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CYRIL Towsey, prince of accompanists, a pianist of brilliant promise and an organist of ability, has come to the conclusion that he is only on the fringe of the "might be"—how very rarely artists come to this conclusion our readers know too well—and he is off to London to acquire that polish and distinction in musical art that only Home experience and study can give him. This decision of young Towsey's is all the more praiseworthy as he is doing very well indeed as a pianoforte professor and is easily reckoned in the first flight of our musicians, though it is less than a couple of years since he "came out."

The reason of this was that Cyril extended his student days—though, of course, no real musician ever ceases to

be a student—long after that period when he could have given artistic pleasure to the public. That, however, is another story. At length he took the bit between his teeth and the result was a recital given in the Town Hall in conjunction with soprano Amy Murphy. It was a great success and since that time Cyril has never looked back, and only recently he astonished his most enthusiastic admirers by the mastery he so quickly gained over the new Town Hall organ.

Then came Lemare and Cyril could see "how much was done, how much there was to do." He talked art with Andrew Black, too, and found out things, and the result was that Cyril decided to plunge into the vortex of musical London and take his chances of coming out on top. If he does what he hopes to do, Wellington will not see Cyril Towsey for many a long day and, whatever is the outcome, his art must benefit and he can always be sure of a warm welcome home. On the score of assisting charities and deserving objects, Cyril—a nice name for the concert platform—has always been to the fore and it is up to the public of Wellington to do the right thing by him in assisting all it knows to make his farewell concert, now being arranged by the musicians of Wellington, a success beyond question.

7th July 1906

TOWN



HALL

WELLINGTON, N.Z.

WEDNESDAY, AUGUST 8TH, 1906,
At 8 p.m.

Under the Patronage and in the Presence of
His Excellency the Governor and Lady Plunket, Members of the Ministry, Bishop Wallis, Archbishop Redwood, His Worship the Mayor and the Wellington Savage Club.

.. FAREWELL..
COMPLIMENTARY CONCERT
TENDERED TO
MR. CYRIL TOWSEY

ON HIS DEPARTURE FOR EUROPE,
BY

THE PROFESSIONAL AND LEADING
AMATEUR MUSICIANS OF
WELLINGTON.

COMMITTEE:—

Messrs. Robert Parker, L.T.C.L. (Chairman), M. J. Brookes, J. F. Carr, E. O. Coghlan, Jas. Dykes, Morris Fox, A. I. Gabbam (Hon. Treas.), Gorham, Alfred Hill, R.C.M.L., R. Herd, P. Hockley, J. Hill, C. J. Hill, Max Hoppe, F. W. Haybittle, H. Hunt, E. J. Hill, W. D. Murdoch, C. D. Mackintosh, H. Plummer, Parkinson, Steadman, T. K. Thomson, L. Watkins, Mrs. Eac., Handley Wells, A. J. Wicks (Hon. Sec.).

PROGRAMME.

PART I.

1. Overture—"Ray Blas" .. Mendelssohn
ORCHESTRA.

(Conductor: Mr. R. Parker, L.T.C.L.)

2. Song—"The Windmill" .. H. H. Nelson
MR. HANDLEY WELLS.

3. Trio for Three Flutes (with
Piano accompaniment) ..
Alfred Hill, R.C.M.L.

(Specially composed for the occasion).

MISS SIMPSON, MESSRS. C. J. HILL
AND McDONALD.

4. Song—"My Heart is Weary" ..
Goring Thomas
MISS MINA CALDOW.

5. Duo for Violin and Piano—
"Swedish Dance" .. Max Bruch
HERR MAX HOPPE AND MISS
EDITH TAYLOR.

6. Song (with Orchestral accompaniment)—"So Saran
Rose" Ardest
MISS PHOEBE PARSONS, A.R.C.M.

7. Concerto in C minor for Piano
and Orchestra (first movement) Beethoven
MR. CYRIL TOWSEY.

8. Song
MR. E. J. HILL.

9. Chorus (unaccompanied)—
"O Gladsome Light" .. Sullivan
WELLINGTON MUSICAL UNION.

(Conductor: Mr. R. Parker, L.T.C.L.)

PART II.

1. Organ Solo—"Suite Gothique" Boellman
MR. CYRIL TOWSEY.

2. Song—"Summer is Coming" Landon Ronald
MRS. F. P. WILSON.

3. Tangi (for Baritone and Orchestra)—"A Maori Lament" Alfred Hill, R.C.M.L.
(Conducted by the Composer)

MR. ARTHUR BALLANCE.

4. Song—"Voices of the Storm"
Beatrice Atkinson
MISS LLOYD HASSELL.

5. Quartet for Male Voices—
"When Evening's Twilight" Hatton
MESSRS. JAS. SEARLE, J. F. CARR,
P. HOCKLEY, A. KAST.

6. Song—"Happy Bird" Zardo
MISS LILIAN IRVINE.

7. Chorus for Male Voices—
"Comrades in Arms" .. Adolph Adam
WELLINGTON LIEDERTAFEL.
(Conductor: Mr. R. Parker, L.T.C.L.)

8. Song—"Bianca" Tito Mattei
MR. LESLIE HILL.

9. Choral Epilogue from "The Banner of St. George"—
"It Comes from the Misty Ages" Sir Edward Elgar
WELLINGTON MUSICAL UNION.
Conductor: Mr. R. Parker, L.T.C.L.)

At the close of the Programme Mendelssohn's "Student's Parting Song" will be sung by the Wellington Liedertafel as a Public Farewell to Mr Cyril Towsey.

Accompanists: Misses Ethel Wynne-Kirk, K. Moloney, Messrs. Alfred Hill, R.C.M.L., D. Kenny, R. Parker, L.T.C.L., A. J. Wicks.

PRICES—3/- (Reserved), 2/-, 1/-.
Doors open at 7.15 p.m.

ARTHUR J. WICKS,
Hon. Sec.



The farewell complimentary concert tendered to Mr. Cyril Towsey by professional and leading amateur musicians of Wellington, in the Town Hall, on Wednesday night, must have been highly gratifying to the benefited one, as it was enjoyable to the crowded audience. The features of the concert were the even excellence of the fine orchestra under the baton of Mr. R. Parker, L.T.C.L., the chorus of the Wellington Liedertafel, and the notable work of the Wellington Musical Union.

Mr. Cyril Towsey was heard at his best in Beethoven's Concerto in C Minor, for piano and orchestra. Mr. Arthur Towsey, father of the pianist, conducted, and it was noticed that at an early stage of the concerto Mr. Cyril Towsey closed his music and played from memory. The pianist, feeling that something extra was expected of him, gave a remarkably fine rendering of a difficult piece. In the selections for the organ, Mr. Towsey played the Toccato from Fifth Symphony (Widor). There is a good deal of crash about the Toccato, and one was glad to find that the second number was Andantino in D flat (Lemare), a soft and pleasing melody, which gives fine work to the vox humana stops, and which was very restful after the thunders of the Toccato.

Mr. Handley Wells, in the "Windmill" (H. M. Nelson), emphasised the possession of a fine voice. It is quite difficult to catch any words from Mr. Wells. Mr. Alf. Hill's quartette for three flutes was played by Miss Nellie Thompson and Messrs. C. J. Hill, Macdonald and Cyril Towsey. The haunting melody of "The Death Song of the Kotuku" (white crane) was produced perfectly by the charming combination, and the weird "Dance of Turenu" (mountain spirits) is a number that deserves to live. The more joyous "Waikare Moana" (sea of rippling water) concluded a flute performance that left nothing to be desired.

A number that charmed the audience, whose insistent demand for an encore was not acceded to, was "Se Saran Rose," sung delightfully by Miss Phoebe Parsons, A.R.C.M. Miss Parsons was in excellent voice, and she is an example to singers for the vim she infuses into her work and the self-enjoyment of it. She woke the audience right up.

Mr. E. J. Hill sang well. He had selected one of his brother's songs, "How Shall I Tell Her I Love Her." Every note was true, and every word enunciated distinctly. Seeing that a distinct enunciation is so essential to success, one wonders why all singers at the concert did not rub their linguistic attainments up to Hill pitch. Herr Max Hoppe, with his fine violin, and Miss Edith Taylor at the piano, played the duo, "Swedish Dance," with a true judgment of its beauties.

Mr. Arthur Ballance was in very fine voice, and he sang "My Fairest Child" (Alf. Hill) most tellingly, infusing much animation and expression. Miss Lloyd Hassell gave two small sweet numbers, "Voices of the Storm" and the tiny "Farewell." Mrs. F. P. Wilson's, "A Song of Morning" and "Summer Is Coming," were acceptable. Miss Lillian Irvine, who is going to be heard a great deal more of in the future, sang simply and with delightful expression and verve, Zardo's "Happy Bird." She produces her voice without difficulty, and has an unaffected demeanour that augurs well for a successful future. She was very well received, and deserved it.

The performers insisted on having the recipient of the honors (Mr. Cyril Towsey) in their midst when the Liedertafel sang as a wind-up Mendelssohn's "Students' Song." It was sung with great heart and feeling, and was a notable conclusion to a satisfactory performance. The accompanists were Misses Ethel Wynne Kirk, K. Maloney and Messrs. Alfred Hill, R.C.M.L., D. Kenny, R. Parker, L.T.C.L., and A. J. Wicks. There were no encores. The fine Steinway pianoforte was lent by the Dresden Piano Company. The stage management was particularly good, and, while one singer was bowing himself off, the other was sprinting up from below. The arrangements were due to the businesslike promptitude of Mr. Jas. Dykes, who permitted no delay of any kind.

11th August 1906



18th August 1906

Cyril Towsey is as popular as his hair is curly, and when he leaves the City of the Straits for the land of fogs and Chamberlain, there will be a blank space somewhere that will not be filled in a hurry. Some of the younger, more-spirited of the local dilettanti know a cosy home at Thorndon familiarly as "Walters-leigh," and it was there that the charming host and hostess sank their rights a few evenings ago to allow of Cyril being entertained "by the boys." It was a night of great joy.

There were voices there—fresh, young, vigorous voices, that have already asserted themselves in Wellington—voices owned by such songsters as Leslie Hill, Arthur Ballance, Aubrey Moe (who does not sing in pub-

lic, more's the pity!), Joe Carr, Terry (my blue-eyed English boy), and others, and instrumentalists—well, there was the guest of the evening himself, and, to the delight of all, his father, Mr. Arthur Towsey (who clipped in with the young bloods with genial dignity), Dave Kenny, the brilliant irrepressible, and a Mr. Swain, a young Englishman who can rollick through a Gilbert-Sullivan score one moment and the next will be wafting his hearers up through the clear, cool atmosphere of a star-lit night on the pinnacles of a Beethoven ecstasy.

Messrs. Towsey, senior and junior, played anything for anybody and everybody, and all was right and nothing wrong. At "a beef and beer and something sweet" dinner, Mr. Arthur Williamson proposed Cyril's health in floating language, and prophesied that when he had completed his studies at Home he would come out and knock the old machine about at the Town Hall in a manner that would make Lemare stare (uproarious applause). He hoped he would come back, for, as Wellington had emphasised at the recent concert, Cyril occupied no mean position in the hearts and estimation of the people of this city.

Cyril, in replying, stated that he thought he was doing the right thing by going Home for study and experi-

ence. A man gained a certain position in a town like Wellington, and, having gained that position, got no further forward the whole of his life. He recognised this, and had determined not to sit under it, but was going to acquire experience with a capital "E," and then see what would come of it.

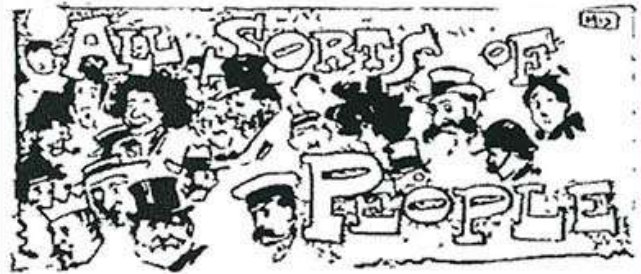
At the conclusion of the "evening," when the clatter of the milk-carts was not far off, Mr. Arthur Towsey said that a week ago he had been invited to come down from Wanganui to attend a little evening to be given to his son, Cyril. That evening had lasted ever since. He knew that Cyril had friends in Wellington, but never dreamed that that friendship was so extensive or deep, and it made him very proud and happy to know that he had so many true and staunch friends. The old gentleman's voice quavered as he said he parted from his son with a great sorrow, but recognised that it was all for the best, and if, perchance he came out somewhere near the top, and could not return to New Zealand, he hoped that he would make enough money to take all his friends there that night Home (violent applause. 99 cheers, and "Forecadjolly-goodfellow!" sung thirty-eight times to Cyril, his father, and the kind host and hostess, Mr. and Mrs. W. P. Bastin. Cyril left for the Hub by the Corinthian on Thursday.

18th August 1906



—That it is not true that Mr. Cyril Towsey has distributed 500 of his hyperion curls to his Wellington friends. He's taking the whole supply with him.

—That Mr. Grabham, treasurer to the Cyril Towsey fund, grabbed 'em for Cyril—£107 odd.



Cyril Towsey was among the passengers, and was sung at furiously by "Teddy" Hall, "Joe" Carr and Co., as the steamer moved away from the wharf. Cyril was greatly moved—so much so, indeed, that the chief officer, on the fo'c'le head, noted the symptoms of what he took to be sea-sickness and the last that was seen of the only musician Wellington had with artistic hair was his being ordered below for his benefit. Cyril and young Harold Plimmer (who seeks further engineering knowledge) share a four-berth cabin as far as Monte Video, where the White Star brand usually fill up.

25th August 1906



SS Corinthic leaving Wellington

The Truth
(Wellington NZ Newspaper)
Wellington Well-knowns Section
19th January, 1907

CYRIL TOWSEY, ORGANIST

*He plays like a cock angel,
and makes the organ talk,
And he grows a bunch of hairiness
that scarcely lets him walk.
When the winds arise in Wellington,
he don't stir out of doors
For fear they'd get him by the wool
and with him wipe the floors.*

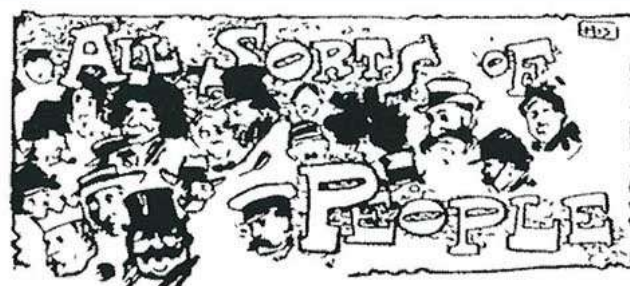


PERSONAL NOTES FROM LONDON.

(From Our Own Correspondent.)

LONDON, 21st December. 1906

Mr. Cyril Towsey (Wellington) has been suffering from rather severe illness lately, and this has interfered with his course of musical study, in the pursuance of which he arrived in London several months ago. Just now the patient, who is suffering from an abscess, is undergoing treatment at a private nursing home in Clapham.



Cyril Towsey was not well-advised when he went Home to London to astonish them as a pianist. John Prouse had been there and knew. There were thousands as good as Cyril waiting a chance, and every agent has hundreds such on his books—ergo, what chance is there? And, if rare engagements were obtained at a guinea, two guineas, or even five guineas, the agent had to get 25 per cent. If not, no more engagements. Cyril says that these agents are the direct descendants of Shylock on his hard side. He had made a proposition to tour with 'cellist Arnold Trowell, the Concours prize lad. If he got that, his intention was to return to Wellington direct after the tour. There are quite a number of people in Wellington who would like to see Mr. Towsey back again. **1st June 1907**

Writing under date May 3, a London correspondent says:—Mr. Cyril Towsey, son of Mr. Arthur J. Towsey, the eminent New Zealand musician, has been in England for some little time. He took part in a very good concert given last evening in the Salle Erard, contributing to the programme several solos for the pianoforte, which he played very brilliantly and with great expression. Some of the critics, indeed, appear to be of opinion that he carries his last quality a little too far. The 'Daily Telegraph,' for instance, says: 'Mr. Cyril Towsey contributed pianoforte solos; his technique is good, and he played Chopin's 'C Sharp Minor Polonaise' with taste, though here and there the sentiment was somewhat exaggerated.' Mr. Towsey had a very cordial reception. **13th June 1907**

What Cyril quickly discovered upon arrival in London, was what all aspiring artistes had discovered before and are still discovering now; that a big name in the small pond of the colonies, is going to look a lot smaller in the big pond of London.

His prospects must have suddenly looked a lot worse when, after several months, he was stricken with what is described as an abscess on the brain.



A New Zealander now residing in London writes that he recently met Mr. Cyril Towsey, Wellington's well-known pianist, in the metropolis. Mr. Towsey was somewhat astonished to hear that in New Zealand a report gained wide circulation which alleged him to be dead and buried, and he was very pleased to give his informant Mark Twain's famous bon mot, that "the report of his death was very much exaggerated."

Mr. Towsey was seriously indisposed for a time with brain affliction, but he has now made a complete recovery, and is in better health now than he has been since the days of his boyhood in Dunedin. His fame as a pianist is becoming better recognised in the world's metropolis, and his prospects for the future are bright, which is no more than they deserve to be, for it is recognised by competent judges that no better and no more sympathetic accompanist of vocal items on the piano has ever been known in New Zealand than Mr. Towsey, and those who can equal him may be counted on the fingers of one hand, leaving one or two fingers free for fresh discoveries.

Mr Cyril Towsey, the young Wellington pianist, who went to London a couple of years ago, writes to a friend that he has just returned to the metropolis after a month's tour with a concert company composed of Joska Szigeti, Blanche Marchesi Busoni, Fischer Sobell, and Madame Ella Russell. Mr Towsey, writing early in December, said there was every indication of another hard winter in England. *7th Dec. 1907*

The London correspondent of the "Evening Post" says:—"With Mr. Cyril Towsey I had a long talk the day before yesterday, and I also had the pleasure of hearing him play. He is undoubtedly a very fine and cultured pianist. He seems to be making good headway in the musical profession, having numerous engagements, including one as pianist in Ada Crossley's coming tour. He still assiduously pursues his musical studies. I am glad to be able to say that in spite of the recent report of his death Mr. Towsey is in very good health, having practically completely recovered from the effects of his serious illness during the progress of which the unfounded rumour of his death mysteriously found circulation in New Zealand." *August 1907*

Mr Cyril Towsey, of Wellington, and Miss Irene Ainsley, of Auckland, took part in a concert given at the Aeolian Hall, London, on October 23rd, in aid of the National Society of Day Nurseries. Miss Ainsley sang "Divinites du Styx" (Gluck), and later on a group of songs—Lalo's "L'Esclave," Brahms' "Sapphische Ode," and Teresa del Riego's "Happy Song." Though suffering from a bad cold, Miss Ainsley acquitted herself most creditably under the circumstances, and was heartily applauded and recalled after each appearance. Mr Towsey acted as accompanist.

7th December 1907

Mr Cyril Towsey, the Wellington pianist, took part in a concert in Staffordshire recently, in connection with the tour of Madame Ella Russell. Mr Towsey was the accompanist of the party, but in the inability of Madame Fischer Sobell to fulfil her pianoforte portion of the programme, he came to the assistance of the management as a soloist. His performance was very favorably criticised by the papers. *18th June 1908*

A New Zealand singer, new to London audiences, was heard at the Steinway Hall last night in the person of Miss Mary O'Connor, of Auckland, the possessor of a mezzo-soprano voice. Miss O'Connor, by the way, announces vocal recital which she will give at the Bechstein Hall next week, assisted by Signor Alessandro Certani (violinist) and Mr. Derbyshire Jones ('cellist); Mr. Cyril Towsey (Wellington) will be the accompanist. The recital is to be given under the patronage of Adeline, Duchess of Bedford, Julia, Marchioness of Tweeddale, Isabelle, Marchioness of Sligo, Lord and Lady Chichester, Lady Jersey, Lady Ranfurly, Lady Waldegrave, Lady Helen Munro-Ferguson, Lord and Lady Newport, Lord and Lady Carew, Lord and Lady Leith of Fyvie, Lord and Lady Belper, Lord and Lady Lawrence,

the Dowager Lady Lawrence, Baroness von Deichmann, Sir Henry and Lady Cunningham, and the High Commissioner for New Zealand. An overflowing audience is expected at the Bechstein Hall on this occasion. I may mention, by the way, that Miss Mary O'Connor is well known in Auckland as Miss Mary Cooper, of "Armada," Queen-street. "Miss O'Connor," as she is known here professionally, came to England with her sister, Mrs. Lawrence Cunningham, two years ago, and she then received so many favourable opinions about her voice that she decided to remain; and she has since been studying with Mr. Gregory Hast. Her voice is a remarkably sympathetic one, of mezzo-soprano quality

12th June 1908

From England comes the news, that Mr Cyril Towsey has become engaged to Miss Marie Cooper, the Auckland songstress, who is professionally known as Miss Marie O'Connor. *19th August 1908*

At what point, one wonders, did Cyril tell his father that he had become engaged, again? Would Arthur have thought that it was probably a good time for Cyril to settle down? Might Arthur have worried that a romantic entanglement might

I should like to have a yarn with my old friends in Worcester, but cannot yet ring in upon the telephone. This town resembles the city, but not in age. It is a centre of education, fond of music, has dramatic and orchestral societies, and can put in a very good concert. Last week I was at one such: The Wanganui Leidertafel, conducted by my friend Mr Arthur Towsey, who looks back to the happy days when he studied music under the late Sir Frederic Onseley at Tenbury, and whose son, Mr Cyril Towsey, has been recently touring at Home with Haidee Voorzanger and Joska Szigöti, violinists, and is now with Vezev. *12th Oct. 1908*

distract Cyril's attention away from the development of a career in the tougher world of London and Europe?

It was not that Cyril was too young to marry: he was after all, thirty years old. So maybe Arthur thought it a good thing that Cyril was thinking to settle down.

The question then arises though; at what point did Cyril mention that Miss Cooper was a Catholic?

Even if Cyril had neglected to mention it, Arthur would have had a strong suspicion if he had seen that Miss Cooper was using an Irish stage name; her mother's maiden name, O'Connor.

The world might have changed completely between the time of Henry the Eighth's break with the Catholic Church and the start of the twentieth century, but there was still a strong feeling against Catholics throughout British society. It was not just a lingering, irrational prejudice, based on the fear of

loss of ultimate political control to a foreign Pope. By then it was also being reinforced by disdain for the nearby Irish Catholics, whom the British had been trying to keep under tight control for several centuries.

Another clever dominionite, Mr Cyril Towsey, the pianist, is very much heard of just now. He has had many successful appearances as accompanist. He acted in that capacity at the Melba concert, and also at the concert held last week at His Majesty's Theatre in aid of the Pantomime Fund for poor children. Several interviews with Mr Towsey have appeared in this column from time to time. *27th November 1908*

NOTES FROM LONDON.

NEW ZEALAND STUDENTS.

(From Our Own Correspondent.)

LONDON, 12th February. 1909

Mr. Cyril Towsey has quite gained himself a place in musical circles here as an accompanist. He acted in this capacity at the Messina Relief Fund Concert at the Royal Albert Hall last week, when the King and Queen were present

We know that Arthur was not at all happy about Cyril's engagement to Mary Cooper, but he does not seem to have done anything as radical as disowning his son. In fact we see on several later occasions, Arthur conducting performances where Mamie (as Mary Cooper was known), was singing. It must though, have rankled Arthur to know that after a lifetime of promoting and defending English cultural values, that his grandchildren would be brought up as Catholics.

Mr. Cyril Towsey was one of the accompanists at a very successful song-recital by Madame Clara Butt and Mr. Kennerley Rumford at the Albert Hall on Wednesday.

21st May 1909

Without wishing to rain on Mamie's parade, it is worth noting that the high concentration of aristocrats at her concert at the Steinway Hall, in June 1908, might be attributed to family connections, seeing as her sister's in-laws were of that ilk.

NEW ZEALAND SINGER AND PIANIST.

SUCCESSFUL SONG RECITAL.

(From Our Own Correspondent).

1910 LONDON, 18th March.

Of general New Zealand interest will be the announcement of the betrothal of Mr. Cyril Towsey, the well-known pianist from the Dominion, and Miss Mary Cooper, of Auckland, who has been living in this country for several years past completing her vocal studies. Both have been away from New Zealand for considerably over three years, and both have made arrangements for an early return.

As an accompanist and pianist Mr. Towsey has done very well here. He is thinking of sailing by one of the Tyser liners about the second week in April.

As study was Miss Cooper's chief object in coming to London, she has kept continuously "hard at it," her instructors having been Mdlle. Olga Tremelli and Mr. Gregory Faust. To both of these Miss Cooper does infinite credit—a naturally pleasing voice has been well placed and is well produced. Miss Cooper has booked her passage to New Zealand by the s.s. Corinthic, sailing on the 1st April, and she has made up her mind to become a teacher of singing in Auckland. Before settling down, however, Miss Cooper contemplates giving a series of song recitals throughout the Dominion, beginning with Auckland in June. In this tour she will be associated with Mr. Cyril Towsey, who, in addition to playing the accompaniments, will be heard as a solo pianist.

Lately, Miss Cooper has been doing a good deal of "at home" work in London. Engagements of this description are always best liked by the singers themselves, but opportunities for securing them do not always occur.

FAREWELL TO LONDON.

Mention was made a week ago that Miss Cooper intended to give a farewell recital in London. This took place at the Bechstein Hall last Monday afternoon, and the giver of the concert had planned out for herself a programme full of unwonted variety.



Bechstein Hall

Still looking the same today but renamed Wigmore Hall during WW1.

A less accomplished singer would have been fatigued long before its conclusion, but Miss Cooper appeared to be quite fresh to the end. She has a mezzo-soprano voice of beautiful quality and intonation, and she uses it very artistically. She had plenty of dramatic power, and has learned how to produce with ease a voice that is naturally of sweet quality, and is always delightful to listen to. In her enunciation of German, French, and Italian she is specially good—as musical New Zealanders will soon themselves have the opportunity of judging. This phase ought to prove of great value to her pupils.

Six of the songs on the programme were German, including "Die Mutter an der Wiege," Schubert's "Die junge Nonne," which was a treat to listen to as interpreted by Miss Cooper, particularly in its pianissimo passages; three were Italian, including Gualdo Caccini's four-century-old "Amarilli," into whose spirit the singer entered thoroughly; four were French, including an encore, which brought the recital to a close. "Le Nil," by Leroux, suited her voice well, and she sang it with much expression, to the sympathetic 'cello accompaniment of Felix Salmond. After a group of five

English songs, she had to submit to an encore, and she gave, very daintily, "Oh, My Garden Full of Roses." This group included Dr. Blow's two-century-old "The Self Banished," Sibelius's "The Tryst," Hamish M'Cunn's "Strathallan's Lament," Emmoline Brook's "To a Sea-bird," and Lane Wilson's "The Pretty Creature"—the last was sung with archness and charm.

Mention must be made of the accompanist, Mr. Towsey, who played with great expression and sympathy—to the evident appreciation of the audience, judging by complimentary whispered comments to be heard all round.

Two 'cello soli were played by Felix Salmond, who is a 'cellist of deserved repute. He gave with much feeling Gabriel Faure's "Elegie," and with rare delicacy Frank Bridge's sparkling little "Serenade."

Miss Cooper ought to have been gratified by the warmth of the reception accorded her. The hall was well filled. Several New Zealanders were seen among the listeners, including Mrs. Holmwood, Mrs. A. S. Ballance, and Miss Halse, all of Wellington.

Alice Verlet (1873–1934) was a Belgian-born operatic coloratura soprano active primarily in France.

Verlet assembled a company and undertook a tour of England in 1910. Other members included contralto Edna Thornton. The accompanist was Cyril Towsey of Wellington, New Zealand, who had carved out a career performing in such ad hoc groups.

In July, Verlet returned to Birmingham, the scene of her English artistic "coming out" 15 years before, as a participant in daily concerts for the city's centenary fetes, although perhaps upstaged by a massive air show, not unmarred by fatal crashes of the then-novel machines. She was again in distinguished artistic company, organized and directed by Dan Godfrey: other participants included singers Nellie Melba, Agnes Nicholls, and pianists Wilhelm Backhaus, Myra Hess, and Benno Moiseiwitsch and violinist Mischa Elman.

Mr. Cyril Towsey (Wellington) has been touring as accompanist to Mdle. Alice Verlet's concert company, which was in Brighton a few days since. Its other members were: Madame Edna Thornton, the well-known contralto, M. Brinkmann (Brussels, violinist), and Mark Hambourg. Mdle. Alice Verlet, who is prima donna of the Grand Opera, Paris, met with great success in London, and her reception all over the country is enthusiastic in the extreme. Mr. Towsey is a sympathetic accompanist, and he has lately had a number of good touring engagements under the auspices of the Concert Direction Schulz-Curtius and Powell. In spite of this, however, Mr. Towsey is beginning to think that he would like to take a trip out to New Zealand, so his old friends in Wellington will not be surprised if he definitely decides to go out there again. **1910**

MUSICIAN'S MEMORIES **HOW PACHMANN PLAYED ON** **YOUNG NEW ZEALANDER'S** **CHEEK.** **THE LURE OF LONDON** **MR. CYRIL TOWSEY'S ADVICE TO** **YOUNG COLONIALS.**

(From the Auckland "Star.") 1910
LONDON, March 18.

It will interest New Zealanders to know that Mr. Cyril Towsey, who acted as accompanist to Miss Mary Cooper at her concert at the Bechstein Hall on March 14, and will do so in the forthcoming tour of the Dominion, is engaged to be married to the young Auckland singer. He, too, is a New Zealander, and well-known in musical circles. During the past three years Mr. Towsey has been engaged in concert work in England and on the Continent. He will probably leave for New Zealand early in April.

During his residence in England Mr. Towsey has heard and met many of the foremost musicians of the world. He has many interesting reminiscences of celebrities. We were talking yesterday of famous pianists, he and I, and the name of Pachmann, the greatest living exponent of Chopin, cropped up.

"Pachmann," said he, "is delightful. A wonderful player, with the heart of a child. Everybody loves him. Once when I was touring in the same company he came and spoke to me after the concert and asked 'Was I good?' I praised his playing, and mentioned one study in particular which I thought had been beautifully played. The old man was radiant, and held up his face to be kissed! And, do you know, it did not seem stupid to kiss Pachmann. He is so spontaneous, so child-like in his emotions, so lovable." I mentioned the well-known story of Pachmann, who, when asked to name the greatest living pianist, modestly replied: "Well, Godowsky is the second greatest!"



THE LATEST PORTRAIT OF VLADIMIR DE PACHMANN.
(Photo by Elliot & Fry, London.)

BUTTERFLIES AND GOSSAMER.

"I know the story," said Mr. Towsey, "but I think that now he is inclined to give the palm to Godowsky, in certain kinds of music at any rate. I well remember sitting near Pachmann at one of Godowsky's recitals in London. After Godowsky had played a certain piece, Pachmann stood up in the stalls and called out, 'Like a pig! Like a pig!' But the next piece pleased him much better. He leaned over to me, and, addressing me, but taking the whole audience into his confidence, he said: 'The beautiful passages I play better, but the big passages—Godowsky!' Then he said, 'Give me your right cheek.' I turned my face, and he played lightly on my cheek with his fingers, as though I were a keyboard. 'There,' he said, 'it should be like that—gentle, like butterflies!

Now your left cheek. Again I turned an obedient cheek, and he played another imaginary passage. 'Ahi! he said, 'gossamer!' All this in full view of the audience, who enjoyed it immensely. That is Pachmann. He is always like that, both on the platform and off it."

OUTLOOK GETTING WORSE.

On the outlook in music for those who make it a career, and on the prospects of young New Zealanders and Australians who come to London to seek fame and fortune in music, Mr. Towsey was very emphatic.

"Music," he said, "is becoming more and more commercial. Here in England the question is now 'How do you sing?' but rather 'What are you worth?' In other words, the agents judge you by your drawing powers, not by your quality. Singers whose voices are long past their prime can still command good terms if their names on the programme are still a good 'draw,' whereas an unknown man with a better voice will be lucky to get engagements at all.

"I have noticed, even in my three years here, a great change for the worse in the outlook from the professional point of view. When I first came to London it was the regular custom for artists on tour to be paid fixed fees. Now a concert party usually tours on sharing terms. It is a sign of the times.

"It cannot be impressed too strongly on young colonial musicians that it is folly to come to London in the belief that they have only to display their talents to find London at their feet. They must not take too seriously the flattering comments on their abilities made by famous artists who visit New Zealand. Let them remember also that London is the easiest place in the world to starve in. But warnings seem to be useless. Still they come! I suppose they will only learn by bitter experience."

After his concert tour through New Zealand with Miss Cooper, Mr. Towsey hopes to settle in the Dominion.

18th March 1910