

G&T GAZETTE

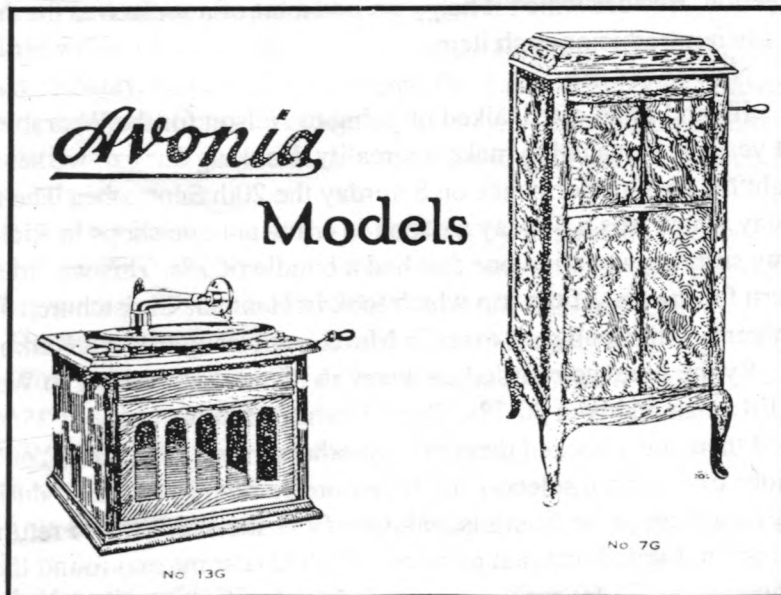
Established 1995. Incorporating the *Edison Echo*

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2004



Handwritten notes in the right margin: "MAY 1914" and "1914".



Parts of today's programme will be played on an Avonia portable.

A SOUTH ISLAND ODYSSEY

The way my programme was formulated this year differs from my normal procedure of selecting recordings for an afternoons entertainment.

For a start, the sequence in which they will be played is somewhat idiosyncratic, being based on a trip I did last September with Jill, her sister and a friend around the top half of the South Island, a journey which unexpectedly turned into a collecting binge! This sequencing of playing them as I found them along with the inevitable anecdote, might dispel the hopeless attitude which some of our members have about the futility of finding 78s these days. Secondly with the exception of one recording, they are all sung in English - something which I will elaborate upon as I proceed. Apart from that there is the usual mix of highbrow classical, popular ballads, music hall, blues, with some foot tapping dance music thrown in for good measure.

Now I know it doesn't matter where records come from in order to appreciate them. On the other hand, I have always taken some pains to record provenance because I think it is important and it adds to my enjoyment when I recall the circumstances regarding its reason for being in my collection. Besides which it helps me add a bit of a preface to the spiel I use when introducing each item.

Now to the trip.

Jill and I had often talked of going to Nelson for the Wearable Arts. Last year we managed to make it a reality. Booking our car, we set off and caught the final performance on Saturday the 20th September. The following day which was a Sunday we took in a few antique shops in Richmond. To my surprise we found one that had a bundle of 78s. This was to form a pattern for the rest of the trip which took in Hanmer, Christchurch and Blenheim, with small stop overs in Murchison, Rangiora and Kaikoura.

By the time we boarded the Ferry in Picton for a sailing to Wellington, I'd amassed about 40 78s. These I whittled down to about 25 after I'd played them and checked them against others in my collection. You'll hear 19 sides from a final selection of 16 records which I purchased during the 7 days we were in the South Island. One final statistic. When I returned to Wellington, I totted up what these records had cost me and found they'd averaged about \$1.60 each.



HENRY JAMES LANE WILSON

Born in Gloucester in 1871 and died in London on the 8th of January 1915.

This man of many talents, composer, organist, pianist, and baritone singer, studied composition at the Royal Academy of Music in London. He was active as an accompanist to the famous singers Dame Emma Albani and Mini Hauk whom he partnered on their recital tours. Although he was a prolific writer of songs, including the cycle **Dorothy's Wedding Day** and **Flora's Holiday**, he is best remembered for his skilful and elegant arrangements of many old English melodies. Victor Hely-Hutchinson admired his compositions to such an extent that he arranged many of them as orchestral pieces and piano solos.

The most interesting of the collections by far, are the twenty-one Old English Melodies which he not only edited, but supplied new piano parts for. They were published by BOOSEY & HAWKES in 1899.

The outstanding, and possibly the most beautiful song is **My Lovely Celia**. This is an arrangement of George Monro's *Celia the Fair*, in which Wilson uses only two of Monro's three verses with a slight alteration of the words. Its popularity was world-wide. Many famous singers such as Aksel Schiotz and Elisabeth Schumann included it in their recital programmes.

This biographical sketch on Lane Wilson was found on the internet as a sleeve note supplied with a CD called *Jeffrey Benton Sings - Old English Melodies* with Words and Music arranged by H. Lane Wilson. with Pamela Vaughan, piano.

H. LANE WILSON
DISCOGRAPHY

HMV *None of these were ever issued on double sided recordings.*

2-2836	Messiah: Why do the Nations (Handel)	WCG 3594-R	7/03
2-2841	When dull care (arr. Wilson)		8/03
2-2865	The pretty creature (Storage) arr. Wilson		9/03
2-2870	The sweetest flower that blows (Hawley)		11/03
2-2871	The tinker's song (arr. Wilson)		9/03
2-2879	From over the sea (Hope)		10/03
2-2962	The sailor's life (Wilson)		2/04
2-2967	Sweet Nelly (4195)		1903/04
2-2968	Go to sea (Trotère)		2/04
2-2969	Border ballad (Cowan)		1903/04
3-2246	The Yeoman's wedding song(Poniatowski)w.orch	1944e	6/05
3-2247	Ivanhoe: Ho! Jolly Jenkin (Sullivan)w.orch		6/05
3-2260	Border ballad (Cowan)w.orch		7/05
3-2871	Sea life (Batten) w.pno	9965b	8/07
3-2888	Iolanthe: Sentry song (Sullivan)	9964	9/07
3-2937	Little head of curls (Trevalse)		3/08
3-2942	Beggar's song (Wilson)		4/08
3-2943	When dull care(Wilson)		4/08
3-2950	Leezie Lindsay (arr. Wilson)		5/08
4-2018	The pretty creature (Wilson) w.pno	7809e	4/09
02020	Come unto Me, ye weary (Batten)		8/03
02027	Queen of Connemara (Needham) WCG.185-NS		10/03
02040	Ailsa mine (Newton)		12/03
02049	O mistress mine (Quilter)		1/04
02050	Mirette: Long ago in Alcalá (Messenger)	272	1/04

Edison 4 minute Blue Amberol cylinders

23241	Somerset farmer (arr. Wilson)	1912
23276	Bashful Tom	1912

Marathon

2054	Mefistofele: Duo (Boito) w. Lenghi-Cellini(2sides)	1912
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Columbia

(From a 1915 catalogue)

2365	Bashful Tom (David H. Kemp) w.pno
	The Somerset Farmer (Wilson) w.pno
2380	Before you came (Wilson)
	Robin-a-thrush (arr. Lucy E. Broadwood)
2416	Brian of Glenaar (O'Reilly & H. Graham)
	Kwankydillo (arr. Lucy E. Broadwood)
2519	The good dry land (Blanche Gaston Murray)
	The harvest dance (Robert Batten)

Comments:

Judging by the handful of recordings which have come my way, Lane Wilson had a well rounded baritone voice that was ideally suited to the song and ballads he chose to sing. He pronunciation is excellent; even when he adopted a very thick accent in *Bashful Tom* and *The Somerset Farmer*.

The most remarkable recording in the discography would undoubtedly be the Mefistofele Duo with the tenor Lenghi-Cellini. I doubt if we will ever be able to hear this because the company who recorded the item was only in business for a very short time. Lane Wilson's connection with Lenghi-Cellini is re-inforced with another recording in my collection. He chose a Wilson song for the Regal recording he made called *Picture in my heart*.



PROGRAMME (part one)

Charles Hackett (tenor)
A Brown Bird Singing (Wood & Barrie)
Columbia 03545 recorded 13 October 1927

Edna Thornton (contralto)
My ain folk (Lemon)
HMV E.85 recorded February 1913

Hulda Lashanska (soprano)
My Curly-headed Baby (Clutsam)
Columbia X256 recorded c.1924

Jack Stillman's Orchestra with vocal chorus by Arthur Hall
Clap hands here comes Charley (Meyers)
Puritan 11427 recorded c.1925

Dick Henderson (vocal)
Yorkshire (G.Jackley)
Imperial 1567 recorded June 1926

Billy Williams (vocal)
The hobnailed boots my father wore (Williams)
Scala 301 recorded 6 August 1907

Mae French (vocal) with Perry's Hot Dogs
Feelin Kind o' blue (Wohlman-Ruby-Cooper)
Domino 3602 recorded 1925

Ennis Parkes & Peter Dawson
The Cabaret Girl: Dancing time (Kern)
HMV C.1087 recorded 17 October 1922

Max Hirzel (tenor)
Faust: Salut demeure (Gounod) - In German with orchestra
Parlophone E 10462 recorded c.1924

PROGRAMME (part two)

Dora Labbette (soprano) with W.H.Reed (violin)
Four songs for voice & violin - (Holst) I sing of a maiden.
Columbia L.1590 7 February 1925

Lane Wilson (baritone)
Bashful Tom & The Somerset Farmer (Wilson)
Columbia 2365 recorded c.1914
&
Mirette: Long ago in Alcalá (Messenger)
G&T 02050 recorded January 1904

Harold Williams (baritone)
Mikado: The flowers that bloom in the spring (Sullivan)
Columbia 3327 recorded c.1923

Ernest McKinlay (tenor)
When you and I were young Maggie (Johnson-Butterfield)
Parlophone A3039 recorded c.1928

Madame L. Dews (contralto)
The Lost Chord (Sullivan)
G&T 03066 recorded September 1906

Norman Allin (bass)
Silent Noon (Vaughan Williams)
Columbia L1760 recorded 26 January 1926

Gervase Elwes (tenor)
A Carol of Bells (Stanford)
&
Semele: (Handel) Where'er you walk
Columbia L.1152 both recorded 1917

BOOK REVIEW

This is my story, this is my song by George Scott Morrison, Steel Roberts 118 pages with illustrations \$28. ISBN 1-877338-14-1

Those of you who attended the funeral of Ray Hedges may have had occasion to talk to George Morrison, the author of this book who was a friend of Ray's for many years. George returned to New Zealand in 1951 after a period in London where he obtained his teaching qualifications from the Royal College of Music.

Actually George and I go back a little further than 1951. As a boy I was co-opted during the war to give violin solos in concerts which were put on to raise money for various patriotic causes. I was the drum major of the Wellington Waterside Junior Brass Band from 1944 and my duties involved leading the band in street parades and assisting as already mentioned in adding a dimension to the band's concert repertoire. My accompanist for these solos was Jack Morrison, a younger brother of George. I rehearsed these solos with Jack by catching the train to Johnsonville, where the Morrison family lived. Although I can't actually recall meeting George during these sessions, I have vivid memories of pastel drawing of North Sea fishing vessels called 'Drifters' which hung over their piano. These had been drawn by his father James, a Shetland Islander where George was born.

My other connection with George before we became realigned with one another in the 1980s, was when Ray staged a concert performance of Bellini's *Norma* in the Jewish Hall which used to be in Ghuznee Street, a space which has been taken over by the Victoria Street inner city by-pass. The tenor for this performance was none other than Roger Hart!

Our getting to know one another again in the 1980s came by way of Ray Hedges who let it be known that he'd acquired a collection of 78s from George's wife Rosina, who was a

niece of the New Zealand soprano Rosina Buckman. These records came from her personal collection. The Morrisons helped to mind the ageing soprano and her husband Maurice D'Oisly during their time in London and assisted in clearing up their estate after both died within a year or so of one another. This chapter in the book will be of particular interest to all our members. But this is not what fascinated me.

I was particularly struck by the account of how he with his mother and other brothers and sisters immigrated to our shores in the 1920s, and how they forged a new life in New Zealand. George's account of how they survived through the Great Depression is graphic and adds all sorts of details on how people coped. It was as a result of these trying times that George took to farming before landing a job at the meat works at the bottom of Ngauranga Gorge.

His inspiration and desire to become a singer it seems is credited to his time in the bush at Taranaki, where the isolation gave him the urge to develop his appreciation of music. This in turn saw him spend 3-4 years in England and launched him on his career as a singing teacher in Wellington.

If I have any criticism at all about *This is my story, this is my song* it would be the chapters that cover the period 1951 to the present. With the exception of his account of the formation of the New Zealand Opera Company by his friend Donald Munro, and two very interesting concert party tours of Japan and Taiwan, I felt slightly cheated that his teaching career and the pupils that passed through his studio, did not merit more attention.

But this is a minor blemish on an interesting and at times absorbing account of a family that came from the other side of the world to New Zealand to enrich our society.

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