

*Maitland and District Historical Society Inc.*

# **Bulletin of Maitland and District Historical Society Inc.**

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W.H. Lardelli in Brighton, 1897

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*The Aims of the Society are to  
Discover, Record, Preserve, Advise on and Teach the History of Maitland and the  
District*

## *Maitland and District Historical Society Inc.*

**Cover:** The image of Signor Lardelli was supplied by Val Rudkin.

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**Location:** 3 Cathedral Street Maitland (opposite Bishop's House)

**Lecture meetings** are held on the first Tuesday of each month from 5:30-7.00pm as a forum for lectures, talks and presentations.

**Committee meetings** are held on the third Tuesday of even months from 5:30-7.00pm.

**General meetings** are held on the third Tuesday of odd months from 5:30-7.00pm.

Members are invited to attend all monthly meetings.

The Annual General Meeting is scheduled for March. At the time of this Bulletin the format of the AGM is undetermined.

Meetings are held at the Society's rooms, 3 Cathedral Street Maitland.

Membership fees : \$20 (single) and \$30 (double / family)

**COVID 19 update: The rooms are normally open to members between 11 and 3 on Wednesdays and Saturdays, although NSW regulations are in flux.**

**Patron:** Dr AC Archer AM

### **Current Office Bearers :**

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**Bulletin contributions** are being sought. Please contact the Society via email  
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**Editor's Notes:** Val Rudkin has written an article for this Bulletin on a fascinating musical gentleman, Guglielmo Enrico (William Henry) Lardelli, whose memory, and in particular his Maitland connection, has been largely forgotten in the local community.

Signor Lardelli has not been forgotten internationally, however. Following on from her article is the sheet music to his "Mina" waltz, which has been sourced from the National Library of Australia. It may be noted that this music was published by Paling & Co, which had also published Harry Hyndes' "Mindaribba Waltz", which we have previously featured in the Bulletin.

In this edition we have part 1 of Val's article; part 2 will appear in May's Bulletin.

Finally, it is with sadness we note the death of our patron the Most Reverend Bill Wright, Bishop of Maitland-Newcastle. Bishop Bill died in Maitland Hospital on Saturday 13 November at the age of 69. He will be greatly missed.



Then MDHS president Keith Cockburn, Val Rudkin, and Bishop Bill at the Society's fortieth anniversary luncheon in 2017

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## **A Talented Immigrant ~ Signor Guglielmo Enrico Lardelli (1857-1910) and his Important Connection with Maitland (Part 1)**

By Val Rudkin



W.H. Lardelli in Brighton, 1897

To begin the discovery of just who was Signor Lardelli, the following article, published on Saturday 2 March 1901 in the *Clarence and Richmond Examiner* (Grafton, NSW: 1889-1915), gives an insight into the man's character. It is based on two separate conversations the writer had in person with Lardelli.

### **SIGNOR LARDELLI: MUSICIAN AND COMPOSER. HE VISITS GRAFTON.**

*"The first time I had the pleasure of meeting Signor Lardelli was on a Howard-Smith steamer coming from Townsville. The vivacious composer was out of sorts – Terpsichore and Neptune had a falling out. But I was suffering from brain-starvation through abiding too long among the savages of the North, so I cajoled him into the smoke-room, and we talked music, and libretto, and composition. It was there I drew from the modest maestro the fact that he was the author of scores of musical compositions, published and to be.*

*Being of the inky craft, and inquisitive of soul, I extracted from him other facts, that he was a native of Brighton, England, of Italian father and London-Scotch mother; that he had been primarily educated in the Modern Department of Brighton College, before he went to study music under the great conductor Signor Li Calsi, of the Royal Italian Opera Company, in Convent Garden, to acquire mastery over the piano, under the hand of Emmanuel Aguilar, and to learn singing from Claudius Dealouis, the famed French operatic baritone.*

*Then I gathered also that the Signor was a Fellow of the Royal College of Organists, in London, and that the story of his musical triumphs and successes would fill an entire issue of the EXAMINER.*

*He was, he told me with characteristic modesty, touring Australasia on behalf of his publishers Edwin Ashdown, Limited, and himself. Five years previously Signor Lardelli, after his labours in the Australian musical field, had gone to London, and as a result of an interview with Ashdown, that celebrated firm have already published no less than 150 of his compositions, for the piano, violin, mandolin, voice, and organ. It was the Signor's idea to*

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*place under the eyes of Colonial music teachers a number of these compositions, written under seven names.*

*"I thought it was time," said the Signor quietly, "that the country music teachers were induced to give "The Maiden's Prayer" and similar musical chestnuts a much needed rest. "I hoped, " he went on, with a twinkling eye, "to create a taste for a new class of composition, which should contain at one and the same time the study of a Mozart sonata, with the tunefulness of a Lardelli!"*

*"And your success, Signor?" I asked.*

*"It will be for the public to say and to judge," he replied.*

*I re-met Signor Lardelli last Tuesday morning. In the interim we had each travelled far. We sat on the balcony of Holmsten's hotel together, and smoked and talked.*

*"So you have come to Grafton, Signor," said I, "and what think you of it?"*

*"It is charming," he replied, with an eloquent sweep of the hand; "and the river beautiful, beyond comparison. It is without doubt the finest river in Australia."*

*"Good," I said, "so that you are likely to settle down here?"*

*"Ah," replied Signor Lardelli, "that is the question. If I consult my inclinations, yes, certainly. But inclination is not everything. Even musicians, like poets, must live. I will remain if inducements offer."*

*"It will be Grafton's loss if they do not!" I said. "A genius does not drop in upon us every day."*

*"Merci," replied the composer, "I should, of course, have to be prepared to accept a lesser income than would naturally accrue to me in Sydney; but then there are considerations which might compensate."*

*"The considerations, Signor?" I asked.*

*"Of health, chiefly. I have been recommended to the country by the medical people. Riding, fishing, duck-shooting, and so on."*

*"Excellent! And your intentions if you remain, Signor?"*

*"To teach," he replied, "voice culture, piano, all the rest of it, and if anyone desires to learn French or Italian, I will teach that also. We are," he added, 'a musical family. My eldest daughter – pardon my fatherly egotism – is a really capable pianist, who would in the event of my remaining here, probably take junior pupils. My two boys were in St. Patrick's Choir in Brighton, England, during our sojourn in the old country. Oh yes, we are all in it. My wife, my friends flatter me by saying, is a charming singer. Yes, we know something of music – a little!" The Signor smiled.*

*An inquiry here elicited the fact that Madame Lardelli was a Miss Gorrick, of Maitland, a well-known family in the North.*

*"In my spare time," resumed the Signor, "I should devote myself to composition and, who knows, a little agriculture, perhaps."*

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*"You have lived in the country before?" I said.*

*"Yes," he replied, "I was conductor some years back of the Philharmonic Society in Maitland. I was also the first conductor of the Newcastle Liederafel, and I have been organist in several Cathedrals, in three of which I have succeeded in placing a new organ. I am proud to say that my F.R.C. diploma is signed by Sir John Stainer, Prof. Turpin, and several other musical celebrities of London. I may tell you that the diploma costs one an oral examination lasting all one day, during which you several times wish that you had never been born!"*

*"Well, Signor," I said, in conclusion, "I think I echo the sentiment of Grafton in extending you a cordial welcome to the Queen City of the North, and in expressing a hope that you will remain with us."*

*"I should like to," said the merry little Signor, "I am dying to go duck-shooting with you, and those seven pound perch that you speak of, they attract me more than I can say, and it is a beautiful place. But musicians, like poets, you know, cannot live entirely upon natural beauty. So that it will be a matter of inducements, you understand. If I can see my way clear, be sure that I will remain."*

*So we shook hands and parted. It will be now for the musical people of Grafton to interview Signor Lardelli for themselves, and to keep him with us for good and all. Grafton has much to gain and nothing to lose in this matter. It is a direct compliment to the Clarence when men of the Lardelli stamps – men whose reputations in art and music stand upon the highest planes – are inclined to settle amongst us. The music-lovers of Grafton and her prominent citizens are, of course, extending to our distinguished visitor and probable townsman, the pleasant courtesies which are usual in civilised communities.*

Footnote: Lardelli was organist of Christ Church Cathedral, Grafton during 1901. He then became the organist of St Stephen's Presbyterian Church, Bathurst (1902-1903)

### *Guglielmo Enrico Lardelli*

Whilst some items found during research state he was a native of Italy, Lardelli was born in England. He was the fifth of the eight children of Italian immigrant Maurizio Giovanni Battiste Venanzi Lardelli, composer and teacher of music and Louisa Matilda Strachan, of English/Scottish descent, also a teacher of music.

Born in Brighton, East Sussex on 12 May 1857, the young Lardelli was immersed in music from an early age. His father Maurizio had arrived in England in 1840 and married Louisa at Brighton's St. Nicholas Church on 6 Jan 1849. Maurizio received his Naturalisation Papers on 28 September 1854 making him a British citizen.

Maurizio's published works include 'Grande Galop, Les Brighton' which was played during the 1840's by the Band of the Grenadier Guards at Windsor Castle and 'Les Folies: Grand Valses' sparkling and pretty and considered as good as many of the vales of Strauss.

### *Visits Australia*

In 1875 at the age of 18, Guglielmo Lardelli travelled to Melbourne on what was possibly an educational visit. This was common for educated young men to have a life learning experience. Some were financial enough to travel the world soaking up the customs of other cultures. While this sounds good, it usually meant they were set free to enjoy themselves. Lardelli made friends with a man named Taylor shortly after his arrival at Melbourne and his new friend soon



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introduced him to a young lady. The couple married on 25 October 1875 at St. Kilda and this appears to have been due to her being pregnant.

His wife was Irish and a few years his senior. According to the Notice published in the Melbourne Argus she was fairly well connected, her father being Major Cary, late Barrackmaster, Jamaica and her grandfather was the late Colonel William Cary, Royal Artillery.

Lardelli had found work as a clerk with an annual salary of £80 which enabled him to support a wife. By March 1876 Lardelli and his wife were living at Hay, NSW where Lardelli had secured work as a music teacher. Louisa gave birth to a son in April 1876 at Hay, the child was named Percy Lardelli. Lardelli soon realised the fully developed infant could not be his. The birth was only six months after their marriage. Confronting his wife she confirmed his fears that he was not the child's father.

### *Return to Brighton*

Lardelli decided he needed to complete his music education in England but could only afford to pay for his own passage. Leaving his wife and her child in the care of her mother in Melbourne, Lardelli returned to his parents' home in Brighton to complete his music training. During the next five years he studied music and started composing. He was appointed organist of St Leonard's Church, Seaford in Sussex in January 1878. The Sussex Advertiser recorded that popular entertainment took place at the New Assembly Rooms provided by the new resident organist, Mr G Lardelli. In March that year he was accompanied by his mother and sisters at another performance.

### *Hello again Australia*

Departing Plymouth on the Orient Company's steamship Aconcagua travelling in the Second Saloon: he arrived at Glenelg, Victoria on 18 February 1881 after 39 ½ days at sea. Lardelli sought reconciliation with his wife only to find she had produced another child the previous year. She had named the baby Constance Lardelli and the father as William Henry Lardelli. Guglielmo Lardelli found his wife disinterested in reviving their relationship and decided his marriage was over. Leaving Melbourne he arrived in Sydney late February 1881 and was soon an active participant in the Sydney music scene. He was beginning to be recognised for his musical compositions, having had three pieces already published in London.

The *Sydney Morning Herald* 29 March 1881 under "Amusements" reported: The Austrian Band; the programme for the seventh "Boema Combinations Concert", which was given last evening in the Garden Palace ..... Signor Sefani conducted .... Signor Palma sang a Romance from Faust .....Signor Lardelli was again of great service as accompanist.

The *Protestant Standard* (Sydney) Sat 2 Apr 1881 / page 7 /Boiled Down

Mr. G. Lardelli has been appointed to succeed Mr. D. J. Whitwam as organist of St. Matthias's Paddington.

The *Sydney Morning Herald* on Monday 4 April 1881 page 6 reported: New Music

We have received from Signor Lardelli, a young musician recently arrived in the colony with the object of pursuing the practice of his profession here, three pieces of music composed by him.

1. Romance In A flat major, a short phrase prettily treated, changes key and subject, a recurrence to the original, make a sympathetic little salon piece.

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2. "Estelle," Valse de Concert, in E flat major, is, in three divisions, the second the most original.
3. "Rosa Bianca" Valse Sympalica, in D flat major, is melodious and effective. All show the composer to be a capable writer, and one familiar with the requirements of pianoforte music, endowal with sufficient creative power to produce agreeable music, and with the knowledge to express those ideas correctly. The tendency to frequent modulations, and the keys in which the compositions are written give them an appearance of difficulty greater than they really possess.

*Evening News* (Sydney) 9 April 1881 - Signor Lardelli participated in an Austrian Fancy Dress Ball.

The *Sydney Morning Herald* on Friday 22 April 1881 page 2 in an advertisement:

AGRICULTURAL SOCIETY'S EXHIBITION, 1881 Prince Alfred Park

The Austrian Band Soloists

Second appearance of Signor Lardelli, the eminent pianist

Programme – Part 1 – 5 pieces by known composers Part 2 – included a piano solo by Lardelli.

Soon his expertise on the instrument became well known and he was invited to play at other venues. Lardelli was invited to perform at an organ recital on the newly installed Willis organ at St Mary's Church, West Maitland on Wednesday 20 July 1881. This event would change his life.

*West Maitland ~ July 1881*

The newly installed Willis organ was made by Henry Willis and Sons established in 1845. The organ had been shipped from Liverpool on the S S Selim in February 1881 and had arrived in Maitland on June 20. Mr James P Broderick erected the tracker action organ in June-July 1881 for the sum of £20, against the west wall. The organ had 2 manuals (keyboards) 17 stops and 3 couplers.

The *Maitland Mercury & Hunter River General Advertiser* Page 8 of Saturday 9 July 1881 gave this description under Local News. It appeared under the title 'St. Mary's New Organ'.

*In the notice which appears elsewhere of the organ recital on Wednesday evening, reference is made to a second recital which was in contemplation. It will be seen by an advertisement in another column that next Wednesday evening has been fixed for the performance. The executant will be Signor Lardelli, organist of St. Matthias' Church at Paddington, who has been only about nine months in the country. His playing in St. Matthias' is said to be such a feature in the services that the church is always filled; and the congregation invariably sit out the concluding voluntary, instead of retiring while it is being played. This accomplished organist will exhibit, as they have not been exhibited yet, the powers of the noble instrument now placed in St. Mary's Church; and the organ committee entertain the reasonable hope that large numbers will be attracted to listen to a treat which can seldom be enjoyed out of Sydney. Signor Lardelli has stipulated that he shall be the sole performer, but it is believed that this arrangement will not exclude some vocal renderings and especially the one so much missed last Wednesday evening. We may here state that the rendering of the choir were on Wednesday evening last among the most successful parts of the performance, thanks to Mr. Dugdale's assiduous training and the attention of the members.*



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Signor Lardelli travelled to West Maitland by train and was welcomed by members of St Mary's Church. The program included a number of musical items and one of the young ladies who performed on this occasion was Miss Edith Gorrick, daughter of Mr Jacob Gorrick, partner in the firm of Wolfe and Gorrick. Edith was described as a soprano of talent, and having a sweet voice.

Lardelli would possibly be obliged to catch the evening mail train for his return journey, but future notice was to be given on this point. No charge was to be imposed for the concert, however a collection was made to defray incidental expenses of Signor Lardelli with any surplus being put to the organ fund.



St Mary's circa 1905

Then the second recital. The *Maitland Mercury & Hunter River General Advertiser* Page 7 of Saturday 23 July 1881 titled 'The Organ recital at St. Mary's Church'. This recital was on Wednesday 20 July.

*A congregation exceeding in number than present at the opening organ recital assembled on Wednesday evening in St. Mary's Church, West Maitland, to hear a selection of music played by Signor Lardelli, organist of St. Matthias's Church, Paddington, who had kindly responded to the invitation of the organ committee. Every seat, including a number of additional chairs and forms, was fully occupied by half-past seven o'clock when the recital began. The Rev. W. H. H. Yarrington presided, and opened the proceedings with a few words, explaining that the service was in no sense a religious service, the building was a sacred one, and therefore applause would be unseemly. He also requested the congregation to refrain from whispered talking during the playing, a desire which was most carefully respected. Indeed, most people seemed too anxious to listen to the sweet sounds poured forth to interrupt them by conversation of any kind.*

*Signor Lardelli is a most accomplished organist, and the programme was arranged in a manner that gave a display both of his own powers and of the varied capabilities of the noble instrument. He is master of the organ: it is obedient to his will alike in soft and tender passages, in the lively notes of triumphant praise, and in the majestic march and solemn symphony. He does not, as some organists do, overwhelm the hearer with noise, but uses as a rule those stops which give expression to pathos and touch the tenderer emotions. The delicacy as well as the decision of his playing were very conspicuous in many passages, but especially in one of the movements in Batiste's Offertory, the piece but one on the programme. Perhaps the number which showed most the organist's mastery of his art was his own "Meditation:" the production of the musing musician who evolves in a happy dreamland a melody now sinking to a gentle whisper and now rising to a storm of sound, but*

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*every note of which is exquisite. Bach's fugue was a splendid number, and the two songs from the "Messiah" constituted a great treat for the hearers. Following is the programme which Signor presented:-*

*Offertiore in G (Wely)  
Meditation (Lardelli)  
Moroeau (Gounod)  
Andante in G & Andante in E (Batiste)  
Fugue (The Giant) (Bach)  
Melody in F & Chorus of Angels (ScotsonClark)  
Songs (Handel)  
March (Athalie)(Mendelssohn)  
Songs (Mendelssohn)  
Offertoire (Batiste)  
Marche Romaine (Gounod)*

*Besides the instrumental music, two anthems were excellently rendered by the choir. Miss Ellie Gorrick sang the recitative and aria from the "Creation," which on the previous occasion she was unable to render. On Wednesday evening she was still suffering from sore throat, but she nevertheless sang exquisitely, and gave great delight to the vast assembly. Her cousin, Miss Edie Gorrick, repeated "He shall feed His flock" and having conquered her nervousness, gave full effect to her really fine voice.*

*The Rev. Mr. Yarrington took occasion publicly to thank Signor Lardelli for the great pleasure he had afforded the people assembled, and also the choir. He said that Signor Lardelli expressed himself in the highest terms respecting the instrument, which was vary gratifying, he was sure, to all who were interested in St. Mary's and in the organ. The recital closed with singing the doxology, and the benediction pronounced.*

Here Lardelli's story intertwines with West Maitland and becomes part of that history. Guiglielmo Enrico Lardelli also went by the English translation of William Henry Lardelli. It was by this name that in October 1875 he had married his first wife at St Kilda, Melbourne. As mentioned on page three he had returned to England in 1876. In January 1881 he returned to Australia and finding his wife had produced another child during his absence began divorce proceedings which was later granted. His visit to Maitland and his meeting with Edith Gorrick led to a close friendship and the pair were married at St Mary's Church, West Maitland in 1882. The marriage was recorded between William Henry Lardelli and Edith Annie Pauline Gorrick.

Lardelli had taken the position as organist with St Mary's Church at West Maitland during 1881 and remained in that role until 1885. In 1883 Henry Willis and Sons supplied pipes for a Trumpet 8' and Clarionet 8' and Tremulant. These were added to the Willis organ, probably on the advice of Lardelli.

The *Newcastle Morning Herald & Miner's Advocate* of Wednesday 21 January 1885 reported on a Valedictory Concert to Signor Lardelli at the Protestant Hall, Newcastle for the benefit of Signor Lardelli, who was about to depart for Europe. Guglielmo and Edith returned in November 1886 on the *Orizaba*; although she received no mention, their child Annette was most likely with them.

### *Return to Sydney*

The Lardelli family, including Annette Beatrice Lardelli, born at West Maitland on 17 January 1884, moved to Sydney where Guiglielmo had accepted the position of organist at St Mary's,

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Waverley, NSW. Two sons were born during this time, Mario Compo Lardelli in 1890 at Waverley and Luigi Valentino Lardelli at Woollahra in 1892.

In 1894 Lardelli resigned his position at St Mary's Waverley.

He received a mention in the *Sydney Morning Herald* of Monday 6 May 1895 page 3, titled Signor Lardelli's Opera

*By invitation of the composer a select audience assembled in St. Paul's Schoolroom, Burwood, on Thursday evening, to hear a performance of portion of Signor Lardelli's new opera "Katherine." The composer was introduced to the audience by Mr. Lindsay Thompson. Signor Lardelli presided at the piano, and was assisted in the vocal portions of the piece by a number of ladies and gentlemen. The production was warmly applauded.*

Goodbye Australia 1895

Lardelli with his wife and three children sailed to England, during 1895. Once again The *Maitland Mercury and Hunter River General Advertiser* reports on Lardelli in this short item of Thursday 25 February 1896, page 3, 'Signor and Mrs Lardelli'.

*Cheering news to Signor Lardelli's many friends concerning his progress in the musical profession has just been received from London, where he and Mrs Lardelli are pursuing their studies. Last month we learn that the signor had been chosen from eighty candidates for the important post of organist of Christ Church, Greenwich. He has now further distinguished himself. A few weeks ago he was appointed a fellow of the College of Organists. In a letter to a friend in Maitland, dated London, January 15, Signor Lardelli writes: "I got up to-day to receive my diploma and hood as Fellow of the College of Organists from Rev. Sir Fred. E. Ouseley, Oxford University Professor. Passed a most satisfactory examination, only eight went through out of forty, many of whom were up for the second time. My masters at Trinity College are awfully pleased. I fairly surprised myself and them too. I went prepared to fail, as I have lost so much time. I shall keep up my study to the last. Mrs. Lardelli joins Guildhall School of Music to-day. She sang 'May Queen' at a concert; quite a success."*

*We congratulate Mr. and Mrs. Lardelli very warmly upon their advancement. – Maitland Mercury.*

On 16 November 1897, Edith gave birth to her fourth child at Brighton, England. He was named Noel Lardelli.

Hello Australia c. 1900

In February 1900 the Lardelli family returned to Australia on the steamer *Barbarosa*. This was followed by Lardelli accepting the position of organist at Christ Church Cathedral, Grafton the following year. Then they had moved to Bathurst where Lardelli was organist at St Stephen's Presbyterian Church (1902-1903) followed by a big change, moving to Western Australia to be organist for the Wesley Church (1903-1906).

The Western Australian newspaper *Collie Miner* on 7 January 1905 reported:

*Signor Lardelli's Concert. A Musical Treat. Stating the concert was one of the most enjoyable-if not the most enjoyable-concert held in Bunbury on Tuesday evening last, when Signor Lardelli and his Concert Company gave their first entertainment in the Masonic Hall.*

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The *Evening News* (Sydney) 16 April 1908 on page 3 another Lardelli Concert.

*With Signor Lardelli's musical talent, most Sydney people are familiar. It has been demonstrated in various ways, as player and composer. In the latter capacity, his works are heard with delight in the homes of the people and on the concert platform, and musical societies are ever ready to acknowledge the value of his services in orchestration. On Tuesday night he appeared at the Centenary Hall, as a monologue entertainer, assisted in his programme by musicians who played and sang his own compositions. So it was really a "Lardelli night."*

*Signor Lardelli appeared in no fewer than 24 humorous songs and musical monologues. In a number of these the subjects or verses were selected from various writers for setting to music and the talent evidenced in this direction must be acknowledged. In similar entertainments in the future, Signor Lardelli's individuality will always be perceived as a musician. He has a faculty for gripping a subject, and directing his thoughts to flow evenly with it, and so we have as a result a happy combination. In his humorous pieces he relied upon suggestion, and a natural manner, allied to refinement. What he lacks in verve and dash, and the ability to maintain a continuous grip of his audience, while securing these essentials - they will come to him in time - there is no need to lose the spirit of refinement, which he naturally possesses.*

*The best of the humorous pieces were "When I Was a Boy at School" "The Stiletto" (a clever burlesque), "Recipes," "The Girl on the Stairs," "The Paying Guest," and the musical monologues included "The Lesson of the Water Mill," "New Society Play," "The Birth of the Opal," "The Vacant Chair," and "Solitude." Signor Lardelli was assisted by Mr. Bryce Carter in 'cello solos,' Miss Geraldine Rivers, Mr Emil Sussmilch, and Mr Harold Whittle (accompanist). The entertainment was well attended, and the audience spent a delightful Lardelli evening.*

Lardelli did not have the best of health and was being told by physicians to move to warmer climates so the move to Charters Towers in North Queensland for health reasons is understandable. It was here that this life ended, suffering heart failure at the age of 53.

His passing received a brief mention in the (1) *Sunday Times* (Sydney, NSW:1895-1930) of Sunday 10 July 1910 page 7 and was given a more detailed obituary in the (2) *Maitland Daily Mercury* on Tuesday 12 July 1910 page 6.

### 1. DEATH OF MR J. LARDELLI

*The talented Australian composer, pianist, and entertainer, who was professionally known as Signor Lardelli, has passed away at Charters Towers. The son of an Italian, Mr. Lardelli was an enthusiastic musician from his boyhood, and his output as a composer included a comic opera and a large number of melodious songs. Apart from his concert work, Mr. Lardelli was a teacher of singing and the pianoforte, and at various periods he had filled the position of church organist. Little more than a year ago he accepted an appointment at Charters Towers. He leaves a widow, three sons and a daughter.*

### 2. THE LATE SIGNOR LARDELLI

*Australia has lost a clever musician by the recent death at Charters Towers of Signor G. Lardelli, F.R.C.O., composer, pianist, one-time tenor vocalist, church organist, and entertainer. The deceased, who was the son of an Italian surgeon (\*) who practised at*

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*Brighton (England), was born at that fashionable watering-place, but passed many years of his life in Sydney, and latterly resided at Perth, and at various places in Queensland. The production of a tuneful comic opera, "Katherine," at the Sydney Town Hall, led him to revisit Brighton in 1895, and during his five years' renewed stay there no fewer than 80 of his pianoforte compositions and songs were published by Edward Ashdown Limited. To bring forward the best of these he gave a concert at Queen's Hall, London, at which various artists of established reputation appeared, and ultimately he returned to Australia. Signor Lardelli, who was a raconteur, and a man of many gifts, came out in a new light here as a monologue entertainer in 1908, when he delivered his bright little songs in a cultivated "thread of a voice," that served its purpose admirably, and he also exhibited a tender and sparkling touch in the elaborate accompaniments he loved to play. His humour was dry, his articulation extremely neat, and had he taken up the profession of a monologist in earlier life he would probably have become famous. The deceased, who had been away from Sydney for about two years, leaves a widow, three sons, and one daughter.*

(\*) occupation of his father was previously established as being a musician.

The above entry of registration of his death is confusing to anyone without knowledge of Lardelli's life. His details were provided by Edith at a time when she was greatly grieved. She gave the name of her husband and father, William Lardelli, his age 53 years. He died at their home, Plant Street, Charters Towers. His father named as Maurice Lardelli, Professor of Music and his mother as Louisa McDonald. Burial was at Charters Towers Cemetery, Rites of the Church of England. His place of birth was stated as Milan, Italy (\*) he had been in Queensland 2 years and 25 years in New South Wales. Children, living and age were Annette 26, Mario 19, Luigi 17, Noel 12. Nil deceased.

There is no memorial on his grave at Charters Towers, which is sad, but does it matter? Signor Lardelli has received many mentions in the newspapers during his short life. There are entries for him in music literature and his music can be heard via YouTube. His Toccata in Sol minor on organ and his Russian Love Song on piano.

The sudden passing of her husband would have made life difficult for Edith Lardelli. Loss of income and three sons to feed. Her daughter Annette was living in Western Australia, having married Herbert Clayton Goff of "Harpfields" Upper Beaconsfield, Victoria in 1907. Edith with her 13 year old son Noel travelled by steamer to parts unknown and returned in 1911 on the Ophir. This voyage may have been to Perth, to enable Edith to reunite with her daughter Annette and both to grieve for their loss.

End of Part One

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My grateful thanks to Catherine Fairhall for her valuable research assistance with this project.

Valerie Rudkin - November 2021







10

# MINA VALSE.

GUGLIELMO LARDELLI.

Andante.

INTRO:

Nº 1.

cres.

18010.

N. MUSIC 194768

3

Handwritten musical score on five systems of grand staves. The notation includes treble and bass clefs, key signatures, and various musical notes and rests. Performance markings such as *dim.*, *f*, *mf*, and *Fine.* are present. The manuscript is dated 19010.

19010.

D.C.  
al  $\frac{6}{8}$

4

Nº 2:

mf

cres.

f

ff

ff

Fine only.

1st time.

mf

18010.

5

*mf*

*1st time.*

*cres:*

*2nd time.*

*D.C. al fine*

18010.



6

Nº 3

The musical score is for a piece titled "Nº 3" with the number "18010." at the bottom. It is written for piano (p) and organ (org). The score consists of five systems of music. The first system is marked "p" and "mf". The second system is marked "org" and "mf". The third system is marked "p". The fourth system is marked "p". The fifth system is marked "1st time" and "2nd time". The score is written in a key signature of one flat (B-flat) and a 2/4 time signature. The piano part is written on a grand staff (treble and bass clefs) and the organ part is written on a single staff (treble clef). The organ part features a variety of chords and arpeggios, often with a melodic line in the right hand. The piano part is primarily composed of chords and arpeggios, with some melodic lines in the right hand. The score is written in a clear, legible hand, typical of early 20th-century musical notation.

18010.

7

The image shows a handwritten musical score on five systems of grand staves (treble and bass clef). The music is written in a historical style, likely from the 19th century. The notation includes various notes, rests, and dynamic markings such as *mf* (mezzo-forte). The paper is aged and yellowed. The number '7' is written in the top right corner of the first system. The number '18010.' is written at the bottom left of the page.

18010.



8

CODA

18010.

9

dim.

dim.

pp

ppp

18010.

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