic arias were ‘Divina’ from Gluck’s *Alceste*, ‘O fatal gift’ from Verdi’s *Don Carlo*, ‘Softly awakes my heart’ from Saint-Saëns’ *Samson and Delilah*, and ‘Stride la Vampa’ from Verdi’s *Il Trovatore*. A bracket of Schubert and Schumann Lieder, including ‘Der Tod und das Mädchen’, was followed by five traditional Maori songs, ‘Poia atu taku poi’, ‘Rimu rimu’, ‘Takiri, takiri, takiri’, ‘Taku rapene pai’, ‘Karu Karu’. Tatana introduced the waiata and explained their meanings.⁷³ The following year, Hannah Tatana toured for the CAS again with Russell Channell, a pianist who was well-known to CAS audiences as accompanist for the country tours of the operas.

Tatana herself was well-known to those people of the rural audiences who had heard her in the title-role of Bizet’s *Carmen* in 1962, which she sang on alternate nights to English soprano, Joyce Blackham.⁷⁴ Tatana’s performances in Dunedin, Wellington and Auckland received favourable reviews, particularly from the *New Zealand Listener* whose critic admired her intensity, praising her as ‘fiery, sombre and seductive’.⁷⁵ *Carmen* was not toured for the CAS in 1962: instead the New Zealand Opera Company gave a piano-accompanied version of *Tosca* that year.

The Auckland CAS had been able to offer the local committees an annual tour of opera since 1959. An earlier opera tour in 1949 had shown the CAS that rural New Zealand was eager to experience opera. Unusually good-sized and enthusiastic audiences proved that it 'had been judged an unqualified success'.⁷⁶

The nucleus of the 1949 Cambridge Opera Group was formed at the 1949 Music School. With Baigent as director, Jensen as musical director and Ring on second piano, the group presented three one-act operas. *Bastien and Bastienne*, a pastorate comedy composed by Mozart at 12 years of age, featured Constance Manning (soprano), Roger Errington (tenor) and Ramsie Howie (baritone). Menotti's *The Telephone* was a relatively new work which received its premiere in New York (1947), and it featured Gabrielle Phillips (soprano) in the lead role.

The major event was Vaughan William's *Riders to the Sea* which included Bertha Rawlinson (contralto), Ramsie Howey (baritone), Elva Carr and Gabrielle Phillips (sopranos) in the cast. A group of students from Ardmore Teachers' College was trained as chorus. Frederick Page remembered Jensen's production of *Riders to the Sea* as

Run up from nothing, black curtains, a kitchen chair, red paper over a globe to suggest a hearth-fire . . . such was the imagination brought to this production by Mr Jensen that it resulted in one of the most moving performances of a piece of music that I have ever heard in my life. It was a pleasure later to tell Vaughan-Williams [*sic.*] himself of this.⁷⁷

Ring produced *La Serva Padrona* in 1953 with Donald Munro as Uberto (baritone), Mary Langford as Serpina (soprano), and Roderick Horn as the valet. This was followed by Menotti's *The Telephone* after the interval. The singers were accompanied by the CAS Quartet: Antonia Braidwood and Colleen Doran (violins), Carol McKenzie (viola), Diana Coleman (cello), Layton Ring (recorder and harpsichord) and Ronald Dellow (harpsichord).⁷⁸ There were 45 performances in the Auckland province and several in the Wellington district.

Donald Munro is now regarded as a key figure in the development of opera in this country and it was this 1953 CAS production that encouraged him to found the New Zealand Opera Company.⁷⁹ On his return to New Zealand from a successful singing career in England, he had been alarmed at the few professional opportunities that existed in his homeland. The 1953 opera tour was a pronounced success and Munro was inspired by the large and enthusiastic audiences that attended and by the opportunity afforded by the CAS network.

On this tour, Munro learned about CAS methods of operation and Dellow recalls a

rather delicious remembrance . . . of Donald Munro's innocent supposition that 'the carriers would be here tomorrow'. 'Brother, you and I are the carriers', he had to be told, and he fell into line.⁸⁰

The cast erected the sets, accommodating them to all manner of stages, and rigged the lighting from a portable switchboard. The women cared for the costumes and, later on when local choruses were used, rehearsals with them and costume fittings were all part of the job.

When Munro produced these one-act operas in Wellington the following year, Page described how, in the Menotti, 'the singers slipped into their parts as though they had been created for them, and a few enthusiasts went night after night to applaud a little masterpiece'.⁸¹ Page had seen three productions in 1950 by the London Opera Group in England and said 'they were in no way better sung or better produced than this modest production in Wellington'.⁸²

Susanna's Secret by Wolf-Ferrari and *The Telephone* by Menotti were toured for the the Wellington CAS in 1955. Each opera required only two singers (with an additional person to mime in the Wolf-Ferrari) and one set each, which made them easier to tour. Raewyn Lamb and Donald Munro sang the lead roles. A trio of violin, cello and piano, led by Alex Lindsay, accompanied the opera. For the Wellington

City season in May, the Opera Group added *The Medium* by Menotti, starring Bertha Rawlinson who was described as ‘haunting and compelling’ in her role.⁸³

Jensen interviewed Munro in 1954 for Wellington’s *Evening Post* and reported that it was hoped ‘to put the New Zealand Opera Group on a permanent footing’.

Subscriptions were invited from Wellington city and the country. Donald Munro pointed out that, ‘we have plenty of talent here but . . . few opportunities for singers to gain experience in the theatre’. The New Zealand Opera Group would ‘extend our horizon of theatrical entertainment’ but, even more importantly, would be ‘a medium for the development of some of our musical resources’.⁸⁴

During these years, Honor McKellar was touring overseas for the British Arts Council in its company, ‘Opera for All’, a group with a similar vision to that of Munro’s. McKellar wrote to Munro about a shortened version of *The Marriage of Figaro* that they had toured. With just Figaro, the Count and Countess, Cherubino, Basilio and Susanna, piano accompaniment, black drapes, a few props and no chorus, she noted that ‘purists might object; but for the audiences we were playing to, it was wildly successful’.⁸⁵ When McKellar returned to New Zealand in 1958, she and Munro produced the same version, which was eminently suitable for touring. *Figaro* was performed in 26 South Island venues, from Invercargill to Akaroa and Westport; a further 19 performances in Wellington, Hawkes Bay and Taranaki followed.⁸⁶

A 1959 production of *The Barber of Seville* adopted the same model and travelled around the South Island. In the Wellington area, which also included Motueka and Nelson, the Company used local choruses. The music was sent to the local choruses who were trained in the weeks preceding the production, and the chorus costumes were highly adaptable (McKellar noted that ‘the women’s frocks had immensely expandable waists’). Some choruses sang in several towns and the venues were fully booked everywhere. In her notebook, McKellar wrote that the Collingwood hall, which holds 250, was booked out for two nights. Both operas had full productions for a Wellington season with the National Orchestra, and Masterton and Palmerston

North also had a full production of *The Barber*. There were 35 performances of the scaled-down version for the Auckland CAS, ending with a full production in Auckland city conducted by John Hopkins. McKellar noted that ‘Mrs Fenwick, at Te Puke, was determined to have the full performance and orchestra there. The hall seat[ed] 500 but she sold and found room for 750. She made a profit.’⁸⁷

For the following seven years, a number of scaled-down productions were offered to Auckland CAS: 1960 *La Traviata*, 1961 *The Marriage of Figaro*, 1962 *Tosca*, 1963 *Don Pasquale*, 1964 *Così fan tutte*, 1965 *L’Heure Espagnole* and *Gallantry*, 1966 *La Bohème*. Over this time, the costs of productions escalated – in 1963, the minimum guarantee for *Don Pasquale* was £50, and the smaller local committees could not afford it.⁸⁸ In addition, some committees were denied the productions on account of their inadequate stages.

After 1958, the Opera Company had work for most of the year with provincial piano tours and main centre orchestral seasons. It was possible for talented New Zealanders to earn a living at home. The singers, John Malcolm and Elizabeth Hellawell, recalled appreciating this in a series of radio broadcasts about the opera company by Adrienne Simpson.⁸⁹ Graeme Gorton sang the role of Germont in *La Traviata* 129 times in 1960 and was glad for this exceptionally good experience, in addition to the career that the Opera Company provided.⁹⁰ Some of the singers, such as Jon Andrew, went on to pursue successful international careers. Others, such as Cyril Kelleway and Paul Person, who later formed, *Perkel Opera*, continued with work in the top half of the North Island. Russell Channell, the pianist for many of the provincial tours, was also trained as a conductor by James Robertson.⁹¹

The determination and zeal that Munro demonstrated in making his vision for a national opera company a reality was remarkable, to the extent that he worked as a labourer to fund the early productions from his own pocket. The tours were critical to the success of the Opera Company and the CAS assisted through making its networks available so that the opera went to thousands of people and to remote places. The

audience numbers for *Figaro* in 1958 was estimated to be in excess of 19,000 and this does not include the Auckland province figures for the 1961 tour.⁹² Munro's vision of taking opera to the people was realised and, as he noted, 'the people themselves are taking to opera'.⁹³ The name of the English Company, 'Opera for All', could equally well apply to Munro's endeavour in New Zealand.

Ronald Dellow, the Senior Music Tutor for Auckland Adult Education, founded the CAS Singers in 1960. The ensemble provides a good example of how the specialised interests of the CAS tutors influenced the people that the Service worked among and identified and gave opportunities to talented local people. Dellow's area of expertise was in choral music and, while on study leave in England, he gained his ARCO (with a Choir Training Diploma) and FRCO. During the same year, Dellow had also been a member of the BBC vocal ensemble, St Martin's Singers. On his return, he formed a group modelled along the same line to explore and present the wide repertoire of unaccompanied music for small chorus.

This was not the first time that choirs had been toured by the CAS. As early as 1947 the Auckland Lyric Harmonists had given several weekend concerts to places within reasonable travelling distance of the city. In those years their repertoire included music that was new and adventurous for New Zealand, such as choral numbers from Roy Harris' *Folk-Song Symphony*, and John A Carpenter's *Song of Faith*.⁹⁴

Explaining the aims of the CAS Singers to the *Auckland Star* in 1961, Dellow noted that 'singers are often the subject of good-natured jibes about musicianship', but that 'people are frequently slow to recognise signs of good musicianship in singers'.⁹⁵ He believed that 'much vocal repertoire does not provide sufficient opportunity or incentive to a singer to increase his basic musical stock'.⁹⁶ In his opinion the answer was to be found in the vocal ensemble repertoire:

Ensemble music of almost any kind . . . makes musical demands on the performer which will develop just those qualities a solo artist frequently finds so elusive. Matters of attack, balance and tuning are in high relief in a vocal ensemble.⁹⁷

Dellow chose and trained good local singers in Olga Burton and Lola Gregory (sopranos), Elizabeth Middleton and Beverley Johnston (contraltos), Ronald McLeod and Maurice Gorbey (tenors) and Maurice Turley and John Dickie (basses). The ensemble achieved a standard of excellence which contrasted favourably with other Auckland choirs of the time. The report noted that ‘in the Auckland Province the present standard of choral work is generally low’,⁹⁸ and the ensemble, which aimed ‘to sing good music well’, was an important innovation that raised those standards.⁹⁹

The CAS Singers sang repertoire that was rarely performed and took it to a wide audience:

An important feature of the CAS programme is its insistence on bringing the best available in music to the smaller centres in order to encourage local musicians to maintain or start, some home-grown music-making.

Some link is thus maintained between the rather isolated country musician and the main stream originating from the larger centres, and this link is vital to the morale and musical health of local effort’.¹⁰⁰

The CAS Singers immediately gained an excellent reputation and its ensuing popularity secured it a prominent place each year on the CAS calendar. The ensemble toured widely and made frequent broadcasts from 1961.

Dellow’s connection with the St Martin’s Singers allowed a warm friendship to develop between the two groups. A tape of the Auckland singers was sent to their English counterparts who noted their comments, praise and encouragement. Olga Burton particularly caught their attention: ‘We wish we had her in our group’.¹⁰¹

The first tour of the ensemble to seven centres took place in November of 1960. The programme encompassed polyphonic settings of early and modern sacred music repertoire, hymns and carols. There was a good-sized audience of 100 people for the debut concert in Takapuna. Further down the island, the reviewer of the Te Aroha concert particularly appreciated the rarely heard early choral music, the clear diction,

depth of expression and quality of the voices, and Dellow's presentation of historical notes.¹⁰²

The following year, a secular and mixed programme was toured to 13 centres. Once again the repertoire covered music from ancient to modern and included works by Monteverdi, Byrd, de Lassus, Gibbons, Bach, Tallis, Jacob Arcadelt, Robert Stone, Thomas Vautor, Rachmaninov, Tchaikovsky, Britten, Holst, Vaughan Williams, Poulenc, Milhaud and Hungarian folk-songs by Mátyás Seiber. New Zealand composers included Dellow, Farquhar and Franchi. The reviewer for the Hamilton concert wrote in glowing terms about the 'intimate, delicate charm of the chamber music'. He appreciated the clear diction, faultless intonation and precision of attack and commented favourably on Dellow's helpful remarks before each bracket.¹⁰³

The 1962 programme also included piano duets by local Te Aroha pianists, Margaret Crawshaw and William Vosper: Mozart's Sonata for two pianos in D major, Kenneth Leighton's Scherzo for two pianos, a Poulenc sonata, and the Samba from Milhaud's suite, *Scaramouche*.¹⁰⁴ In 1964, for an Auckland Festival programme, the CAS singers were accompanied by an instrumental ensemble of Michael Wieck and Robert Issell on violin, Marie Vanderwart on cello, Marcia Madill and Margaret Crawshaw on recorders, Crawshaw on harpsichord and Ray Gunter on guitar.¹⁰⁵ However, the group usually performed within their area of speciality, the repertoire for unaccompanied chorus.

A Hamilton group of CAS Singers was formed in 1964 and this also became a popular ensemble with a good reputation. The seven singers were D. Lynn John (bass), Ken Leins and Ronald Dellow (tenors), Freda Patrick and Merlyn Thomson (contraltos), Iris Price and Shirley James (sopranos). The first programme focused on Early Music and madrigals before the interval, which were followed by twentieth-century sacred music and part-songs. For the *Te Aroha News* critic, 'O Sons and Daughters' by Walford Davies was 'the highlight of the programme, a most moving, sensitive rendition'.¹⁰⁶

These two specialist ensembles did not survive when the CAS ceased its activities in 1966. After the recommendations of the 1959 Hughes-Parry report were increasingly implemented by the universities during the 1960s, CAS-sponsored enterprises were disadvantaged. There was no longer a specific place for the arts in Adult Education. The tours of musicians were also discontinued as funding for the arts was directed into other areas of Adult Education.¹⁰⁷

In the two decades of the CAS, thousands of people were exposed to a wide variety of quality music from a wide time-span and the breadth of styles that exists in Western culture, including opera and more exotic music from Spain and India. This was music that was previously outside of their experience. In the smaller and frequently isolated rural communities that the CAS reached out to, these people would have otherwise not had the opportunities for these experiences. The participating communities were culturally enriched as a result.

As Adult Education, CAS tours were more than entertainment. Programmes of music were carefully chosen and there were no concessions made to rural audiences. The programmes were uncompromising in adhering to this aim as exemplified by Lili Kraus and Robert Pikler giving the complete Beethoven violin and piano sonatas over three consecutive nights in Tirau. Many programmes included German Lieder, art songs and operatic arias sung in their original languages. Chamber groups often played the most exacting repertoire. The CAS always presented quality music using the best artists that were available to further its purpose. Detailed programme notes provided information about the music which was reinforced by the introductory talks given by the musicians before they played each bracket of pieces.

The CAS gave vital assistance to the musicians, providing them with paid work and opportunities to gain experience. In the early period it helped many musicians whose careers had been disrupted by the war to recoup their professions. During the following years it assisted musicians who had studied and had careers in England and

Europe and who now wished to find employment in New Zealand. It provided a useful stepping-stone until the artists could find permanent work in orchestras or university teaching. The CAS also assisted young musicians who were beginning their careers and who subsequently went overseas for further training.

The musicians found the CAS tours a good training ground as they learned to cope with arduous travel, lengthy itineraries that allowed few free days and a variety of venues and pianos, some of which were difficult to work with. The opportunity to repeat a programme over several weeks also enabled the performers to develop musically as their interpretations developed. The opera singers benefitted from extensive training that they would not have received elsewhere.

The more informal nature of the concerts made them attractive both to the musicians and the audiences. The spoken introductions to the pieces being performed were instructive but, importantly, broke down the barriers between the artists and performers. The supper tradition and, in the North Island, the system whereby artists were billeted in homes, brought the artists and the local people into close contact, encouraging friendships to form. In many cases these friendships were enduring and led to future recital visits and additional work such as concerts to school groups.

The close connection that existed between the CAS and the Cambridge Music School was of great benefit to the musicians: tutors from the school were often engaged to tour for the CAS in the same year, and conversely, musicians who toured were frequently offered tutoring at the following year's school. The school fostered the development of a large network of musical contacts and friendships, which often included international visitors. Groups that came together at the school, such as the Cambridge Quartet with its changing membership, and the student opera groups who produced, for example, Vaughan Williams' *Riders to the Sea*, had the experience of touring for the CAS later in the year.

The CAS was New Zealand's first endeavour to provide a substantial arts service for an extensive network of community-owned cultural groups that included people from rural and isolated areas. It also drew together all levels of society – working-class, middle and upper-class – who were encouraged to form friendships while arranging the tours.

The Service played a unique part in contributing to the lively cultural growth that occurred in New Zealand during the two decades following World War Two. Post-war themes of national pride and growing cultural identity were expressed in the way that it promoted New Zealand musicians and the works of New Zealand composers, and also in the way it sought out and gave opportunities to young New Zealand artists at the beginning their careers. The CAS played a vital role in fostering and promoting two national concerns as they developed into professional companies: the New Zealand Opera Company and the New Zealand Ballet Company.

Most importantly, the CAS played a part in putting New Zealand musical activities on a more professional basis. It provided musicians with work and professional contacts. Many found it useful as a temporary measure which enabled them to establish careers in New Zealand instead of needing to travel overseas. Its insistence on high standards helped to raise the quality of musical performance in New Zealand and it helped to shape the cultural tastes of the communities it worked within.

Endnotes:

- 1 Renamed as the Auckland University Extension Department in 1964.
- 2 Jensen, 'Community Arts Service', *Music Ho*, 5.1 (1947), p. 11.
- 3 Margaret Crawshaw interview, 9 February 2009.
- 4 Diana Stephenson interview, 11 February 2009.
- 5 Layton Ring. Taped radio interview with Charlotte Wilson. Wanda Landowska was first to record J. S. Bach's *Goldberg Variations* on harpsichord in 1931.
- 6 Ring, taped radio interview with Wilson. Hoffmann was lecturer in music at Auckland University College; later became assistant to Arnold Schoenberg.
- 7 Ring, taped radio interview with Wilson.
- 8 'Correspondence' (1953), MSS & archives E-23, box 31. University of Auckland, Special Collections.
- 9 Dolmetsch 1953 tour. MSS & archives E-23, box 19, item 159. University of Auckland, Special Collections.
- 10 Arthur Owen Jensen, 'The Cambridge-CAS Connections'. Jensen, Arthur Owen, papers. MS-papers-5961-04, p. 17. Alexander Turnbull Library.
- 11 Jensen, 'The Cambridge-CAS Connections', p. 17.
- 12 *Waikato Times*, 22 October 1946.
- 13 *Waikato Times*, 31 May 1947.
- 14 *Waikato Times*, 12 June 1947.
- 15 *Waikato Times*, 8 Nov 1947.
- 16 *Waikato Times*, 20 April 1948.
- 17 Steve Roberson, *Lili Kraus: Hungarian Pianist, Texas Teacher, and Personality Extraordinaire* (Fort Worth: TCU Press, 2000).
- 18 Jensen, 'Cambridge-CAS Connections', p. 19.
- 19 A. R. D. Fairburn, 'At the Tower', *Music Ho*, 4.6 (1946), p. 3.
- 20 Owen Jensen, 'Lili Kraus', *Music Ho*, 4.6 (1946), pp. 1-2.
- 21 Jensen, 'Cambridge-CAS connections', p. 20.

- 22 Jensen, 'Cambridge-CAS connections', p. 20.
- 23 *WaikatoTimes*, 14 June 1948.
- 24 *Waikato Times*, 12 June 1948.
- 25 *Waikato Times*, 10 July 1948.
- 26 *Waikato Times*, 27 July 1948.
- 27 Unacknowledged writer, 'Richard Farrell', *Music Ho*, 6.2 (1948), p. 6.
- 28 'Richard Farrell', *Music Ho*, 6.2 (1948), p. 6.
- 29 'Richard Farrell Interviews', Interview 1 (of 3), 11 May 1952; see also D Series – Radio Digest 157, Radio Digest Episode 157, part 1, 11 May 1952. Media T 7861. Radio New Zealand Archives.
- 30 Programme for 'Recital of Music', 1 May 1947. Helen Hopkins, George Hopkins, Rosamunde Caradus, Owen Jensen. Jensen, Arthur Owen, papers. MSY 4419. Alexander Turnbull Library.
- 31 Programme for 'Recital of Music', 1 May 1947.
- 32 John Mansfield Thomson, *Into a New Key: The Origins and History of the Music Federation of New Zealand Inc. 1950-82* (Dunedin: John McIndoe Ltd, 1985), pp. 52-53. Wellington Concert, 9 August 1948; Taumarunui Concert, 28 October 1948
- 33 Unacknowledged writer, 'The Cambridge Quartet', *Music Ho*, 6.2 (1948), p. 8.
- 34 'The Establishment of Community Arts Service in the Auckland University District'. MSS & archives E23, box 3, item 10, p. 1. University of Auckland Library, Special Collections. Drama groups predominated as it was possible for people who had no prior experience to take part in theatrical performances, or to become involved as stage hands or in set design (see more on this in Chapter 3). For aspiring musicians, a basic level of skills was required before they could join a group. In the early days of the Cambridge Music Schools, students who were beginners could learn an instrument to a basic level. Adult Education tutors also provided assistance and support through the CAS programme. Even so, it was more difficult to sustain music groups.

- 35 Janetta McStay (m. Newhook) interview, December 2008.
- 36 McStay interview, December 2008.
- 37 'Community Arts Service, Review of 1957'. MSS & archives E-23, box
3, item 10, p. 1. University of Auckland Library, Special Collections.
- 38 Ronald Woodcock, Programmes 1-3. MSS & archives E-23, box 3, item
10. University of Auckland Library, Special Collections.
- 39 Programme for concert, 'Auckland Chamber Music Society in conjunction
with CAS, a Recital', 22 October 1953. Dolmetsch Tour, 1953. Arthur
Owen Jensen, papers. MS-Papers-5961-01. Alexander Turnbull Library.
The programme note for Robert Woodcock (c. 1720) said that little was
known about him, but that he was mentioned in Charles Burney's Diary.
Woodcock's Concerto in C Major was number five in a published set of
recorder concertos for various sizes of the instrument with string
accompaniments: 'The giant figure of Handel (Woodcock's younger
contemporary), was not alone in creating styles and setting standards of
composition in England at this period.' Information of this nature is
typically included in CAS concert notes.
- 40 Frank Gurr interview, 21 February 2009.
- 41 Stewart Morrison, Director of Auckland Adult Education, 1948-1962.
- 42 Gurr interview, 21 February 2009.
- 43 Gurr interview, 21 February 2009.
- 44 J. M. D. Hardwick, 'Music in New Zealand', in *Music in New Zealand: a
Reader From the 1940s*, edited by Allan Thomas (Christchurch: School of
Music, University of Christchurch, 2000), p. 33.
- 45 In the South Island, the CAS programme was similar in its organisation to
the Auckland CAS, but it was known as 'Adult Education' [Maurice Till
interview, 21 February 2009]. However, David Hall, who was involved in
Adult Education in the south, referred to the Adult Education tours as
CAS, and included them in the chapter headed 'The Community Arts
Service' [David O. W. Hall, *New Zealand Adult Education* (Great Britain:
Michael Joseph Ltd, 1970), pp. 127-134].

- 46 Till interview, 21 February 2009.
- 47 Till interview, 21 February 2009.
- 48 The Otago University Trio also toured for the CAS in the North Island in 1954. 'CAS Activities'. MSS & archives E-23, box 33, item 293, p. 2. University of Auckland Library, Special Collections.
- 49 Till interview, 21 February 2009.
- 50 Lorraine Keenan and Ruth Harmon became highly regarded and sought-after provincial singers.
- 51 Dora Drake, relative of Bryan Drake, the Dunedin singer who worked for the English Opera Group and who created many of the roles in the first productions of Britten's operas.
- 52 Pierre Bernac, French singer who performed with Poulenc; Till interview, 21 February 2009.
- 53 Till interview, 21 February 2009.
- 54 Vincent Aspey, foundation leader of the National Orchestra.
- 55 Till interview, 21 February 2009.
- 56 Till interview, 21 February 2009.
- 57 Hall (1970), p. 133.
- 58 Hall (1970), p. 133.
- 59 Hall (1970), pp. 128-129.
- 60 'CAS, Review of 1957'. MSS & archives E-23, box 3, item 10, p. 1. University of Auckland Library, Special Collections.
- 61 'Report of the Annual Conference of CAS, 1958'. MSS & archives E-23, box 3, item 10, p. 3. University of Auckland Library, Special Collections.
- 62 'Report of the Annual Conference of CAS, 1958'. MSS & archives E-23, box 3, item 10, p. 3. University of Auckland Library, Special Collections.
- 63 Diana Stephenson (m. Morcom) interview, 11 February 2009.
- 64 Stephenson interview, 11 February 2009.
- 65 Stephenson interview, 11 February 2009.
- 66 Stephenson interview, 11 February 2009.
- 67 Stephenson interview, 11 February 2009.

- 68 Stephenson interview, 11 February 2009.
- 69 Stephenson interview, 11 February 2009.
- 70 Till interview, 21 February 2009.
- 71 Information provided by the Opotiki delegate at the CAS Annual Conference, 1958. 'Report of the Annual Conference of CAS, 1958'. MSS & archives E-23, box 3, item 10, p. 8. University of Auckland Library, Special Collections.
- 72 Till interview, 21 February 2009.
- 73 Programme for Hannah Tatana, September-October, 1963. Jensen, Arthur Owen, papers. MS Papers-5961-01. Alexander Turnbull Library.
- 74 CAS newsletter, July 1963, Morcom Private Papers.
- 75 *New Zealand Listener*, 18 May 1962.
- 76 Jensen, 'Extracts from Report on Year's Work, 1949'. MSS & archives E-23, Box 33, item 293, p. 1. University of Auckland Library, Special Collections.
- 77 Frederick Page, Victoria University College lecturer, musician and critic. 'Intimate Opera', *Landfall*, 9.4 (1955), p. 349.
- 78 Programme for *La Serva Padrona*. Jensen, Arthur Owen, papers. MS-Papers-5961-01. Alexander Turnbull Library.
- 79 The New Zealand Opera Company was initially called the New Zealand Opera Group.
- 80 Ronald Dellow, 'Personal Recollections of Earlier Days in Adult Education, October 1989'. MSS & archives, E-23, item 299D, p. 2. University of Auckland Library, Special Collections.
- 81 Frederick Page, 'Intimate Opera', *Landfall*, 9.4 (1955), pp. 349-350.
- 82 Page, 'Intimate Opera', *Landfall*, 9.4 (1955), pp. 349-350.
- 83 Page, 'Intimate Opera', *Landfall*, 9.4 (1955), pp. 349-350.
- 84 Owen Jensen, *Evening Post*, 11 December 1954.
- 85 Honor McKellar, personal correspondence, 27 April 2009.
- 86 McKellar, personal correspondence, 27 April 2009. Cast for the 1958 production of *Figaro*: Munro, Geoff de Latour, Terry Finnigan, Beryl

- Dalley, Kathleen Johnson, McKellar; pianist, Judith MacDonald. 1961 tour: Miriam Rowland, Elizabeth Hellowell, Paul Person, Graeam Gorton, John Thompson, McKellar; pianist, Russell Channell. 1962 tour: Hellowell, Person, Ron Maconaghie, Dalley, Cantlon, Andrew; pianist, Russell Channell.
- 87 McKellar, personal correspondence, 27 April 2009. Cast were Mary O'Brien, Cyril Kelleway, Jon Andrew, John Germaine, de Latour, McKellar, Noel Mangin; pianist Geoffrey Grey.
- 88 Letter from Auckland Adult Education to Whitianga CAS, 3 April 1963. Morcom, Private Papers. Usual guarantees for CAS music tours were £10-£15, and for plays, £20-£30.
- 89 'BRAVO! - A Tribute to the New Zealand Opera Company', programme 2, 15 November 1994. Radio New Zealand.
- 90 Adrienne Simpson, *Opera's Farthest Frontier, A History of Professional Opera in New Zealand* (Auckland: Reed Books, 1996), p. 211. 'BRAVO! - A Tribute to the New Zealand Opera Company', programme 2, 15 November 1994. Radio New Zealand.
- 91 'BRAVO! - A Tribute to the New Zealand Opera Company', programme 3, 15 November 1994.
- 92 Simpson, (1996), p. 207.
- 93 Munro, quoted in Simpson (1996), p. 207.
- 94 Unacknowledged writer, 'Choral Music', *Music Ho*, 4.5 (1946), p. 13.
- 95 *Auckland Star*, 16 Nov 1961.
- 96 *Auckland Star*, 16 Nov 1961.
- 97 *Auckland Star*, 16 Nov 1961.
- 98 *Auckland Star*, 16 Nov 1961.
- 99 Ronald Dellow, *NZ Women's Weekly*, 24 Jul, 1961.
- 100 *Auckland Star*, 16 Nov 1961.
- 101 Ronald Dellow, in *NZ Women's Weekly*, 24 Jul, 1961.
- 102 *Te Aroha News*, 18 November 1960.
- 103 *Waikato Times*, 9 April 1961.

- 104 Programme for 'CAS Concert, College Hall', Te Aroha, 1964. Margaret Crawshaw Private Papers.
- 105 Programme for the 16th Auckland Festival (Auckland: Whitcombe and Tombs Ltd, 1964), p. 13.
- 106 Te Aroha concert review. MSS & archives E-23, Ringbinder, box 33. University of Auckland Library, Special Collections.
- 107 Council of Adult Education, 'Staff's Considerations on Adult Education, Auckland staff considerations of 1959 Hughes-Parry report', 1961. MSS & archives E-23, box 4, item 13. University of Auckland Library, Special Collections. 'Auckland staff considerations of 1959 Hughes-Parry report': universities to work alongside and within Manual and Technical Regulations in schools; to focus more on refresher courses for doctors and medical people, engineers, scientists. No place specifically for the arts. Adult Education extension work was to be paid for out of each university's bulk funding. There was no provision made for any amount to be specifically designated for adult education.

Musicians and an Opera

Cas production of La
Serva Padrona, 1953



*By kind permission of
Dr. William Dart.*

Maurice Till, veteran South
Island pianist



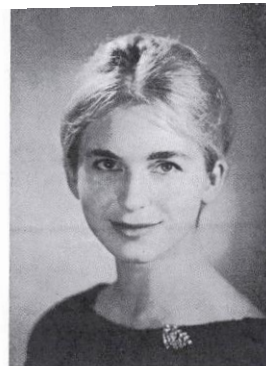
Auckland Festival
Programme, 1971

Janetta McStay, pianist
for many North Island tours



Auckland Festival
Programme, 1965

Diana Stephenson,
tours in 1961 and
1964



Community Arts Service
Piano Recital by
DIANA STEPHENSON
Tour of Auckland Province
September-October, 1962
Programme Sixpence
THE UNIVERSITY OF AUCKLAND - COUNCIL OF ADULT EDUCATION

*By kind permission
of Toby and
Diana Morcom*

Chapter 3

CAS Theatre

The second facet of CAS activity that inspired and facilitated performing groups at the local level, in addition to providing tours of good quality performances to the communities, was the CAS Theatre programme. Aspects of CAS theatre have been touched on by Rosalie Carey in her book, *It's Not What You Know* and, as the writer indicates, there is much research and writing to be done in this important field.¹ As with music, the focus of CAS drama was always on adult education rather than entertainment. Here again, there were no concessions made by the Central CAS organisers for the popular or unsophisticated tastes of the local audiences.

Particularly in the theatre, this policy caused difficulties and written complaints were sometimes made after controversial plays or ones that used coarse language. Of all the CAS activities, drama predominated in the discussions at the annual CAS conferences. In later years, the Central CAS was forced to forgo some plays that the organisers considered meritorious on the grounds that they would not be acceptable to the majority of local CAS groups. In this way some of the original CAS vision was compromised.

In the same manner that the CAS fostered the local music groups, the Auckland Adult Education tutors also assisted the drama groups with coaching, weekend workshops and a play-lending library. More people became involved with drama than with music groups – a desire to be involved was the only requisite. No prior experience was necessary to join a drama group, in contrast to the music groups which demanded a basic level of skill. For people who wished to be involved, but not as performers, there were opportunities to assist as stage hands, with lighting and sound effects, or in set and costume design and sewing. As an activity, drama drew on many local talents.

The drama groups held play-reading evenings and produced plays which were sometimes entered into festivals and British Drama League competitions where they met with good success. Original plays were written and produced by the local groups and some of these were of a high standard that was recognised by competition adjudicators. One such play is discussed in the case-study of Tirau in Chapter Six. Some of the local CAS groups initiated drama festivals in their home towns.

From the outset, the stated aim of CAS drama was that it was

not only to satisfy an already existing taste, but to develop taste. The selection of plays, therefore, should include works a little different from those usually chosen for the commercial theatre. The first business of a play is to be entertaining, but CAS plays should have something substantial about them, something of permanent value. For this reason again, we may have to cultivate our audiences.²

During the early experimental period, the dramas chosen for the tours were generally from the conservative repertoire – Shakespeare, late-Victorian playwrights such as George Bernard Shaw and twentieth-century playwrights such as J. B. Priestley. Each drama production had to be organised so that it could be played on stages that varied from fully professional size to 10ft-by-12ft ‘pocket-handkerchief’ dimensions.³

Priestley’s *The Long Mirror* (1946) and *An Inspector Calls* (1947) and Shaw’s *You Never Can Tell* (1947) were works of value that were not especially challenging to audiences. In contrast, a one-night presentation of John Steinbeck’s *Of Mice and Men* (1947) was appreciated for its fine production, but not particularly enjoyed in Hamilton where the coarse language raised complaints.⁴ From this experiment, the organisers may have noted that if Steinbeck’s play was criticised in a place with a well-informed audience such as Hamilton, then it was probably not going to be to be suitable in the majority of places where an audience needed to be built up from nothing.

Harold Baigent, the drama tutor and producer from 1947-1957, had studied theatre production at Yale University and was an actor and director of wide theatrical experience in America and New Zealand.⁵

The programme brochure for Priestley's *An Inspector Calls* provides a typical example of the tutor's attention to detail. It was in the form of a six-page folded brochure that had an attractive cover, a full-page biography of the playwright, a page devoted to the production (the cast, director, costume and set designer), a further page which utilised a section written by Eleanor Elder in *Travelling Players* to discuss actors and audiences, and two pages to discuss the content of the play and its reception, in addition to international reviews. The comprehensive content of this brochure was an example of Adult Education presented in an easily digestible form to accompany the experience of the live drama.

Shakespeare's *Twelfth Night*, which toured in 1950, had its programme in this typical CAS format and included a short history of Elizabethan Theatre. The two music tutors, Owen Jensen and Layton Ring, were involved in the production and both contributed specially composed music. Ring travelled with the tour to provide the harpsichord accompaniment. Adult Education tutors frequently collaborated as demonstrated above and this convenient arrangement was facilitated by the CAS proffering a full range of the arts under its auspices.

A notable achievement of the Service was the CAS Drama Unit which was organised in 1949 to tour twice each year and to tutor weekend drama schools for the local CAS groups. The Drama Unit was promoted in a documentary made by the Pacific Film Unit of G. B. Shaw's production of *Arms and the Man*. The narrative noted that the venture was an Auckland Adult Education experiment that aimed to introduce theatre with plays of merit to a wide audience throughout the country. The actors had been engaged as professionals for three months. The itinerary encompassed 40 small towns and camera footage showed the theatre group in action at Takapau where the town's population was about 400. The drama played to a full-house where an

expectant audience was prepared for the cold hall with thick coats on and blankets across knees. The actors did all the scene shifting and lighting themselves in addition to caring for the costumes. The film-narrative stated that the venture had been well-supported and noted that ‘a start ha[d] been made for professional drama in New Zealand’.⁶ The Drama Unit also played at 26 places in the Hawkes Bay, Taranaki and Wellington provinces under an arrangement with Victoria University College Adult Education.⁷

Baigent worked tirelessly for CAS Theatre during the decade that he was tutor and, in Dellow’s words, ‘made an incredible single contribution to drama’ in the early and middle periods.⁸ In 1950, the CAS Theatre benefitted from the professional expertise of the English actor and producer, Frederick Farley, who became the co-producer of the plays for that year.

A wide variety of productions was presented and the producers frequently took roles, such as in the 1950 production of *An Inspector Calls*, when Farley played the lead character of Inspector Goole. Baigent featured as a drummer in Eugene O’Neill’s *The Emperor Jones* (1951) and as Brassett in Brandon Thomas’s *Charley’s Aunt* (1955). Other plays produced by Baigent included Shaw’s *Pygmalion* (1951) and *Man of Destiny* (1956), Christopher Fry’s *A Phoenix too Frequent* (1951) and Noel Coward’s *Private Lives* (1952). The 1952 production of Dennis Cannan’s *Captain Carvallo* won special congratulations from the Auckland Regional Council for its excellence.⁹

Shakespearean plays such as *The Merchant of Venice* (1952), *Macbeth* (1954), and *The Tempest* (1955, with 65 performances), also featured prominently in the CAS drama curriculum. These became an expected part of the annual programme so that in 1959, when the committees learned that there would be no Shakespeare that year, they demanded an explanation. The tutor explained that the New Zealand Players were producing a Shakespearean play in that year and, as CAS Theatre was working

in with the younger company, 'on this occasion CAS had stood down to allow the Players to do *Richard II*'.¹⁰

Charley's Aunt was produced in 1955 in response to the specific needs of the local CAS groups. A report explains that the 90 performances were 'deliberately undertaken in order to raise money – not for ourselves primarily, but for the local committees, some of whom had been finding finance difficult'.¹¹ Thomas's play achieved this immediate objective and boosted enthusiasm for the drama programme. It stimulated much fruitful discussion at the following 1956 CAS Annual General Meeting where most of the remits concerned drama. There were many requests for similar plays: Thames asked that 'at least one play per year should have a wide appeal, that is, a play suitable for the whole family after a style of *Charley's Aunt*'. Waihi wished 'to see CAS Theatre present a play suitable for children towards the end of the year'. Otorohanga asked 'that it be the policy of headquarters when sending out plays to classify them (as films are) as suitable for universal exhibition, recommended for adults or unsuitable for children'. Waipu also suggested that 'when a committee is to take a play they should be given a synopsis of the story'.¹² It can be observed that by this stage the local CAS groups were taking a firm line in voicing their opinions: they were taking seriously their responsibility to make decisions as representatives of their communities.

The plays produced by Baigent were generally considered to be of a high standard. The tutor achieved a balance between presenting plays that were comfortable to the audiences with those that extended the accepted taste with considerable flair. He was also finely tuned to and competently met the needs of the local groups, as demonstrated in the example above of *Charley's Aunt*.

Baigent was given a producer's bursary in 1953 which gave him sabbatical leave in England for a year. Rosalie and Patric Carey, who later began Dunedin's Globe Theatre, had recently arrived in New Zealand.¹³ Patric Carey was given the task of directing Somerset Maugham's *The Circle* and Rosalie had a small part in it. This

tour, which played in 55 places, was an opportunity for Patric Carey to learn the ropes in preparation for directing and managing the next CAS play. In a 1953 report, it was noted that ‘although this was an excellent production and all who saw it acclaimed it, for some reason it failed to attract audiences and a severe financial loss was sustained’.¹⁴ One reason for small audiences could have been that the first opera tour of *La Serva Padrona* was due to take place soon after the play finished.

Patric Carey was the tour manager and director for *The Lady from Andalusia* by Joachin and Serafin Alvarez Quinteros, which toured later in 1953 and performed in 56 places.¹⁵ Carey was asked to produce the play at short notice and there were serious problems with casting as three of the experienced male actors were unavailable. The usual costume and set designers were also unable to help. As a result, the production experienced difficulties and put a heavy burden on the Careys. Patric Carey built two sets to cope with different stage sizes and Rosalie Carey did the costume design. Geoffrey Wren contributed oil paintings in addition to acting. The report to Adult Education states that ‘the casting was very uneven’, although local newspaper reviews gave high praise to the women’s acting, the sets and the costume design.¹⁶

Rosalie Carey remembers that the CAS audiences represented a large cross-section of the communities, ‘particularly in the North because the whole family came. All the littlies would be sitting along the front on forms’.¹⁷

There were no CAS drama tours in 1954 but, when Baigent returned in 1955 his enthusiasm propelled a most successful production of *The Tempest* which began with an eight-night season in the Auckland Town Hall and was followed by a provincial tour that was warmly received everywhere. The *New Zealand Listener* critic said that it was ‘one of the most refreshing, stimulating performances that I have seen of *The Tempest*’.¹⁸

A tour of Arthur Miller's *All My Sons* in 1956 was extended into the Wellington area at a request from Victoria University. The December production of Tennessee Williams' *The Glass Menagerie* had an Auckland season and was hailed by Professor Colin Musgrove of Auckland University as 'one of the best, if not the best production' that he had ever seen in the province.¹⁹ On this high note, Baigent resigned from CAS Drama in May 1957 to take up the position of theatre manager for the Community Arts Service in the State of Victoria, Australia.

Ronald Barker began as drama tutor in 1958. He came with strong recommendations from Dame Sybil Thorndike and was experienced in a wide range of theatre, working in London, Paris and Berlin in a career that had spanned 27 years. He had been drama advisor to the county of Leicester and wrote for the theatrical magazine, *Plays and Players*, which had world-wide distribution.

For his first CAS tour, Barker chose Samuel Beckett's *Waiting for Godot*, which was a New Zealand premiere. (The play was first performed in France in 1953 and its first English performance was in 1955.) Barker explained at the annual conference:

The type of comedy which Samuel Beckett used was a mixture of the Laurel and Hardy type and the Music Hall technique of 30 years ago. With this is mingled a strange sadness which makes the comedy more riotous.²⁰

A particularly strong cast included Peter Varley, Howard Cairns, Brian Brimer and Brian McNeill who began his professional career with this production. Mr Barker believed that:

Waiting for Godot[was] an ideal play to start with – it was a controversial play, a play that would entertain . . . [and] *music concrète* [would] be used for the first time in New Zealand; this music had been written by a New Zealander, Ian (Iain) McLean'.²¹

The play caused much controversy. Toby Morcom remembers that in Whitianga

one or two of the audience were disgusted and walked out . . . Well there was a gentleman standing there with his back to us, peeing against the wall. Everybody knew what he was doing . . . It was fairly way out for the time – we were a bit conservative . . . But I loved the play and thought it was beautifully well done.²²

Rosalie Carey heard from her theatre friends that the CAS tour of *Waiting for Godot*

just about wrecked them. It is a bit risky. Even in Dunedin where we had a pretty well-trained audience, the first production of it in the early days (1959) was a complete disaster. When we did it the second time (1966) it was already one of the set works in the English Department, and just got crowded out.²³

Rosalie Carey's opinion confirms the verdict of the delegate from Kerikeri in 1958, who said that she thought it 'was a little ahead of its time for New Zealand'.²⁴

Morrison's report back to Adult Education noted that: 'Press reviews had ranged from very favourable to condemnatory . . . protests had been received from Te Awamutu, Kaitaia and Whangaparoa . . . audience reception had varied but not many had left the performance prior to its conclusion'.²⁵ However, further complaints continued to arrive, such as this letter from Putaruru: 'I am instructed by the committee to inform you that we feel *Waiting for Godot* was a poor choice of play. We feel it has done harm in our district to both the CAS and drama generally'.²⁶

The worst furore came from Northland, as reported by J. M. R. Owens, the tutor-organiser for the area, 'Kaitaia was crying blasphemous and obscene . . .'. Even so, by June Owens wrote that:

The tumult over *Godot* seems to be dying down . . . it is interesting to find that a great number of people will admit to second thoughts. Several people have admitted to me that it was only several days after that they began to realise things that were in the play . . . it has aroused controversy, it has made people think, it has introduced people to a new experience and it has demonstrated that we have an excellent producer and cast.²⁷

Barker's production of *Waiting for Godot* concluded in the Wellington province in late August. In a short time, the CAS Theatre was back on the road with Shaw's *Candida*, a nine-week tour that started from 15 September. Early in the following year Barker produced J. M. Synge's *Playboy of the Western World* which he had introduced at the previous conference as 'one of the great plays of the twentieth century . . . a family play and a comedy'.²⁸

However, the rural audiences did not enjoy this repertoire. Local committee representatives met with Morrison and he reported back to Adult Education that the plays:

while well performed . . . were not meeting with general approval. Committee memberships had fallen and people were expressing dissatisfaction. *Playboy* chiefly came under criticism. Many committees felt that the play did not appeal to country audiences and at least in some cases the use of the Irish dialect was a major obstacle in understanding the play. These two criticisms had brought to a head the dissatisfaction of committees.²⁹

The criticism intensified after the 1959 June production of Allen Curnow's *Moon Section* which aroused controversy during its Auckland Festival premiere and in its subsequent tour of the rural areas. The play was important for several reasons. In her review for *Landfall*, Sarah Champion said it was 'the first considerable play written about the country, its people, and their attitudes, by a New Zealander: and, whether they like it or not, for New Zealanders'.³⁰ In the play Curnow explored 'what happens to people when they are cut off, out of step – adrift, as it were – from tradition or history'.³¹ The play was not received well, and Curnow believed that its meanings were 'unacceptable socially', but more so in Auckland than in Wellington where audience reaction 'was no worse than "mixed"'.³²

Morrison and Barker were both committed in working towards a national theatre, and their aspirations had been expressed clearly in the way they had spoken about the planned production of *Moon Section* at the 1958 conference. Morrison had announced:

For the first time CAS Theatre would appear at the Auckland Festival. This would be in a play by a New Zealand author, with the stage design by a New Zealander and the music by a New Zealander. It would, therefore, be an entirely New Zealand production.³³

Barker had followed on from Morrison by stating that:

. . . there was not yet a NZ Theatre. Plays by ‘foreigners’ (including British playwrights) were done, but seldom if ever, by New Zealanders. It was a responsibility to do as many New Zealand plays as possible, choosing the best that could be found . . . Until New Zealand produced a play that was known internationally it had not got a New Zealand Theatre.³⁴

The production of *Moon Section* was a brave venture for the Adult Education organisers to undertake. The endeavour exemplified the perennial problem they had of achieving a balance between educating the tastes of their audiences and needing to respect the tolerance level of the same. It is noteworthy that by 1958 the CAS was moving towards sponsoring New Zealand drama and playwrights with the stated aim of advancing a national theatre.

The 1959 annual conference in September once again focussed on drama activities. Morrison assured the local committee representatives that their views would certainly be taken into account: ‘the proceedings of the Conference would be reported to the Regional Council which attached great importance to what had been discussed. In particular, the views of the Conference in the choice of plays would be considered’.³⁵ He had no alternative: the following year Ibsen’s *Ghosts* was withdrawn because of the number of local committees who refused to accept it and the CAS Theatre presented James Barrie’s *Mary Rose* in its place.

In 1960 and 1961, Barker was involved in the Auckland Theatre Workshop which presented some rarely produced plays such as Chekhov’s *Uncle Vanya*, Garcia Lorca’s *Blood Wedding* and Jean-Paul Sartre’s *The Flies*. The plays had an Auckland season only, but gave these audiences a chance to see unfamiliar theatre produced to a

high standard. *Blood Wedding* was also part of the Auckland Festival programme, as was Barker's CAS production of Shakespeare's *Love's Labour's Lost*. Among the actors, he gained respect for his intelligence and depth of knowledge, along with a reputation for swift changes in temperament – shouting, encouraging, berating and complimenting all in the same breath. The actors who worked with him had mixed reactions but felt that he got good results.³⁶ He employed some of the Auckland Theatre Workshop actors in 1962 for the CAS production of Anton Chekhov's *The Seagull*. This was to give them the opportunity of professional work.

The Seagull was Ronald Barker's final production for the CAS. Barker had worked on a production of this play while a student of the Russian Director, Komisarjevsky. For the CAS production he made a new translation. He was fortunate in having a strong cast in Sybil Westland, Milli Adams, Desmond Locke and Dai Evans, without whom he would 'dared not have attempted this play . . . it needs exquisite, subtle, absolutely professional acting and treatment to plumb the depths of the writing and the wonder of Chekhov'.³⁷

On the eve of Barker's production, Vivien Leigh of the Old Vic Theatre accepted the tutor's offer to give the CAS Theatre headquarters and theatre her name, 'The Vivien Leigh Theatre'. The CAS newspaper promotion noted that it signalled Leigh's confidence in CAS Theatre. It 'gives the CAS professional theatre a particular glory, for it is now recognised far beyond the confines of these shores and is the first New Zealand Company to receive such recognition'.³⁸ This was high praise from Leigh who had recently toured New Zealand with the Old Vic Theatre.

The play was an excellent production and the CAS Review of 1962 noted that audience numbers had increased from the previous year's tour of Michael Redgrave's *The Aspern Papers* – averages were 139 for each performance as compared with 121. However, fewer committees, 28 as opposed to 40, had taken a performance. Ken Leins from Whitianga thought that Barker was a fine producer, but that the average person in the audience would not have appreciated this.³⁹ Like many of the CAS

plays of this later period, it was generally received with little enthusiasm by the country audiences. Barker resigned as Director of CAS Theatre during 1962 and there was grave doubt as to whether drama tours could continue in any form.

The British Arts Council offered the CAS a fully-subsidised tour of their internationally acclaimed English actress, Rosalinde Fuller, which meant that the CAS could offer the local groups a second drama tour in 1962. The actress had dramatised works by Daisy Ashford, Katherine Mansfield, Chekhov, Dickens, Henry James and Guy de Maupassant. The programme notes state that her one-woman shows were popular and well-respected. She was hailed as a 'great story-teller', whose 'transformations are startling but persuasive'.⁴⁰ The actress was only available to the first nine committees who booked, and at the Annual Conference, the delegate for Te Kuiti said that they considered themselves very fortunate to have the actress who gave an outstanding performance. The British Arts Council was asked if Fuller could return for a longer visit so that she might be able to visit all the communities.⁴¹

There was no CAS theatre in 1963. The last drama tour given under their auspices was Bruce Mason's *The End of the Golden Weather* in April of 1964. The playwright had toured his show for Adult Education in the South Island and Wellington provinces in 1960. He gave performances to full houses at the Auckland Festival in 1961 and in England in 1963. It was given excellent reviews and the *New Zealand News* (London) said that Mason had 'joined the ranks of those rare people like Dylan Thomas and Emyln Williams who by the sheer force of their personality and their power of evocation hold an audience enthralled for a whole evening'.⁴² Mason was asked why he had written a one-man show and replied as 'an act of desperation. How to earn one's living in *the* country of Do It Yourself was to do just that: write it, present it, produce it, be scene painter, designer and the entire cast of 40 characters.'⁴³

Toby Morcom remembers the play when Mason performed in Whitianga. The CAS committee was prepared to accept the challenge for its audience:

It was a bit off main-stream . . . it was monologue. He stood there and delivered for an hour-and-a-half . . . it was not to everyone's taste, but we were prepared to push the boundaries . . . [Our audience was] used to the one-act plays that we used to put on to fund-raise between CAS shows. We did good plays, like Noel Coward, but mostly ours were not too extreme.⁴⁴

The dramatic activities presented by the Whitianga Music and Dramatic Society typify how CAS drama on the local level functioned. In the early years, monthly play-readings were given after one or two rehearsals during which interpretation and movements had been discussed. A small charge was made to the public and Morcom explained that 'there wasn't much finesse about those. . . But two or three times a year we'd put on a three-act play and we'd really work at it and get it quite good'.⁴⁵ Curtains, spot-lights, foot-lights and a make-up box were purchased with the proceeds and large folding screens were built and painted for décor. As funds increased, the group used the surplus to accept CAS tours and their own productions came to be seen as fund-raising events. On three occasions, a CAS drama tutor, Vera Fausett, gave stagecraft workshops and the group also worked through the lessons of Adult Education box courses in drama.⁴⁶

Play readings in 1955 included Frank Vosper's *All is not Gold*, Kenneth Horne's *The Badger Game*, M. Casey and P. Coke's *Cure for Cold Feet*, N. Dears and P. O'Farrell's *The Doubt*, Robert Morley's *The End of the Pier* and Chekhov's *The Bear*.⁴⁷ By 1957 the group had progressed and the Society's minutes book note that the four full-length plays produced that year had been more popular than one-act plays.⁴⁸ One of the members, Ken Leins, explained that over the years the drama group increasingly derived more satisfaction from producing full-length plays that they had rehearsed meticulously and performed at a high standard – as the group developed, they turned away altogether from the poorly rehearsed play-readings of the early days.⁴⁹ In 1957, the society entered the Thames Festival for the first time with *Villa for Sale*. Encouraged by a positive response from the adjudicator and the Festival audience, they entered festivals and competitions in following years. The Society's production of *Private Lives* in 1959 had a season of three nights and

travelled to the Civic Theatre in Coromandel. In 1961 the society's production of *Practising Deception* won the second prize at the Thames Festival.⁵⁰

The Society's records document how it grew from a small group of interested people to a flourishing concern which attracted people of all age groups and attained a good level of achievement and success. In 1958 the society produced a play written by one of its members, Myra Morcom. *Trimming the Hat* was tremendously popular and there were demands from the public for more plays like this. In the case of Whitianga, the prodigious success of the CAS in stimulating drama and the other arts in the local communities is apparent. This success is replicated many times over in other areas where CAS was involved, as will be further apparent in the case of Tirau in Chapter Five.

After the Arts Advisory Committee was set up in 1960, funding for the arts was channelled directly to the New Zealand Theatre, New Zealand Opera and the New Zealand Ballet Trust. The CAS no longer received funding through the Department of Internal Affairs as previously and the Arts Advisory Committee would not give funding directly to the universities for CAS activities. It also refused a request from Auckland Adult Education for financial assistance to students attending the residential summer schools.⁵¹ The Theatre, Opera and Ballet groups became less dependent on the support of the CAS and tended to mount larger-scale productions in the bigger centres. The groups needed to do this as they continued to grow and flourish. It became increasingly difficult for the CAS to arrange for productions from these organisations that were suitable for touring to the rural areas. Certainly the intensive Adult Education tours were arduous for the groups. It also became increasingly difficult for them to tailor their programmes to the limitations imposed by the venues in the rural areas.

The problems prompted Professor Colin Musgrove of Auckland to visit 16 American universities early in 1961 to examine their adult education programmes. His report noted that none of the universities inspected were attempting the work done by the

CAS in New Zealand. This ‘confirmed his view that the present attempt to maintain a permanent CAS Theatre was impracticable’ and that an alternative to the present programme of Community Arts was required.⁵²

Morrison advised the delegates at the 1962 CAS Annual Conference that ‘many people were saying that Adult Education must bow to the inevitable and say it was not possible to continue with CAS Theatre’.⁵³ The drama group had been active for 16 years and had been the longest running professional theatre in New Zealand. Morrison told how he was negotiating with the Arts Advisory Council, who were wanting to establish regional professional drama that would be attached to the universities. He had reached an agreement with the Council that would allow provision for one drama tour each year to the country districts. As usual, the conference delegates emphasised the importance of theatre being toured to the rural areas, and wished for ‘Adult Education to make every effort to see that drama tours continue’.⁵⁴

By 1963 the other universities had discontinued CAS – Victoria restricted its activities to the touring of art exhibitions. In Auckland, the CAS Theatre Group had ceased to exist and the Ballet Company had indicated that they were unable to offer further programmes. The number of music tours also steadily decreased.

During the 16 years that CAS operated, it gained recognition for being the first sign of a permanent professional theatre in New Zealand.⁵⁵ It achieved a good reputation overseas: as early as 1951, the director of the British Drama League, Martin Browne, saw the nucleus of a National Theatre in the CAS Theatre Group and, its drama work achieved a high quality as was acknowledged by Hugh Hunt, the English producer who was directing the Australian Elizabethan Theatre Trust.⁵⁶

Auckland Adult Education saw the possibility and importance of the CAS becoming a national institution. To this end it arranged national tours whenever feasible through Adult Education in the other universities and was even prepared to loan its vehicles

outside the Auckland province. This policy was questioned: in 1958, the Te Kuiti delegate pointed out that if the vehicles stayed in the Auckland province then it might be possible to have at least three plays annually, which would be more desirable than the usual two. Morrison replied that it was important to ‘encourage national CAS tours [as] this helped towards the continuity of employment of the artists’, a problem of which the Director was cognisant.⁵⁷ The CAS promoted national theatre in a further two important ways through undertaking the premiere of Curnow’s *Moon Section* and sponsoring Bruce Mason’s *The End of the Golden Weather*.

During its term, the CAS Theatre presented a wide range of plays, from the standard works such as those by Shakespeare, Shaw and Coward to experimental plays such as those of Beckett and Mason. Most of the dramas presented were written by English playwrights, but American plays such as Arthur Miller’s *All My Sons* and Tennessee Williams’ *The Glass Menagerie* were also produced. New Zealand works were also represented. Some of the plays were produced by the CAS quite soon after their international premieres, such as *Waiting for Godot* and *Captain Carvallo*.⁵⁸ The productions reached a high standard that was recognised by international specialists.

It was a testament to the success of the CAS Theatre programme that places such as Whitianga were prepared to accept theatre that was challenging. CAS Theatre aroused more controversy than its other arts programmes and was most important to the local groups who drew the organisers’ attention to this at every conference. After 1958, the CAS found it increasingly difficult to satisfy the local groups who had by this time become assertive in representing their communities. To some extent the CAS was forced to compromise some of its original vision by adjusting its programmes in response to the local groups who refused some plays.

The local CAS committees were in turn limited by the tolerance levels of their communities. The risk of accepting controversial plays that committee members might enjoy had to be balanced against predictable wider-community reactions. It was counter-productive to accept plays that would lose audiences. While Toby

Morcom, secretary of the Whitianga CAS, had appreciated *Waiting for Godot*, the community as a whole did not. After lodging complaints at the following committee meeting, some of the members of the audience said how much they had enjoyed the locally-written play, *Trimming the Hat*, and asked why they could not have more of this type of play. The local committees found that the classic Shakespeare and the lighter comedies – farce and comedy of manners – were enjoyed more than the challenging experimental plays.

The CAS Theatre gave many aspiring actors the opportunity to gain experience. Newcomers found the CAS to be a training school *par excellence*, where resilience, hard-work and the adaptability to meet any emergency were essential. However, the actors needed continuous work with regular wages that the CAS could not consistently provide. This led to a high turn-over in personnel as actors went overseas or found higher-paid work in the main centres. To an extent, this was a limiting factor for CAS Theatre as without a stable nucleus of actors there was no continuity to enable their development as a group.

The CAS tours provided an important stimulus for the rural communities who in many cases formed their own drama groups and produced works – including locally written plays – that were often of a high standard. More drama groups were formed than music groups and the drama tutors assisted through the play-lending library, coaching and workshops. There was a high demand for their services – drama was arguably the most accessible of the cultural arts proffered by the CAS.

Endnotes:

- 1 Rosalie Carey, *It's Not What You Know* (Wellington: Steele Roberts Publishers, 2007), p. 7.
- 2 Owen Jensen, 'CAS, the First Four Months'. MSS & archives, E-23, box 3, item 10, p. 4. University of Auckland, Special Collections.
- 3 Stewart Morrison, 'Copy of Material sent to National Council', 1956. MSS & archives E-23, box 3, item 10, p. 1.
- 4 *Waikato Times*, 18 October 1946.
- 5 *Twelfth Night* programme notes and programmes of other CAS Theatre productions are in the Alexander Turnbull, Library. Jensen, Arthur Owen, papers. MS-Papers-5961-01. Alexander Turnbull Library.
- 6 *CAS Theatre on the Road*. Pacific Film Unit (1949), reference number 24578. National Film Archives, Wellington.
- 7 'The Formative Period, Part II, 1949-51'. MSS & archives E-23, box 3, item 10, p. 5. University of Auckland, Special Collections.
- 8 Ronald Dellow, 'Personal Recollections of Earlier Days in Adult Education', 1989. MSS & archives E-23, item 299D, p. 1. University of Auckland, Special Collections.
- 9 'Copies of Minutes of Council of Adult Education, University of Auckland, 1 March 1951-8 Dec 1955'. MSS & archives E-23, box 2, item 6, 18 Sept 1952. University of Auckland, Special Collections.
- 10 Ronald Barker, 'Report of Annual Conference of CAS, 1958'. MSS & archives E-23, box 3, item 10, p. 13. University of Auckland, Special Collections.
- 11 Stewart Morrison, 'Copy of Material sent to National Council, 1956'. MSS & archives E-23, box 3, item 10, p. 1. University of Auckland, Special Collections.
- 12 'CAS Annual Conference, 1956'. MSS & archives E-23, box 3, item 10, p. 2. University of Auckland, Special Collections.

- 13 Rosalie Carey (née Seddon) was born in New Zealand and grew up in Hamilton.
- 14 'Report for 1953'. MSS & archives, E-23, box 5, item 20, p. 15. University of Auckland, Special Collections.
- 15 The play is better known as *The Lady from Alphaqueque* but the 1953 CAS production was presented as *The Lady from Andalusia*.
- 16 'Report for 1953', MSS & archives, E-23, box 5, item 20, p. 15. University of Auckland, Special Collections. Rosalie Carey (2007), pp. 99-100.
- 17 Rosalie Seddon (m. Carey) interview, 21 October 2008.
- 18 *New Zealand Listener*, quoted in Rosalie Carey (2007), p. 102.
- 19 'Copies of Minutes of Council of Adult Education, University of Auckland, 1956-60'. MSS & archives E-23, Box 2, Item 7. University of Auckland, Special Collections.
- 20 'Report of Annual Conference of CAS, 1958'. MSS & archives E-23, box 3, item 10, p. 12. University of Auckland, Special Collections.
- 21 Report of Annual Conference of CAS, 1958'. MSS & archives E-23, box 3, item 10, p. 12. University of Auckland, Special Collections.
- 22 Toby Morcom interview, September 2005.
- 23 Seddon interview, 21 October 2008.
- 24 'Report of Annual Conference of CAS, 1958'. MSS & archives E-23, box 3, item 10, p. 6. University of Auckland, Special Collections.
- 25 'Council of Adult Education, the University of Auckland, Minutes 1956-60'. MSS & archives E-23, box 2, item 7, 10 July 1958. University of Auckland, Special Collections.
- 26 Archie W Mason, Putaruru CAS secretary. 'Correspondence'. MSS & archives E-23, box 3, item 10, 8 Sept 1958. University of Auckland, Special Collections.
- 27 'Correspondence'. MSS & archives E-23, box 3, item 10, 28 June 1958. University of Auckland, Special Collections.

- 28 Barker, in 'Report of Annual Conference of CAS, 1958', MSS & archives E-23, box 3, item 10, p. 13. University of Auckland, Special Collections.
- 29 'Council of Adult Education, the University of Auckland, Minutes, 1956-60'. MSS & archives, E-23, box 2, item 7, 9 April 1959. University of Auckland, Special Collections.
- 30 Sarah Campion, quoted in Peter Harcourt, *A Dramatic Appearance, New Zealand Theatre 1920-1970* (Wellington: Methuen Publications New Zealand Ltd, 1978), p. 87.
- 31 Allen Curnow, quoted in Harcourt (1978), p. 88.
- 32 Harcourt (1978), p. 88.
- 33 Morrison in 'Report of Annual Conference of CAS, 1958'. MSS & archives E-23, box 3, item 10, p. 12. University of Auckland, Special Collections.
- 34 Barker in 'Report of Annual Conference of CAS, 1958', MSS & archives E-23, box 3, item 10, p. 13. University of Auckland, Special Collections.
- 35 'Council of Adult Education, the University of Auckland, Minutes, 1956-60'. MSS & archives, E-23, box 2, item 7, 10 September 1959. University of Auckland, Special Collections.
- 36 Carey (2007), pp.102-103.
- 37 First newspaper promotional write-up from CAS Central. Morcom Private Papers.
- 38 Second newspaper promotional write-up from CAS Central. Morcom Private Papers.
- 39 Ken Leins interview, September 2005.
- 40 Programme for *Masks and Faces*. Jensen, Arthur Owen, papers. MS-Papers-5961-01. Alexander Turnbull Library. Rosalinde Fuller began her career as a folk singer on the concert platform. During a concert tour of America, she found work with Broadway and became a leading actress. After returning to England, she starred at West End and toured cities in England, Scotland and Ireland during the war. She played many leading roles against the greatest male actors of the day, including Richard Burton,

Walter Huston, Alec Guinness, E. H. Southern, Robert Donat, Donald Wolffit, Emyln Williams and Eric Portman. The *London Theatre World* critic, 'Yorich', felt that her genius was unsurpassed : 'In half a century of play-reviewing both in England and America, I cannot recall any more vital and versatile actress than Rosalinde Fuller' (H. Sheridan-Bickers). Berlin and New York critics agreed.

- 41 'Report of the Annual Conference of CAS, 1963' , p. 2. Morcom Private Papers.
- 42 *New Zealand News, London*, 15 October 1963. Morcom Private Papers.
- 43 *New Zealand News, London*, 15 October 1963. Morcom Private Papers.
- 44 Morcom interview, September 2005.
- 45 Morcom interview, September 2005.
- 46 Leins interview, September 2005.
- 47 Whitianga Music and Dramatic Society Minutes Book 1, 1953. Morcom Private Papers.
- 48 Whitianga Music and Dramatic Society Minutes Book 2, 1957. Morcom Private Papers.
- 49 Leins interview, September 2005.
- 50 Whitianga Music and Dramatic Society minutes book 2, 1957. Morcom, Private Papers.
- 51 'Council of Adult Education, the University of Auckland, Minutes, 1961-1963'. MSS & archives, E-23, box 2, item 8, 8 June 1961. University of Auckland, Special Collections.
- 52 Council of Adult Education, the University of Auckland, Minutes, 1961-1963. MSS & archives, E-23, box 2, item 8, 6 April 1962. University of Auckland, Special Collections.
- 53 'Report on Annual Conference of CAS, 1961', p. 8. Morcom, Private Papers.
- 54 'Council of Adult Education, the University of Auckland, Minutes, 1961-1963'. MSS & archives, E-23, box 2, item 8, 15 Mar 1962. Also see

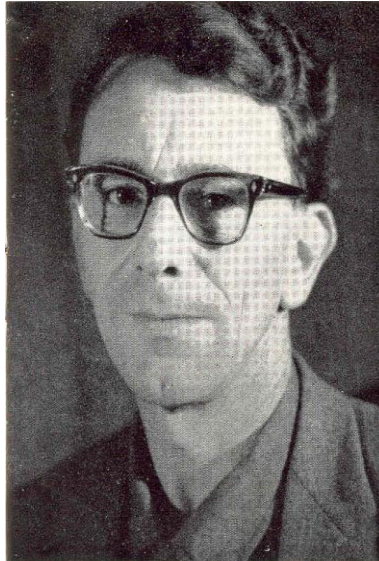
‘Report of the Annual Conference of CAS, June 1962’. Morcom Private Papers.

- 55 www.teara.govt.nz.ezproxy.waikato.ac.nz/1966/T/Theatre 1966
Encyclopedia of New Zealand.
- 56 Harcourt (1978), p. 86.
- 57 ‘Report of the Annual Conference of CAS 1958’, p. 7. MSS & archives
E-23, box 3, item 10. Auckland University Special Collections.
- 58 *Waiting for Godot*: French premiere 1953, English Premiere 1955, CAS
1958. *Captain Carvallo*: English premiere 1950, CAS 1952.

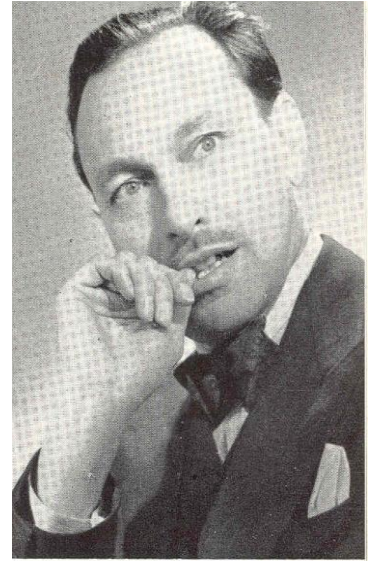
Two Playwrights and a Producer.



Bruce Mason, CAS
tour of *The End of
the Golden Weather*,
1964, Auckland
Festival Programme,
1965



Allen Curnow, CAS
tour of *Moon Section*,
1959, Auckland
Festival Programme,
1959



Producer Ronald
Barker, CAS drama
tutor 1958-1962,
Auckland Festival
Programme, 1959

Chapter Four

Audiences, Venues, Pianos: The CAS and the Communities

The CAS fostered audiences in places where none existed previously – people who otherwise had few opportunities to experience quality music and drama were given affordable events in their own communities. The characteristic informality of CAS activities made them more easily accessible for audiences unfamiliar with the concert hall. The performers' verbal introductions to the works they were playing created an easy rapport with audiences which was of benefit to performers and their hosts alike. Socialising was expected of the artists and the suppers and billeting encouraged friendships. The members of local CAS groups worked together to create and advance the cultural life of their own communities. They were the best people to understand, assess and work towards meeting the cultural needs of their own places. It was a community-owned and community-based service in which they were participating.

By the time that the Auckland Central CAS ceased its activities, a whole network of committees was in place which was experienced in taking responsibility for the cultural activities in their respective communities. Other enterprises, such as the Chamber Music Federation, free-lance musicians and groups, were able to use this. The CAS network had enabled strong connections based on friendly relationships to be developed. This meant that artists or groups who had previously toured with the CAS could return to give concerts by communicating directly with the network's committees. The local CAS groups evolved into musical and dramatic societies who, in many cases, remained in contact with each other so that information about performers' visits could be exchanged. The Thames Music Group and the Whitianga Music Society were examples of this, and it meant that performers who arranged to play in one town frequently went on to perform in the other. The CAS violinist, Ronald Woodcock, still performs in both places, his most recent visit being in 2007.

In the South Island a similar network developed and the pianist, Maurice Till, gave a solo recital tour around the old Adult Education itinerary at the beginning of 2008.

As a result of CAS activities, the cultural standards in the participating towns were advanced. Audiences became more discriminating and venues were significantly improved in many cases. Local committees campaigned and raised funds to purchase good quality pianos. The Central CAS also assisted rural cultural groups to develop as performers, both by encouraging and supporting these where they already existed and by setting up CAS musical and dramatic groups where there were none previously.

The over-arching aims and work of the CAS assisted the decentralisation of culture in New Zealand. It helped to break down the existing rural/urban divide and to create a more egalitarian society. In making the cultural arts available for whole communities, including rural and isolated groups, Adult Education reduced the elitism previously associated with those activities. This was possibly more easily achieved in New Zealand because of social conditions since pioneering days where circumstances of birth had less to do with creating social classes or hierarchy than, for example, in England.

One of the issues that needed to be addressed during the initial experimental years was the commonly-held belief that a world-class performer would never condescend to perform in a small town. It was expected that they would only play in the four main centres and their reputation could be damaged by playing for a smaller community. The CAS artists confronted this attitude when necessary. Playing to troops during the war under conditions that left much to be desired had helped the early CAS performers to experience the value of doing this for themselves and their audiences.

In an interview with the *Waikato Times*, Clement Q. Williams said that

because a high-class artist gave a concert in a small centre it should not be assumed that he or she was not up to the standard required for metropolitan concerts. Almost always the appearance in a smaller centre was designed to encourage and stimulate appreciation of the best in music. It might not be financially a success, but it gave the people of the smaller centres opportunity to enjoy the best.¹

In a 1948 radio interview, Richard Farrell reported that in America great artists performed in the smaller centres. There was an organisation, Community Concerts, that arranged tours of musicians, such as Rubenstein, Hiefetz and the Philadelphia Orchestra, so that ‘every small town has an amazing series of big concerts every year’.² He hoped that New Zealand people would soon enjoy a similar system.

Lili Kraus told of how, ‘before I played in Hamilton, a man in Auckland told me I should not play in Hamilton because it would spoil my reputation in Auckland’. Undeterred, she went ahead with the concert. Ironically Kraus was then warned by a Hamilton man that she ought not to play in Tirau because it would ruin her reputation in Hamilton.³ She played anyway and ‘put Tirau on the musical map’.⁴

During the following decade this attitude changed. Frank Gurr, who toured from 1955, never gave the question a thought. In talking about Lili Kraus he argued:

I can’t think of anything that she could [have done] that would have ruined her reputation, it was international at that stage. It was marvellous that she was the sort of person who would play in the little places . . . a professional musician who was interested in performing to the best of her ability, and that was to a very high standard.⁵

Diana Stephenson, who toured in 1964 and 1965, said that she never encountered that attitude at all: ‘Absolutely not! I find it unbelievable actually’.⁶

Arthur Hilton, President of the Chamber Music Federation, summed up the change in his address to the Federation’s Annual General Meeting of 1969:

Culture today is no longer the privilege of the few. This is one of the achievements of the last few decades. It is the birthright of everyone to live a full life emotionally as well as intellectually and physically and it is our duty to make sure that everyone is given the opportunity to do so.⁷

Both the CAS and the Federation had worked tirelessly to achieve this.

Throughout the two decades of CAS activities, audience numbers fluctuated, sometimes inexplicably. Important international performers and the highly acclaimed New Zealander, Richard Farrell, were supported more than lesser-known artists. In the first three years, average attendances of concerts were between 50 and 351. Tours of opera, ballet and drama were more popular than music ones, with average attendances between 80 and 656.⁸

Jensen reported that in the earliest days of the CAS, audiences ‘had not been over enthusiastic about chamber music’. This was not solely a rural New Zealand audience response, as New Zealander, John Gray, who was living in Cairo noted:

In the course of a crowded week Cairo had half a dozen symphonic seances and three or four evenings of chamber music. The latter had the type of success chamber music seems to have had always – the halls were about 10 times too large for the audiences.⁹

By the end of 1949 this had changed for CAS audiences who ‘were now able to take it in their stride’.¹⁰ However, string quartets were frequently under-supported, which compelled many committees to become wary of accepting these tours.

The CAS sometimes held concerts in venues that were also local picture theatres. In the earliest period, some audience members attended because news that the usual films had been cancelled for the night had not been widely circulated enough. They stayed none-the-less and enjoyed the concerts. In one case, at Moerewa, they brought friends in with them after the interval.

The first artist, the Auckland baritone, Stewart Harvey, with Jensen accompanying, toured during the week of September 30-October 4, 1946. The CAS had been formed for one month, and there were already eight local CAS committees. The concerts were highly successful; in Jensen's words, 'more than fulfilling our wildest dreams'. The dream was for large audiences to attend, with Jensen hoping for:

education in the widest sense, [which] implied not just an intelligent, sensitive interest in the arts but the application of this interest to the whole area of art presentation from the effective use of publicity to the comfort of halls and theatres, from the works performed, to the printed programmes, and . . . [to] the spread of cultural ideas in the community and the community's own efforts to fertilise its indigenous cultural richness.¹¹

Large audiences attended in most places, as hoped for. Stewart Harvey had a good reputation throughout the Auckland Province and had been engaged as a guest singer for the Hamilton Civic Choir in November.¹² Eighteenth and twentieth-century English songs opened the programme, followed by J.S. Bach's Italian Concerto on piano, Lieder by Hugo Wolf and Brahms, short piano pieces by Brahms and Schubert, operatic arias from *Don Giovanni*, and 'Credo' from Verdi's *Otello* to finish. The programme notes included English translations of the German Lieder.¹³ Jensen reported that:

the audiences took all these in their stride. Harvey was the most musical of singers. He also sang each song as if that, at the moment was the only one he wanted to sing. He was also a good mixer both during a concert and such after-concert socialising as was expected of the artist.¹⁴

Jensen recorded how the rural audiences enjoyed the programmes, and how, 'along with their enjoyment we began, too, to share the ambience of the country recitals'.¹⁵ Audiences invariably expressed gratitude towards the artists whom they knew to be undertaking arduous itineraries and uncomfortable travel to perform in their small communities under less than ideal conditions. This gratitude was also expressed in their provision of 'the supper do' which, Maurice Till recalls, was invariably provided as 'the farmers' wives brought these plates of very delicious food'.¹⁶ Ronald

Woodcock also remembers ‘enormous and lavish suppers . . . how could one forget New Zealand’s cream of that era?!’¹⁷ Socialising with the artists after the concert was expected and it was important to the audiences.¹⁸

Janetta McStay remembers the CAS audiences as ‘being lovely, very accepting. These were some of the happiest performing times of my career, because you were assured of a sympathetic audience’.¹⁹ Frank Gurr also recalls that the people ‘were extremely hospitable, kind and very interested in the tours that the CAS put on’.²⁰

Maurice Till found that:

a lot of the farmer’s wives had had a city education, and they were badly missing the music that they were used to . . . We made contact with those sorts of people, doctors’ and bank managers’ wives – people who married and moved out of the cities, and found themselves in a musical wilderness . . . I wouldn’t say that other people weren’t interested, but it was more particularly these. . .²¹

Stephenson recalls that generally the audiences were good. She met

some really nice, fantastic, people that went to their utmost to make sure that everything was comfortable for you . . . [they] were gorgeous. Not all the time, some were a little dull and cold. Some audiences just sat all night, and the clapping was desultory. I was playing a work by Samuel Barber which I thought was a bit of a pill to swallow for anybody. I used to ask myself, ‘I wonder what people really think of Samuel Barber played on this little school piano?’. Sometimes I thought that I hadn’t really got across to them. But afterwards in the supper room they’d come up and say how marvellous it was.²²

Sometimes itineraries included some unexpected audiences. In both the North and South Islands, musicians remember that patients in mental institutions were most appreciative of their programmes. Stephenson recalls that at Tokonui Hospital, ‘the patients . . . were one of our best audiences ever, for both concerts’. In her diary she recorded that, ‘The concert was an unqualified success and the audience very attentive’.²³ McStay also had Tokonui included on her itineraries and she recalls that the medical superintendent,

Doctor Reid, was a marvellous, musical [person], a very keen amateur violinist . . . I loved going there because he was so passionate about it. And you were doing something for those poor patients to whom it meant a great deal. I kept in touch with one or two of the patients for a while.²⁴

Gurr and Till both remember that the patients at Seacliff Hospital in Christchurch were also an appreciative audience who enjoyed the trio programme they presented with Glynne Adams. Till recalls another interesting audience at a borstal in Invercargill:

That was a jail for young offenders, they don't have it any longer . . . it was alright, but there were a lot in the audience and I said to the prison guard that there was a great audience. He said that they either had the choice of sitting in their cells by themselves, or coming to the concert, so it was a better option than staying locked up alone . . . I'm sure that some of them did [enjoy it]. There were probably some young guys there who were very sensitive, and that's one place where there were quite a few young Maori guys. There was a section of them that was trying to create a disturbance, they weren't at all interested, but I could sense that there was a smaller proportion, maybe a quarter or so, who were genuinely interested in it, and not only that but the music meant something to them . . . You just never know what chord it might have struck in somebody . . . People got locked up into that place for all sorts of funny reasons, and a lot of them weren't bad criminals, but had just committed some indiscretion and found themselves there . . .²⁵

Gurr had quite high expectations of the CAS tours because he knew of their good reputation. Even so, he found that 'there were surprises for us – that people were so interested and enthusiastic'.²⁶

There were surprises of another nature. Jensen reported on the Alex Lindsay 1946 tour:

In the Bay of Islands up north, we were not long into our programmes when Lindsay turned to the piano between pieces to check his tuning. As he did so he muttered to me, "I can't stand it . . . There are four Maori girls in the front row, chew, chew, chewing. And they don't chew in time".

"Don't look at them", I said.

“It’s all very well for you. You have your head stuck into the piano. I have to look at them. They’re right in my line of vision.”

Lindsay fretted all the way through the programme; but it did not affect his playing. After the recital, as we walked back to the hotel, the four Maori girls caught up with us.

“I did enjoy your playing, Mr Lindsay,” said one, “especially the first piece, the sonata by Senaillé.”

Alex was somewhat surprised. “Do you know the Senaillé sonata?”

“Oh yes, I know it well,” said the girl, “my father plays it. He’s a violin teacher!”²⁷

Another surprise for the organisers was encountered on an early CAS tour of the soprano, Constance Manning, which included a concert at Kawakawa. The nearest venue was the Moerewa picture theatre, a few kilometres further north, which the Local CAS Committee booked. The main industry for Moerewa’s small predominantly Maori population was the freezing works, and Jensen described how the evening unfolded:

When we arrived at the Moerewa picture theatre for the recital we were a little surprised to discover that several of the front rows were occupied by Maoris and their children of all ages. Apparently, it had not been sufficiently publicised that films were off that night. With 18th century arias, lieder, French songs and 20th century English songs it might be thought by some that the programme verged on the highbrow. Constance Manning began her programme with some trepidation; but, after a couple of songs she discovered that we had with us a most delightful audience.

They applauded the songs they liked. When they were bored they slipped out for ice creams quietly, politely. The embarrassed chairman of the Kawakawa CAS Committee assured us that the Maori members of the audience would not be back after the interval. They were with, it seemed, a few of their friends. A good time, indeed, was had by all.²⁸

In hindsight, Jensen believed that ‘the CAS learnt much from Maori audiences’ through incidents such as these.²⁹ Unfortunately it seems that after this early period

very few Maori people attended, as artists who have been interviewed do not particularly remember them attending recitals in the 1950s and 1960s.

McStay remembers that up in the north there were discriminating people in the audience:

Rita Angus and people like that, but also quite a few refugees from Europe . . . There was a kind of extraordinary culture of these people who had opted to live up north. Of course the refugee situation coloured our music for years with the influx of people like Fred Turnovsky, and very cultured families in Auckland like the Pearls. What I loved about them was that they'd lived in Europe and had probably been to opera in Breslau and Vienna, and they had heard these wonderful orchestras, but they never never never said that it was better in Austria, or Breslau or wherever they had come from.³⁰

Diana Stephenson enjoyed meeting Freda and Geoff Simmonds in Kaitaia:

Freda was a painter and they were both very much into music. At that time their children learned from Mary Nathan who was my piano teacher in Auckland, so we were like old friends together. She [Freda] knew a great deal about music and we could talk about it. There was another concert at Ardmore Teachers' Training College. There was musician there called Bill Trussell, again very knowledgeable. It was nice to talk about the problems of playing and so on. It helped a little bit.³¹

At Gisborne, Honor McKellar had a most unexpected and delightful bonus: 'I stayed with Miss Olsen, a Norwegian who sings Grieg songs like a goddess. After the concert we sat down and re-translated one of my Grieg songs and enjoyed ourselves thoroughly'.³²

In the South Island, Maurice Till was always aware that there might be unexpected characters in the audience:

If I did a concert in Queenstown – we did a lot there and it was a much smaller place then – you would never know who might be present amongst the tourists. Some very well-known musicians might be there. I had a number of

foreign people come up to me after concerts in Queenstown . . . and, to a lesser extent, in Wanaka.³³

Jensen understood that most of the people in the CAS audiences were unfamiliar with the etiquette and formality of the concert hall. He recognised the importance of traditional formality being relaxed so that members of the audience could enjoy participating and not be put off. He encouraged the artists and the people in the audiences to mix and socialise. The local committee members met the artists upon their arrival, showed them around the venue and frequently arranged short sight-seeing tours if time allowed. The after-concert suppers and billeting encouraged socialising.

The artists were, of course, expected to dress appropriately for their recitals, although tails for the men became optional. Till remembered that they wore evening dress for a number of years before this rule was relaxed. He recounted an amusing incident involving himself and a violinist:

I remember doing a concert with Ritchie Hanna in Palmerston (South). It was the middle of winter and it snowed, and the road over the hill to Dunedin got blocked. We helped another motorist who had got his car stuck, we got behind and pushed. He suddenly shot off and we both fell flat on our faces in the snow, and we were wearing tails.³⁴

Jensen stipulated that the performers were to verbally introduce each piece that was on their programme. This was part of the adult education aspect of the recitals and by all accounts audiences appreciated these introductory notes which prepared them for the pieces and what to listen for. Stephenson found that in the smaller communities the practice helped the audience to ‘think that the pianist or whoever [was] playing [was] including them a little bit more in his or her circle, and that they [would] know what to listen for and what it [was] about’.³⁵ Till believes that it ‘broke down the barrier between the audience and the performer . . . It [was] less formal for people who probably didn’t have a lot of experience of concert going’.³⁶ This practice has continued to the present day in many places such as Thames and Whitianga, and the

verbal introductions were once described appreciatively by a *Thames Star* reviewer as ‘easily digested history lesson[s] [with] biographical details of composers’.³⁷

Stephenson recalls that in the 1960s audience numbers fluctuated:

Some of the audiences were very small; others very big. I think 50 to 60 people was a good night, but they did drop down to twenty-five. I think one was twenty, which was disappointing. I wondered then if we should cancel the concert . . . but some people made the effort to come. Perhaps you chat a little more to a smaller audience, make it more intimate.³⁸

From her recollections, it is apparent that attendances had dropped since the Service’s early days, when 50 was a small audience and an average of 300 a good-sized one.

Jim Hartstonge, the Concert Manager for the NZBC in the 1950s, accompanied Richard Farrell on two tours in the 1950s. In talking to Laurence Jenkins in a 1998 broadcast, Hartstonge commented that these ‘were in the good days when you could have solo recital tours and sometimes very exhaustive tours within the whole of New Zealand and people would attend them in large numbers’.³⁹ As mentioned previously, attendance numbers for CAS concerts had started to fall by 1957.

Throughout New Zealand in the post-war period, one of the obvious problems was the lack of suitable and comfortable venues for concerts, although many places had spacious and pleasant picture theatres. This was a difficulty in the main centres but in the smaller towns the same problem existed to a heightened degree.

In a *Music Ho* survey on New Zealand concert halls, A. R. D. Fairburn came to the conclusion that there was ‘not one truly suitable hall for music’ in Wellington.⁴⁰ In the Concert Chamber in Wellington’s Town Hall, the sound effects of thumpings and shouts from boxing matches being held contemporaneously were heard through the walls.⁴¹

Fairburn commented that the situation was the same in Auckland.⁴² In his survey, he noted that the Auckland Town Hall and the Concert Chamber were too close together, having been built:

with a fine disregard of the more obvious phenomena of sound. For instance, it happens on occasion that a brass band or some other riotous festival is giving vent to its exuberant feeling in the larger hall, providing a very dissonant counterpoint to a more chaste programme in the small hall.⁴³

The survey noted that the windows of both halls opened to ‘a noisy racket of trams’ on one side. The Lewis Eady Hall in Queen Street was smaller but better in many respects, yet there was always the ‘cheerful but inappropriate click of billiard balls from a “parlour” on the next floor’ and sometimes there was an ‘unpleasant rumble from a nearby printing works’.⁴⁴

Christchurch possessed an impressive Civic Theatre with a Wurlitzer organ, but ‘a good deal of the sound goes like a fire up a chimney’ into the theatre’s fly. The Radiant Hall was popular with choral societies, but it seated 1000 which was too many ‘for the average soloist to fill’.⁴⁵

The Canterbury University College Hall was described as:

that vast chamber of echoes . . . about which it might be said as was remarked about the Albert Hall, “The only way for a (New Zealand) composer to hear his work twice is to hear it played once in the (Canterbury College) Hall”. This is, of course, an exaggeration, because there are other ways for New Zealand composers to have their works repeated.⁴⁶

The Dunedin Town Hall seated 3000, ‘excellent for political rallies, choral festivals, organ recitals and recitals by celebrity artists’.⁴⁷ Its Concert Chamber had good acoustics, presumably when concerts were not held at the same time as rowdy events in the adjacent Hall. In their favour, both chambers had good pianos.

Very few theatres in the four main centres had comfortable seating, an issue that needed addressing urgently so that shows or concerts ‘would then no longer call for the Spartan qualities at present demanded of patrons who are not well-upholstered; and audiences would almost certainly be much larger’.⁴⁸

The survey stated that provincial towns were worse off again:

Halls with iron roofs and primitive seating accomodation are a regular thing, and, to the posterior discomfort is added, in wet weather, the nerve-racking accompaniment of rain upon the roof. Music-lovers have to be possessed of an almost fanatical enthusiasm and a spartan fortitude to endure music under these conditions.⁴⁹

In Tirau, the Beethoven Festival took place with the accompaniment of equinoctial thunderstorms on the tin roof of the Town Hall each night.⁵⁰ In Whangarei, Stephenson described in her diary how during a school concert ‘a train whistled past for an agonising 60 seconds after I started my Chopin Nocturne, while school-girls tittered and giggled’.⁵¹ The unexpected incidents that occurred during recitals could be challenging for the performers. A fire-engine operating its siren interrupted a recital by Kraus and she paused long enough to ask, ‘Will they return?’ before she continued.⁵²

Everywhere cold halls were complained about by the artists. Fairburn described how in the Auckland Town Hall ‘there [was] a pathetic attempt to mitigate the rigours of winter with a number of household electric radiators fixed at intervals round the walls’.⁵³

Barnett tells how the Tirau CAS Committee borrowed heaters from the Anglican Church and turned them on in the early afternoon for an evening concert. Even so the hall would be uncomfortably cold as the heat escaped through a tin roof that had no ceiling or insulation.⁵⁴

Stephenson recalls that in the smaller centres,

Some of those halls were . . . draughty. The tour was in September and October and in Tokoroa at that time of the year it can be absolutely freezing cold. I mentioned in my diary that sometimes my hands were very, very cold'.⁵⁵

David Hall recounts how 'violinists . . . spent intermissions re-thawing their fingers', while Till also remembers that 'the poor audiences were sitting there freezing too'.⁵⁶ This is apparent in the 1949 documentary, *CAS Theatre on the Road*, that showed an audience wearing heavy coats and seated with rugs across their knees.⁵⁷

In the South Island, Till believed that the cold kept people from venturing out initially and was a factor in small audience sizes:

We sometimes played to eight or ten people to start with, certainly [no more than] 20-30. After a few years it [audience numbers] gradually improved. One reason for this was that they learnt how to heat the halls a bit better. People weren't going to go out and sit in cold schools and cold halls.⁵⁸

In his survey of 1945, Fairburn asked the paramount question:

If music is to exist on equal terms with the cinema, and concert-going to survive as an art form in competition with broadcasting, the environment of presentation must be considerably improved . . . no [cinema] manager would ever expect to pay his way without an acoustically good sound machine, comfortable seats and central heating. How then can music, which demands so much more concentration, continue to exist with the present meagre facilities for expression?⁵⁹

CAS activities in the smaller centres quickly showed up the deficiencies of local facilities. Committees were often embarrassed at the makeshift venues which they knew were inadequate and difficult for the performers. A letter to Adult Education from Waihi described how, before the ballet company visited, there had been heavy rain so that the Miners' Hall stood in a morass of mud. The committee had worked hard to clean and dry the floor where the roof had leaked, but they knew that notwithstanding their efforts the venue was far below standard:

My committee would like to tell you just how much we appreciate the fact that Poul Gnatt and members of the N. Z. Ballet Company gave the advertised programme here in Waihi on Mon 28 May.

We are very ashamed that we had to ask the Company to put up with the appalling conditions in the Miners Hall, which even in fine weather are far from satisfactory. Mr Gnatt would, in our opinion, have been fully justified in cancelling the performance and refusing to come again to this hall.⁶⁰

In the case of Waihi, a new hall was about to be built and so the local authorities had decided not to spend money on getting the old hall repaired.

Other places experienced the same situation and one result of CAS activities was that the communities improved their halls and facilities. This was a slow process because in the post-war period building materials were in seriously short supply. However, many communities were assisted by the Government, who subsidised half of the cost of building community centres as a war memorials. Architectural supervision was imposed so that stages conformed to a certain size and dressing-rooms were provided. It made a significant difference to the comfort and convenience of artists and audiences. Most importantly, communities that had been denied theatre, ballet or opera because of inadequate facilities could now have these tours. Till commented on how this was not solely a New Zealand initiative, 'I know [it] happened a terrific lot in Australia . . . I played in many fine new halls in Australia in the 50s and 60s and they were all war memorial halls. . .'⁶¹

For more intimate concerts, such as a singer-pianist duo, local committees often arranged for the use of a large family lounge. These were more comfortable in terms of warmth and seating, but the acoustics could be trying for the musicians.

Stephenson noted in her diary that at Tirau,

the concert was in a living room, and it was full of big horse-hair sofas, oak furniture, big chairs, carpets and curtains. As a singer, Rena Edwards found the acoustically flat room very difficult. She had to struggle, and that was one of the things I felt sorry for her over, if you didn't have a room with a nice

acoustic. I could get away with it on the piano, but she had to fight all night.⁶²

Till remembered one most unusual venue where they had been asked to play at Akaroa:

There was one concert . . . with Dora Drake, the soprano, and it was unique in that we set the date for the concert after looking up the tide. The concert was arranged to be in the boat shed at Akaroa, and we had to do it on a night when the tide was out . . . [Otherwise,] it would be making slapping, watery noises under the boatshed.⁶³

If the venues were difficult in many cases, some of the pianos were almost unplayable. Dorothy Scott, a well-known accompanist of the period, described the situation from a pianist's point of view:

The singer takes her voice with her; the instrumentalist his fiddle or flute. But the [pianist] must put up with whatever piano the hall provides – anything from a decently-tuned, melodious grand to a decrepit jangling monstrosity complete with fretwork and mouldering silk panels; no need to stress that instruments of the latter quality are the rule, Bechsteins the exception.⁶⁴

Maurice Till remembers how 'pianos were dreadful to start with in a lot of places'.⁶⁵ Dorothea Franchi, the pianist for the Ballet Company, travelled with her toolkit as it was sometimes necessary to repair an ancient instrument while the dancers took an unscheduled break in their performance.⁶⁶

Even in the 1960s, Stephenson remembers that:

Some of the pianos left a lot to be desired. [I'd] go in the afternoon and have a play . . . and it would become apparent that I couldn't do a whole concert on this instrument. It was not responding, there was no volume in it, the keys were uneven, the sound wasn't coming out, it was not sensitive to touch, there was no soul in the piano. How was I going to do it? But one just did it anyway.⁶⁷

Certainly the quality of the pianos was variable. In contrast to the substandard instruments mentioned, Stephenson remembers ‘a gorgeous big old Lipp, a German piano with a huge tone’, for the two recitals that she gave at Tokonui Hospital.⁶⁸

It was not only the pianists who struggled with unsatisfactory pianos. Frank Gurr remembers:

I had the experience of arriving at a small town in the Waikato and [testing] the piano that we had instructed them to tune. You see, the clarinet has a very small range of pitch up or down by which you can alter its pitch in the orchestra. By stretching the length of the instrument you can flatten it, and you can sharpen it by putting on a shorter piece which makes it a bit higher. But the . . . local piano tuner had got the basic pitch, the essential pitch, quite wrong, and [the piano] was absolutely useless for the concert.

Someone had a van and we gathered up a few strong men from the town, and we went around door knocking from house to house asking if anyone had a piano that they could loan us for the evening concert. I pulled out my clarinet to see if we could get in tune with any of these instruments. When we finally found one, an upright, we carried it out onto the back of this little truck, and took it back to the hall and did the concert with that. Well, the pitch was right, but the actual piano had things like a broken hammer and a broken spring. That was poor Janetta’s problem coping with that, which of course she did, but it didn’t make life any easier for her as you can imagine.⁶⁹

After the concert, the piano was loaded back onto the truck, and returned with thanks to the owners. Not only had the scheduled pre-concert rehearsal time been swallowed up by the necessity of finding an instrument that the clarinet could tune to, but the end of the night had become considerably longer with returning the piano.

An even greater exigency was experienced by Till and Ken Smith. Till recalls:

I can remember doing concerts with a trumpet player, Ken Smith, and we had to have the piano tuned at a pitch in which he could tune his trumpet. I remember on one occasion, I think the piano was too low, and it was quite impossible for him to tune to it. So I ended up playing solos at the beginning of the concert while we got the local milkman to bring another piano in.⁷⁰

On both occasions, Adult Education had instructed the local committees to have the pianos tuned before the concerts. Till believes that they would have complied with this directive, but that the piano tuners could do little with an old piano:

Probably some of the pianos weren't tuned regularly and it's not possible to pull a piano up to [concert] pitch. It doesn't stay readily if it hasn't been at that pitch for some time. The poor tuners. They often went ahead of us doing the same tour in advance . . . [the orchestral instruments] have got limits that you can't go beyond.⁷¹

Frequently the local CAS committees went to great lengths to borrow the best piano in the district. For the 1946 piano recital by Kraus at Tirau, Barnett explored many avenues before deciding that her family's piano was the best instrument available. It was delivered to the hall and tuned before the recital. Kraus always appreciated local efforts on her behalf and autographed the instrument after the concert.

A letter from Rotorua to the Auckland Central CAS told how, 'Miss McStay gave a delightful recital. IYZ loaned us their concert grand piano and we were indebted to them'.⁷²

Local committees were sometimes conscious that the best piano in the district had its limitations. In 1948 Layton Ring advised the pianist Gerhardt Willner that Hamilton had requested a slightly different programme because their piano was not suitable for the big Brahms sonata on offer.⁷³

Communities frequently raised funds to purchase quality instruments. In 1950, the Warkworth committee launched a fund to replace the town hall piano, which they felt to be an urgent problem. They felt responsible as the local CAS to 'be at the forefront of this movement of necessity'.⁷⁴

Till and Stephenson, who have both continued to give piano recitals throughout New Zealand, note that the situation with pianos is decidedly better in recent times. Till describes the improvement over the years as gradual and he believes that it was

largely due to the stimulus of frequent tours. The communities came to know what was required in the way of good instruments and tuning and there were fewer difficulties as a result.⁷⁵ Stephenson also comments that schools have given more priority to obtaining and maintaining good quality instruments.⁷⁶

The communities also learned how to care for the pianos. Some of the local music societies, such as the Whitianga Music Society and the Thames Music Group, have arranged to have their pianos housed in local churches. It is of mutual benefit to the societies and churches, and in both places the buildings have excellent acoustics.

The problems of coping with the variable – in many cases substandard – venues and pianos was offset by the hospitality of the local people, the explorations into the beautiful countryside and the many interesting and amusing diversions that occurred *en route*.

McStay recalls that on her first tour with Andrew Gold and Pamela Woolmore, an incident occurred on a short sightseeing trip that required the demolition of an opera prop, the telephone box, which was fortunately on board the van:

It was gorgeous weather, and . . . Stewart [Morrison] had the idea that we would drive along Ninety Mile beach, which was wonderful. We left the van to go for a walk, and when we came back, the van was embedded in the sand! We couldn't get it out, revving up and so forth, so finally Stewart in desperation grabbed the telephone's wooden structure – I can see his maniacal expression while he did this, he was frightfully worried about the whole thing – and he broke it up and put the bits under the wheels. I can't remember if we managed to get the telephone box back into some sort of shape for the concerts or not, but it certainly added some amusement and zest to the occasion!⁷⁷

Morrison had a wide knowledge of the countryside. Gurr remembers that

Touring with Stewart was a bit like going on a guided tour. He knew, for instance, where the Waikato River used to empty out onto the East Coast and not the West Coast . . . When you are travelling across to Tauranga it's very

obvious to see where the old course of the river used to be. When we got to Whitianga, he took me along the beach and showed me the natural hot springs, and a couple of caves that had some original Maori carvings on the walls. There were all sorts of things that he knew about the areas and the people which was very interesting.⁷⁸

Stephenson noted in her diary how:

We had a look at Waitomo Caves on the way to Tokonui . . . the recreation officer was a man called Mr Douda . . . He had a fantastic, big, luxurious Ford-Fairlane car, a 1961 model, and he took us around in it to have a look at the place. We thought it was fantastic riding around in that car. . . after the concert, Mr Douda gave us two bottles of Beaujolais, so we all went back and drank it.⁷⁹

Spending lengthy time periods with the organisers during the tours fostered a friendly familiarity between the participants. Stephenson reported in her diary how on one occasion, 'Irene [Middleditch] made one of her irregular mistakes. She drove us to Kaeo instead of Kaikohe. So she earned the name of Muddleditch!'⁸⁰

The familiarity extended to local people, especially those who billeted the performers. McStay remembered a local piano teacher in Whakatane:

A wonderful woman . . . called Violet Rucroft, whom I stayed with once . . . She was a learner driver, and I remember she took me to the concert and I was pretty terrified of her driving. But when we got back to her house, she stalled the car just before we got into the garage. She said that we'd just have to push it in. She didn't dare start up the engine again or she would have gone right through the end of the garage, she was such an inexperienced driver! But she must have been a very good piano teacher.⁸¹

Organising the tours was time-consuming for the tutors, especially as they often accompanied the musicians *en route*. However, the other equally important objective of the CAS was to assist local endeavours in the arts. When taking up the new position of music tutor, Jensen contacted and visited musical people and societies throughout his district:

It is the centre's plan to interest as many as possible in the arts . . . to assist present societies, and foster new ones in towns where they don't exist. We will help existing societies rather than commence societies in competition.

Societies, both drama and art, choirs, orchestras, comic opera or any other groups, have at their disposal the aid of the Adult Education Centre. Libraries exist to exchange music, records, instruments, scenery [etc] at a very low cost . . . It is the centre's intention to hold meetings, recitals, art displays and other gatherings in as many towns as possible next year, in order to 'start the ball rolling' in the drive for a renaissance of the finer aesthetic things of life.⁸²

The immediate response to this almost overwhelmed the organisers as 29 groups established themselves in four months. Jensen described how the result was 'a few disappointments both for the Adult Education Centre and for some of the committees . . . the mushroom growth of CAS made these almost inevitable'.⁸³ The growth settled down to become sustainable so that by 1950 over 40 cultural groups in the Auckland Province had been established and assisted through the CAS.⁸⁴

In as short a time as four months, Jensen was able to sum up the situation with confidence:

In music . . . CAS presents opportunities for the local artist. There is considerable talent in many of the towns we have visited, but few opportunities for these young people to present programmes of better music. We hope CAS committees will sponsor well thought out programmes by any good musicians in their districts. The Adult Education Centre will be only too happy to assist with advice or in the organisation of such recitals.⁸⁵

Jensen hoped that local CAS activities would be incorporated into the CAS tours: 'We would be glad for CAS Committees to bring to our notice music, drama and art work of good quality that is being produced in their own districts . . . We would be glad also of the opportunity of touring anything worthwhile'. He emphasised the ideals of the CAS for high standards that must also carry over to local efforts: '*It is essential that CAS Committees see that everything carrying the name of Community Arts Service be of the highest possible quality*'.⁸⁶

Jensen's 1949 report made two important recommendations: 'that enough time be set aside in preparing the 1950 CAS programme for the touring of local choral societies and orchestras, and for arranging under the auspices of CAS of provincial festivals in which these organisations could participate'.⁸⁷

The tutor also warned that 'there was a grave danger that . . . we may find ourselves yielding to the pressure of committees and to our own enthusiasm, to devote more time to the production of programmes at the expense of the correlative tutorial work'.⁸⁸

Stimulating local cultural activity continued to be an objective of the CAS, to which Jensen gave as much priority as arranging the tours. For example, the tutor saw that the 1949 tour of the Cambridge Opera Group with Vaughan Williams' *Riders to the Sea*:

not only gave country audiences an opportunity of enjoying musical theatre of a good quality that would, in most cases, be right outside their experience, but, by example, presented them with ideas which *they themselves could, with very little trouble, translate into practice*. Most small musical societies either undertake musical plays of a trivial type or else attempt something much beyond their capacity and resources. As a follow-up to the 1949 tour, I would suggest that an opera be produced in which could be incorporated members of local choirs for chorus work (e.g. *Down in the Valley* (Kurt Weill), *Dido and Aeneas* (Purcell) or *Hansel and Gretel* (Humperdinck) and that local organisations be encouraged to embark on works of this quality, we giving assistance with soloists and with production.⁸⁹

The CAS employed three area tutors by 1953, who were responsible for assisting the local groups with tuition and encouragement. They also arranged for other staff to coach specialist groups, such as recorder and choral ensembles who were assisted by Layton Ring, Ronald Dellow and Georg Tintner, and chamber music groups who were tutored by Winifred Stiles. In a report for 1953, it was recorded that 14 choral classes were taken in sight-singing. This was in response to the tutors' observations that 'the progress of country choral groups is severely limited by their inability to read music'.⁹⁰ There were further choral courses undertaken in Maori Adult

Education at the request of three choirs and these again were in sight-singing instruction.

The report also noted that a library of choral music, for class teaching and for loan, was being built up. This would 'help to raise the standard of choral music singing'.⁹¹

The chamber music tutored by Stiles was especially commended in 1952:

Twelve chamber music ensembles have availed themselves of this service, and the high standard of this most exacting musical discipline was commented on by the Griller Quartet and reflected in the standard achieved in the Cambridge Music School.⁹²

There was a close connection between the work of the CAS and the Cambridge Music Schools, the Hamilton Music School (which began in 1959) and other music schools. These were a practical way of bringing large groups of enthusiastic amateurs together to assist their music-making, rather than the tutors attempting to visit every community that asked for assistance. The first ten Cambridge Music Schools gave priority to people who were committed to music in their communities, regardless of whether they were professional musicians, amateurs or beginners. Several people from the early Cambridge Music School listening groups decided to take up instruments and some of the pianists took up strings or woodwind so as to be able to participate in local chamber groups. However, at the tenth Cambridge Music School it was noted that the average age of the students had dropped and that the standard of performance was rising. Inevitably a change in emphasis meant that age and lack of technique prohibited the amateur and beginner players of the earlier years from being accepted. A four-day residential music school in Hamilton was begun in 1959 as 'an attempt to revert to the all-inclusive age groups of the earlier years'.⁹³ It sought to cater for those who could no longer attend Cambridge. Other music schools were organised in smaller centres at the local CAS committees' requests.⁹⁴ Some ran for a few years while others were on a more *ad hoc* basis. Many of the students who were accepted for the music schools were involved in CAS activities in their communities.

Local CAS committees aimed to give ‘all possible encouragement to the development of the arts in the district by conducting educational campaigns from time to time and by giving assistance to affiliated local music, drama and art organisations’, as was written in the Constitution of District Organisation.⁹⁵

In Whitianga this led to school talks before the 1960 opera tour of *La Traviata*, which aroused interest in the children and was responsible for the large audience which ensued. It also led to many local play-readings, drama productions and concerts. These were invaluable in giving performance opportunities to the growing number of enthusiastic local players, and also proved useful as fund-raising activities which enabled the Whitianga committee to bring in the CAS tours.⁹⁶

Local productions of Handel’s *Messiah* were popular and frequent events from the earliest CAS days through to the later period. Tirau gave a presentation in 1947 – it was the first local concert inspired by the CAS in their area and is covered more fully in the Tirau Case Study, Chapter Five.

The Matamata CAS presented Handel’s *Messiah* in 1956. Margaret Crawshaw trained a local choir and soloists were brought in from Auckland, Wellington and Rotorua. The local critic pronounced it a ‘most creditable performance . . . enjoyed by all, whether it was those who had heard it before, or the majority who listened for the first time . . .’⁹⁷ Matamata was typical of the CAS towns who offered quality music such as *Messiah* to the communities who for the most part had not heard it previously.

A 1961 Thames presentation of *Messiah* was given under the baton of Victor Rowe in the Methodist Church. This presentation brought in excellent soloists from CAS Singers with Dellow at organ. The newspaper reported that ‘It would have taken the most critical ear to fault the physically exhausting 2 hour performance . . . the musical score interpretation by the soloists was near perfection . . . the chorus work was particularly strong and well-balanced.’⁹⁸

Other concerts were given by the local CAS groups as their music skills developed. There are few records of these programmes, but two include details of Maori music and performers. The Te Awamutu CAS presented a concert in the 1960s which included poi and waiata. The programme drew in various musical groups and soloists from the surrounding district. The Paeroa Ladies Choir gave two brackets of choral songs such as 'Come Gentle Spring' by Haydn, and 'Heather Rose' by Schubert. The Te Aroha Choral sang a range of works which included a Welsh folk-song, a Negro spiritual, and Geoffrey Shaw's 'I've no Sheep on the Mountains'. Three local soloists took the lead in the choral piece, 'The Heavens are Telling'. The Toni Scutts Trio contributed instrumental pieces and the Maori Group performed a poi dance and traditional songs. Margaret Crawshaw played Chopin's Ballade in G minor, and a vocal soloist, Margaret Hayward, sang Mozart's 'Alleluia', and J. Strauss's 'Laughing Song'. The Paeroa Drama Club presented the play, *Judgement Deferred*. It was a varied programme that gave people an opportunity to participate in a wide range of community cultural activities.⁹⁹

The Whitianga CAS held highly successful variety concerts during the beach holiday season during the years 1960 – 1964. Short sketches, duets, popular musical items, the Dave Bruce Band with saxophone solos, tap dances, the 'Four Teen Angels' and a performance with poi by Miss Winiata were included in the programmes. The society held a Christmas Talent Quest that was won by Miss Winiata – the hall was darkened and the poi illuminated which 'made it a quite spectacular item'.¹⁰⁰ A newspaper review emphasised the fact the the proceeds assisted the local Musical and Dramatic Society to bring CAS shows to Whitianga, which must have been appreciated by the Society as free advertising that brought their objectives to public notice.¹⁰¹

In reflecting on the work of the CAS, Ronald Dellow made the important observation that 'It was a good plank of early adult education that it was found possible to encourage quite modest people to extend themselves into areas in which they had

previously not been confident'.¹⁰² The tours of musicians arranged by the CAS Central Committee provided a stimulus for those who lived in the participating communities. The consequent enthusiasm of the local people in forming themselves into choral, instrumental and piano groups was supported by the direction and assistance given by the CAS tutors. In addition, the music schools organised by Adult Education were an efficient way of coaching local musicians in large groups. This combination of teaching methods sustained the groups so that they flourished. The tours of musicians sent out also provided exemplars in their organisation, publicity and programming on which the local groups could model their own concerts.

The CAS brought together those people in the rural communities who had been well educated and who for various reasons had moved into the country areas – European refugees, teachers, bankers, veterinary practitioners and their wives. These people often felt that they were living in a cultural desert and were grateful for activities provided by the CAS that gave them an outlet for their talents and interests. The CAS also attracted those who had received fewer opportunities in musical education but whose latent talents and interests were stimulated. Educated and less-well-educated people in the communities were brought together by their shared interests in CAS activities.

In organising tours of the best quality music, the CAS gave rural people the opportunities to participate in cultural activities previously only available to city dwellers. In this way it helped to break down the existing rural/urban divide in New Zealand and to create a more egalitarian society. The CAS endeavoured to reach all people living in a community and it drew in a wider audience than had previously attended concerts. A similar trend had happened in America where Community Concerts had promoted tours of quality music to smaller towns. G. J. Errington wrote about the scene in America which he believed was beginning to happen in New Zealand:

The last decade or so has seen a definite growth of appreciation of the best in music as evidenced by the increasing numbers of Symphony Orchestras, Opera Companies and musical societies generally, and also in the large audiences which attend these concerts. These audiences are no longer confined to fashionable society, but are drawn from the general public. The large increase in amateur societies is an indication that the craving for good music is not yet satisfied.¹⁰³

The characteristic friendly informality of CAS activities encouraged people who were unfamiliar with the etiquette of the concert hall to attend and to participate socially. This was a key factor in the success of the CAS, which Hall said, 'may be fairly be considered the most serious and the most successful attempt to provide an adult education service for the whole population'.¹⁰⁴

Cultural standards in the participating towns developed and audiences became more discriminating as the tutors and touring musicians introduced new repertoire and higher standards. In many places venues were improved and good quality pianos purchased. The local CAS members took responsibility for understanding, assessing and meeting the needs of their own communities. They had a good measure of control in their choices of which tours they accepted and they also were given a voice at the CAS conferences which were held annually. This was significant because it enabled the communities to take a growing responsibility for their own cultural development. They became increasingly confident and competent in making decisions that were best for their own communities. When the CAS ceased to exist, the local cultural groups were mature enough in many cases to continue without Adult Education assistance and strong networks were in place for subsequent musicians and groups to use.

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Music in the communities, and for the local musicians

Cambridge Music School Tutors group.



Owen Jensen, Stewart Harvey, Peg Barnett: friendships were fostered through the CAS system of billeting.



Lili Kraus autographed the Barnett's piano.



Group tuition at Cambridge assisted many local musicians.



All photos by kind permission of Peg Dewes

Tirau – An Unqualified Success

The CAS in Tirau proved most successful and it is instructive to study its activities and influence on this town, which is representative of the great majority of communities where the CAS flourished. As in other successful CAS towns, such as Whitianga, Matamata, Morrinsville and Thames, key leaders played a pivotal role in promoting the arts, motivating the community and encouraging local people to work together to bring in the CAS tours and to begin their own cultural activities. The 20 years of CAS in Tirau show the community's growing awareness of and involvement in the arts, from the initial phase where it was dependent on the Auckland CAS Central; a second phase where it initiated the formation of its own cultural groups and began to accept tours that were not under the auspices of the CAS and, finally, to a third phase where it made the majority of its own arrangements.

When the CAS began in 1947, Tirau was home to 550 people. The township has been described as being like the hub of a wheel, with Rotorua, Hamilton, Taupo and Tauranga about one hour's journey away in various directions, and Putaruru, Matamata, Tokoroa and Cambridge closer at hand.¹

Like other New Zealand towns, Tirau had its own musical tradition and local people played for concerts, dances, church services and school functions. The Tirau School began in 1888 with 14 children and the roll, reflecting the steadily growing community, increased to 183 pupils by mid-1942. Anglican and Presbyterian church services were held at the school, and the congregations often included members of other denominations. After the Tirau Town Hall was built in 1912, the churches conducted their services in the new building.² Congregational singing was led by the organist, Mrs Hamlin, with other citizens providing occasional relief. The organ, a very good instrument, was purchased after the community raised funds and is still in use at St David's Presbyterian Church.

The Town Hall was a focal point for the community in Tirau and dances, fancy-dress balls, concerts and folk-dancing displays by schoolchildren, flower shows, Queen Carnivals, fund-raising events and meetings of the town's organisations, such as the Women's Division of Federated Farmers, were regularly held there. Music for these occasions was provided by local artists on piano, accordion and violin, but two orchestras from outside the community, which were led by Bertie Bragg and Epie Shalfoon, would sometimes be engaged.³

During World War Two, local soldiers were given farewell functions that were held in the Town Hall. Social gatherings for those on leave and entertainments in the form of dances were held throughout the war years, especially after the New Zealand Army set up training camps in and around Tirau in 1942.⁴ Margaret (Peg) Barnett (m. Dewes), who grew up in Tirau, also remembers family nights of community singing at the Town Hall during the war years. These were led by a teacher and his wife who were both good singers, and included songs popular in the day, such as 'Lily of Laguna', and First World War songs before the Second World War songs were introduced. All ages enjoyed these family evenings and they boosted the community's morale.⁵

The local churches did not have choirs, but at the District High School the pupils had singing classes once a week and learned part-songs with descants. Some of the teachers were good musicians and singers. There were piano teachers in Tirau and nearby Putaruru and many of the children learned the instrument.

Peg Barnett grew up in Tirau and has been able to provide much information on the town's musical history. She was also a pivotal figure in bringing the CAS into Tirau and was responsible for much of the organisation of the tours and CAS cultural groups which she helped to form and in which she participated. Her story is illustrative of the musical culture of a small town in New Zealand.

Barnett received piano tuition from her neighbour, Fran Webster, who had been convent-taught in Auckland. A family friend who had trained in Birmingham and had been a concert pianist also assisted the Barnett children. The young girl learned to read music early and by twelve was playing pieces that she realised later were more usually put before much older students. At the age of 14, she attended Epsom Grammar School for three terms, after which, these being war years, she was needed on the family's dairy farm. Barnett was well used to performing in public from a young age. From the time she was nine she played hymns for the many Sunday School services held on several maraes and at school she took turns with other student pianists playing the marches for the school assemblies: 'We got used to not worrying about ourselves but just doing what we had to do'.⁶

The Barnett children were allowed to play the 78 rpm records that her father purchased on business trips to Auckland and the family listened to the 1YA Dinner Music programme: 'The music was always announced and even the record number was given', a wide range of classical and semi-classical pieces.⁷ In 1936, as a 13-year old, she was taken through to Rotorua to hear Senor Shostiakov, a Russian tenor. It was a memorable concert that made a deep impression on her and other youngsters who made the trip from Tirau.

Barnett's parents belonged to a WEA group which met in Putaruru in various members' homes. The WEA box courses covered a variety of topics, including music appreciation. They included sets of lecture notes for the study groups and records of the music being looked at. Many of the farmers owned gramophones and they met together regularly to listen to records, so the box courses added to their knowledge and enjoyment of the music. Such a meeting is caught in a short film, *This Valley*, which was made in Tirau and mentioned more fully below.

When Barnett left school in 1938, her family was introduced to Mrs Maurice Fitzgerald (Florence) who had lived and trained as a cellist in Russia. A firm friendship was formed between the girl and the cellist, and she rode each week into

Tirau to accompany Mrs Fitzgerald on the piano. The cellist began a thriving teaching practice and some of her students, who included Arthur Spedding, travelled considerable distances for lessons. Towards the end of 1945, Mrs Fitzgerald showed her young accompanist a pamphlet that had come in Owen Jensen's *Music Ho* magazine, which advertised the first Cambridge Music School to be held in January 1946.

The girl was accepted into the school, and from this began many important musical and cultural activities and events in Tirau.

Soon after arriving at the summer school at St Peter's in Cambridge, Barnett looked for a piano on which to practise a piece that she had recently learned, J. S. Bach's French Suite in G Major. Owen Jensen heard this from a distance and later in the day asked her if she would be willing to play it at the opening concert that evening. Barnett remembers saying, 'I will give it a try'. She did not have any dinner that night but instead 'went down to the swimming pool and looked at Pirongia. Was a little bit nervous, yes. I played it right through, I don't know how. But he had the art of encouraging people.'⁸

Jensen promoted a friendly informality and encouraged everyone to mix. Barnett recalls that he 'would plead with the professors: "Please take off your ties"'. All took turns at helping in the kitchen, and one afternoon Barnett found herself peeling potatoes alongside Douglas Lilburn. Recreation was important and 'on the middle weekend everyone had free time and a cricket match was arranged'.⁹

The Music School group was made up of clerks, shop assistants, farmers, carpenters, school teachers, music teachers, business and professional people, professional musicians and professors. Jensen described how 'This diverse community, isolated from the outside world for a week, created a new world of their own. Discussions broke down boundaries. Music performance brought everyone together. At this first

school, patterns of discovery and enjoyment were established, pointing the directions that over the years made Cambridge an especial experience'.¹⁰

Barnett believes that Jensen's ability to encourage and assist people, to draw them in and get them to mix, was part of his genius: 'We needed that catalyst, and he was that. . . . he was always accessible . . . [with] words of encouragement, warmth and vision'.¹¹ On the final night of the school, Jensen gave a resumé. He mentioned that, 'he was looking forward to travelling around and meeting us some time, and to hearing some good Beethoven in Rotorua – Rita Leech had played the Eroica Variations – and some good Bach in Tirau'.¹² Jensen kept in touch with the rural students and wrote to Barnett at home suggesting that she invite anyone who was interested in music to meet with him in July.

A group of 30 or more from all around the district – Lichfield, Putaruru, Okoroire, Piarere and Tirau – gathered at the homestead on 8 July. Barnett explains that 'Following the war, we did not realise how starved we were of meeting together and sharing the arts'.¹³ There were friends, farmers, teachers and the local Tirau headmaster. Some were interested in drama but were also interested in music. Jensen, dressed in his performer's dinner suit, gave a concert that included J. S. Bach's *Italian Concerto*. He talked about the possibility of Adult Education arranging some concerts, and asked if the group would be interested in forming a committee to organise these, to receive the artists and offer them hospitality – this would all help to keep costs to a minimum.¹⁴

Several people present were keen to form a committee. In addition, the meeting was a catalyst for another event in Tirau, as during supper the headmaster, Warnock Watson, said that 'he loved conducting the *Messiah*, and was anybody interested in joining a choir?'.¹⁵ Most of those present were, and this formed a nucleus of a choir that by the end of the year had performed the *Messiah* in Matamata, Tirau and Putaruru on three consecutive nights. Val Watkins remembers that few of the singers had any singing experience, but that some could read music. Scores were bought and

‘after several months of diligent practice we were moulded into a surprisingly harmonious group’.¹⁶ The choir was accompanied for all the rehearsals and performances by a hard-working and committed local piano teacher, Mrs Jean Litchfield (née Stewart), and soloists were brought in from Auckland. The concerts ‘earned tumultuous applause from the packed crowds. It was a unique musical experience for all involved.’¹⁷ The end of the year was a traditionally busy time for the farmers who were occupied with haymaking and milking and Barnett remembers the exhaustion after these three concerts, but it was a triumph and well worthwhile. Jensen came down from Auckland for the Tirau performance.

The CAS Tirau committee was one of the earliest local CAS committees to be formed and, along with seven others, accepted the first concert offered by the CAS Central committee in September 1946. Stewart Harvey, the Auckland baritone, gave a programme that in Jensen’s words ‘made no concessions to unsophisticated tastes’.¹⁸ Barnett privately wondered ‘how it would go down, because it was fairly classical; he sang Hugo Wolf and so on’.¹⁹ A good-sized audience gathered in the Tirau Town Hall and Harvey was given an enthusiastic reception. Barnett believes that some of those present would never have been to a concert before and particularly remembers a local road worker who sat in the front row and who not only clapped after the final Negro spiritual but also stamped his feet.²⁰

The musically challenging programme met with approval. People who previously had little or no concert experience had participated and the concert had provided an opportunity for the whole community to enjoy good music. This was precisely what Jensen and his colleagues in Adult Education had hoped for.

The second tour for Tirau was J. B. Priestley’s drama, *The Long Mirror*. This came in October and began the CAS drama tours. Barnett recalls how, as secretary, ‘I had to make sure the hall was alright and find someone in Tirau who could loan us a long mirror. The stage hadn’t been used much in Tirau . . . the curtains hadn’t been used and I had to do something about that, to make sure they opened and shut.’²¹ The

heavy red fabric was also moth-eaten, and the girl stitched repairs all afternoon until the show was due to start. The drama was most successful. It also inspired some of those present to form a Tirau CAS drama group.

The final tour for Tirau in 1946 was that of the Hungarian pianist, Lili Kraus, who came in November. In an interview for the *New Zealand Listener*, Kraus talked about the town, and she commented on how a Hamilton man had warned her not play in Tirau as it would damage her reputation in Hamilton. She played and he attended nevertheless and ‘afterwards he said he was sorry for what he had said’.²² The programme included Beethoven’s Sonata No. 12 in A^b, Haydn’s Sonata in D Major, ‘Peasant Dances’ by Béla Bartók, Brahms’ ‘Intermezzo’ in B^b Minor and ‘Rhapsody’ in E^b Major. Before the intermission Kraus offered to play Beethoven’s Sonata in D Minor, as an additional piece, if those present approved. Emphatically all present did, and ‘they were rewarded with an illuminating interpretation of the piece’. The concert finished with Schubert’s Sonata in A Minor. The reaction of the Tirau audience was unequivocally appreciative. The review published in the *Matamata Record*, states, ‘Here indeed was perfect artistry, music seemed to pour from the player’s soul through the instrument and carry with it those listening’.²³ In a newspaper interview four decades later, an elderly local man, Mr Ralph Wine, still ‘remember[ed] being enthralled by Lili Kraus’.²⁴ The hall was packed with 420 people for this occasion.

Barnett also arranged for Lili Kraus to play for the schoolchildren the following afternoon at the Tirau Town Hall. A newspaper report in the *Matamata Record* stated:

Three hundred children from twelve schools situated as far distant as Matamata and Tokoroa gathered to hear Lili Kraus play. . . To such a one who loves children and all living things so intensely, the children could not fail to respond. There was an air of excitement as Lili, with such natural friendliness greeted the children and invited them to find with her, the magic in music. For she was convinced that it is a language all could follow, just as nature is,

and the joy of the bounties of nature and music does not depend on a full scientific understanding of them.

Lili Kraus led her audience through the questioning agonies of Beethoven's 'Pathétique' Sonata, a work likely to be studied one day by students present. This visionary glimpse of such music with its wealth of emotional purity was indeed a revelation. Mozart's Sonata in A major, both gay and sad, that poked cheerful fun at the Turkish soldiers, held the children spellbound in its flowing pattern of sound.

During Bartok's Roumanian Dances the audience could glimpse a new country and people. Lili, an inspiring figure (dressed all in black – with slacks) and her long dark hair in plaits down her back – erect and joyous playing music of her home-land.

The recital concluded with music of Brahms and Schubert. Schubert, she explained, died as a young man, poor and comparatively unknown; so poor that he did not even own a piano, but his music today ranks among the highest. These three Impromptus of his, 'The Prayer' in G^b minor, the B^b minor and the E minor marked the close of a performance unique in the experience of the children present. They then gathered around Lili, gave her flowers, a paua gift and were eager for autographs.²⁵

As Barnett remembers, Kraus 'didn't play down to the children, it wasn't her way'.²⁶

During this initial phase of the CAS in Tirau, the committee was pleased to accept the tours arranged by the CAS Central at Auckland Adult Education. Its work was to advertise forthcoming events, arrange for the use of a hall and piano, the billeting of the artists, to take up the admission fees and provide balance sheets after each event. It was reliant on the programmes and assistance offered by the CAS Centre.

The Barnett family often billeted the musicians and artists who came to Tirau, and formed enduring friendships with many of them over the years, Jensen and Kraus in particular. Barnett was in Kraus' piano class at the 1947 Cambridge Music School and afterwards Jensen, Kraus and her husband, Otto Mandl, stayed with the Barnetts. Mandl mentioned that Kraus was presenting a three-concert series in Auckland, the ten Beethoven piano and violin sonatas, as a 'Festival'. She was performing these with a fellow Hungarian, Robert Pikler, who was another former Japanese prisoner-

of-war. The Auckland concerts were spread over ten days with a few free days in between, and Mandl suggested that they could be done at Tirau on consecutive nights, on June 16, 17 and 18.

This began the second phase for the Tirau CAS as it started to take up opportunities that were not necessarily under the auspices of the Auckland Central CAS. This is an indication of the group's growing self-confidence and competence.

Barnett spoke to Jensen about it:

They couldn't make use of the offer for the CAS, but they magnanimously let me use their contacts . . . So I made use of their set-up, and advertised for 40 miles around, Te Awamutu, Hamilton, Te Aroha, Morrinsville, Matamata, Putaruru, Rotorua, and Tokoroa – Tirau was the hub of all those. Looking back it must have been a difficult decision for them [Adult Education]. . . [but] they had their curriculum programme arranged for the year and . . . Owen had already taken Lili up and down.²⁷

Bob Martin-Smith (Director of Adult Education) and Jensen both sent telegrams on the day the Festival began, offering their best wishes.

Blackwood Paul from Paul's Book Arcade in Hamilton took bookings and arranged transport for Hamilton residents. Mr Broadhurst took a group of boys from St Peter's School, Cambridge. People came from from all over the Waikato and from as far away as Auckland. Most of the Tirau community became involved – a crucial factor for the success of the Festival – and people opened their homes to billet the influx of visitors, some of whom stayed for the three days. The Tirau Town Hall was packed to capacity each night, despite the fact that the concerts were accompanied by torrential rain, thunder and nightly power cuts at 10.00 pm. Local volunteers provided supper and farmers supplied cream cans of milk which were heated in a large copper and made into coffee by Mrs Joe Townley who used her special recipe. On the last night Kraus cut a large cake that was provided by Mrs Beryl Tinkler and which was decorated with a bar of Beethoven's music. This generous, rural

hospitality gave the Tirau Festival its unique flavour. It was a social occasion in addition to being an important musical event. It was less formal than the Auckland or Wellington concerts and it drew the performers and audience more intimately together. It involved most of the community who participated as helpers and listeners. These were valuable characteristics of CAS concerts and activities which were appreciated by the artists and audiences alike.²⁸

The Festival was proclaimed as ‘an outstanding success’ in the *Matamata Record*.²⁹ The audience was spoken of as ‘pilgrims’ by Dr Mandl and he explained that

this highly successful festival had been unique in that it was their first experience when these Beethoven sonatas [had] been played through on three consecutive evenings. It had previously been considered impossible to attract appreciative and responsive audiences to hear this music, night after night. It [was] the more remarkable because it happened, not in a great city, but in the comparatively small town of Tirau.³⁰

The report conveys the sense of ‘that atmosphere, that in-tune-with-the-infinite awareness, the one-ness built up between the artists and their audience through their expression of Beethoven’s interpretations of the harmonies of the spheres’.³¹

Kraus would have been pleased with the sentiment expressed above as she appreciated New Zealand audiences for exactly this response. In an earlier interview with the *New Zealand Listener* she had said about her audiences, ‘it was never one-sided . . . never that I sat and they adored. We were all one in a tremendous musical experience.’³²

The *Waikato Times* music reporter, Geoff Fairburn, commented that the sonatas ‘were interpreted with the authority and meticulous attention to detail which is to be expected of fine artists’. Of the final sonata, the Kreutzer, he wrote, ‘no member of the audience will easily forget the immense impression of romantic power and drama secured in this sonata’.³³ Above all, he had the highest praise for the duo:

Lili Kraus's great gifts as a pianist are now well known in New Zealand. Robert Pikler, a more recent arrival, is an admirable violinist who plays with a sureness of thought and a technique to convey it to the listener. Together these two artists create an ensemble which would be difficult to surpass.³⁴

In Barnett's opinion, the concert 'set Tirau on the musical map', proving such a success that it was reported in *New Zealand Listener*.³⁵ It was also reviewed in *Music Ho* where the unacknowledged writer called it a 'tremendous success . . . There was never the least suggestion of playing down to the audience or any hint that perhaps three nights' chamber music would need some breaking down into a form more acceptable to country listeners . . . [The artists played as to] the elite of the concert world.'³⁶

Another notable CAS event in 1947 was the performance of *The Reluctant Dragon*, given by Arnold Goodwin's puppets, which was attended by the whole school. Barnett remembers that it was a 'terrific success'. Goodwin's Puppets offered a second show and gave the choice of *Romeo and Juliet*, or another excerpt of Shakespeare. Barnett and a school teacher committee member chose *Romeo and Juliet*, but they realised afterwards that they had made a mistake: 'The children were so disappointed – they wanted *The Reluctant Dragon* again, of course they did! . . . Really, we should have understood better.'³⁷

The Tirau CAS became very strong and accepted a large proportion of the tours offered by the Auckland Central CAS. Barnett remembers that something happened every month. Adult Education in Auckland considered Tirau to be one of their best committees and when the English folk-singer, Mercy Collisson, was planning a tour in 1949, Layton Ring spoke on Tirau's behalf over a problem they had with the date she had offered them. He hoped that Collisson could accommodate them and commented to the singer, 'I would very much like to have Tirau on their date as they are an excellent crowd, and one of our best supporters among the Committees'.³⁸

Links with other rural communities were strengthened when an informal alliance was formed between their closest CAS committee neighbours at Putaruru and Matamata. Resources would be pooled together under a joint guarantee scheme, arranging for performances at different centres – an intelligent response to the inevitable raising of the guarantees for the artists over the years. The second annual report of the CAS committee in Putaruru stated that even with the joint guarantee scheme some concerts, such as the Villners and the Queensland State Quartet, could still show a loss, however, ‘the pleasure of hearing these far out-weighed the problem of coping with the losses’.³⁹

A short film, *This Valley*, that featured CAS activities as the centre of community life at Tirau, was made between 1951 and 1952 by the New Zealand Dairy Products Marketing Commission. It was a publicity film for distribution in England that followed the activities of a young English immigrant herd-tester. Almost all the cast were locals and a young drama enthusiast, Betty Durrant, was shown cajoling her father and future ‘husband’ – the herd-tester for the film – to become involved in the local drama show that was currently in production. A portion of a rehearsal was filmed and a humorous last-minute costume adjustment was shown – one of the lead men, Harold Tinkler, was fitted out, resplendent in a suit, beside his milkshed while the cows approached him with apparent curiosity.⁴⁰

In the third phase of the Tirau CAS, it is apparent that local sustainability in cultural activities was becoming increasingly viable. The Tirau CAS Drama, instrumental and piano groups thrived as the community’s performers improved with the assistance of the CAS Central. Local creativity was demonstrated when drama was written, produced and played by locals.

The Tirau CAS Drama Group achieved many notable successes. In November 1950 it won the drama festival held at Cambridge with its play, *Mountain Rimu*, which was written by Beryl Tinkler of Tirau and produced by Dorothy Philpot. The play was

credited as being ‘well-written and splendidly produced’ by the adjudicator. Another play produced by Beryl Tinkler, *The Man Born to be Hanged*, won fourth place.⁴¹

These successes were the result of much hard-work. Soon after it was formed, the drama group was commended at the first Matamata Drama Festival for *Riders to the Sea*, the tragedy by J. M. Synge, which was produced by Dorothy Philpott.⁴² It later had success in a British Drama League Festival after some sound tuition for *The Red Velvet Goat*. Lesbia Paine, who sometimes tutored the CAS groups in drama, gave an intensive workshop. Barnett remembers that Paine came down one evening and coached them all until two in the morning. Most of the group were up early each day for milking and they were naturally tired. However, they were delighted to win the Festival with their play.⁴³

Two music groups began almost immediately and prospered as a result of CAS assistance. An instrumental group was formed, consisting of a dairy farmer who played violin, another dairy farmer on flute, his wife who played the piano for the ensemble, a taxi-driver who played flute, an electrician on clarinet and Barnett on cello. Jensen sent suitable music for the instrumental group and Barnett remembers that the players enjoyed their ensemble immensely.

A short time after this, a piano group formed in Putaruru. The members challenged themselves to play a new piece each time they met. The group also played piano duets, as this had been encouraged at the Cambridge Music School where Jensen, Dorothea Franchi and Hannah Stratford had introduced Schubert, Mozart and Beethoven four-hand works. The three tutors ‘were keen on playing four-hands, and they encouraged us lonely pianists to find a pianist to play with . . . so I’ve always done that and of course when I married and had eight children that’s all I was able to do’.⁴⁴ Wherever she lived, Barnett found another pianist and believes that because of the duets ‘that was how I was able to keep playing’.⁴⁵ It has become a life-long interest and pleasure and at the time of her interview, Barnett was working of a Bach two-piano piece for her Hamilton piano group’s meeting.

The Tirau CAS Committee began to publish its own *Tirau CAS News Bulletin*. Local businesses from Tirau, Matamata, Putaruru and Patetere sponsored the paper with their advertising. The April 1952 *Bulletin* advertises that Shakespeare's *The Merchant of Venice*, directed by Harold Baigent, was to be played in the Tirau Hall by CAS Theatre in May 1952. The cast included a local man, James Donovan, from the Tirau CAS Drama Group, who had also been an actor in *This Valley*. This is a good example of how the CAS Central found, assisted and encouraged talented artists from among the rural CAS groups.⁴⁶

There is a review of the tenor, Hubert Milverton-Carta, who gave a recital in the Tinkler's home in early April:

He presented a most fascinating and interesting programme accompanied by Elizabeth Page . . . a number of old English songs, some from modern composers including Dubra, Delious (*sic*) and Vernon Griffiths . . . arias from British opera, and finally an entrancing series of folk song arrangements. In these last a wonderful sense of atmosphere was conveyed and the audience of about 30 received them with rapture.

Elizabeth Page was a most able and competent accompanist and also gave two groups of much appreciated pianoforte solos.⁴⁷

The bulletin shows glimpses of the local drama activities. In May the Tirau CAS Drama Group would present its fourth annual production, *Treasure Hunt*, a comedy by M. J. Farrell and John Perry. This was also going to play in Matamata. The following month, a reading of a three-act play, as yet to be chosen, would be presented in Tirau and once again in Matamata at their request.

One important aspect of all the CAS activities in Tirau is that they brought together people from disparate backgrounds and encouraged social mixing. Barnett remembers that this went against the grain at times and that there was some consternation shown by a woman who had to overcome her prejudice towards a working-class man who joined the drama group. However, his enthusiasm and talent

smoothed over any qualms and because the focus was on the dramatic activity, this brought everyone together.⁴⁸

Jensen gifted Barnett an album of Beethoven piano duets and Jensen's colleague, Layton Ring, sourced six Schubert piano duet albums for her. Barnett's time was fully occupied as both of the local CAS music groups met once or twice monthly and she was involved also with the Tirau CAS Drama Group. This was in addition to her position as the CAS secretary who arranged the tours and organised the educational box courses on music that were sent out by Adult Education.

The Tirau CAS began to have a wider voice and to make a contribution back into CAS Central when Colonel T. Durrant of Tirau was elected representative for the local CAS committees at the annual CAS Conference in March 1951. During his two-year term, he was a dedicated and out-spoken representative who kept Adult Education up-to-date with the successes and difficulties of the local groups. He was also put forward by the Auckland Regional Council to represent the local CAS committees on a National Council deputation to the Prime Minister to make petition for additional funding for CAS activities.⁴⁹

In addition to those mentioned, further notable concerts and CAS activities in Tirau included a lunchtime concert in 1951 given by the pianist Richard Farrell who played to a crowded hall. Colonel Durrant spoke on behalf of the audience to express appreciation that Farrell had included Tirau in his itinerary.⁵⁰

The controversial drama, *Waiting for Godot*, played in Putaruru under the Tirau/Putaruru/Matamata joint-guarantee arrangement. As in most other places who saw the production, it was not generally appreciated by audiences. The three allied CAS groups wrote a formal complaint to Adult Education which voiced their concern that the play had harmed the reputation of the CAS and of drama generally in their district.⁵¹

The CAS Singers visited in November of 1960 bringing a chamber choir programme of sacred songs that dated from the sixteenth century with Robert Stone's 'The Lord's Prayer', to anthems by Vaughan Williams. The Russian composers Rachmaninov and Ippolitov-Ivanov were included, as were Schütz, Bach, Charles Wesley, Gibbons, Tallis and Walton. The excellence of the singers under Ronald Dellow was fully appreciated by the Tirau audience, as it was elsewhere.⁵²

After being informed that the CAS was ceasing its activities after 1966, the Tirau committee wrote to Adult Education asking for an explanation. The Acting-Director's reply stated that there had been no money budgeted for CAS work past the current year.⁵³ A final letter from the Tirau committee summed up their gratitude for the work of the CAS: 'We feel that CAS has done a good service in the past in bringing the Arts to the rural communities and feel that there is still scope for this in some areas'. Their resolve for the future was clear, 'Our committee intends to continue operation as we have for some time past, by arranging our own programmes. We find this has worked well because there has been so little offering from headquarters.'⁵⁴

The last sentence acknowledges the position of the local committee during the retrenchment of the service's latter years. As the Central CAS had been increasingly constricted by new trends in Adult Education, the Tirau CAS had become more independent. By the time Auckland Adult Education stopped its CAS activities, the local committee could continue to thrive.

This highlights the successful work done by the Central CAS in Tirau, as it had enabled the smaller, rural community to become self-sufficient in arranging for and producing its own cultural activities.

The CAS had opened up to Tirau a wealth of international and national artists, and a full range of cultural activities – music, drama, fine arts, ballet and opera. It had also facilitated the community to produce its own cultural and creative arts. These

activities were available for all the community, some of whom would not have experienced them otherwise. The activities also encouraged the social mixing of the townspeople who previously might not have been drawn together.

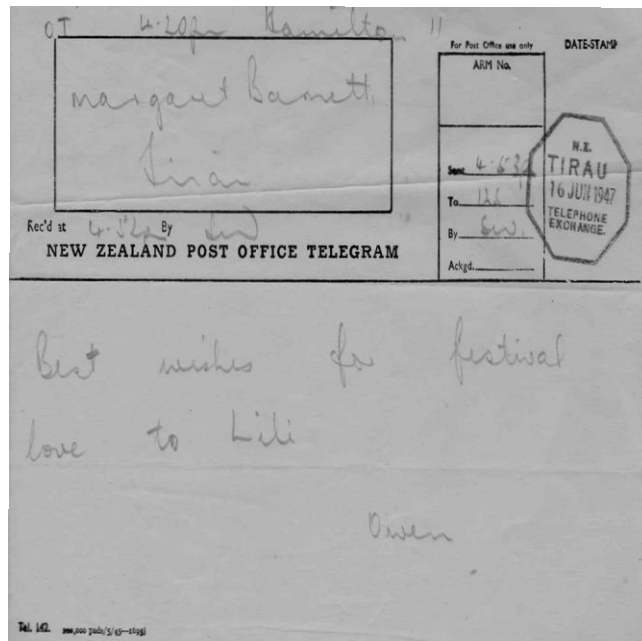
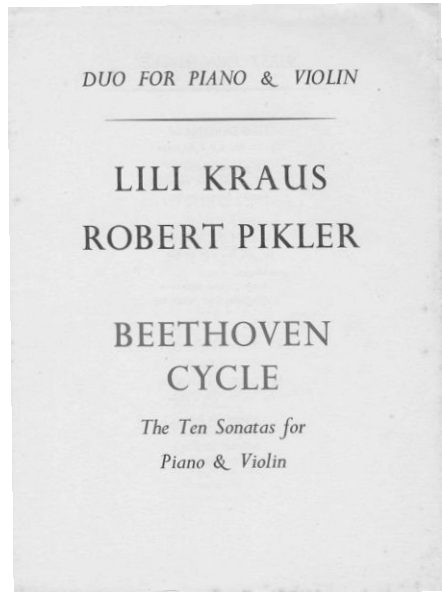
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Beethoven Festival at Tirau
June 1947



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Controversy, Communism and the Chamber Music Society: the Case of Hamilton

The CAS was most successful in the majority of towns where committees were formed. Hamilton was not representative of these, but offers an interesting counter-case. The controversy and criticism that the CAS sometimes aroused is thrown into relief when examining the complexities of the Hamilton situation. The city already had a rich cultural life and some of the community were opposed to supporting an Auckland initiative that might disadvantage local groups who deserved their loyalty. While everyone agreed that it was desirable to have high-profile national and international artists visit, not all thought that Auckland artists compared favourably with the best local talent. Some people were suspicious of the CAS, believing that it was a propaganda group linked to Communism. As a result, the local Hamilton CAS only existed for a brief two years. However, this was not the end of CAS-sponsored artists coming to the city as the Hamilton Chamber Music Society, which began at the same time that the Hamilton CAS slipped from view, made arrangements after this period.

Hamilton had received city status in December of 1945 but could not, as Peter Gibbons comments, be considered a city in the sense of Auckland, Wellington, Christchurch or Dunedin.¹ However, it had its own longstanding, local traditions of culture which were strong and it also had the benefit of being visited by many of the artists and companies who toured in New Zealand. Like elsewhere in New Zealand, Hamilton felt the lack of overseas artists along with circumscribed local activities during the war years but, even before the end of the war, it had begun to form a Civic Orchestra and Civic Choir. Drama groups had remained active during the war years despite the difficulties.

It must be emphasised that Hamilton was well ahead culturally when compared with many small New Zealand cities in the post-war period. On the municipal level, the City Council was comprised of a majority of councillors who had been members of the 'Advance Hamilton' party. They had used the cultural progress of Hamilton as an election ticket. The Mayor, Mr. H. D. Caro, was almost the only person who remained from the old council and, while not ever subscribing to the 'Advance Hamilton' party, he was particularly encouraging and supportive of the arts. Like most of the councillors, he was either a patron or committee member on most of the city's cultural societies.

A significant step by Hamilton City Council's Cultural Committee had been the appointment of a conductor in 1945, M. Peter de Rose, who had a measure of international and national experience.² According to a founding member of the Hamilton Civic Orchestra, Mrs Cecelia McLachlan (m. Worth), De Rose 'was a highly capable conductor, a brilliant organiser and, gifted at obtaining the financial support of the business community'.³ These qualities, along with unbounded enthusiasm and unstinting generosity, had enabled him to form a Civic Orchestra which was showing marked improvement with every programme it presented and, a Civic Choir, which was about to give its inaugural concert.

The scope of musical activity in Hamilton is exemplified by the revival of the Competitions Society that in 1946 held its first post-war competitions festival, an unprecedented and overwhelmingly successful event that attracted over 1,000 performers in more than 3,000 entries. The famous Australian baritone, Peter Dawson, who was present at the time, said that it was the most comprehensive competitions event he had ever heard about in Australasia, excluding only the Ballarat Festival.⁴

Local music and dramatic societies were flourishing in Hamilton in the post-war period. The Hamilton Civic Orchestra gave four concerts in its first subscription year. There was a number of dramatic productions and monthly play-readings from

the city's drama societies. Monthly concerts were given by the Orphans' Club, the Music Students' Association and the Hamilton Performers' Club. The churches combined for oratorios such as John Stainer's *The Crucifixion*. Many international artists and touring companies also visited regularly. In 1946 these included international violinists Vivienne Dixon and Maurice Clare from England, and the American, Jan Rubini. Vocal recitals were given by Angela Parselles, Peter Dawson and the American, Todd Duncan. J. C. Williamson also staged tours of *Victoria and Her Hussar* and *The Merry Widow* (starring Gladys Moncrieff), *The Student Prince* and *The Desert Song*.

Hamilton's drama groups had remained strong during the war, even though many of the local musicians and actors had been called up for armed service. Councillor Roderick Braithwaite, the leader of the 'Advance Hamilton' party, had composed two light operas which had been presented in Hamilton and a nearby town, and his first, *Pageant of Empire*, had also been produced in Wellington.⁵ Rosalie Seddon, who later married the Irish actor and producer, Patric Carey, wrote and produced two highly successful plays just after she left school. Costumes were hired from Wellington, and music especially composed for an orchestra of 14 players. It was an extraordinary accomplishment given that this was in wartime.⁶

Clearly the situation that existed in Hamilton was quite different from most of the smaller rural communities where little cultural activity of consequence took place before the CAS became established. This can be seen by observing the long list of interested groups which attended the inaugural meeting of CAS in Hamilton.

'New Movement, Cultivation of Arts, Community Service Formed' read the headline in the local Hamilton newspaper, the *Waikato Times*, on 7 September 1946. The report explained that at a meeting representative of all the cultural groups from Hamilton, it was decided to apply to the Adult Education Centre, Auckland, to be included in the Community Arts Service. Members of the Civic Orchestra, Music

Students Association, People's Theatre, Playbox, Performers' Club, YMCA, YWCA, Operatic Society, and the dance studios were all present.

The report explained that the CAS proposed to provide rural centres in the Auckland Province with a select programme of music, drama, ballet and the graphic arts and possibly with lecturers. An immediate start was hoped for, so that from September to early December, a cultural group or recital musician would come every few weeks.

The CAS local committee hoped that all the members of the city's cultural groups would purchase season tickets that would entitle them admittance to every programme on offer. More than this however, 'the real aim [was] to enlist the interest and enthusiasm of a very much wider public' – the CAS was for the whole community. The committee also hoped that visits from outside artists would be a further encouragement to local enterprises.⁷

A second and longer article about the CAS was published in the *Waikato Times* early in the following month. It advised that Stewart Harvey, the Auckland baritone who had been the assisting artist at the recent Civic Orchestra concert, was touring the smaller centres with Owen Jensen as accompanist. The article explained that the CAS was modelled after the English CEMA (Council for the Encouragement of Music and the Arts), which had sent out music, drama, ballet and art exhibitions to the factories and country districts during the war. The CAS had as yet to 'stand on its own feet' and the first series of sponsored tours was a trial to assess the extent of support forthcoming. The initial indications were of enthusiasm for the service and it was hoped that the CAS would become a permanent fixture in New Zealand's cultural activities. The service hoped to infuse existing cultural groups with new vigour and to supplement local activities. From selective programmes, community groups could draw on such material as needed to develop their specific interests. Two recitals, a full production of John Steinbeck's *Of Mice and Men*, and an exhibition of works by New Zealand artists, lay ahead in the months leading up to December.⁸

In a community that took a keen interest in the arts and which elected a municipal body of culturally-minded councillors, it could be expected that the scheme would be welcomed. However, this was not the case and serious objections were raised towards the Service.

Unfortunately the October article stated that the success of the CAS venture depended on the co-operation of musicians and artists in Auckland. This was not strictly true because the service was to co-opt the assistance of national and international artists right from its first months. However, the statement was taken to be true by some Hamiltonians who reacted with resentment. In spite of this, the Hamilton CAS was formed and a committee elected in the last week of September.⁹

The first CAS tour for Hamilton, John Steinbeck's *Of Mice and Men*, was presented on 15 October. It was performed by the Auckland WEA Drama Group at the Little Theatre to a crowded house. The Hamilton reviewer reported that the performance was of a very high standard. However, he thought that it would have been better if the coarser expletives had been deleted. This 'would have made the play more moving, for their repetition was wearying and served only to distract from the essential qualities of the play'.¹⁰ It is an interesting comment that reveals the conservative sensibilities of the writer but it does not take into account that the language of the play is an honest reflection of the lonely, sordid and desperate lives led by the employees on a large grain-growing ranch in California.

One week later, there was a large audience for the first CAS concert. Jensen described the work of the Service, which he said was to 'provide facilities for everyone to participate in a fuller way of living'. He explained that the Service 'was trying to encourage the feeling that art was not the privilege of the highly educated but something that all could enjoy and take part in'. For the scheme to be successful, 'it depended on that fact that it belonged to the community and was organised by a committee representative of the community'.¹¹ The recital by violinist, Alex Lindsay,

and Jensen, his piano accompanist, was a programme of sonatas representative of the development of chamber music for these two instruments. Commencing with Senaillé, it continued through Mozart and Brahms, to the more modern Delius.

A second CAS concert brought Lili Kraus, who gave a piano recital at the Theatre Royal. The reviewer was enthusiastic in his praise, declaring the concert ‘brilliant . . . the programme chosen was of great distinction and entirely free of the more hackneyed items so often heard at similar recitals’. The reviewer demonstrated his wide knowledge of music with an in-depth critique of each piece performed. He commented on elements of piano technique, the musicality of the performance and how this particular realisation compared with previous renditions in New Zealand. He congratulated the CAS on arranging a concert of great merit.¹²

The final CAS tour for 1946 was an art exhibition of ‘some of New Zealand’s best artists’, which was given a promotional write-up and excellent review in December.¹³

However, the CAS was not given unanimous approval and support in Hamilton. A heated debate began and the controversy was documented through letters to the paper. Some people stumbled over the word ‘community’, believing that it sounded communistic, a frightening prospect in an arch-conservative rural city. The problem of the word ‘community’ was not confined to the Waikato. In the South Island, the township of Alexandra had to clarify this issue when a ‘community centre’ was under proposal just after the war, and the townsfolk needed reassurance that it had nothing to do with communism.¹⁴

In Hamilton, a correspondent calling himself, ‘I Hear’, wrote several letters questioning the CAS. In one he thanks the Hamilton committee for lucidly explaining, ‘the ostensible aims of the Community Arts Service’, which phrase also hints at questionable hidden aims. He also finds it significant that ‘the major thriving cultural groups in both centres are not supporting the scheme, but in the main, it is being supported by what could be called the propaganda groups’.¹⁵ Some wondered

if Steinbeck's play was 'flavoured with some sort of political propaganda'.¹⁶ When the M.P. for Hamilton, Hilda Ross, was asked if the CAS was a communist-backed organisation, she said that she was on the committee of the Hamilton CAS and, 'Anyone who calls me a communist is in for trouble'!¹⁷

Proponents of the CAS found the accusation of propaganda ludicrous and the debate became heated. Councillor C. Haswell Paine wrote, 'Does Alex Lindsay propaganda someone with his fiddle? Is the irony and pity of *Mice and Men* propaganda? If so, then so are all the Greek tragedies and most of Shakespeare, and we are in good company. If Lili Kraus and the Schubert A Minor are propaganda for something, then give me surfeit of it'.¹⁸ C. H. Paine also wished to know who 'I Hear' thought the 'propaganda groups' were: the Hamilton Civic Orchestra, the Music Students' Association, the People's Theatre, the Waikato Art Society? These were the groups supporting the CAS. 'I Hear' believed that C. H. Paine was 'very much in error when he stated that the Civic Orchestra supports the scheme; on the contrary, as a society it has expressed no support, either publicly or privately, for the scheme. And that . . . is completely authoritative'.¹⁹ This is an extraordinary statement given that representatives from the orchestra were on the CAS committee and had been counted among the prime movers in its initiation in Hamilton.

Another issue was the fact that the CAS was Auckland-based. Some thought that the people of Hamilton should subscribe to and patronise their own tried and proven cultural groups – C. S. Villiers wrote, 'It is unheard of asking citizens of one city to be asked to join a society of another city'.²⁰ 'I Hear' was in a position to compare Hamilton with Auckland, as he was an ex-Aucklander who had been involved in the the cultural endeavours of Auckland for many years and of Hamilton in more recent years. He had an equally high regard for the artistic standards presented in both places and had long been astonished at the 'small-town outlook and the subservient attitude to Auckland persistently adopted by a number of our [Hamilton] citizens in cultural matters'.²¹ Two attitudes were revealed through correspondence on this issue. Hamilton's first duty was to local talent, most especially when the number of

international artists and touring productions was already projected to be so high for the following year. In addition, Hamilton was equal to anything that Auckland could provide.

It became apparent to the Hamilton CAS committee that many Waikato people had decided not to support its activities. After the first tour of the ballet in April 1947, its advertisements for upcoming events frequently failed to mention that the production was sponsored by the CAS, or this fact is mentioned in very small print. The reviews published after the events all commend the CAS for their excellent work in sponsoring the tours and state that they were worthy of better audiences than were forthcoming from Hamilton. In spite of this encouragement, many Hamiltonians who habitually attended everything on offer stayed away from CAS activities.

The new CAS season was advertised in April 1947 and the recently formed Repertory Ballet Theatre, directed by Beryl Nettleton and Bettina Edwards, was advertised and promoted during May. The ballet company presented a fusion of classical and modern forms with a varied and interesting programme that covered classical, Russian and character dance. It included *Façade*, which was described as a burlesque, reminiscent of the style produced by the Borovansky Ballet. The dances and their caricatures provided ample opportunity to show off to the full some gifted miming from Yvonne Cartier and Jill Beachen. Don McAlpine, who later danced with the Royal New Zealand Ballet, won especial praise for his dancing.²² It is of interest that the ballet music for *Façade*, 'Scotch Rhapsody', 'Yodelling Song', 'Polka', 'Country Dance', 'Waltz', 'Tango', 'Popular Song' and 'Tarantelle', had been completed in their definitive version by the composer, William Walton, in May of 1942. From 1947 – 1948 the music was still undergoing revision in preparation for publication.²³ The critic for the Hamilton performance gave a favourable review and made the comment that the CAS-sponsored ballet would have been particularly appreciated by members of the audience who had attended the recent Bodenweiser Ballet with its two programmes of modern, impressionistic ballet. Patronage of the

Hamilton performance was disappointingly low, which is surprising given that the Bodenweiser Ballet had attracted good-sized audiences over both nights.²⁴

Realising that advertising CAS assistance might not help attract large audiences, the 'Beethoven Festival' to be held in Tirau was advertised with no acknowledgement to the CAS who had magnanimously permitted the Tirau committee to use their contact network. The *Waikato Times* advertisement advised that bookings and bus arrangements might be made through Paul's Book Arcade and that billeting could be arranged if required. Although the Hamilton piano recital by Kraus in early November 1946 had been enthusiastically received by a large audience, this was just before the controversy and criticism of the CAS had been vociferously and publically argued.²⁵ Peg Barnett, the organiser of the Tirau Festival, remembers that 'not too many from Hamilton came'.²⁶ In contrast to the pre-concert promotional advertising, the review printed in the *Waikato Times* gave full acknowledgement to the CAS: 'to the organisers of the series, the Community Arts Service, the music enthusiasts of the Waikato owe a deep debt of gratitude'.²⁷

The second Hamilton CAS event for 1947 was a concert by the Australian lyric baritone, Clement Q. Williams. A lengthy interview with Williams, published on the day of his evening recital, does not mention the CAS at all. The singer commented favourably on his tour of North Auckland where musical appreciation had been manifest in the towns that he had visited. He stated his surprise at the lack of suitable concert venues in New Zealand, and was 'rather appalled' that some places, including Hamilton, lacked a Town Hall, although they possessed comfortable picture theatres.²⁸ Although the CAS is not mentioned in the article, the singer is outspoken about the importance of encouraging and stimulating an 'appreciation of the best in music' in the smaller towns. He said that it was important to give 'the people of the smaller centres opportunity to enjoy the best'. These were the well-publicised aims of the CAS which readers would have noted, although 'CAS' is not acknowledged.²⁹

Williams' programme included a set of Australian Aboriginal songs, a Canadian Indian folk-song and some recently composed Australian ballads, as well as Handelian favourites and an early Italian opera selection. Owen Jensen accompanied with 'excellent style and musicality' and contributed Scarlatti sonatas and a Sonata recently written by the New Zealand composer, Douglas Lilburn. The critic was warm in his praise and once again congratulated the CAS on arranging the concert. He also lamented the small audience for the recital.³⁰

The recital unfortunately clashed with a fund-raising concert given by the Hamilton Caledonian Band, which was well attended by loyal locals who were proud of their pipers' recent success in winning the national competitions. Even so, Hamilton reviews of the time more typically read, 'Despite all the counter attractions in the city, there was an excellent turn-out . . .'.³¹

The third CAS tour in this year was of Arnold Goodwin's travelling puppets. These shows had been familiar and popular events in Hamilton for many years. In August of 1947, Goodwin was directing the newly-formed CAS Theatre and he brought Jean Jacques Bernard's *The Sulky Fire* to the city. The review states that 'the occasion was given excellent public support, and the enthusiasts were rewarded with some very fine acting and painstaking production'. It was reported that the CAS Theatre company had already travelled 2000 miles by bus on its provincial tour, and had received 'very gratifying support and enthusiasm in the rural districts'.³² At least there was one well-supported CAS event in Hamilton during 1947.

Owen Jensen realised that in Hamilton, the suspicion of the CAS being a communist propaganda vehicle needed to be taken seriously. Barnett recalls Jensen frequently saying 'that his feeling in Hamilton was "very softly, softly".' She also remembers that

we didn't have trouble among Tirau people concerned about communist links, but [we did] among our personal friends who lived in Wellington. The city people were more aware and frightened . . . [they] thought that Lili and Otto

were communists. At that stage, because of the war and the way Stalin turned out, universities were taboo also in the rural areas. And there were communists in the universities, lets face it.³³

The Anglican Vicar in Cambridge, the Rev. Canon C. W. Chandler, was openly a communist and known as 'The Red Dean'. For many years he was involved in Cambridge music. When he was later appointed to St Peter's Cathedral in Hamilton the congregation would not tolerate his political views. In Hamilton, prominent people of culture, such as Haswell and Lesbia Paine and Geoff Fairburn, were all under suspicion of being members of the Communist International and they were the people who were vigorously defending the CAS. Barnett remembers that when she was arranging the Beethoven Festival that Fairburn quizzed her so closely that she 'asked him if this was an inquisition', and felt that she had to be 'very cagey'.³⁴ Barnett mentioned McCarthyism and it does seem that this particular issue in Hamilton was a New Zealand form of the apprehension surrounding communism that existed in America from the late 1940s throughout the next decade. It was feared that communism was attempting to infiltrate national institutions and so government employees, those in the entertainment industry, educators and union activists were targeted – especially anyone with leftist associations or beliefs.

Throughout the Waikato, the CAS tutors and organisers continued to deal with the damaging rumours over the next few years. In the nearby town of Cambridge, Jensen answered stories which had been circulating that the CAS was a political move organised by the Communists in this country with firm denial. He emphasised that the CAS 'existed with the one and only objective of giving more people in the country the opportunity to enjoy artists of outstanding ability'.³⁵

Honor McKellar wrote that in Matamata only 21 people attended a concert of the Artis Trio – soprano, violin and piano – who did a CAS tour in November 1950:

there is a strong party in the town, led by a local choir master who declares that the CAS is communistic . . . There are a few 'communistic' types in the CAS, as in Dunedin, but Bach, Purcell, Artis and McKellar are not.³⁶

Many *Waikato Times* newspaper articles from 1947 onwards carried news of uprisings and violence overseas for which communism received the blame. One headline read ‘World Situation is Menaced by Communism’.³⁷ An Editorial headed ‘Basis of Communist Doctrine’ warned of the Communist philosophy and its grim deeds.³⁸ Mr Randolph Churchill spoke in Hamilton’s Regent Theatre to ‘an enthusiastic, capacity audience . . . [on the] Dangers of Socialism and Communism . . . Communists boasted of the aim to achieve their ends by violence’.³⁹ Warnings about trade union activity that would lead to the chaotic state observable overseas were common. A dispute over a dam labourer who had been allegedly fired for being a member of the Communist Party was followed assiduously. In this period, which was so close to World War Two, the prospect of further chaos and violence was abhorrent to most people.

It is difficult to be clear about what happened to the Hamilton CAS. One source says that the committee went bankrupt, which is a likely scenario considering that there is evidence that people boycotted the CAS tours.⁴⁰ There are no Hamilton CAS tours mentioned in 1948 after Gerhardt and Dora Willner, who performed in April.⁴¹

Although the condition for being eligible for CAS tours was contingent on having a CAS local committee, exceptions were made, as in the case of Hamilton. The Music Students Association arranged for a visit from the Queensland State Quartet who were touring under the auspices of the Wellington Chamber Music Society in conjunction with Auckland CAS Central.⁴² This attracted a large and appreciative audience.⁴³ The Music Students Association also presented a concert of English music that featured the CAS-sponsored recitalist, Mercy Collisson, who was about to begin a CAS tour – not that the report mentions the Service.⁴⁴

The Chamber Music Society was initiated by Fairburn and Dr. Dennis Rodgers in May 1948 and Hamilton was able to continue with some CAS tours, which were now arranged by the new society. Through the CAS, the group benefitted from a further

concert by the Queensland State Quartet to open their first season on 11 June. The players in the quartet ‘put themselves out in the cause of a flying start for the new Chamber Music Society in Hamilton’, forgoing a trip to see Rotorua.⁴⁵ After the concert, the leader of the quartet, Ernest Llewellyn, replied to the society’s expressions of sincere gratitude, wishing it ‘good luck in its great venture’.⁴⁶

Correspondence and records in the CAS archives show that Hamilton continued to be sent CAS tours, usually arranged at the local level by the Hamilton Chamber Music Society. They were generally well supported as the society was an independent local group, had a large membership and was not hampered by supposed links to any political group. It seems as though the suspected Communist links associated with the CAS may have been the most damaging factor regarding its failure to be accepted in Hamilton.

CAS Central allowed the Hamilton Chamber Music Society to be part of its network, perhaps because many of its members, such as Fairburn and Haswell and Lesbia Paine, were also keen participants in the closely-linked Cambridge Music Schools. Undoubtedly personal friendships played a part.⁴⁷ In addition, these Hamilton leaders were educated, musically knowledgeable and the Paines’ talent for and contribution to drama was recognised within theatre circles nationally.⁴⁸ Lesbia Paine also took drama workshops for local CAS groups and in 1952 gave a short CAS tour.

As Auckland Adult Education and the CAS expanded it became necessary to create a position for a Waikato-based organising director-secretary and Fairburn was appointed to this position early in 1953. The following year, Blackwood Paul of Hamilton was elected at the CAS conference as the representative for the local committees on the Auckland University College Regional Council, the position formerly held by Colonel Durrant from Tirau. In 1956 Haswell Paine followed on from Fairburn as the Hamilton Adult Education secretary-organiser. These positions that the Hamilton Chamber Music Society’s leaders held in Auckland Adult

Education gave the group the opportunity to contribute to the welfare of the CAS and a wider voice within the Service.

The case of CAS involvement in Hamilton was atypical in that the CAS was not generally welcomed or supported as it was in the majority of places that it served. In contrast to other towns where the CAS was successful, Hamilton already had a substantial cultural life and, furthermore, this was supported on the municipal level. The expertise of its cultural leaders, especially in drama, was recognised beyond the confines of the city. In addition, for many years Hamilton had received visits from international and high profile national performers, which is again in contrast to most of the other towns. In view of the large amount of cultural activity already available in Hamilton, some of the community believed that supporting a group from out of town might be detrimental to local groups who deserved their loyalty. It was also argued that Auckland-based artists did not necessarily compare favourably with those in Hamilton. Finally, the suspicions that the CAS was a propaganda group linked to Communism was a strong deterrent for many in a climate of national and international fear of Communism.

Capable cultural leaders in Hamilton argued the benefits of the CAS and found the accusations of Communist links ludicrous but the damage done by the outspoken CAS opponents can be observed in the generally low audience attendances for CAS events in 1947 and early 1948, after which the Hamilton CAS slipped from view.

However, the wider involvement of Hamilton's cultural leaders in Auckland Adult Education activities and concerns meant that they could still arrange for CAS tours to come to the city, most usually through the Chamber Music Society. These events attracted good-sized audiences as the connection to the CAS was indirect as far as the public was concerned.

Endnotes:

- 1 Peter John Gibbons, *Astride the River: A History of Hamilton* (Christchurch: Whitcoulls for the Hamilton City Council, 1977), p. 232.
- 2 Monsieur Benn Lee Herman de Rose (Peter; also known as Paul Ulrich), formerly conductor of the Dunedin Symphony Orchestra and of the 4YA Concert Orchestra. Engagements in England included a term as conductor of the East Lancashire Symphony Orchestra, the Thomas Quinlan Opera Company. De Rose also conducted six seasons at the Teatro Colon Opera House, in Buenos Aires [*Waikato Times*, 9 August 1945].
- 3 Cecelia McLachlan (m. Worth), personal communication, August 2007. The McLachlan family, Alan and Mary, with daughters Yvonne, Cecelia and Jean, were renowned in the Waikato as performers teachers of string instruments. Alan McLachlan taught the young Vincent Aspey. Jean McLachlan (violinist) was a founding member of the National Orchestra.
- 4 *Waikato Times*, August 24, 1946.
- 5 *Waikato Times*, 1942. Rosalie Seddon (m. Carey), private papers.
- 6 Seddon, January 2009. Personal correspondence.
- 7 *Waikato Times*, 7 September 1946.
- 8 *Waikato Times*, 4 October 1946.
- 9 *Waikato Times*, 4 October 1946.
- 10 *Waikato Times*, 18 October 1946.
- 11 *Waikato Times*, 22 October 1946.
- 12 Geoff Fairburn. *Waikato Times*, 8 November 1946.
- 13 *WaikatoTimes*, 9 December 1946.
- 14 Professor John D. McCraw, 1 June 2008. Personal communication.
- 15 *Waikato Times*, 4 November 1946.
- 16 *Waikato Times*, 19 November 1946.
- 17 Jensen, 'The Cambridge-CAS Connections', p. 15. Jensen, Arthur Owen, papers. MS-papers-5961-04. Alexander Turnbull Library.
- 18 *Waikato Times*, 12 November 1946.

- 19 *Waikato Times*, 21 November 1946.
- 20 *Waikato Times*, 19 November 1946.
- 21 *Waikato Times*, 4 November 1946.
- 22 *Waikato Times*, 13 May 1947.
- 23 www.williamwalton.net/works/vocal/facade.html
- 24 *Waikato Times*, 13 May 1947.
- 25 *Waikato Times*, 8 November 1946.
- 26 Margaret (Peg) Barnett (m. Dewes) interview, 28 January 2009.
- 27 *WaikatoTimes*, 21 June 1947.
- 28 *Waikato Times*, 11 June 1947.
- 29 *Waikato Times*, 11 June 1947.
- 30 *Waikato Times*, 12 June 1947.
- 31 *Waikato Times*, 25 October 1947.
- 32 *Waikato Times*, 7 August 1947.
- 33 Barnett interview, 28 January 2009.
- 34 Barnett interview, 28 January 2009.
- 35 *Waikato Times*, 5 July 1947.
- 36 Honor McKellar, personal correspondence, 17 April 2009.
- 37 *Waikato Times*, 21 November 1947.
- 38 *Waikato Times*, 8 November 1947.
- 39 *Waikato Times*, 21 October 1947.
- 40 Gibbons, p. 233.
- 41 *Waikato Times*, 20 April 1948.
- 42 Fairburn, 3 April 1948. MSS & archives E-23, box 31, Correspondence. University of Auckland, Special Collections.
- 43 *Waikato Times*, 5 May 1948.
- 44 *Waikato Times*, 24 July 1948.
- 45 R. Weston, Wellington Chamber Music Society, 25 May 1948. MSS & archives E-23, box 31, Correspondence. University of Auckland, Special Collections.
- 46 *Waikato Times*, 12 June 1948.

- 47 Barnett interview, 28 January 2009.
- 48 Haswell and Lesbia Paine were well-known in theatre circles throughout New Zealand; they were competitions adjudicators for the British Drama League and gave workshops.

Chapter 7

Conclusion

‘In our age, there is an attempt . . . to place the emphasis on those subjects which only teach men how to make a living, and not how to live’.¹

In his 1946 analysis of ‘Culture and Music in New Zealand’, Vernon Griffiths declared that ‘Music in New Zealand requires to be fostered as the expression of community culture. It needs to be encouraged in the schools and homes, the rural districts, the towns and the cities’.² This quote captures the essence of the Community Arts Service, which had a special mission to foster cultural activities in rural and isolated communities who were starved for them.

The aims of the CAS were two-fold – firstly to take tours of quality cultural activities to rural and isolated communities and secondly to foster the community’s efforts to develop its own cultural life. The first aim was successfully accomplished throughout the entire range of the Service’s Adult Education programmes: music, opera, drama, ballet and art exhibitions. The second aim was best achieved in the two performance facets of the CAS which were easiest to implement in the local communities, the music and drama programmes.

Although the Auckland CAS began before the *Further Education for Adults* report of 1947, it fitted perfectly within the report’s recommendations to provide and foster cultural education in rural communities. The CAS was first and foremost Adult Education and so the programmes of music and drama offered by the Central CAS made no concessions to popular or unsophisticated tastes. Cultural standards were developed in the participating towns and audiences became more discriminating as the CAS tutors and touring artists introduced a broad range of repertoire which was presented at a high standard.

The CAS was a community-based service – the local committees collaborated with the the CAS Central and with local music and drama groups to advance the cultural life of their communities. As the people who best understood the cultural needs of their own places, the local committees chose which tours to accept and arranged drama and music workshops with the Adult Education tutors.

The CAS was not accepted everywhere by all members of the communities, as seen in the case of Hamilton where it was rumoured that the word ‘Community’ signified that the Service was linked to Communism. The difficulty and controversy over this issue was partly inherited from its predecessor, the WEA.

The CAS and the Cambridge Music School were Jensen’s answer to his biggest challenge, which was catering for the large size of the Auckland University College Province. The Music School brought local musicians together for efficient tutoring and the CAS was an effective way to provide the communities with cultural events that were exemplars. A close connection existed between the two services, as was discussed in Chapter Two: the musicians who tutored at the Music School frequently gave CAS tours in the same year, while the students took their newly developed skills and enthusiasm back to the local communities. Priority for acceptance into the Music School was given to people who were involved in music at the community level and so many of the students who attended also belonged to local CAS groups.

The Centre tried to make the tours available to every community that requested them, but sometimes the large number of applications exceeded what the artists were able to manage. Likewise, communities were sometimes not able to have the ballet and opera tours because of inadequate facilities or financial restraints. In these cases, the Centre gave them priority on their next choices and on other attractions, such as marionettes. Morrison explained that the Centre also avoided restricted tours of high profile artists, ‘because this placed headquarters in the invidious position of not being able to offer a performance to every committee’.³

It was difficult for the CAS tutors to achieve a balance between presenting programmes that audiences would be comfortable with and those that extended the accepted taste. It was important not to move too far ahead of the communities in this respect.⁴ After 1958, controversial programmes of theatre were presented which had a detrimental effect on the CAS. Audience numbers dropped after plays such as *Waiting for Godot* and *Playboy of the Western World* and the committees found it difficult to recoup such losses. Some committees found that one good play to ‘clear the house’ at the beginning of the year would set a pattern of good audience attendance for the whole year, and that the converse was also true.⁵ However, by this time, audience numbers in general had already decreased and it was noted at the 1958 conference that about half as many people were attending music recitals as compared with 1954.⁶

In the view of Frank Ponton, the Victoria CAS tutor, key factors hindered the CAS from developing into a national service provider:

The initiative has been taken from the Councils of Adult Education which have developed neither the staff nor the financial resources to expand their activities on a sufficiently large scale. The New Zealand Players and the New Zealand Broadcasting Service in theatre and music respectively are now undertaking work which is the logical development of our pioneer programmes.⁷

While in 1958 it was still not feasible to provide year-round work for dancers and musicians, within limits, ‘CAS was still the most important sponsor of ballet and opera. [Unfortunately] in both these cases our resources have been insufficient once the companies have become established.’⁸

By 1963, the CAS was beset by internal and external difficulties. Adult Education was undergoing review and decisions needed to be made about which activities were appropriate for the universities to engage in. The Auckland Centre was finding it difficult to arrange tours – there were no longer professional drama or ballet groups

available for touring and these had been an important part of the CAS programme.⁹ Financial provision for the Service ceased after 1966.

Dellow doubted that the CAS would have survived even if funding had continued as ‘it was born of the necessity of the time, when few country people travelled very often’.¹⁰ By 1966, rural communities were no longer as isolated and the original *raison d’être* for the CAS had diminished. The Service had also succeeded in its aim to foster local committees who would take responsibility for the cultural needs of their own communities. This meant that by its own logical processes, the Centre had worked itself into a position of redundancy.

Throughout the years of the Service, the key

importance of the CAS lies, we believe, in the encouragement given to development in music, drama and the graphic arts at the local level. The criterion [for success] is not in the numbers who attend the various concerts, dramas and exhibitions so much as in the stimulation given to local enthusiasm. The orchestras, choirs, music, drama and art groups which have been launched as a direct result of CAS tours and the improvement in standards of existing organisations are the most valuable evidence of the effectiveness of CAS as an adult education agency. None of these developments could have been achieved except under the particular scheme which at present operates.¹¹

The CAS tutors played a vital role in transforming Jensen’s vision into a reality. Dellow wrote that developing the cultural arts in the rural communities, ‘meant that we [the tutors] were both purveyors and arbiters’ in the situation.¹² The tutors’ personal strengths and enthusiasms were apparent in the projects of their choosing which went ahead. Jensen’s promotion of contemporary music developed the tastes of audiences who learned to accept and appreciate it. Ring and Dellow changed attitudes of people towards Early Music. The CAS theatre programme pushed the accepted tastes of audiences to the point where it was harmful at times but even so, its success was apparent – many local groups continued in their willingness to accept experimental theatre.

The CAS tours provided exemplars in standards of performance, organisation and publicity on which the rural groups could model their own programmes. The tutors fostered local talent and even unpretentious people were encouraged to extend themselves in areas where they previously lacked confidence. The success of the CAS in promoting local cultural groups was demonstrated by the musical ensembles and drama groups who began to provide concerts and theatre for their own towns and sometimes for other centres. Original plays were also written and produced locally and the standard achieved by the groups was frequently commended by adjudicators of festivals and competitions.

In the two decades of the CAS, audiences were exposed to music from a significant time-span that encompassed a broad range of the styles existent in Western culture. This included opera and, in addition, exotic music from Spain and India. The CAS Theatre programme also presented a wide range of repertoire including experimental works. Ballet had never been seen previously in many of the rural towns. Without the work of the CAS, many people would not have had these opportunities.

The participating communities were enriched as a result of CAS activities and their cultural standards were developed. Audiences became more discriminating. Venues were substantially improved in many cases. Local committees campaigned and raised funds to purchase good quality pianos. The Central CAS also assisted rural cultural groups to develop as performers, both by encouraging and supporting these where they already existed and by setting up CAS musical and dramatic groups where there were none previously.

By the time that CAS ceased functioning, a network of committees existed throughout New Zealand that was experienced in taking responsibility for the cultural activities on the local level. This continues to be useful for musicians and groups who wish to tour. The Local CAS groups evolved into musical and dramatic societies which have remained in contact with each other in many cases so that

information about performers' visits can be exchanged. The CAS violinist, Ronald Woodcock, is giving concerts on part of the North Island itinerary in June 2009. The CAS veteran pianist, Maurice Till, undertook a solo recital tour around the South Island itinerary at the beginning of 2008.

Letters written by the committees after receiving notice that the CAS was ceasing its activities encapsulate the experience of the Service at the local level. The committees were unanimous in their regret and disappointment that the CAS was closing down and in their gratitude for the assistance given and tours provided. Almost all express the determination to continue operating at the local level. Eugenie Withers from Paparoa, Northland, captures what the Service meant to many participants:

CAS achievements have been memorable and its benefits lasting, and its record, I feel, a very glorious one. On the personal side I cherish many wonderful memories of interesting and delightful personalities entertained in my home, and a somewhat colourless country existence enlivened and exhilarated by these contacts.¹³

In the opinions of Dellow and David Hall, the CAS was the sole attempt at an arts service which aimed to reach the whole population – no rural community was too distant or isolated to join.¹⁴ CAS audiences also included communities who were isolated for reasons other than geographical, such as those in mental hospitals and borstals. While it was only possible to briefly touch on the role of the CAS in bringing music and culture to those in institutions, this topic would be worthy of further study.

In 1947 it had been noted that 'the need for some rectification of the cultural disequilibrium between city and country in New Zealand . . . was obvious; country towns were starved of cultural facilities'.¹⁵ The CAS helped to break down the existing rural/urban divide and to create a more egalitarian society by providing tours and fostering local groups. The tours were of a consistently high standard and the Service was adamant that there should be no compromise or playing down to rural

audiences – in Ronald Barker’s words, ‘country people must have the same as what town people have’.¹⁶

Within the rural communities, CAS activities brought together people from disparate backgrounds and encouraged social mixing. Well-educated people who lived in rural areas were appreciative of the work of the Service, but so were less well-educated people whose latent talents and interests were discovered and fostered. Those involved made connections with others through their shared interests and determination to work together to develop the cultural arts in their communities. The Service’s work reduced the isolation of rural musicians and artists that had been observed by Jensen during the Depression years and helped to break down social barriers.

The CAS assisted the decentralisation of culture in New Zealand through its work. In developing music, drama and the other arts at the local, rural level, these activities became an expression of local community culture. John Thomson comments:

No one city dominates New Zealand’s cultural life as do London, Paris and New York, and as Berlin once did in Germany . . . New Zealand’s early settlements were dispersed and there remains throughout the country a degree of independence and pride in local traditions that finds diversity more welcome and stimulating than the imposition of artistic mores from one cultural centre.¹⁷

This was found to be true towards the latter period of the Service, when many of the rural music and drama societies had developed good standards and attracted larger audiences than some CAS events. Local people expressed pride and appreciation for their community’s cultural endeavours by supporting these ventures.

Throughout this study, local community achievement and pride have emerged as significant themes that the CAS work fostered. These are juxtaposed with two other themes that are prominent in the post-war period, the development of national pride and cultural identity. The CAS also made a unique contribution in this area.

The Service sought out and provided opportunities for New Zealand musicians, actors, dancers and artists and promoted the works of New Zealand composers. It assisted in creating a national theatre by supporting New Zealand playwrights. It undertook the premiere of Curnow's *Moon Section* and sponsored Bruce Mason's *The End of the Golden Weather*. The Service also fostered two national enterprises in their early years, the New Zealand Opera Company and the New Zealand Ballet Company and it is doubtful that either would have become established without the CAS tours. The work of the Service helped to create a climate in which New Zealanders could pursue their chosen careers in their home country.

The CAS gave vital assistance to its artists, providing them with substantial opportunities for paid work. In the early period, many musicians whose careers had been put in abeyance during the war were given the opportunity to recoup their professions. Throughout the 1950s, musicians and other artists who wanted to return to New Zealand after study and careers abroad found that there were opportunities for work in their homeland. Performers and artists who were beginning their careers gained valuable experience before going overseas for further study.

CAS tours provided a unique training ground – performers learned to cope with arduous travel, lengthy itineraries with few free days scheduled and a variety of venues and facilities, some of which were difficult to operate within. Resilience, the ability to work hard and the adaptability to meet any emergency were essential qualities that were cultivated under these circumstances. The opportunity to repeat their programmes over several weeks also helped the artists to develop as performers.

In a sense, the CAS was a national institution itself, as the four regions catered for the whole of New Zealand. The Auckland CAS began in 1946, with Wellington following suit in 1948 and Canterbury and Dunedin in 1949. The regions adapted the Auckland model to suit the specific requirements of their areas. This was necessary, for example, in Canterbury, where four arts councils already existed. In this instance,

the University College initially only sent out music tours and art exhibitions to illustrate their Adult Education courses in music and fine arts.

Auckland Adult Education arranged tours to the other regions whenever feasible. The play, *Arms and the Man* (1949), and opera, *La Serva Padrona* (1953), had extensive Auckland tours that were followed by performances in Wellington. The Artis Trio toured for both the Auckland and Wellington Services in 1950 and 1951. The Opera and Ballet Companies undertook extensive national tours to every region in 1958. National tours helped with the continuity of employment for the artists.

Nationalism, as explored here in post-war New Zealand, was predominantly Pakeha nationalism as European New Zealanders were forging their own identity and increasingly separating from their British/European roots. Most CAS performers, organisers and audiences were Pakeha, but Maori talent was also encouraged and enjoyed. Particularly in the early period, Maori attended CAS concerts and, on occasion, Maori knowledge of the European musical tradition was a surprise for the organisers and artists, challenging prevailing Pakeha perceptions of race. This would be an valuable subject for further enquiry.

Above all, the CAS was of significant social and cultural value in the period following World War Two. G. B. Shaw's comments about drama epitomise this: 'The Theatre: A factory of thought, a prompter of conscience, an elucidator of social conduct, an armoury against despair and dullness, and a Temple of the Ascent of Man'.¹⁸ Indeed, David Hall described the CAS as 'a "grass-roots" service [that] no one has been able to imitate'.¹⁹ Audience numbers fluctuated over the years, but attendances were recorded in 1951 as being in excess of 221,000 people and the highest number of attendances, over 223,000 people, was achieved in 1959. Hall's assessment that 'the Service had indeed covered itself with glory' is supported by the findings of this thesis.²⁰

The core issue of the importance of a vibrant, community-based, ‘grass-roots’ cultural programme, revealed in this research about the CAS, remains relevant and topical.

In 1946, Vernon Griffiths emphasised that ‘the cradle of [all] true . . . culture for New Zealand is the community’.²¹ Likewise, Social Development Minister, Paula Bennett, has recently voiced concern about the Government’s plans for Auckland’s Super City, saying that ‘there is a risk grassroots community projects will be lost under the new local boards: . . . I’m hugely concerned about what’s happening so successfully locally . . . that we lose the essence of those social programmes, the social cohesion that is happening, because we are devolving everything up’.²²

Endnotes:

- 1 Vernon Griffiths, 'Culture and Music in New Zealand, Part 5, Training for Music Making', 9 October 1946, in *Music in New Zealand, a Reader from the 1940s* ed. by Allan Thomas (Christchurch: Outreach Press, 2000), p. 123.
- 2 Griffiths, in Thomas (2000), p. 123.
- 3 'Report of Annual Conference of CAS, 1958'. MSS & archives E-23, box 3, item 10, p. 12. University of Auckland Library, Special Collections.
- 4 Owen Jensen, 1950, 'Community Arts Service', MSS & archives E-23, box 3, item 10, p. 1. University of Auckland Library, Special Collections.
- 5 'Report of Annual Conference of CAS, 1958'. MSS & archives E-23, box 3, item 10, p. 3. University of Auckland Library, Special Collections.
- 6 'Report of Annual CAS Conference 1958'. MSS & archives E-23, box 3, item 10, p. 3. University of Auckland Library, Special Collections.
- 7 Frank Ponton (Wellington), 'Report of CAS Activity for Tutor's Conference, September 1958'. MSS & archives E-23, box 3, item 10, p. 2. University of Auckland Library, Special Collections.
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COMMUNITY ARTS SERVICE.

Draft Constitution of District Organization.

This organisation shall be known as COMMUNITY ARTS SERVICE (name of district).

This title shall only be retained during such time as there is a mutually binding constitution between the local C.A.S. Committee and the C.A.S. Central Committee or at the pleasure of the C.A.S. Central Committee.

(N.B. In constitution substitute C.A.S.(Name) Committee wherever "Local Committee" appears.)

Aims and Objects: To foster interest in the arts of music, drama and painting, and kindred arts (e.g. ballet, marionettes, photography and the cinema).

1. By undertaking local arrangements in connection with and publicising, concerts, art exhibitions or theatrical shows as sent out from time to time by the Community Arts Service Committee (Adult Education Centre, Auckland), to be known as the C.A.S. Central Committee, or other agency appointed by the Adult Education Centre.
2. By arranging similar concerts etc. by local artists in collaboration with the C.A.S. Central Committee and by giving all possible encouragement to the development of the arts in the district by conducting educational campaigns from time to time and by giving assistance to affiliated local music, drama and art organisations.

Membership: Membership to be open to any person interested in the arts and any organisation actively engaged in the development of the arts in the district, or, not being specifically an art organisation, sympathetic to the development of the arts. Membership privileges should be reciprocal between C.A.S. committees bound by this constitution or one substantially the same.

Subscription: Membership subscriptions to be of four kinds:

- (a) Individual membership over the age of sixteen years - five shillings per annum.
- (b) Individual membership under the age of sixteen - two shillings and sixpence per annum.
- (c) Family membership; to include parents and children of any one family - twelve shillings and sixpence per annum.
- (d) Membership by affiliated organisations - £1 per annum.

Privileges of Membership: Ordinary members of classes (a), (b) and (c) should be entitled to priority reservation to each C.A.S. activity and concession admission price on one seat to each activity (except in the class of class (c) when priority and concession shall apply to the number of seats nominated by the family at the beginning of each membership year). This privilege does not apply to concerts etc. arranged by affiliated organisations under the auspices of C.A.S. unless C.A.S. members are also members of affiliated organisations.

Affiliated membership under class (d) should entitle these organisations to assistance from C.A.S. as desired by them in the arrangement of their own activities and such financial assistance as shall be set out in this constitution under the heading of Distribution of Surplus Funds.

General Committee: To consist of two delegates from each affiliated organisation; two delegates elected from and by members of class (a) or class (c) (if over 16 years), provided that only members of class (a) and (c) who are not members of affiliated organisations be allowed to vote; and two delegates ex officio representing the local body. The election of the two delegates from classes (a) and (c) to be at the annual meeting.

Executive Committee: To consist of President, Secretary, Treasurer, music organiser, drama organiser, art organiser, and publicity organiser; these to be elected at the first general committee meeting after the annual meeting. The executive committee to have power in all matters except those affecting policy as set out in this constitution. The secretary may be paid an honorarium to be determined by the members at the annual meeting.

Responsibilities of general committee: As set out under Aims and Objects. Local arrangements for activities provided by the C.A.S. CENTRAL COMMITTEE to include the arrangement of and payment of any necessary halls or rooms, local newspaper advertising, theatre advertising, distribution of advertising-matter sent out by the C.A.S. Central Committee, pianos, and stage properties not specifically arranged for by the Central Committee, and any other items set out in contracts between the Central Committee and this district Committee.

Finance: The C.A.S. District Committee to pay a guarantee for each activity sent out by the C.A.S. Central Committee as determined in a contract to be signed by both parties to the agreement and, in addition, half the net receipts from each activity.

No payment to be made to the central committee in regard to local activities under the auspices of C.A.S. except by mutual arrangement.

The guarantee in respect of each activity is to be forwarded to the C.A.S. Central Committee not later than seven days after the performance has taken place. A statement of receipts and payments in respect of each activity is to be forwarded to the C.A.S. Central Committee not later than fourteen days after the performance. Any direct contribution made to the local committee by the C.A.S. Central Committee in respect of hall hire or other local commitment shall be shown as a receipt in the statement of receipts and payments for the activity for which this subsidy was granted. Each statement of receipts and payments is to be signed by the treasurer and one other member of the local C.A.S. committee and duly audited.

A balance sheet and report to be furnished the Central Committee at least seven days before the annual conference of delegates.

Distribution of Accumulated Funds: Any funds accumulated by the local C.A.S. Committee may be used, after a sum (to be determined by the general committee) has been set aside against contingent loss, for the development of activities by affiliated music, art or drama organisations. This distribution should be in the way of purchase of music, stage properties or other materials needed for the activities of affiliated organisations, such materials to remain the property of the local C.A.S. committee and be available on loan free to affiliated organisations. Distribution may also be by direct grant to affiliated organisations as determined from time to time by the General Committee.

Annual Meeting of Delegates: An annual meeting of delegates shall be called by the Director of Adult Education. Committees are asked to appoint one delegate to the Conference. If requested in writing, the Adult Education Centre is prepared to pay the travelling expenses of the delegate. Additional members may attend the Conference as observers, who may speak but not vote. One calendar month's notice shall be given of this annual meeting.

Annual Meeting of C.A.S. Committee. The annual meeting of the C.A.S. Committee shall be held not more than fourteen days after the Annual Conference of delegates and notice in writing of this meeting shall be given to all members at least ten days prior to the meeting.

Official Channel of Communication: The official channel of communication between the local C.A.S. Committee shall be between the secretary of the local committee on the one hand and the Director, Auckland Adult Education Centre, or such officer as appointed by him, on the other, and all communications shall be in writing.

Alteration to Constitution: This constitution shall not in any way be altered except at the annual meeting or a special meeting of C.A.S. members. Notice of any proposed alteration shall be given in writing to the secretary of the local Committee at least fourteen days before the meeting and ten days' notice must be given to members of any special meeting. Notice of such proposed alteration must be given the central committee fourteen days before the meeting at which it is considered. No alteration of the constitution shall be binding on the Central Committee unless the latter agrees to it in writing. Otherwise this constitution shall be binding on both parties, the local C.A.S. Committee and the Central C.A.S. Committee.

1. Ardmore
2. Broadwood (Hokianga)
3. Cambridge
4. Colville
5. Coromandel
6. Dargaville
7. Galatea
8. Gisborne
9. Hamilton
10. Helensville
11. Howick
12. Hukerenui
13. Huntly
14. Kaeo
15. Kaikohe
16. Kaitia
17. Kaiwaka
18. Katikati
19. Kaukapakapa
20. Kawakawa
21. Kawerau
22. Kawhia
23. Kerikeri
24. Kingseat (Auckland)
25. Kohukohu
26. Leigh
27. Mangaiti
28. Mangakino
29. Manurewa
30. Matamata
31. Matawai
32. Morrinsville
33. Mt. Albert
34. Mt. Maunganui
35. Ngaruawahia
36. North Shore
37. Ohura
38. Okaihau
39. Onewhero
40. Oparau
41. Opotoki
42. Orini
43. Otahuhu
44. Otorohanga
45. Paeroa
46. Paparoa



Appendix Two: Maps showing locations of CAS local groups.

COUNCIL OF ADULT EDUCATION
The University of Auckland

MUSIC ACTIVITIES - 1962

The following activities and dates are likely to be confirmed.
Additional brochures giving details of all the classes and schools may
be obtained from the following address:

The Director of Adult Education,
P.O. Box 3457, AUCKLAND.

Should any of the dates shown clash with a similar activity organised
locally, it would be much appreciated if this could be notified to
the Music Tutor, Adult Education Centre, P.O. Box 3457, Auckland.

- March 10th: University Hall, Princes Street, 9 a.m. and 2 p.m.
CANTATA CLUB - Purcell, Come, ye sons of art.
- March 7th: Adult Education Centre, Princes Street, 7.30 p.m.
TRIO SONATA GROUPS - first of eight classes,
Tutor - RONALD DELLOW,
- March 8th: Adult Education Centre, Princes Street, 8 p.m.
SINGING AT SIGHT - first of eight classes.
Tutor - RONALD DELLOW
- March 16th-18th: Karekare, near Piha -
SUMMER SCHOOL FOR RECORDER PLAYERS - residential
Tutors - RONALD DELLOW,
DAVID MCKENZIE.
- April 28th-29th: Opotiki College
WEEKEND CHORAL SCHOOL -- Handel, Vaughan Williams
Tutor - RONALD DELLOW
- May 19th-20th: Tauranga Boys' College
WEEKEND CHORAL AND ORCHESTRAL SCHOOL
Tutors - RONALD DELLOW
STANLEY FARNSWORTH
- June 14th: Adult Education Centre, Princes Street, 7.30 p.m.
RECORDER CONSORT PLAYING - first of eight classes.
Tutor - RONALD DELLOW
- June 23rd-24th: University Hall, Princes Street
CANTATA CLUB - Vivaldi, Magnificat
- July 14th-15th: Kerikeri District High School
WEEKEND SCHOOL CHORAL AND STRINGS
Tutors - RONALD DELLOW
DIANA COLEMAN
- August 17th-21st: Hamilton
FOUR DAY MUSIC SCHOOL, CHORAL, ORCHESTRA, CHAMBER,
RECORDER.
Panel of Tutors.
- August 18th-19th: Kerikeri
PIANO WEEKEND SCHOOL
Tutor - DONALD BOWICK
- September 15th-16th: Whangarei
WEEKEND MUSIC SCHOOL, CHORAL, ORCHESTRAL, CHAMBER
RECORDER
Panel of tutors
- September 29th-30th: Rotorua
WEEKEND SCHOOL, CHORAL, CHAMBER
Tutors - RONALD DELLOW
WINIFRED STILES
- June 16th: Hamilton
ONE DAY SEMINAR FOR CHORAL CONDUCTORS
Tutor - RONALD DELLOW
- =====

Appendix Three: Notice of music schools and workshops in 1962.