

the Port for the purpose of meeting and welcoming the reverend gentlemen. Business compelling his Lordship to return to town, the Rev. Father Moore remained in Port Chalmers to entertain the reverend gentlemen until evening, when the Bishop and Father Crowley arrived in a carriage and pair, which conveyed the party back to town at the close of the proceedings."

The steamer trip, it would appear, was not without incident. "Long before the appointed hour for sailing" (we are told) "streams of people were seen wending their way to the wharf, the little craft being eventually crowded from stem to stern, a number of late-comers being left on the jetty sorely disappointed. At each landing stage between town and the Port, stoppages were made, and at each place a considerable number were added to those already on board. When the lights of the town became visible, rockets were fired to apprise the town people of the approach of the steamer, and precisely one hour from the time of starting, the *Golden Age* touched the Old Pier. When the excursionists arrived at the Assembly Rooms, the building was already fully occupied by the local townspeople. The persons who were present at the former concert will find little difficulty in realising the success of Monday evening's, when we mention the names of Mrs. Connor and Miss Hesford, Messrs. Loughnan, Connor, Carroll, Griffin, Cornish, and Lennon as amongst those on the programme. We cannot refrain, however, from making special mention of the feeling manner in which Mrs. Connor rendered the pathetic song 'Constance,' and 'The Dear Little Shamrock' by Miss Hesford; as also the comic aria from Mozart's 'Le Nozze de Figaro' by Mr. Loughman; but decidedly the gem of the evening was the duet 'The Wind and the Harp' between Mr. and Mrs. Connor. When we state that Mr. Sykes presided at the piano, our readers may rest assured that the entertainment was one of no ordinary character."

Another report published on December 20, 1873, said: "The musical service at St. Joseph's Church on Sunday last was most impressive. The singers were the Misses Rosina and Fannie Carandini, and Messrs. Gordon and Sherwin, assisted by a gentleman amateur, and the full choir of the Church, Mr. Sykes presiding at the organ. The 'Kyrie' was from Haydn's 3rd Mass; the 'Credo,' 'Sanctus,' and 'Benedictus' from Mozart's 12th Mass; and the remainder of the music was from Weber's Mass in G. The 'Quando Corpus' from Rossini's 'Stabat Mater,' was sung as an unaccompanied quartette during the service. At the conclusion of the Mass the 'Hallelujah Chorus' was magnificently given. The sermon was preached by his Lordship the Bishop of Dunedin, and was heard with much attention, especially by many not members of the congregation, who had attended to listen to the grand music." (The above-named vocalists were members of an Operatic Concert Company then performing in Dunedin.)

The following was also noted in 1873:—"At the High Mass on Christmas Day, the musical portion consisted of the 'Kyrie,' 'Gloria,' and 'Credo' from Haydn's 1st Mass; the 'Sanctus' and 'Benedictus' from Gounod's; and the 'Agnus Dei' from Mozart's 1st Mass. The 'Adeste Fidelis' was sung during the Mass, and the 'Hallelujah Chorus' at the conclusion."

In their day were heard at St. Joseph's, Miss Julia Matthews, Madame Irma de Murska, the phenomenal Hungarian prima donna—the Tetrassini of her day—and later (at the Cathedral) Mr. Charles Santley and Signor Foli, and within recent years Madame Antonia Dolores, Mr. Paul Dufault, and other professional artists, including individual members of practically every Opera Company that has visited Dunedin—Simonsen's, Montague-Turner, Musgrove's, and also many of the J. C. Williamson's Companies, Mr. Charles Sykes was organist for the first choir, which had Mr. Leary as conductor. Other organists included Mr. Charles Waud (the noted 'cellist), Mr. Towsey, Herr Benno Scherek, who was assisted by Madame Scherek in the work of the choir, and Miss Horan.

Referring to the first organist of St. Joseph's Cathedral, the Sydney *Bulletin* for June 15, says:—"Charles Sykes has been celebrating his Diamond Jubilee as an Australasian organist. Born at Huddersfield, Yorkshire, in 1843, he took over the organ at the neighboring Church at the mature age of 11, and when he landed in Dunedin in 1862 he was already a performer of some repute.

After 16 years' of Maoriland he came to Melbourne and started to make music at St. Francis's Church, Lonsdale Street. Followed a period of 13 years at St. Patrick's Cathedral, during which he added further cubits to his musical stature, and then he went to St. George's, Carlton, where he is still accompanying at Masses with his old-time skill. In 1880, he was one of the selected organists at Melbourne's exhibition, and for a while he officiated at the Town Hall."

Some years after St. Joseph's Cathedral was opened, Mr. A. Vallis (as organist) took charge of the choir, with Mr. W. T. Ward, and later Signor Squarise as conductor. Mr. Ward, who is the head of a brilliant musical family, has for many years been associated with Catholic choirs, doing excellent work latterly for St. Mary's Choir, Christchurch North. Mr. R. A. Loughnan was also mentioned as acting in the capacity of conductor in the rendering of the music for Christmas, 1874, when selections from Haydn's and Mozart's No. 1 Masses were produced. Eventually Signor Squarise resigned and was succeeded by Mr. O. Feil (now conducting one of the Catholic choirs of Melbourne). After the lapse of many years Signor Squarise again took up the conductorship. Mr. Vallis and Signor Squarise held their respective positions until last year, when Signor Squarise found it necessary to retire; Mr. Vallis then assumed the conductor's baton, and Mr. Fred Stokes entered upon the duties of organist, with results well in keeping with the best traditions of the choir.

In the report of the solemn opening and dedication of St. Joseph's Cathedral on Sunday, February 14, 1886, by His Eminence Cardinal Moran, assisted by a number of Australian and New Zealand prelates, the following appeared regarding the musical arrangements:—"The music given both in the morning and in the evening was under the conductorship of Herr Scherek, who, for some time previous had been very diligent in training the choir. This consisted of a chorus of 65 voices, and an orchestra of 16, including a harpist. Solo singers being Miss Fosbery, soprano; Mrs. Rose, alto; Dr. Lindo Ferguson and Mr. Izard—who kindly came from Christchurch to assist—tenors; and Messrs. Manning and Matthews, basses. Madame Scherek acted as organist. At the rehearsal preceding the functions, Rev. Father Lynch presented Herr Scherek with a conductor's baton to be used on the great occasion, beautifully carved by Mr. Godfrey in honeysuckle wood, and chastely mounted with New Zealand gold by Mr. Young. The inscription on the middle band was on one side 'Herr Benno Scherek,' and on the other 'A souvenir of the opening of St. Joseph's Cathedral, February 14, 1886,' and that on the band surrounding the end the words of the 'Lauda Sion' descriptive of the qualities of sacred music, '*Sit laus plena, sit sonora, sit jucunda, sit decora.*' A handsome case to contain this baton was of polished red pine and ribbon wood made by Mr. Pilkington. The music was quite equal to the degree of attention that had been bestowed upon it. In the morning, as the procession entered the Cathedral, the 'Ecce Sacerdos Magnus' was sung, and then followed Gounod's Messe Solennelle—a composition solemn as its name imports, devotional, and most appropriate to the celebration of the Holy Sacrifice. The solos were given with excellent effect, and the harmonies, instrumentation, and organ accompaniments were perfect. The orchestral performance of a Largo of Handel's at the Offertory was also extremely delightful, and the Gregorian Chant of the 'Te Deum' in alternate verses, by the priests in the sanctuary, was very fine. 'The War March of the Priests' from 'Athalia' was the outgoing voluntary—splendidly played. In the evening, besides the 'Ecce Sacerdos Magnus' and 'Te Deum' (sung as in the morning) the hymn 'Iste Confessor' and Mendelssohn's 'Lauda Sion' were sung (the latter stated to have been a noble performance). The usual Benediction music was rendered, and the outgoing voluntary was Meyerbeer's 'Coronation March.'" The report concluded by saying:—"Herr Scherek is to be congratulated on the result of his labors: he has shown in his selection and rendering of the different items a thorough appreciation of the requirements of true ecclesiastical music. Madame Scherek also, besides her masterly performance on the organ, did much to promote the happy results obtained, and deserves to share very fully in the honors of the day."

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