

BIOGRAPHY



REBA RANGAN

AUSTRALIAN OPERA SINGER

Birth name:

Venezia Maria Rebecca Rangan

1882 — 1969

Primarily written by a close Reba Rangan cousin

WARWICK F. DU VÉ

who died in Melbourne, Australia, on June 16, 2012

with additional material about the alarming circumstances
surrounding Reba's death and the tracking down of her absent
father added in January and April 2017 by another cousin

IAN D. RICHARDSON



Reba Rangan publicity photographs







Reba Rangan — date unknown



Reba Rangan — last known photograph

REBA RANGAN was born in Melbourne on 10 December 1882, the daughter of Joseph Alfred Rangan, aged 32 years and Emily Rangan (née Cox), aged 24. Both parents had emigrated from Europe; Joseph from Venice and Emily from London; she being a member of the Cox family that had come to Australia in 1874. The marriage certificate shows Joseph as an artist (painter), but does not indicate an occupation for the bride. Reba's birth registration shows her name as Venezia Maria Rebecca, names which, as an adult, Reba always refused to own, insisting that she be known only as Reba Rangan.

During Reba's childhood, the Rangans lived in Melbourne, although when Reba was possibly sixteen or seventeen years of age Joseph Rangan left the family, apparently quite suddenly. It is not known when this occurred, whether he remained in Australia, or what became of him. [He went to the United States. See Ian Richardson notes on Page 10]

As a schoolgirl, Reba took great pleasure in music and must have been able, after leaving school, to continue to follow her interest. In time, she became active in church music, directed the choir in the local church and participated in the social work undertaken by some of the churches of the Camberwell area. Indeed she became widely known in Camberwell as a church worker, as a teacher of music, as the conductor of the Camberwell Ladies Choir and as the possessor of an outstanding soprano voice.

By 1915, Reba was already an established and acclaimed singer, and the *Australian Musical News* reported that she had appeared in an open-air concert at the Melbourne Cricket Ground, alongside May Davies, Olive Davies, Ethel Lauchlan and Walter Baulch. Later that year the magazine had this report:

Miss Reba Rangan, a pleasing singer, has been well to the front lately, giving a helping hand to patriotic movements. On October 16, she arranged a series of operatic scenes at the Camberwell Town Hall, for the Camberwell Red Cross Society, staging settings from *La Fille der Tambour*, *Major*, *Dorothy*, and *Tales of Hoffmann*. It was an ambitious undertaking, but the whole entertainment was capitally stage managed.

Reba became so well-known in Canterbury and Camberwell in 1920 that, as stated in the *Camberwell Free Press* of 13 July 1933, "an influential committee of Camberwell and Canterbury residents felt that Miss Rangan should be given the opportunity of seeking success upon London concert platforms. A substantial fund was promptly raised to send Miss Rangan abroad, and it was necessary that she take her mother with her." [The two women left Melbourne for London by ship on the *SS Borda* on 4th April 1921.]

From the *Australian Musical News* early in 1921:

Farewell Concert

Miss Reba Rangan was tendered a complimentary farewell concert at the Athenaeum on March 17. Her contributions to the programme included Purcell's last composition, *From Rosy Bowers*; three bird songs by Liza Lehmann; a recit and aria by Haydn; a number of encores, which included Arne's *Lass with the Delicate Air* and some concerted numbers.

Miss Rangan was in good voice. Her phrasing was good; her tone pure and sound; her enunciation fair only. Her performance was most musicianly, although not always quite full enough of contrast. The assisting artists included Miss Doris Hadden, Miss Gertrude Caruthers, Mr. Ernest Sage, Mr. Mort Pettigrove and Mr. Norman Cottle. Miss Doris Hadden, as pianist, contributed much sound and distinctly individualised work in her selections.

Miss Carruther's principal solo, *Feu Follet* by Papini, was treated brilliantly, though in places the tone was disagreeably rough. Mr. Ernest Sage sang with his usual confidence and all his usual mannerisms. He would please more consistently if he cultivated a more natural style and vocal delivery. Mr. Mort Pettigrove will develop and improve as a tenor singer with added public experience. At present his voice is thin, and has not much carrying power. He is naturally gifted. Mr. Cottle fulfilled his duties as accompanist with much satisfaction to all concerned."

Reba soon became one of London's leading oratorio sopranos, appearing on several London and provincial English concert platforms. The *Australian Musical News* had the following item in its January 1923 issue:

SUCCESS IN ORATORIO

According to a report received this month, Miss Reba Rangan, the well-known Victorian soprano, has been engaged to sing in Coleridge Taylor's *Hiawatha*, at the Royal Albert Hall on Saturday, December 15. Following upon a long list of appearances on oratorio throughout England, this speaks well for Miss Reba Rangan's success abroad. In the opinion of leading critics, Miss Reba Rangan has the true traditional rendering of oratorio, combined with a perfect diction.

However, at the height of Reba's success in Britain, her mother was taken seriously ill, with the result that she and her mother had to return at once to Melbourne. Reports did not specify Mrs Rangan's illness. They returned to Melbourne on the *Esperance Bay* on 5th October 1923.

An article from the *Australian Musical News* dated March 1, 1928 provided the most complete account:

WON FINE LAURELS

Reba Rangan's English success.

An Australian soprano who really did achieve a number of successes in oratorio in England is Miss Reba Rangan, who returned to Melbourne...owing to the advice of doctors as to her mother's health. She certainly forfeited her chance of becoming one of the most prominent oratorio singers of the day, as established by such commendations as *The Times* awarded her for her performance in Coleridge-Taylor's *Hiawatha* at the Royal Albert Hall, and the *Daily Telegraph* for her singing in *The Messiah*.

The Times said "Miss Reba Rangan sang with dramatic intensity," and the *Daily Telegraph*, which is the acknowledged "musicians' daily," that "Miss Reba Rangan is a true oratorio singer, and gave a memorable performance of the soprano solos. It is a long time since we have heard such fine singing." For her work in *Elijah*, the *Daily Mail* critic pronounced that "Miss Rangan's renderings of *Hear Ye Israel*, and the other music allotted to the soprano were all that could be desired, and proved her to be not only the possessor of a beautiful voice, but to have it under perfect control. Moreover, she has that interpretative power which is everything to the singer of oratorio."

On another occasion the same London daily declared that "Miss Reba Rangan, the Australian soprano, is fast singing her way into the hearts of the English people."

Commended by Great Conductors

Naturally, with such acceptance of her singing, it was a great disappointment for Miss Rangan to have to relinquish her work in England and return to Melbourne. She had been associated with many of the leading English artists, and the late Sir Frederick Bridge, conductor of the Royal choral society and organist of Westminster Abbey, wrote "I can sagely and confidently recommend you anywhere for your oratorio singing."

Equally high in her praises was Sir Frederic Cowen, who declared after hearing her shortly after arrival in England that her instinct was absolutely for oratorio and her training in it had been thorough. For her training in Australia that fine artist Mrs Palmer had been responsible, and, of course, Miss Rangan is thoroughly well remembered for a number of admirable performances with the Melbourne Philharmonic society and other bodies.

Since her return to Melbourne she has taken up teaching work at Glen's, and also at 14 Trafalgar Road, Camberwell. She is conductor of the Camberwell Ladies' Choir.

It may be mentioned, as showing the magnitude of her work in England, that she there sang a repertoire of no fewer than sixteen different oratorios and allied compositions. The demand for her services was becoming so great that for the last Good Friday night she spent in England, she had five *Messiah* engagements offered to her. In the ordinary concert field her success was likewise marked. Of a Scotch night, the London *Daily Chronicle* said that "Miss Reba Rangan received a great ovation for her singing of Scotch songs. Although all her songs are frequently heard, they appeared to possess new and special attractions when rendered by this talented vocalist."

At the time of their return from England, Emily Rangan was sixty-five years of age and apparently in need of continuous care. Before leaving for England in 1921, she and her

daughter had been living in rented accommodation in Hawthorn and later in Canterbury. By 1926, Miss Rangan was living at 14 Trafalgar Road, Camberwell, in the house which in April 1942 was transferred to her as owner and was to be her home until her death in 1969. Apparently, on her return from England, Miss Rangan had recommenced her church work and teaching in Melbourne.

PRESS COMMENTS — 20 August 1929

Oratorio and Song Recital

Miss Reba Rangan, who some little time ago made a name for herself in London as a vocalist of distinction, especially in the realm of oratorio, gave a recital last night in the new Central Hall. A comprehensive programme afforded Miss Rangan an admirable opportunity for demonstrating her powers of vocalisation and interpretation. After opening with a bracket consisting of two Handelian songs, one from *Joshua* (*Oh! Had I Jubal's Lyre*), and the other from *The Messiah* (*Come Unto Him*).

Miss Rangan was heard in a great variety of items, solo and concerted. Among them were Ward-Stephen's sacred song, *In My Father's House Are Many Mansions*, three of Liza Lehmann's *Bird Songs*, two delightful melodies of Dr. Arne, and a couple of favourite national songs, one Scottish (*Annie Laurie*), and the other Irish (*The Last Rose of Summer*). She also collaborated with Mr. Ernest Sage in the duet, *What Have I to Do with Thee*, from Mendelssohn's *Elijah*; with Messrs. Pettigrove and Sage in a trio from Haydn's *Creation*; and with the Meister Singers in a quintet, *The Image of the Rose*.

In all these contributions she disclosed the practised hand and was able to give her listeners the fruits of a rich and varied experience. Sensitive phrasing, careful attention to expression, and remarkably clear enunciation were among the qualities which earned for Miss Rangan the well-deserved plaudits of a warmly appreciative audience.— *Melbourne Argus*

Vocal Recital

A concert of special interest to vocalists took place last night in the Central Hall. The recitalist, Miss Reba Rangan, who has enjoyed considerable experience and success in oratorio and concert singing in England, appeared in selections from Handel's *Joshua* and *Messiah*, songs by Arne, bird songs of Liza Lehmann, national songs and concerted numbers.

A bright soprano voice, a free production and excellent diction unite to make the singing of Reba Rangan very attractive. Expressive features were always in evidence, the singer gave great pleasure to her appreciative audience, while one of Miss Rangan's best numbers was the sacred song, *In My Father's House Are Many Mansions*, by Ward-Stephens. This the singer very sympathetically treated, the devotional style being one in which she feels most at home. Very popular were Arne's *Where the Bee Sucks* and the *Lass with the Delicate Air*. The audience found the recital varied and enjoyable, and the artist was required to sing extra numbers. With assisting artists, Miss Rangan took part in a duet, a trio and a quintet from the works of Mendelssohn, Haydn and Reichardt.— *Melbourne Age*

Reba Rangan Sings -- A Varied Programme

Though she had not been heard on a Melbourne concert platform for a long time, Miss Reba Rangan attracted a large audience to the Central Hall last night. This soprano exhibited musicianship throughout a long and varied programme. Sensitive phrasing and clear diction were notable qualities of her work.

Miss Rangan devoted the first part of her programme to oratorio, in which she has had wide experience, and subsequently gave a bracket by Arne, three of Liza Lelimann's Bird Songs, and Scotch and Irish songs. Miss Rangan was also associated with Mr. Ernest Sage in the duet *What Have I to do with Thee?* from Mendelssohn's *Elijah*, Haydn's *On Thee Each Living Soul Awaits*, and with the Meister Singers' male quartette in Reichardt's *The Image of the Rose*. — *Melbourne Herald*

Reba Rangan's Concert

Designed largely to give prominence to the oratorio work in which she was for a long time a distinguished singer in Melbourne, and afterwards won favour in England, Miss Reba

Rangan's concert in the Central Hall was much more solid in programme than most of those to which the public is invited nowadays. In that respect it carried memory back to pre-war musical conditions.

Miss Rangan is deeply imbued with the traditions of oratorio and in *Oh, Had I Jubal's Lyre*, from Handel's *Joshua*, and *Come Unto Him*, from *The Messiah*, the Widow's Music for *Elijah* (sung with Mr Ernest Sage) and the trio, *On Thee Each Living Souls Awaits*, from *The Creation*, she showed the retention of musicianly authority. One of her most acceptable items in this vein was *In My Father's House Are Many Mansions* (Ward-Stephens), where the call is for suavity of expression. Her secular airs from Arne, Liza Lehmann, and the traditional Scotch and Irish, also won much favour with a large audience.— *Australian Musical News*

Reba continued to be a public figure in her district as is indicated by the holding of a Public Testimonial Concert under the patronage of the Mayor and Mayoress of Camberwell, the Ormond Professor of Music, and other dignitaries, held in the Memorial Hall at Canterbury in July 17, 1933. The *Australia Musical News* said that more than 600 people attended the event. The *Camberwell Free Press* of 20 July 1933 reported the event as follows:

The public testimonial concert given to Miss Reba Rangan in the Memorial Hall, Canterbury ... was a gratifying success. The large hall was full to the utmost to do honour to a well beloved artist.

In introducing the Mayor, Mr Edgar said it would be an inspiration to Miss Rangan to see the large and enthusiastic audience present to pay honour to an artist who had done so much for many years in the cause of charity and to church organisations. Her art had been given most graciously and willingly in her kindly desire to help.

The Mayor spoke on behalf of the citizens of Camberwell and extended to Miss Rangan the heartfelt thanks of the citizens for the splendid service she had rendered to them during her years of residence here. She was a professional singer but she had waived her right to her legitimate fee on occasions too numerous to mention.

The programme was of high artistic merit, *Hear My Prayer* was rendered by the choir under the baton of Mr. W. W. Davies, the soloist being Miss Rangan. The work was well-performed, the balance excellent and expression all that could be desired. Mr. Syd. Exton, who possesses a pleasing tenor voice, followed with *A Spirit Flower*, and was encored. Mr Percy Pledger, with his violin solo *Serenade du Tsigane* also received a well-deserved encore.

Miss Rangan then appeared and received an enthusiastic welcome. Her three items: *Love finds a Way*, *My Lovely Celia* and *L'Eté* were most artistically rendered. Her pianissimo was beautiful and the richness of her middle registers a delight to listen to. She proved herself a finished artist in the handling of these items. For an encore she sang *The Night Wind* and her imitation of its dreary mournfulness was vivid and real.

Mr Ray Warren with *On the Road to Mandalay* pleased the audience so well that he was doubly encored. Mr Roy Shepherd's performance on the piano was an artistic treat... Miss Rangan's rendering of *Oft in the Stilly Night* held the audience spellbound. The delicate pianissimo was a musical treat and she well- deserved the spontaneous encore she received.

From teaching music, and from what seems to have been infrequent opportunities to arrange public concerts, Reba must have gained only a small income. Also there were the additional duties involved in the caring for her mother until the time of Mrs Rangan's death, followed by the time given to the caring for Reba's aunt, Florence Cox [daughter of Joseph and Rebekah Cox] in her last years.

Through the development of the 1930s economic depression conditions became even harder. Reba let rooms in her house and undertook contracts for piece-work at home in which she hand-painted and coloured Christmas cards, greeting cards, photographs and pottery. Some of her pots became collectors' items. Her garden seems to have been almost her only recreation.

The house allotment was large, some 121 feet by 45 feet (approx. 37m. by 13¾m) and was developed fully and most actively at the front and back of the house. The owner also redecorated most of the rooms at one stage, repairing walls and ceilings herself, and turning her capable hands

to the making of furniture from cane and seagrass, and making various items in wood for use in house and garden.

As an old woman, as the present writer knew her, Reba was good company, and though suffering increasing loss of eyesight enjoyed meeting visitors and making visits. Unable now to do any effective gardening and able to do less in the house, her days were increasingly spent in her sitting-room listening to her radio and waiting for visitors. She might speak of former days and the time spent in England but only as fond remembrances, never recalling the disappointments or reflecting upon her sharp change of fortune.

In her last years, her disabilities were added to by the appearance of a small lump in one breast for which surgical removal was recommended. She faced this calmly, made detailed arrangements for the welfare of her cat and the distribution of her treasured possessions before leaving for hospital. The operation affected her severely. She had a brief period of consciousness afterwards, but was severely fatigued. She died shortly after. The date was 20 August 1969. Reba was 87 years of age.

**Additional material provided by
IAN D. RICHARDSON**

with research carried out by his wife, Rosemary Richardson

WAS REBA MURDERED?

During a visit I made to Warwick at his home in Melbourne, we got onto the subject of Reba's death. After some hesitation, he said he regarded Reba as having been murdered. She died the day she underwent an operation for a lump on her breast at the age of 86.

Warwick had taken the doctor's advice that such an operation was necessary, but when he returned to the hospital after the operation, he ran into a former student from his days as a teacher and who was a trainee doctor. The trainee, he said, was very upset about the operation, which he had witnessed. He said that one of those in the theatre had said to the surgeon "this woman is too old to survive this operation", to which the surgeon is alleged to have replied: "I know that, but I want you to see this sort of operation."

Warwick said he was deeply shocked when she died later that day, but felt that he would not succeed in taking action against the surgeon.

It is difficult to know the truth of what happened, but Warwick did not strike me as someone who would over-react to, or overstate, a situation. Even without knowing more about the lump in Reba's breast, it does seem unusual for a woman of advanced years to have undergone such an operation in the 1960s. It was often felt that a cancerous tumour— if that is what it was — be left alone if the woman was very elderly.

REBA AND DAME NELLIE MELBA

Although I have not been able to track down concert programmes that list Reba and Dame Nellie Melba appearing together, there is an accumulation of circumstantial evidence from press and other reports that they did. Certainly, Reba had been tutored for a time by Dame Nellie (birth name Helen Porter Mitchell). Warwick was sure they had appeared together in concert, both in the United Kingdom and Australia. "I don't think Reba liked Melba much," he told me.

Warwick said he was about 16 when he first met Reba and in her later years she had been "like a mother" to him. He told me that Reba's mother, the former Emily Cox, had been "difficult" and her relationship with Reba was "very poor". Reba felt that her mother was not encouraging about her singing career. It is quite possible that this tension could be traced back to Reba having to return to Australia with her sick mother in 1923, just as her international opera career was on the ascendency.

REBA'S MISSING FATHER

It was Warwick's firm understanding that Reba did not know what had happened to her Italian-born father, Joseph Alfred Rangan, who was a artist-painter and had changed his surname from Rangani to make it more acceptable in Australian society. He understood that Joseph left the family when Reba was in her teens, but it was much earlier than that. My wife, Rosemary, found that he had gone to the United States. It appears he first pitched up in San Francisco in 1887, when Reba would have been about five. He seemed to have spent the rest of his life in California.

Joseph gained American citizenship in 1896. He died in the Los Angeles area late in 1917 — apparently as a result of having been in a vehicle accident a few months beforehand. He had been working in the United States as a fresco painter and odd job man. A local newspaper reported that no heirs had been found. This is no surprise as the authorities would not have known that he had a wife and daughter still alive in Melbourne.

Emily's marriage to Joseph was what once would have been called a "shotgun marriage". Put another way, Emily was already pregnant with Reba when she married Joseph late in June 1882. Reba was born less than six month later. It is not known whether Reba was aware that she was conceived out of wedlock. It is quite probable that she wasn't. Back then, sex before marriage met with strong public disapproval.

Although Warwick had been very close to Reba for much of his life, when it fell to him to fill in her death certificate, he made significant errors. By putting "unknown" against her father's name he implied she was illegitimate, and he gave her mother's first name as Amelia instead of Emily. When I asked about this he apologised, but said he'd had to guess some of the details.

Reba was cremated at Melbourne's Springvale Crematorium and Botanical Cemetery, but it is not known what was done with her ashes. There is, however, a memorial plaque to her in the cemetery rose gardens (see next page). When Rosemary and I inspected the memorial in March 2017 we noticed that its paid-for placing in the garden has expired, but so had many of the neighbouring plaques. It was unclear what eventually happens to "expired" plaques.

It would be easy to dismiss Reba Rangan as just another talented soprano who missed out on the special ingredient that made the likes of her contemporary Dame Nellie Melba an international celebrity. But it is clear from the huge number of newspaper articles published in the first half of the 20th century that Reba was a notable, frequent and popular performer, but with a career restricted by being her mother's carer for many years.

I was too young to hear Reba perform, and as far as I can establish, there are no recordings surviving of her singing, even though she did perform on ABC radio.

Reba never married but I have been unable to establish whether she had any romantic relationships.

Warwick Du Vé's biography came about because of his desire to keep Reba's memory alive. "She had a very hard life and deserves not to be forgotten," he told me. I agree, but sadly Warwick died before he could get the biography published or widely distributed. I am now putting this right by making it available on the Internet and to relevant archives in Australia and the United Kingdom.

**Reba Rangan memorial, Springvale Crematorium and Botanical Cemetery,
Melbourne, Victoria (photo taken March 2017)**



It is not clear how many performances Reba Rangan gave at the Royal Albert Hall in London, but because of her early return to Australia, this is the only one recorded:

ROYAL ALBERT HALL.

Manager HILTON CARTER, M.V.O.

Programme of

CONCERT

and

Display of Physical Exercises

given by

L.C.C. Evening Institutes

on

FRIDAY, DECEMBER 15th, 1922

Honoured by the presence of
H.R.H. Princess Louise, Duchess of Argyll.

Vocalists—

Miss REBA RANGAN

Mr. DAVID ELLIS

Mr. IVOR FOSTER

Full Orchestra.

Principal Violin Mr. T. J. Milne

Choir of 1200 Voices.

Conductor Dr. J. E. Borland

At the Organ Mr. F. G. Shuttleworth

At the Piano Miss Kathleen Markwell

Directors of Physical Exercises The L.C.C. Organisers of Physical Education

Honorary General Secretary Mr. FRED. A. SIMPSON

To commence at 7.45 p.m.

Continued...

Extract from Royal Albert Hall programme:

PART II.

The length of the Programme prevents the repetition of numbers, and appreciative patrons are respectfully asked to refrain from demanding encores.

5. OVERTURE "Egmont" *Beethoven*

THE ORCHESTRA.

6 SONG ... "My Dreams" ... *Tosti*

Mr. DAVID ELLIS.

I dream of the day I met you,
I dream of the light divine,
That shone in your tender eyes, love,
When first they looked in mine.
I dream of the flowers that made me
A path for my longing feet,
I dream of the star that lead me
To your chamber window, sweet.
I dream of the words you whispered.
In the hush of that magic hour,
With your eyes like the stars above me,
And your heart like an opening flower.

I dream of the rose you gave me,
I think of our last farewell,
I dream in the silent longing
That only the heart can tell.
Alas! Alas! I have lost my star
In a world of glaring light,
And only a few poor ashes
Remain of my rose to-night;
But I dream of my rose and my star and you,
And whether we part or meet,
I shall love you the same for ever,
As long as my heart shall beat.

7 PART SONG .. "Moonlight" *Eaton Fanning*

CHOIR.

Words are printed by permission of Messrs. Novello & Co., Ltd.

The night is still and holy,
The waters softly flow;
Across the dark horizon
The magic moon swims low;
And it seems to the eyes that are gazing
Wistfully over the sea
Like a silver path that is leading
To where the heart would be.
And ever a song is rising
Out of the tranced waves;
Is it the mermaids singing,
Down in their crystal caves,

A strange and beautiful music,
Tender and sweet and low,
A song that the heart hears only
In the voice of long ago
Shine on, O magic moonlight,
Across the water's flow,
And sing, ye sweet mermaids,
Your song of long age.
And the heart shall forget its sorrow,
Sad eyes no longer weep;
As the past returns, and our dreams come true,
In the beautiful land of sleep.

Fred. E. Weatherley.

8 SONG "Nightingale of June" *Sanderson*

Miss REBA RANGAN.

Magic evening falls around me,
Hour of mist and dream,
Wander I down ways enchanted
Where the pale stars gleam.
My heart is sad, but lo! there rings
A melody on tireless wings
A golden song beyond the vale—
It is the wond'rous Nightingale;
Nightingale of lovely June,
Listening to your wild strain,
Sorrow leaves me, nothing grieves me,
Hope fills my soul again!

Joy is waking, light is breaking
Round me like magic fire
Fearless and strong rises your song,
"Love is the world's desire!"
Oft in darkened days I wandered
Through a world of fears,
Hope, like withered leaves, lay round me,
Winds but sang of tears.
But here to-night amid the flowers,
My heart is born to golden hours;
Oh! could it ever flood life's vale
Your wond'rous music Nightingale!

Edward Lockton.

Melbourne Age, January 5, 1907

OPEN AIR CONCERT.
MELBOURNE CRICKET GROUND.
MONDAY EVENING, 7th JANUARY.
M.C.C. MILITARY BAND.
 Conductor: Lieutenant RILEY.

ARTISTS:—Miss Reba Rangan, Miss Marion Porritt, and Mr. E. A. Ure. Messrs. Millard Johnson and W. A. Gibson's New Electric Bioscope.

Musical Director: Mr. A. J. PALLETT.
Accompanist: Mr. W. F. G. STEELE.
 Concert Commences at 8 o'clock sharp.

PROGRAMME:

1. Two-Step, "Minnie, Ha, Ha" (Laughing Water) Losey
 M.C.C. MILITARY BAND.
2. Song, "In Sheltered Vale" D'Alquen
 Mr. E. A. URE.
3. Song, "The Carnival" Molloy
 Miss REBA RANGAN.
4. Overture, "The Hermit's Bell" Maillart
 M.C.C. MILITARY BAND.
5. Song, "Gleaner's Slumber Song" Walthew
 Miss MARION PORRITT.
6. Trio, "Gipsies Laughing Trio" Glover
 Miss RANGAN, Miss PORRITT, Mr. URE.
7. Bioscope Views by
 Messrs. MILLARD JOHNSON and W. A. GIBSON.
8. Selection, "Reminiscences of Scotland" F. Godfrey
 M.C.C. MILITARY BAND.
9. Song, "Roses" Adams
 Miss REBA RANGAN.
10. Song, "The Skipper's Flag" Barri
 Mr. E. A. URE.
 With Band Accompaniment.
11. Caprice, "The Whistler and His Dog" Tryor
 M.C.C. MILITARY BAND.
12. Songs—
 a "Here's to the year that's Awa'" .. Donaldson
 b "A New Year's Song" .. Mallinson
 Miss MARION PORRITT.
13. Duet, "Of Fairy Wand" Wallace
 Miss REBA RANGAN and Mr. E. A. URE.
14. Bioscope Views by
 Messrs. MILLARD JOHNSON and W. A. GIBSON.
15. Valse, "A Toi" Waldteufel
 M.C.C. MILITARY BAND.

GOD SAVE THE KING.

Should a Postponement be necessary owing to adverse weather, a red light will be displayed from the western end of the grand stand.
 Admission to Grand Stand and Ground, Sixpence.

Melbourne Age, January 5, 1907

AMUSEMENTS.

T Y E and Co.

GRAND "TORONTO" INVITATION CONCERT.
Vocal and Instrumental.
Will be Held at the EXHIBITION BUILDING,
On 5th JANUARY, 1907.
Under the Management of Mr. LIONEL FLIGHT.

3 MONSTER PROGRAMMES.
1st UNDER the DOME. 2nd in the OVAL.
3rd in the AQUARIUM.

UNDER the DOME,
In the Main Building.
To Commence at 8.15 p.m.

1. Overture, By the Swanee River Myddleton ORCHESTRA.
2. Ballad, The Veteran Song Adams
Mr. O. E. PEDERSEN.
3. Song, Three Wishes Pinsuti
Miss BELLA BULL.
4. Quartet, Profundo Basso Bias
Misses REBA RANGAN and EMILIE KEFFORD,
Messrs. O. E. PEDERSEN and HENRI STEVONI.
5. Ballad, Yeoman's Wedding Poniatowski
Mr. GEORGE DAWE.
6. Song, Idle Words Adams
Miss EMILIE KEFFORD.
7. Ballad, Bedouin Love Song Pinsuti
Mr. HENRI STEVONI.
8. Descriptive March, Entry of the Gladiators., Fuick ORCHESTRA.
9. Song, Roses Adams
Miss REBA RANGAN.
10. Ballad, The Death of Nelson Brahms
Mr. O. E. PEDERSEN.
11. Duet, See the Land Appears in Sight .. Glover
Miss BELLA BULL and Mr. DAWE.
12. Song, I Couldn't, Could I? Boeckel
Miss EMILIE KEFFORD.
13. Ballad, Admiral's Broom Bervan
Mr. GEORGE DAWE.
14. Serenade, The Warblers Perry ORCHESTRA.
15. Song, The Promise of Life Cowan
Miss BELLA BULL.
16. Ballad, Bright Eyes Glance Hedgecock
Mr. HENRI STEVONI.
17. Song, The Dream of Home Arditi
Miss REBA RANGAN.
18. Grand March, Stars and Stripes for Ever., Sausa ORCHESTRA.

IN THE OVAL.
To Commence at 8.15 p.m.

In GRAND STAND—RILEY'S MILITARY BAND (Conductor, Lieut. T. Riley) will render a Musical Programme.

At WEST END—Mr. G. D. RADCLIFFE will show Edisonia Biograph Animated Pictures (Mr. G. D. Radcliffe Operator).

In the BAND STAND—PRAHRAN CITY BAND (Conductor, Mr. E. T. Code) will render a Musical Programme.

At EAST END—Messrs. MILLARD JOHNSON and W. A. GIBSON will show BIOSCOPE ANIMATED PICTURES (Mr. W. A. Gibson operator).

IN THE AQUARIUM.
To Commence at 8.15 p.m.

8.15—Overture, Harmony Moe Mills ORCHESTRA.

In SEAL PONDS—
8.30—Feeding Trained Seals and Sea Lions.
8.50—Steeplechase by Seals.

UPSTAIRS in BIOGRAPH HALL—
8.35—A Series of EDISONIA MOVING PICTURES will be shown (Operator, Mr. T. King).

In PICTURE SALON—
9.5—Musical Novelties Mdle. LORELLI
9.25—Selection, Yankee Grit Holzmänn ORCHESTRA.

9.35—Musical Entertainment Mdle. LORELLI

UPSTAIRS in BIOGRAPH HALL—
9.50—A Series of EDISONIA MOVING PICTURES will be shown (Operator, Mr. T. King).

10.10—March Out, Sincerely Yours Whitney ORCHESTRA.

A SPECIAL TREAT FOR THE CHILDREN.
SATURDAY, 5th JANUARY, 1907.
From 10 a.m. to 5 p.m.

TYE and Co., desiring to do something for the children, we have leased the AQUARIUM at the Exhibition Building for the day of 5th January, which should be an interesting and instructive Entertainment for our young friends, including as it does—

The Maze	The Tasmanian Court
The Aviaries	The Mummy Tombs
The Jenolan Caves	The Orchestra
The Mineral Court	The Biograph Pictures
The Technical Court	Musical Novelties
The Industrial Court	Picture Salon
The Trained Seals and Sea Lions, &c.	

The AQUARIUM ORCHESTRA will render specially selected Popular Selections in the Picture Salon, from 10.30 a.m. to 5 p.m.

One of Reba Rangan's early performances before she became famous in her own right:

Melbourne Town Hall
Saturday, October 24, 1903



MISS ADA CROSSLEY

WILL BE ASSISTED BY

Mr. W. A. PETERKIN

The Celebrated English Basso

... ALSO ...

Madame NELLIE McCLELLAND - Soprano

Miss REBA RANGAN - - 2nd Soprano

Mr. J. GREGOR WOOD - - Tenor

DOUBLE QUARTETT—

Miss E. M. WHITE, Miss M. WHITE, Miss KENYON, Miss FARGHER

Messrs. J. V. BILSBORROW, W. TRATHEN, D. BERRIMAN, J. M. STUART

..... AND THE

Melbourne Philharmonic Society

And GRAND ORCHESTRA

Under the Direction of - - Mr. GEO. PEAKE, Hon. Conductor

Mr. G. B. FENTUM - - - Hon. Organist

Mr. HENRY CURTIS - - - Leader of Orchestra

The Melbourne Age, March 18, 1921

AMUSEMENTS.

MISS REBA RANGAN'S CONCERT.

A farewell concert was tendered to Miss Reba Rangan in the Athenaeum Hall last night. The artists, in addition to Miss Rangan herself, were Miss Doris Hadden, Miss Gertrude Carruthers, Mr. Ernest J. Sage, Mr. Mort. Pettigrove and Mr. Norman S. Cottle. In choosing to sing Purcell's *From Rosy Bowers*, Miss Rangan proved herself to possess musical discernment. It is an amazingly beautiful and effective work, with many a naive little touch of word-painting that is as charming as it is innocent. But it is nevertheless as convincing a piece of music as one could wish to hear, and its every bar bears the impress of truth. Miss Rangan also sang Haydn's *On Mighty Pens*, and took part in two concerted items. She has a good voice, musical feeling and some sensitiveness, but should learn to avoid the abuse of the "portamento"—a fault that greatly marred her otherwise successful singing of Michael Arne's *Lass With the Delicate Air*. Miss Doris Hadden's pianoforte solos included a Debussy *Arabesque*, Chaminade's *Fileuse* and Liszt's *Concert Study in D flat*. Apart from a few harsh notes in the Chaminade item, Miss Hadden played very well—indeed, much of her work was quite beautiful, and easily the most finished heard at last night's concert. Mr. Ernest J. Sage sang Handel's *Honor and Arms* and some Mallinson songs with the conscientiousness typical of his attitude towards his art. He is always intelligent and sincere, but his voice frequently lacks resonance—a fact which is due to the variable quality of his production. In other words, his voice is not invariably as "forward" as it should be. Miss Carruthers contributed some fairly well played violin solos; Mr. Mort. Pettigrove displayed a charming, though at present undeveloped, tenor voice in his songs; and Mr. Norman S. Cottle was the evening's accompanist. There was a large and appreciative audience, the friendliness of which led to many unnecessary encores.

Song Recital

BY

MISS REBA RANGAN

from

*The Royal Albert Hall,
London and Provincial Concerts*



Assisted by:

Mr. J. SCOTT, Baritone

Miss DORIS HADDEN, Solo Pianiste

Accompaniste:

Miss ALICE QUITTENTON

MEMORIAL HALL,
CANTERBURY,

MONDAY, 14th JUNE,
1926,

At 8.15 p.m.

Continued....

PUBLIC

Testimonial Concert

To MISS REBA RANGAN

In the MEMORIAL CANTERBURY
on MONDAY, 17th JULY, 1933
at 8 p.m.



Under the Patronage of the Mayor and Mayoress of Camberwell (Councillor and Mrs. J. H. Nettleton), the Ormond Professor of Music (Professor Bernard Heinze), the Melbourne City Organist (Mr. William McKie, M.A., Bac. Mus., Oxon), Mr. S. J. Jolly (Chairman, Australian Choral Association).

Committee.—Right Rev. R. W. Macaulay, M.A. (Moderator of the Presbyterian Church of Victoria), Rev. J. A. Forrest, Hon. W. H. Edgar, Messrs. Geo. Coghill, Chas. F. Crosby, W. F. Greenwood, C.B.E., George Goble, W. Halsey, H. Morgans, E. Lee Neil, C.B.E., D. Claude Robertson, M.A., J. S. Robinson, M. J. Pettigrove, F. Western.

Chairman: Hon. W. H. EDGAR.

Hon. Secretary: Mr. M. J. PETTIGROVE.

Hon. Ticket Secretary: Miss JEAN ROBERTS, 14 Trafalgar Road, Camberwell, E.6.

ARTISTS:

REBA RANGAN (Soprano), JEAN ROBERTS (Soprano), ALICE QUITTENTON (Accompanist), HAZEL WARREN (Accompanist), DULCIE HILL (Accompanist), SYD. EXTON (Tenor), ROY WARREN (Bass), PERCY PLEDGER (Violinist), ROY SHEPHERD, pupil of Alfred Cortot (Solo Pianist), WATKIN W. DAVIES, Conductor of the Combined Choirs of the Canterbury Presbyterian and the Camberwell Congregational Churches.

Miss Rangan desires to express her grateful appreciation to His Worship the Mayor of Camberwell and Mrs. J. H. Nettleton, to the Hon. W. H. Edgar and the Committee, to the Reverend J. H. Forrest (Canterbury Presbyterian Church) and the Deacons of the Camberwell Congregational Church for their courtesy in permitting their respective Choirs to appear at this Concert, to Mr. Watkin Davies and Miss Quittenton (Conductors), and to the Artists for their generous co-operation.

MISS REBA RANGAN

(Of the Royal Albert Hall and Queen's Hall, London Concerts) receives pupils for singing at

14 TRAFALGAR ROAD, CAMBERWELL, E.6.
AND AT GLEN'S.

ORATORIO — OPERA — SONGS.

"The Daily Telegraph" (London): Miss Rangan's rendition of the Messiah solos was the finest we have heard for many years: she is fast singing her way into the hearts of the English people.

TERMS: Three Guineas for Twelve Lessons.

TEL.: W5156.

Compiled, edited and partly written by:

Ian D. Richardson

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