

*Charles Towsey of Henley upon Thames in the County of Oxford Gentleman*

*Mary Harriet Sparks*

*H. B. Moorhouse*

# TOWSEY TALES

**NAME:** Arthur Cyril Towsey

**BIRTH DETAILS:** 23 March 1878 Dunedin

**DEATH DETAILS:** disappeared 17 March 1932

**CHART REF:** Towsey Chart B1

**MARRIAGE DETAILS:** 9 August 1911, Hamilton, NZ

**SPOUSE:** Mary Imelda Cooper

## PART 1 OF 3

Arthur John and Jessie Towsey's second child, Arthur Cyril, always known as Cyril, was born in March 1878, in Dunedin.

The photo of Mary and Cyril was taken in January 1879, just before Arthur John left for a year's stay in England and Germany and because it has been cut down, I assume that it was trimmed to fit into something



*Arthur Cyril Towsey 22 July 1878*

which Arthur could carry on his long voyage. Jessie and the children departed Dunedin for Melbourne by the steamship SS Albion, the following month, on February 27<sup>th</sup>. Because this was just before steamships were introduced onto the voyage between Britain and the Antipodes, it is most likely that they took the faster steamship as far as Melbourne before joining a sailing ship to England.



*Mary & Cyril Towsey January 1879*



**SS Albion**



*Cyril Towsey, Dunedin, circa 1884*



*Cyril Towsey, Dunedin, 1889*

The photo of Cyril, taken on 11<sup>th</sup> May, 1882, aged four years, says on the back that it is not a good likeness of him. True, but then again, the Little Lord Fauntleroy look is certainly a classic worth keeping,

This look, with the ring curls, wide brimmed hat and little suit (usually in velvet), has remained known because of the Little Lord Fauntleroy book, written in 1882. But in fact this picture was taken several months before the book was published, so it was already a popular fashion for small boys.

The lovely picture of Mary and Cyril from 1887, was inscribed "for Livesey". It was presumably meant to be sent to their cousin, Livesey Ward in Honolulu.

In 1888 the family were living in Christchurch, when they all trooped over to Melbourne for the Great Exhibition, at which Arthur played the organ in the Exhibition Building.

Back in Christchurch and back to the Warwick House School for Cyril, where he came third in the hundred yards running race for boys



*Arthur Cyril Towsey 11th May 1882*



*Mary & Cyril Towsey, 1887, inscribed for Livesey*



under eleven. At the end of the school year, he also did well in both English and Mathematics.

The family then moved back down to Dunedin at the end of 1888. This might have been because Arthur thought that his prospects were better in the larger city, but was most likely so that he could be on the spot to push his application for Musical Director of the forthcoming South Seas Exhibition in Dunedin, at which the good quality photos of Cyril, Mary and Jessy were taken.



*Cyril, Mary and Jessy Towsey photographed at The Exhibition, 1889*

**Mary & Cyril Towsey play a duet** Among the ladies who take an interest in the kindergarten, and who, of course, were present, I noticed Mrs Reynolds, Miss Bathgate, Mrs Joachim, Miss Freeman, Miss Wimperis, Mrs A. Towsey, Mrs Henderson, Mrs Shand, Mrs Dymock, Mrs Paterson, Mrs Teevan, and Mrs Downie Stewart. The musical selections were very good. Miss and Master Towsey played a duet with great feeling and expression.

**October 1889**

There is a report of a fund raising event for a local kindergarten in October 1890, listing the names of the various ladies in attendance, including Mrs.A.Towsey. It also mentions that "Miss and Master Towsey played a duet with great feeling and expression.

In July of 1891, we see that Cyril at 13 years of age, is performing several pieces, including "Hungarian Dances", "Blue Beard" and "Sleeping Beauty", together with his father.

It was announced in October 1891, that Arthur Towsey would be moving to Auckland.

In November he was appointed Conductor of the Auckland Orchestral Union. It might have been at about this time also, that Arthur was appointed organist at St.Matthew's Church in the centre of Auckland.

Also in November 1891, we again see that "Master Towsey and Miss Towsey performed very cleverly on the pianoforte". Later in the month, at the Otago Art Society's Gallery (in Dunedin), there was a duet by Miss Evelyn McLean and Master Cyril Towsey, followed later by a duet by Mary and Cyril.

When looking at the various photos of the young Mary and Cyril, dressed in their finery by their proud mother, we get a very real sense of them all as a normal family who could be living amongst us now. Looking particularly at the photos from the Exhibition in 1889, it is easy to imagine Cyril and Mary practicing their duets together, with the twelve year-old Mary getting annoyed, as all big sisters do, with her typically annoying, boyish ten year-old brother.

At about the time that Arthur was moving to Auckland, Cyril went over to study music in Germany with Heinrich Lutter, a pianist who had studied with Liszt.

It was reported on 23<sup>rd</sup> September, 1892, in the Dunedin and Auckland newspapers, that "The friends of Mr. and Mrs.Arthur Towsey will be pleased to hear that they have received very satisfactory accounts from their son in Germany, and that his master speaks in glowing terms of his musical ability. He also writes himself in good spirits and delights in his work. Mrs.Towsey and daughter were to have left for home this month but have postponed leaving until news of the cholera abating".

The photo of Cyril in Dresden in 1892, is not a good one. Although 13 years old, he looks much younger here. The cord knotted at his collar, indicates that he was perhaps wearing a cloak, which might indicate the uniform of either a school or choir.

I do not know how long Mary and Cyril stayed in Europe that time, but we know that Cyril was in a school play back in Auckland at the end of August, 1895.

On the fourteenth of August, 1895, at their home in Hobson Street, Auckland, Jessy Towsey died of Typhoid, after an illness of just fourteen days, the last eight of which had been in a coma.



Cyril Towsey, aged 13, Dresden, 1892

The fourth concert of the season by the Auckland Choral Society, conducted by Professor Schmitt and attended by the Governor's wife, with the large hall crowded by a fashionable audience, occurred on 20<sup>th</sup> August 1895; "The Dead March" was most impressive and beautifully rendered by the orchestra; the audience, in response to a request by Professor Schmitt, standing meanwhile, as a tribute to the memory of the late Mrs. Towsey".

Cyril was seventeen years old at the time of his mother's death and was either a student or working at St. John's College in Auckland. This was a theological college.

Just two weeks after his mother's death, Cyril took part in a performance of 'The Merchant of Venice'. A true little trooper: The show must go on!

Whereas Cyril's public performances had previously been mainly limited to piano duets and the

**31 August 1895**

On Monday night the Opera House was taken over by the boys of St John's College and they submitted a capital bill for the patrons who thronged every part of the theatre. 'The Merchant of Venice' was admirably staged and acted, the principal fault being that most of the principals were inclined to shout too much. The honors fell to Mr Graham Bruce for his masterly impersonation of Shylock, Cyril Towsey as Bassanio, Harry Thornes as Portia in the trial scene and Miss Dawson in the casket scene. The exhibition of military drill was excellent, and the same can be said of the dumbbell exhibition by Professor Carrollo's class. The entertainment was an undoubted success in every way

occasional dramatic role, at the start of the 1896 season, at about the time that he turned eighteen, we see him playing an active part on the Auckland music scene.

As accompanists to the Liedertafel, we see that Arthur is playing the organ, whilst Cyril is on the piano.

One gets the impression that Arthur had come up with this arrangement, in part as a way of giving Cyril experience of public performance. The idea of both Arthur and Cyril accompanying the Liedertafel singers, might seem a little excessive, even though it was probably producing a very pleasant sound. But then, just in case Cyril, on the piano, starting mucking it up, no doubt Arthur could simply up the volume on the organ, thereby pulling the whole enterprise back onto the path of musical righteousness.



**AUCKLAND LIEDERTAFEL**  
**SEASON 1896.**  
**FIRST CONCERT OF THE SEASON**  
 Will be given in the  
**LECTURE HALL OF THE Y.M.C.A.**

ON  
**FRIDAY EVENING, MARCH 27.**

PROGRAMME—

Part I.

1. Part Song, 'Warrior's Song'...J. L. Hatton  
 LIEDERTAFEL.
2. Instrumental Trio for Flute, Clarinet, and  
 Piano (air and variations).....Galteman  
 MESSRS F. INNES, S. JACKSON, A. TOWSEY.
3. Vocal Quartette, 'Sleep, Thou Wild Rose'  
 .....Abt  
 MESSRS McCOSKRIE, SIMPSON, PARISH AND  
 DAVY.

4. Part Song, 'The Goslings' (Piano, Cyril  
 Towsey).....Dr. Bridge  
 LIEDERTAFEL.

5. 'Love in the Rain' (first time in Auckland)  
 ....Molloy  
 G. M. REID.

6. Vocal Duet, 'The Wind and the Harp'  
 ....Glover  
 THE MISSES MAXWELL.

7. Part Song, 'Integer Vitæ'.....Fleming  
 LIEDERTAFEL.  
 INTERVAL.

Part II—

8. Serenade, 'Gentle Sounds are Floating'  
 .....Mueller  
 SOLO, G. M. REID; QUARTETTE, MESSRS.  
 MORATH, TAYLOR, WALROND, & WARNER.  
 AND LIEDERTAFEL.

9. Trumpet Solo, 'The Lost Chord' Sullivan  
 (With Organ and Piano Accompaniment)  
 Mr GRIBBIN.

- Organ, A. Towsey. Piano, Cyril Towsey.

10. Part Song (A) 'O Sanctissima'  
 (B) 'Hark Above Us' ..Kruetzer  
 LIEDERTAFEL.

11. Song, 'Good Bye'.....Tosti  
 MISS MABEL MAXWELL.

12. Oboe Solo, 'Perceuse'.....Norton Wight  
 J. JACKSON.

13. Vocal Quartette 'The Sweet Creature'  
 .....Halton  
 MESSRS. TRENWITH, WRIGHT, ROGERSON  
 AND GEORGE.

14. 'An Old Rat's Tale'.....Bridge  
 LIEDERTAFEL.

Parting Song ..... A. TOWSEY.  
 Doors open 7.15 ..Concert at 8. The box-plan  
 will be open at Wildman's on Monday at 10  
 o'clock.

Tickets for non-subscribers to be had from  
 Wildman's and Eady's, 1s. Seats can be re-  
 served by non-subscribers upon payment of 1s  
 extra.

March 1896 J. R. SIMPSON, Hon. Sec.



—Why the younger Towsey  
 doesn't get his hair cut. 2nd July 1898

There are other reports of this organ/piano configuration being used by Arthur and Cyril, particularly in the performance of what is claimed to be the organ/piano duet from Lohengrin.

The second concert of the season given by the Auckland Liedertafel affords promise of being very good. The pieces in rehearsal are being carefully studied, and are mostly new to Auckland. The soloists are to be Mrs Coates, Miss Ella Farrell, Mr Howard Chambers, and Mr Hy. Smith. Herr Zimmermann will play Bach's air on the G string. Messrs C. and A. Towsey will play Wagner's duo, for piano and organ, from 'Lohengrin.' 30th May 1896

Now, despite not being an expert in such matters, I am still pretty sure that Wagner never put any keyboard duets into any of his operas. But then, being a long long way away from Bayreuth, they could no doubt get away with such a claim in

**AUCKLAND BANJO, GUITAR AND  
 MANDOLIN CLUB,**  
 Registered.

**SECOND GRAND CONCERT.**  
 Season 1897-1898.

**OPERA HOUSE, TUESDAY, DEC. 14TH.**

Under the Conductorship of  
**M R. ARTHUR TOWSEY,**  
 Leader—MR. A. E. FOSTER,

Assisted by

**MISSES FLORENCE & MABEL MAXWELL,**

**MR. PERCY DUFAUR (Baritone),**

**MR. ERNEST SCHATZ (Humorist),**

**MR. GEO. ROWE (Mandolinist),**

**MR. CYRIL TOWSEY (Piano Soloist),**

**MR. ALF. BARTLEY (Vocal Accompanist).**

Choicest Selections by the Club.

Quintettes and Quartettes specially arranged  
 for this Concert.

Etc., Etc.

Admission : Stalls, 1s ; Dress Circle and Orches-  
 tra Stalls, 2s.

Box Plan will be open at Messrs. Wildman  
 and Lyell's from Monday, December 6th,  
 Booking Fee, 6d.

H. FOUNTAIN, Hon. Sec.,  
 Club's Office, 31<sup>o</sup>, Victoria Arcade.

Auckland. And let's face it, that was probably about as much Wagner as they were going to get. The chances of anybody in New Zealand in 1896 doing, say, the Ring Cycle were... well; just not going to happen.

Even then, would such modern music be welcomed by the chattering classes of colonial Auckland?





*Cyril, Mary & Arthur John Towsey, 1898*



**17th September 1898**

The members of the Devonport Musical Society entertained a large number of guests at an 'At Home' on Tuesday evening week in the Devonport Hall. The social was given as a farewell to Mr Cyril Towsey, who is leaving for Wellington

to continue his musical studies under Mr Maughan Barnett. The hall was very tastefully decorated with bright flags, lanterns, flowers and greenery, the effect being very pretty. The stage and a portion of the floor was carpeted, and arranged as comfortably as possible for non-dancers, cards being provided for their amusement, while the rest of the hall was clear for dancing. Mr W. J. Napier, in the unavoidable absence of Mr J. Macky, Mayor of Devonport, presided, and on behalf of the Society presented Mr Towsey with a leather bag and walking-stick as a slight recognition of his services as hon. pianist to the society, and also wished him every success in his future career. Mr Towsey briefly replied. An excellent musical programme was gone through, interspersed with dances. The evening was an exceedingly sociable, pleasant and enjoyable one, and the ladies and gentlemen forming the committee left nothing undone which would in any way contribute to the pleasure and enjoyment of those present. The ladies provided a very nice supper, which was much enjoyed.

**Devonport is a suburb of Auckland**



**Wellington Orchestral Society, October 1900**



*J. Maughan Barnett, conductor, seated in front. Cyril Towsey (without piano), seated at back behind drums.*



*Cyril Towsey circa 1900*



Mr Maughan Barnett is to be congratulated on his excellent concert. His own contributions were exquisite, and the audience plainly showed their appreciation of his playing. As a rule, pianoforte solos, in this age of variety entertainments, are, however well played, rather ordeals. But Mr Barnett was listened to with rapt attention. He looks artistic, too, as he plays, and it certainly adds to the enjoyment when the appearance of the performer is in accord with the performance. Paderewski's ambient looks have more to do with his success than people imagine. Mr Prouse is always a favourite, and in declamatory singing he stands alone. Herr Hoppe and Mr Cyril Towsey were listened to with great pleasure, and Miss Prouse (the only feminine element in the programme) accompanied excellently. It was a decidedly good concert, and so well attended as to disprove somewhat the statement that Wellington is an unmusical city.

*15th September 1900*



About four hundred people attended the organ recital given in St. John's Presbyterian Church last night by Mr. Cyril Towsey, who is a pupil of Mr. Maughan Barnett and a son of Mr. Arthur Towsey, the well-known Auckland organist. Mr. Towsey acquitted himself admirably. The opening number, March in C, and Song Without Words (Calkin) were both capitally played, the stop combinations throughout being judiciously chosen. The strictly classical part of the programme consisted of the Sonata in A, No. 3 (Mendelssohn) and the Toccata and Fugue in D-minor (Bach), both of which amply served not only to display the organ to full advantage, but also to show the performer's crisp manipulation of the manuals and his facile pedalling. The rest of the programme consisted of the following pieces: "Meditation" (D'Every), "Meeres-Stille" (Schubert), "Cantilene" (Salome), "Pastorale" (L. Wely), and "Suite Gothique" (L. Boellmann), all interpreted with much skill and precision. The concluding piece (the Suite Gothique) has only once before been played in the colony. It consists of four movements, each of which gives opportunity for rich combination to be obtained in an organ like St. John's. Mr. Towsey's hearers will be glad to have the opportunity of soon hearing him again perform upon the king of instruments. *23rd November 1900*

1s "POPS."	1s "POPS."
1s "POPS."	1s "POPS."
<b>S K A T I N G</b>	<b>R I N K .</b>
<b>S K A T I N G</b>	<b>R I N K .</b>

1s "POPS," TO-NIGHT, at 8.  
1s "POPS," TO-NIGHT, at 8.

The Famous  
**NEWBURY-SPADA COMPANY.**  
**NEWBURY-SPADA COMPANY.**

The great Tenor,  
**PHILIP NEWBURY.**  
**PHILIP NEWBURY.**

The Brilliant Prima Donna,  
**MADAME EMILY SPADA,**  
**MADAME EMILY SPADA,**  
(Principal Soprano and Tenor of the Royal Italian Opera, Albert Hall and Crystal Palace, London.)

In the Famous Garden Scene from  
"FAUST."  
"FAUST."

And also in the great "Miserere" scene from  
"IL TROVATORE,"  
"IL TROVATORE."

The following Artists will also appear:—  
Mr. Arthur Hahn, the Popular Bass  
Mr. Harry Smith, the Favourite Baritone  
Mr. T. R. Cooke, Violinist, and  
Mr. Cyril Towsey, Accompanist.

**ONE SHILLING ADMISSION.**  
**ONE SHILLING ADMISSION.**  
**ONE SHILLING ADMISSION.**

Reserved Seats, 1s extra, at the Dresden Music Warehouse.

**ARCHIBALD SCOTT, Manager.**

1s "POPS."	1s "POPS."
1s "POPS."	1s "POPS."

*12th June 1901*



Man is not always endued with stoic calmness, while woman, whose nerves are generally supposed to be of the fiddle-string pattern, often teaches the male creature a lesson in self-control. The air of the Opera House thrilled to the beautiful tones of Miss Hollander's voice. The audience was enraptured and breathlessly silent; Mr Towsey had his soul in the piano, and Mr Hamilton Hodges rolled out sweetness on the organ. At the back of the organ, a large board resting against the wall. The vibration was too much for it, and so it fell with a loud, discordant clatter to the floor. Mr Towsey shook his leonine locks and almost jumped from his seat, while Mr Hamilton Hodges turned pale and looked frightened. Without the least consciousness that anything out of the ordinary had taken place, Miss Hollander trilled on, and, by her coolness helped those scared musicians to regain their colour and nerve. *23rd March 1901*



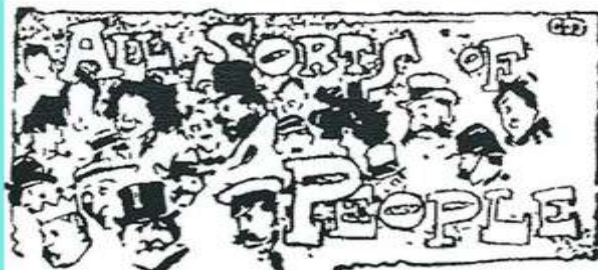
*John Maughan Barnett circa 1902*



A fairly large audience enjoyed an organ recital given by Mr. Cyril Towsey in the Bowen-street Congregational Church last evening. The young organist has inherited musical talent, and judging from the marked progress he is making as a performer, as shown by his public recitals, his future is full of promise. That Mr. Towsey when "seated at the organ" is engaged in a labour of love was evident from the exquisite expression he imparted into Handel's familiar "Largo." He was also very successful in Brühlmann's Introduction Minuet and Prayer from "Suite Gothique," and Wely's "Pastorale." His most ambitious effort was Mendelssohn's Sonata (No. 2) in C Minor, and his performance of this interesting number included in the programme classical was very creditable.

The second of the Barnett-Hoppe concerts will be given in the Sydney-street Schoolroom to-morrow evening. Messrs. Maughan Barnett, Max Hoppe, A. Hamerton, and Cyril Towsey will be the performers.

*2nd October 1901*



Mark Hamburg, the famous pianist soon to be here, is noted for his peculiarity in head-dressing. Cyril Towsey's well-groomed mop is said not to be a circumstance to the other musician's for eccentricity. It is related of Mark that one day a man walked up to him and stood in his way, looked him carefully over, took a sixpence out of his pocket, placed it in his hand, took him by the sleeve, and pushed him into the door of a barber's shop, speaking never a word. The Sydney girls seem to admire Mark, possibly because girls admire well-advertised celebrities under any circumstances. "Oh, I do just love that pianist!" gasped a young lady at one of the concerts there. "Yes," replied her more prosaic companion, "but he'd be ever so much nicer if he'd do his hair up in a bun!"

*July 1903*

## Wellington 1905



On the 19<sup>th</sup> November, 1904, it was announced in the Social Sphere column of a Wellington newspaper, that Mr.



Cyril Towsey, only son of Mr. Arthur Towsey, had become engaged to Miss. Smith, daughter of Mr. Smith of Hill Street, Wellington.

That was the last we heard of that. Five months on, obviously not suffering from a broken heart, we read of Cyril's involvement with the newly established Savage Club.

The original Savage Club was founded in London in 1857 as a gentlemen's club for those involved in entertainment. The name was chosen so as to remove any hint of grandiose pretension and to demonstrate that the purpose of the club was to relax and have fun.



**B**LOOD-CURDLER Dykes solemnly swore Dr. Collins in on Saturday night last as chief savage of the newly-formed Savage Club. The scientist, who had never trembled at the pruning of a limb or the nipping of an appendix, was palpably nervous when the necklet of shells from which depended a bone tiki was solemnly dropped over his head, and the thigh bone of a long-deceased human placed in his hand to keep order withal. Flanked and fronted with a series of real skulls, real cross-bones, savage gourds, and other paraphernalia, the chief savage felt his responsibility utterly. Also was he careful to explain that the grisly relics of humanity from which the soul had fled were none of his work. One could see also that the gentleman on his right—Capt. Scott-Harden—disclaimed any responsibility. Likewise, the left-hand guest—Mr. Justice Deniston—washed his hand over the whole business, and metaphorically drew on the white gloves.

But, how thoroughly those newly-made savages did "let 'em go!" And when there was a chorus to be sung, or the recognition of a specially excellent item in a bery of excellence to be made, how the flags on the walls of the Masonic Hall fluttered to the full-throated "Banzais!" and Boulcott-street palpitated to the claquing. If we had space we could deal in extenso with one of the best programmes given in Wellington in recent times. There were two

original items. The first, by Savage Leslie, of the "Hansard" staff, was an (ab) original ode, dealing in a specially-quaint way with the personnel of the Savage Club, and was honoured with a round of cheers.

The other original song, composed, sung, and acted by Savage Von Haast, roused everybody to loud, continuous laughter, and it was insisted that everybody—including small Charlie Zachariah—should haka wildly. "The King of the Fortunate Islands" is printed elsewhere. Several grizzled savages powdered some, including an old tribesman known as Kennedy-Mac, who almost threatened to give the savages a wurly, or a humpy, a gunyah, pah, where wigwam, or whatever you like to call it, of their own. He would confer with another old-man savage of a rival hapu—Mr. J. Duthie—and take the matter over. Several uncontrollable man-eaters fairly broke out into a devils' dance here.

Savage Duthie told a tale about a Taranaki girl, and a Taranaki man, and a Taranaki cow, all of the forties, and how the cow died, and the man married the girl. Mystery-man Findlay proved that April 1st fell in October, or, at least, that "All Fools' Day" happened then. These legal savages are highly-civilised persons, and a ten-minutes' talk, in which ancient history was ransacked humorously for points to prove his contention was highly diverting.

Savage Walford would have drifted on to the stage if there had been no "bar" to his inclinations, and "When I was a Boy at School," a little vocal yarn, accompanied by himself and written by the late lamented Mel. B. Spurr, is the thing Tom always has to sing in the company of others than savages. The LANCE has heard Tom at it six times now, but he easily beat himself on Saturday. But, you should hear Savage Clark recite "Mrs. Rawdon Crawley

Clark, a dramatic method that is not overdone, and an impressiveness that keeps every savage in interested suspense until Rawdon downs his man, and leaves the woman who is already down.

The ringing voice of Savage Portus, in "The Old Grey Fox," took one back to the keen but frostless mornings of a Leicestershire October, when the fox is strong and the hounds willing and the "bullfinches" stiff. A cheerful, dimpled person is Portus, with a thatch that is older than his face. Cellist Levvey and clever pianist Towsey, of the exuberant locks and the pleasant smile, serious Savage Mee with the telling voice, used in "A Song of Thanksgiving," Savage Carr with the sweetest little voice on the programme in the charming morceau, "Colleen oge Asthore," all supplied items that will be not easy to forget.

Then, Melbourne and Auckland Savage Ernest Fitts. Ye gods, but there is no room for savages with Ernest's voice in the hall. It's a fine, rich voice that Ernest enjoys equally with his audience, and he throws that massive chest out, and makes the town tremble. You feel that it is the sort of voice that would help you to storm fortresses. Humorist Dykes used many facial expressions, and sang a song, and played a song, and would have got encored if the chief savage would have permitted it. The Savage Club is going to be a luminous success. It has talent, and it has enthusiasm, and it has Toogood. What more could it want?

*8th April 1905*

*12th August 1905*



The Catholics of Wellington, and particularly those of them who worship regularly in the Sacred Heart Basilica, are receiving congratulations all round. I offer my mite among the rest. They

have the finest organ in the city—perhaps in the colony. It was opened with first-class success last Sunday—Mr. Cyril Towsey performing, and the chor reinforced by some of our best vocal talent. And the congregation banged their saxesences with a willing hand—£225 will knock a big hole into the £500 of liability.

The organ, which is a three-manual instrument (tubular pneumatic), with no less than 1328 pipes, cost £1100, and £400 has just been expended on a power-house and electric motor to blow the organ. Mr. A. Hobday, of Wellington, built the instrument, and Mr. Towsey brought out with a masterly hand its striking qualities—light and quick action, rich and powerful volume of tone, well-balanced and even, the

stops of fine quality, and the oboe exceptionally mellow and sweet. With such an organ installed, the musical services at the Basilica ought to be miles ahead of anything of the kind in this part of the colony.

Schubert's melodious "Mass in F" was sung at the morning service. I needn't say anything erudite about Schubert and his "Mass in F," because the "Times" man has dug it all out of the "Dictionary of Music." Suffice it that there was a full body of tone from the choir, gloriously sustained by the organ with Mr. Towsey in command, and that Misses Toohill, McSherry, Buckhurst, and Messrs. J. Searle, Carr, and Flanagan were the soloists. Parliament was represented in the congregation by the Hon. C. H. Mills.



## ENTERTAINMENT AT GOVERNMENT HOUSE.

His Excellency the Governor and Lady Plunket gave an "At Home" at Government House on Saturday evening. The feature of the evening was a musical entertainment, at which Miss Lynn Mills, a leading soprano of Sydney, and a number of Wellington musicians were the performers. The concert was opened by Mr. Cyril Towsey, who, both at a soloist and accompanist, played both sympathetically and expressively. Mrs. Glover Eaton contributed two songs, being especially successful with Max Strange's charming song "Damon," which she sang with great sweetness. Master Victor Harris, who shortly goes Home to a scholarship that has been awarded him, was encored for his playing of a Romance by Dambrosio. At a later stage he played a difficult Mazurka by Mlynarski, and, being again encored, played a dreamy muted Berceuse by Reber. Mr. Ballance sang the well-known freebooter songs and Brann's ballad "Ever So Far Away" with great expression. Miss Lynn Mills sang the Jewel song from Faust, and subsequently was encored by her interpretation of the Kiss song from "Il Bacio." This number she sang most effectively. In response to the encore she gave Alice Needham's song "The Links of Love." After the concert the guests were entertained at supper. *28th August 1905*



THE vice-regal "At Home," on Saturday night, was a charming entertainment, and very much enjoyed by the many guests. The ballroom was arranged conveniently for the concert. The stage was picturesque with crimson felting and the splendid bamboos and palms. The programme consisted of ten items, each one being thoroughly enjoyed by those present. Special interest was taken in the singing of Miss Lynn-Mills, a Sydney lady just now on a visit to Wellington. Her songs were "Il Bacio" and the "Jewel Song," both of which were received with much applause. Just fancy both "Times" and "Post" writing of the "Kiss Song" from "Il Bacio" as if the latter were an opera instead of "The Kiss" itself!

Mrs. Glover-Eaton, whose beautifully-cultivated voice is heard too seldom, sang capitally, being encored for her first song, Lambert's "Barque at Midnight." Later, "Damon" was sung tastefully. Mr. Cyril Towsey contributed Schubert's "Wanderer," and later Chopin's ballad in E flat, with great expression and delicacy of touch. Mr. A. S. Ballance's Freebooter Songs were very popular items on the programme, and later he sang Brann's "Ever So Far Away." *2nd September 1905*

Cyril visits Arthur and Mary Towsey, living in Wanganui

ST. PAUL'S HALL.

TUESDAY, OCTOBER 31st.

## PIANOFORTE RECITAL

By MR CYRIL TOWSEY,  
Assisted by Miss Towsey, Mrs Hughes-Johnson, and Mr Frank Hatherly.

### PROGRAMME:

1. Piano Solo, "Ballade in A Flat" (Chopin), Mr Cyril Towsey.
2. Song, "It Came with the Merry May, Love" (Tosti), Miss Towsey.
3. Harp Solo, "Legende" (Oberthur), Mrs Hughes Johnson.
4. Piano Solo, "Adagio. "from Fantasia in C ("Der Wanderer") (Schubert). Mr Cyril Towsey.

INTERVAL.

PART II.

5. Piano Solo, "Poionaise" in C sharp minor (Chopin), Mr Cyril Towsey.
6. Song, "For All Eternity" (Mascheroni), Miss Towsey.
7. Piano Solo, "Lyric Pieces," Op. 43 (Greig), Mr Cyril Towsey.
8. Harp and Violin Duet, "Ave Maria" (Gounod), Mrs Hughes Johnson and Mr Frank Hatherly.
9. Piano Solo, "Marche Funebre" (Chopin), Mr Cyril Towsey.

Doors open at 7.30, comence at 8. Admission 2s 6d. Reserved Seats may be secured free of extra charge at the Dresden Piano Company.

Steinway Concert Grand kindly supplied by Dresden Piano Company. *Oct. 1905*



# BOWLS BY ELECTRIC LIGHT

New Zealand Free Lance, 20 January 1906



## *BOWLS BY ELECTRIC LIGHT—A WOODEN PERFORMANCE.*

*Mrs. Thorndoune:* Why, you're quite a stranger, Mr. Towsey. What brings you up this way?

*Cyril:* Oh, I hear my father's going to play the "Moonlight Sonata" up here somewhere.

*Mrs. Thorndoune:* "Moonlight Sonata!" Ah, of course. Look, there he is, just making an adagio movement towards the mat.



## MR CYRIL TOWSEY'S RECITAL.

There was a very good attendance at St. Paul's Hall last night to hear the pianoforte recital given by Mr Cyril Towsey. Mr Towsey is not unknown in Wanganui, and the audience went with the expectation of hearing something good, and were not disappointed in that respect. To all who were present it was evident that the recital was a fine musical success. A great factor in the recital was the magnificent piano specially brought from Wellington by the Dresden Piano Company. This instrument is a Steinway, and is admitted by competent critics to be the finest in New Zealand, and we can safely verify this statement. Its tone is beautifully rich and finely modulated. Mr Cecil Towsey's opening item was Chopin's Ballade in A flat. This fine piece was skilfully rendered, and showed Mr Towsey as an exceptionally fine pianist. An item that was enthusiastically encored was Schubert's "Adagio" from Fantasia in C, Chopin's Polonaise in C sharp minor, which was admirably rendered and well deserved the encore, fine expression being thrown into all the passages. Greig's "Lyric Pieces" afforded an opportunity of showing fine technique, as from the light movement of "Papillous" we proceed to the weird "Voyageur Solitaire" and the allegro movement of "Au Printemps." This item was also encored.

The finest item was undoubtedly Chopin's "Marche Funebre." It was indeed a pleasure to hear Mr Towsey's version of this "Funeral March," and too much cannot be said in praise of it. Miss Towsey was in good voice and sang with good effect. Her enunciation is remarkably clear—a rarity among singers, and both her items were splendidly rendered. "For All Eternity" (Mascheroni) was particularly fine, and the harp and violin obbligato made it a real treat. The usual encore was demanded to show the appreciation of the audience. Miss Towsey's other item, "It Came With the Merry May, Love" (Tosti), was also finely sung, and demonstrated the fact that Wanganui is indeed lucky in possessing such a singer. Mrs Hughes Johnson was in exceptionally good form with her harp, and her items last night delighted the audience. Oberthur's Gavotte and its beautiful echo effects is indeed a beautiful item; and brings out all the qualities of a fine harpist. Mrs Johnson's manipulation of her instrument impressed all present, whose appreciation was shown in the demand for an encore. In "Ave Maria," Mr Frank Hatherly showed that he is a fine violinist, and he gave an impassioned rendering of this soul-stirring piece. Mrs Johnson accompanied on the harp, and again demonstrated her versatility as an harpist. On the whole the concert was an unqualified success, and greatly enjoyed by the music-loving portion of Wanganui.

*1st November 1905*