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Madame Melba by Baron Arpad Paszthory

This large portrait of Australia's most celebrated opera singer, Dame Nellie Melba, was painted by the aristocratic Hungarian artist, Baron Arpad Paszthory (1867?–1946).¹ Before establishing himself as a portrait painter in Melbourne in the first decade of the twentieth century, Paszthory made a comfortable living painting the nobility of Europe.² Some of his most important sitters included Pope Pius X, King Edward VII and Emperor Franz Joseph of Austria.³ He arrived in Melbourne in 1900⁴ and began undertaking portraits of well-known officials and celebrities, such as: Sir Samuel Gillott, Lord Mayor of Melbourne (1901–02) and theatre personality, Nellie Stewart. He spent the later years of his life in the United States, settling in Pasadena, California, where he died in 1946.

The *Pasadena Post* of 1935 included "Mme Melba" on the list of "notables who have sat for portraits by the Baron." It is unknown whether this sitting occurred in Europe or Australia, as Melba returned only briefly to Melbourne in 1902 and 1909. It is highly likely that the sitting was brief and that Paszthory relied heavily on photographic images of his subject. The gown in this portrait bears close resemblance to that worn by Melba at her 1903 sitting for the celebrated Australian photographer Walter Barnett in his Knightsbridge studio in London. The bodice features the same richly decorated, plunging neckline underlined with soft, flowing fabric. The two upper metal and pearl decorations and mock-shell ornament at the base of the bodice are exactly the same as those featured in the gown photographed in Barnett's studio. Paszthory even repeats the long strands of pearls she wears in the Barnett

photographs. He appropriated the pearl tiara from a photographic portrait of Nellie Melba with her father David Mitchell and niece Helen Melba Patterson (ca 1905).

There are some artistic variations, however. The artist has created an interesting pattern of star-shaped flowers on the skirt of the dress, which is not evident in the Barnett photograph. To create the illusion of netting, he placed loose-weave fabric on the canvas, painting over it to leave an impression. Netting and muslin were commonly used in early twentieth-century formal evening wear and wedding dresses. Paszthory has also draped his figure with a billowing, sheer white shawl, which lightens this otherwise dark and shadowy picture.

Furthermore, the artist used considerable licence when executing this portrait. At the time of Walter Barnett's photographs of Melba, the legendary songstress was in her mid-forties. In Paszthory's portrait she appears no older than her late twenties. This idealized and highly complimentary rendition follows the grand tradition of aristocratic portraiture. Drawing on his experience as an imperial painter, Paszthory flattered his subject with timeless elegance, and ennobled her with allusions to grandeur. Melba, crowned with a majestic tiara and towering above her viewer, is presented as the music world's royalty. Appropriately, this regal portrait hangs outside Melba Hall, in the foyer of the



Madame Melba, oil on canvas (210.7 x 125.6), undated
Grainger Museum, University of Melbourne (reproduced by kind permission)

University of Melbourne's Music Faculty, where Melba laid the foundation stone in 1909. It is, however, part of the Grainger Museum's collection, which also contains several photographic portraits of Melba and some of her correspondence with the Grainger family.

MICHELLE BONOLLO

¹ His mother was lady of honour to the Archduchess Frederick of Hungary. "Artist Glad to be Home after Painting Greats," *Pasadena Post* 14 April 1935: 15.

² New York Public Library, *The Artists File*, NYPL, microfiche P138.

³ *Pasadena Post* 14 April 1935: 15.

⁴ *Inward Passenger Lists: British Ports*, October–December 1900, microfiche 665, Public Record Office, Melbourne.

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"New" Work by Margaret Sutherland

One of the pleasures of sifting through the contents of a private collection is the discovery of the unexpected. A case in point was the felicitous discovery of an unknown choral work by Margaret Sutherland amongst a bundle of manuscripts in the A.E. Floyd collection, presently housed in the Grainger Museum at the University of Melbourne. The work is a part-song, a setting of the poem "Death and Birth" from *A Century of Roundels* by Algernon Charles Swinburne (1837–1909). The text is as follows:

Death and birth should dwell not near
together:

Wealth keeps house not, even for shame, with
dearth:

Fate doth ill to link in one brief tether
Death and birth.

Harsh the yoke that binds them, strange the
girth

Seems that girds them each with each: yet
whether

Death be best, who knows, or life on earth?

Ill the rose-red and the sable feather
Blend in one crown's plume, as grief with
mirth:

Ill met still are warm and wintry weather,
Death and birth.

The manuscript, in blue ink, is in Sutherland's hand and is signed and dated 1924. It was

presumably written during her time in England, possibly while studying with Arnold Bax. The work is scored for soprano, alto 1, alto 2, tenor and bass, unaccompanied. However, there are short passages requiring divided tenor and bass. The manuscript consists of a full score and a set of parts, indicating that it was not merely an exercise but a finished work intended for performance. The work is through-composed, although some of the opening material appears at the beginning of the third stanza.

Why the work was in the possession of Floyd is not known. However Floyd and Sutherland were on friendly terms and Floyd promoted her music both in his press articles and in his regular radio program, *The Music Lovers' Hour*. He apparently admired her originality. Sutherland may have sent Floyd the manuscript for comment. Given the *divisi* passages, it is unlikely that it was sent for possible inclusion in the repertoire of Floyd's Quintette, a group of soloists from St Paul's Cathedral Choir, which gave concerts in Melbourne and country Victoria during the early 1940s. However, it would have been a simple matter for Floyd to have augmented the group. Whatever the reason, it has remained among his papers, presumably unperformed. Floyd died in 1974, fifty years after the work had been composed. An edition of the work is being prepared by the present author.

IAN BURK

Grainger from Cradle to Grave

Portrait of Percy Grainger, ed. Malcolm Gillies and David Pear (New York: Eastman Studies in Music, University of Rochester Press, 2002)

Portrait of Percy Grainger forms the fourth part of a series of five "preliminary studies" of Grainger's life authored and edited by Malcolm Gillies and David Pear. Drawing largely on the treasure house of archive material that is the Grainger Museum, Gillies and Pear have brought together a broad selection of writings, letters, interviews and reminiscences that present a picture of Grainger through the eyes of others: composers, pianists, educators, critics, friends and family. The rich range of contributors includes such musical luminaries as Grieg, Delius, Cyril Scott, Busoni, Stanford, Nellie Melba, Henry Wood, Lionel Tertis, Frederick Fennell and Richard Franko Goldman, as well as several of

Grainger's family, friends, agents, critics, biographers, fellow musicians and pupils. Such an approach, whilst potentially prone to the anecdotal, provides a useful context within which to consider Grainger's prodigious and often contradictory writings on his own life and music. Indeed, our perception of Grainger the man is, to a significant extent, arguably a product of his own invention. Rarely has any creative artist supplied such a hoard of validatory material for the sake of posterity; the founding of the Grainger Museum would itself seem, for many, an act of supreme vanity. His incessant revisiting and re-editing of his compositional notes, sketches and work books signals his desire to present to the public a

particular and managed view of the creative artist, a view that raises problems for musicologists and museologists alike. Not that Grainger was prone to self-congratulation; indeed, his views of his worth as a pianist and composer range from the critically objective to the downright self-excoriating.

The current collection of writings covers Grainger's life almost literally from cradle to grave; the first contributions, from Grainger's parents, recall their own early lives, whilst the last, drawn from Grainger's autopsy report, describes his post-mortem state in a manner as efficient and cold as the surgeon's blade. The six main sections are organized to coincide with significant dates in Grainger's life: his childhood in Australia, his formative studies in Frankfurt, the productive "London years," his emigration to America, the death of his mother and the outbreak of the Second World War. Concise introductory notes put the reminiscences into context, and the volume includes a comprehensive chronology and detailed index. The inclusion of additional textual commentary would have been helpful in places, as some of the cast of characters and places that pass before our eyes are inevitably unknown to modern readers.

The value of *Portrait of Percy Grainger* lies not only in the presentation of a wealth of out-of-print and previously unpublished material, but also in the picture of Grainger that is revealed, a picture largely uncoloured by biographical or autobiographical hands. His characteristic eccentricities aside, what emerges from these collected reminiscences is a rounded, and very human impression of Grainger the man, and a balanced view of Grainger the musician. Whilst the majority of accounts testify to Grainger's brilliance as a performer, together with his generosity, his kindness and the indelible impression of his physical beauty and vigour, the collection is no mere hagiography.

Grainger's pianism comes under close scrutiny, with contributions by former pupils and fellow performers. The Sydney pianist John Douglas Todd provides one of the most insightful and considered views of Grainger's playing, recalling his "remarkable command of tone graduation" and "acute awareness of line," executed with a "high-lifted, percussive 'fingers of steel' [approach], and a deliberately firm holding of the wrist and arm." Todd is not reticent, however, in pointing out Grainger's *aspiration* to virtuosity—a telling phrase—and occasional "clumsy execution." Similarly, in a brief interview with Free Music collaborator Burnett Cross, the American academic Martin Bernstein recalls Grainger's (perhaps not entirely successful) tenure as Head of Music at New York University between 1932–33 with almost sardonic comic understatement.

Certain key events in Grainger's life are recalled with a degree of frankness and immediacy that leaps from the page. Indeed, part of the pleasure of reading such anthologies derives not simply from what the authors say about their subject, but from the way in which their own personalities are revealed through the text. The artless recollection of the butcher's delivery man who recalls meeting

Grainger as a child around 1893—"one of the happiest days of my life"—contrasts strongly with the acidic fulminations of the one-time Grainger supporter, the critic Robin H. Legge, whose dismissal of "the unforgettable, almost Shakespearean phrase 'Dum pum pum pum pum to di diri diri'" in the *Marching Song of Democracy* both gloriously misses the point and is a joy to read.

The brief but pathetic self-commentary of Rose Grainger's life—"Married young. Impelled by some fate to marry an Englishman whose physical attraction & mental outlook never appealed to me. Married Life—unhappy—experiencing both physical and mental Cruelty"—is matched by the chilling detail with which Antonia Sawyer, Grainger's American concert agent, describes the final few moments before Rose Grainger's fatal suicidal jump from Sawyer's office window.

Perhaps the keenest observations on Grainger the composer come from his life-long friend and fellow composer Cyril Scott, and from his early biographer D. C. ("Charlie") Parker. Scott describes the "artistic link" between Grainger and Rudyard Kipling, noting that "at sixteen years of age he had found a style ... for he had discovered Kipling, and from that writer he imbibed an essence and translated it into music." He was also quick to identify, not altogether approvingly, Grainger's "strange spirit of athleticism" and its manifestations in his music, a trait which, according to Parker, reveals itself in "original impulses rather than from influences, however strong."

It would be unfair to criticize either the contributors or the editors for the relative paucity of material relating to what lies at the heart of the Grainger phenomenon, his musical compositions. Musicologists are still searching for an appropriate methodology for the analysis of Grainger's music, a music that has an almost antithetical relationship between historical analytical techniques and its own aesthetic discourse. In this respect, modern Grainger scholars have been both aided and frustrated by the coincidence between the kinds of current musicological methodologies that favour a contextual approach and the bewildering range of contextual material available.

The volume concludes with three tantalising extracts from Grainger's own pen drawn from his autobiographical writings. These detailed and often extremely lengthy accounts of his life, his racial views and his music total some 250,000 words, but remain, for the most part, unpublished. One can only look forward to the concluding Gillies and Pear study, *Self-Portrait of Percy Grainger*, in which edited selections of these writings will be reproduced.

PAUL JACKSON
(CAMBRIDGE, ENGLAND)

Investigations in Shadows

Music Printing and Publishing in Australia: Papers from the History of the Book in Australia Seminar Monash University 17 November 2000, ed. Georgina Binns, *Bibliographical Society of Australia & New Zealand Bulletin* 25.3/4 (2001).

The one hundred pages of this collection offer much new information about publishers, publications and music sellers in Australia and New Zealand, the result of investigations in shadows musicologists are unaccustomed to haunt. It is a delight to learn that *Walch's Literary Intelligencer and General Advertiser* and the Kynoch firm's stock book can shed light on a subject which has until now seemed to be attenuated by the loss of unique materials and a paucity of secondary sources.

The present gathering has no theme or thread beyond the title (and at least one might be considered an interloper), merely eight papers originating from a conference sponsored by the History of the Book project. Wallace Kirsop in "The Walches as Sellers of Music and their Customers in the 1840s," Prue Neidorf in "The Composing and Publishing Ventures of the Marsh Brothers" and Faye Patton in "Music Printing and Publishing in Australia between the Wars: The Kynoch Stock Book 1912–1939" deal with particular music publishing organizations in Hobart, Sydney and Melbourne, respectively, while Keith Maslen surveys "Music Selling in Nineteenth-Century New Zealand," Dianne Gome provides a history of "The Church and Music Publications in Australia" and Bruce Steele recounts his experience of "Editing and Publishing the Music of Henry Handel Richardson." Georgina Binns provides a preface and a supplementary catalogue to an exhibition of sheet music.

Few such studies of the origins, production and dissemination of sheet music were made before the appearance of Georgina Binns's landmark thesis, "Patriotic and Nationalistic Song in Australia to 1919: A Study of the Popular Sheet Music Genre" (1989). By then there were available histories of the houses of Allans in Melbourne (*The Music Sellers*, 1976), Cawthornes in Adelaide (*Music in the "Nineties"*, 1925), Palings in Sydney (*Music for a Hundred Years*, 1954), Suttons in Ballarat and later Melbourne (*Richard*

Henry Sutton, Esq., 1830–1876, 1954) and various *Australian Dictionary of Biography* articles on important figures such as George Allan, but the significance of these firms and their contribution to Australian music and music-making seemed to be assumed. Plenty of Australian musicians were acquainted with Allans Imperial Editions, had set foot in one of the great stores such as Palings, and had a dab at the latest Hollywood theme song on the piano at home, but music as an industry was until then seen to be not much more than the sum of the biographies of its principals.

Since 1989, and with the exception of the Oxford University Press Companions to Australian music and Australian literature and various generic studies of bookselling, a smattering of musicological papers have appeared: not enough to coalesce into a history of music printing and publishing in this country, but sufficient to indicate the scope of the subject. Two recent articles by Dianne Gome ("Hymnody in the Australian Colonies 1778–1901," published in *AMR* 1 [1996] and "Australian Catholics and Congregational Singing: An Historical Investigation," published in the *Australasian Catholic Record* [1997]) are preparatory to her article in this collection, which takes a more ecumenical approach. Also predating articles here are Prue Neidorf's 1999 thesis "A Guide to Dating Music Published in Sydney and Melbourne, 1800–1899," and Ross Harvey's articles on printed music and music publishing at New Norcia (in *AMR* 4 [1999] and *New Norcia Studies* 7 [2000]).

One of the most interesting aspects of the present collection is the documentation of the investigative powers of the authors. Having once been told that the Alberts archive was dumped on a Sydney street, I hoped this collection might report the rescue or discovery of such records. It was a great pleasure then to read of Faye Patton's research in the Kynoch archive, so integral to the success of the dominant player Allans. She has been able to detail their pioneering techniques and materials—

using imported plates and engraving tools but ink the company mixed itself, and its own bindery—and to show the diversity and complexity of their publications (in 1938 for instance everything from foxtrots and movie tunes to a bit of Mozart and a song sung by John McCormack). The archive, moreover, is so complete that numerous very useful statistics can be deduced from it.

Similarly, Wallace Kirsop has drawn on the Walch family archive, deposited in the University of Tasmania library, for his study, which is a delicious preliminary to a forthcoming book on cultural life in Hobart in the 1840s. And Ross Harvey made use of the New Norcia archive in tracking the publication and dissemination of Dom Stephen Moreno's *Around the Boree Log*. In her pursuit of the Marsh brothers' activities Prue Neidorf has dug up scores with picturesque titles (*The All England Eleven: Polka*) and pretentious claims (*Hail to thee Mighty One!: Song of Australia*). Unfortunately where copies of each are deposited is a mystery. If only this information could be shared, or collected into a comprehensive bibliography of Australian song. Similarly, Dianne Gome in her copious notes catalogues a prodigious list of titles ranging widely in time and place: from *An Antidote to Misrepresentation and Impiety ... and a Collect of Hymns or Sacred Songs, Intended and Calculated to Inspire the Minds of the Youth of the Colony, with the Love of their Creator, Religion and Virtue*, published in Sydney in 1828 (among the earliest publications there) to *Singing with Understanding: A Commentary on Each Hymn and Tune in "Church Hymnal", the Official Hymn-book of the Seventh-Day Adventist Church* (published for whatever reason in rural Warburton in 1981). If she has collected all of these, or at least their citations, I would hope that a bibliography or database might be forthcoming. And if the digitising of sheet music archives can be accomplished, as Georgina suggests in her preface and as is already underway in the National Library of Australia, musicologists

and cultural historians would be immensely grateful.

I also found instructive the methodology applied by Keith Maslen to his study of music sellers in New Zealand. He had available to him various public collections, including the specialist ones at the Alexander Turnbull and Hocken libraries but, more helpfully, several extremely useful bibliographies of the type I am hankering for; he does not mention the existence of individual publishers or music sellers' archives. Hoping to identify and list music sellers and publishers in New Zealand from their establishment to the present he balked at the prospect of trawling through 150 years of newspapers

after reading 763 pages of a bibliography of references to music in Christchurch *in a single decade*. Instead his method was to dredge trade directories, postal directories such as *Wise's*, magazines such as the *Triad* (1893–1927) and the *New Zealand Musical Monthly*, and whatever local histories of music-making that existed. The task was complicated by the fact that, as in Australia, music sellers were from time to time sellers of books, stationery, basketware, patent medicines and whitegoods. Nonetheless his list, however tentative, of music sellers and publishers throughout New Zealand, is a stellar achievement. It shows, for instance, that a city with about one-tenth the population of Melbourne could in the

1890s boast at least fifteen firms selling sheet music or importing pianos. What might a comparable list for Australia look like?

Music Printing and Publishing in Australia demonstrates that while select repositories of primary source material exist, and can tell us much about the contribution of music publishers and retailers to cultural life in this country, there is still much work to be done there and among newspapers, magazines, trade directories, diaries and, as soon as possible, on oral histories of those who listened to music before we can fully represent the title given.

SUZANNE ROBINSON

Student Research: Update

The abstracts below represent some of the new research projects on topics relating to Australian music undertaken by students at the Faculty of Music over the last twelve months.

“A Tradition Transplanted and Nurtured: The Influence of A.E. Floyd on Cathedral, Church, and School Music in Australia, 1915–74”

Alfred Ernest Floyd regarded himself “as a direct inheritor of the English Cathedral Tradition as established by Samuel Sebastian Wesley (1810–1876),”¹ a tradition he claimed to have passed on to succeeding generations. He was also a champion of sacred and secular choral music as a focus for music education.

By examining the state of music in church and school in the United Kingdom when Floyd became professionally active in these areas, this thesis will investigate Floyd's realisation and development of the ideals enunciated by Wesley. It will also assess his contribution to and influence upon Australian church and school music during the years 1915–74. Floyd's most significant contributions to church and choral music were made at Oswestry School and Oswestry Parish Church in England, and at St Paul's Cathedral as well as at various schools in Melbourne, where he eventually settled.

Ian Burk
(PhD student)

“The Changing Repertoire of Horace Poussard”

French-born violinist Horace Poussard first visited Australia in the 1860s where he toured for approximately three years (1861–64). After a twenty-year absence, he returned to Australia, settling in Sydney in 1886 where he resided until his death in 1898. This thesis explores the changing nature of Poussard's repertoire during the two periods he spent in Australia. Broadly speaking, on his first tour of Australia Poussard catered to public taste by

performing works that were predominantly “popular” in nature, while on his return to Australia in the 1880s he turned to promoting and performing high art chamber music. Along with other professional musicians in Sydney, Poussard saw the need and opportunity for musical standards and tastes to be improved.

Peggy Lais
(4th year BMus dissertation)

“The Anglican Choral Tradition at the Chapel of Trinity College Melbourne: 1917–57”

From published and archival sources, this thesis aims to document the efforts of members of Trinity College to set up and maintain the Anglican choral tradition in their Chapel. From the building's Consecration in 1917 until the arrival of the choir and congregation of the Canterbury fellowship in 1957, there has been a period of only three years when no choir sang for services in the Chapel. The largely undergraduate-run ensemble was maintained during this period by a genuine desire to make compulsory chapel services as interesting and spiritual as possible, at a time when support for liturgical choirs generally was suffering by diminishing church attendance. The Choir's associations with Revd Howard Hollis, Dr A.E. Floyd and Sir William McKie helped it progress from an ensemble barely able to bolster congregational hymn singing in 1917, to one capable of performing intricate unaccompanied works by contemporary composers such as Ralph Vaughan Williams and Martin Shaw for national radio broadcasts in 1948.

Philip Nicholls
(4th year BMus dissertation)

¹Max Hinrichsen, “Preamble,” *Organ and Choral Aspects and Prospects*, ed. Max Hinrichsen (London: Hinrichsen 1958) 20.

Legacy of an "Auto-Archivist:" Bringing Grainger's Archive into the Electronic Age

The Grainger Museum's extensive archive is testament to Percy Grainger's lifelong habit of collecting. Coupled with the fact that he was also a "fluent and prolific" letter writer,¹ the result is an extraordinary documentary legacy, encompassing the most intimate love-letters and diaries, together with bank statements and shipping receipts. It is rare indeed for such a comprehensive collection of documents to be housed in the one institution about one individual, as is the case in the Grainger Museum archives.²

The archival collection reflects and represents Grainger's own life on many levels. It stands as evidence of his rich creative life, but is also one of his numerous unfinished projects. Percy envisioned his archive on such a grand scale that he was unable to complete the task he set himself before his death in 1961. Having worked sporadically at his museum to organize the mass of accumulated documents since its official opening in 1938, the collection remained a work in progress until Kay Dreyfus made the first serious attempt to transform the archive into a functional research facility in the 1970s and 80s. It is now the most frequently accessed part of the Museum collection and provides a unique resource to researchers of many disciplines.

The collection gives a comprehensive insight into almost every aspect of Grainger's life. His business records and bank statements have the potential to reveal his

earnings as a concert pianist and royalties as a composer, while his self-conscious autobiographical essays present his interpretations of events and relationships. The latter are often contradicted by original correspondence between Grainger and friends, relatives and associates, which are also preserved in the museum. Even his disarmingly honest revelations of his sexual practices offer a valuable insight into the man himself, and similarly the social milieu from which he felt compelled to hide his flagellantism.

The sheer scale of Grainger's archive project was driven by his fear of losing the

valuable evidence of his life's work to flood, fire or war. He spent much of his time and money during his final years copying his letters (often by hand) or typing them in triplicate, and even had the temerity to ask friends to do the same when writing to him.

Although Grainger never fully realized his intentions as an autobiographer, as an auto-archivist he is unmatched. One must question, however, the motivations of an auto-archivist (as one would an autobiographer) and ask: What did he leave out? Also pertinent to the unique circumstances of the Grainger Museum are questions concerning those who were close

to Grainger and were represented in the collection. Did his wife Ella "edit" the collection after Percy's death to protect her own privacy? Her anxiety and frustration is apparent when Grainger demands that she assign catalogue numbers to her love letters so they can later be deposited in his museum for researchers to read in the future (see Figure 1). However questions of editing and absences in the collection must remain an aside for the time being since the most basic level of cataloguing still awaits much of the collection.

Users of the Grainger research facilities may have noticed some recent developments in collection management of the Grainger museum's archive. The entire museum collection is gradually being catalogued onto an electronic database, which will eventually be accessible to the public on-line.³ Part of the inherent significance

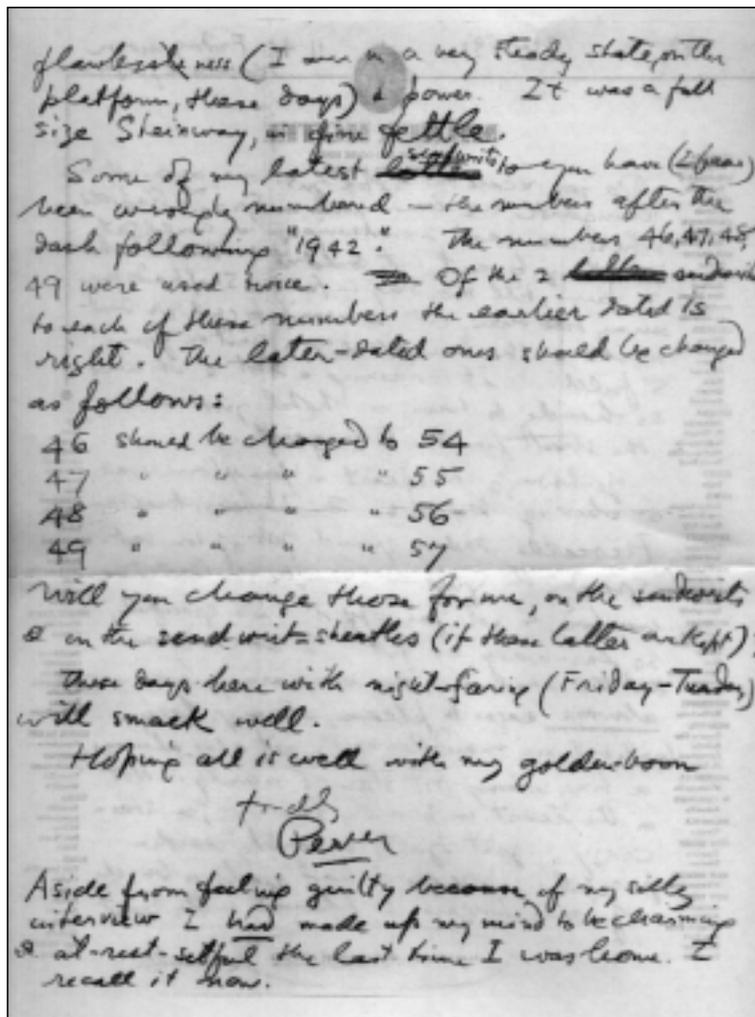


Figure 1: Extract from letter from Percy Grainger to Ella Grainger, 27 March 1942. "Some of my latest sendwrits to you have (I fear) been wrongly numbered—the numbers after the dash following '1942.'" [etc]

¹ Dust-jacket notes to Kay Dreyfus, *The Farthest North of Humanness: Letters of Percy Grainger 1901-14* (Melbourne: Macmillan, 1985).

² Of course not all of the archives are related to Grainger himself or were collected by him. There are a number of significant collections of the manuscripts and papers of Australian composers and musical figures, including G.W.L. Marshall-Hall, his daughter Elsa Marshall-Hall, Mona McBurney, Ian Bonington, Philip Nunn, Leon Caron, Florence Ewart, W.A. Laver, Alberto Zelman, Anne Macky, Edwin Burchett, A.E. Floyd, Henry Tate, A.E. Nickson and May Brahe.

³ This will be accessible via the Museum's recently upgraded website: www.lib.unimelb.edu.au/collections/granger/

of some items in the Grainger collection is the fact that so many links and associations can be drawn between them. However due to the lack of an overarching and comprehensive catalogue (the card cataloguing system remains incomplete), access to the collection has often been heavily reliant upon the transfer of knowledge directly from staff member to researcher. There are obvious problems, however, in managing an archive as an oral tradition. In the long term, existing manual catalogues will be superseded by the fully searchable database.

The database has been customised to suit the unique and differing requirements of the museum and archive environments. In accordance with archival practice, letters and documents are given a folder level entry, while objects such as furniture, musical instruments, costumes and decorative arts require an individual description in accordance with Museum practice.⁴ The archives are the most urgent focus of attention due to the frequency of their use. In many ways, the database will also function as the “back-up copy” that Grainger envisaged, for it will allow images, documents and recordings to be scanned into the database. This facility will also reduce damage and deterioration to objects through constant handling and assist in preserving items for the future.

Folder level description for the following collections:
 Percy Grainger to Ella Ström Grainger
 Percy Grainger to/from Cyril Scott
 Percy Grainger to/from Roger Quilter
 Percy Grainger to/from Herman & Alfhild Sandby
 Percy Grainger to/from Frederick & Jelka Delius
 Percy Grainger to/from Edvard & Nina Grieg
 Percy Grainger to/from Henry Cowell
 Percy Grainger to/from Burnett Cross
 Percy Grainger to/from Richard Fowler
 Percy Grainger to/from Margot Harrison
 Percy Grainger to/from Evald Tang Kristensen & Family
 Percy Grainger to/from Nellie Melba & Family
 Percy Grainger to/from Frederick & Antonia Morse
 Percy Grainger to/from John Grainger
 Percy Grainger to/from Ronald Stevenson
 Percy Grainger to/from Herman & Giske Wildenvey
 Percy Grainger to/from Tjader Family
 Percy Grainger to/from Rassmussen Family
 Percy Grainger from National Institute of Arts and Letters
 Percy Grainger from ASCAP
 Significant Letters Collected by Grainger
 (Hardy, Wagner, Tchaikovsky, H.C. Andersen)
 Small/recent Correspondence Acquisitions
 (Ethel Smyth, Daisy Kennedy etc)
 Harry Anderson Donation (White Plains Grainger Material)
 Miscellaneous Outgoing Correspondence from Percy Grainger

Figure 2: Collections Fully Catalogued on Database

The Grainger museum collection is perfectly suited to harnessing the power of a database which can draw links and cross references between differing types of objects in the collection. For example, a search on the word “marriage” would find correspondence between Percy and his wife Ella discussing their plans for marriage in 1928, in addition to their wedding photos, garments of clothing worn by the two at their wedding, their marriage certificate, and Percy Grainger’s wedding gift to Ella,

his composition *To a Nordic Princess*, including all the piece’s published editions, manuscripts and sketches.

To date, some of the major correspondence series have been entered into the database (see Figure 2), many of which have not previously been fully catalogued. The correspondence between Grainger and fellow composers Cyril Scott, Roger Quilter, Herman Sandby, Henry Cowell, Ronald Stevenson, Nina and Edvard Grieg and Jelka and Frederick Delius are now fully searchable and identified with their own unique location guide. So too are collections of letters between Grainger and his friends and associates Burnett Cross, Kaare Nygaard, Margot Harrison, Herman and Giske Wildenvey, Frederick and Antonia Morse, and the letters from Percy to Ella Grainger. A large proportion of the recently completed catalogue of musical instruments in the

Museum has also been transferred into the database. The work of previous cataloguers will not be lost in the process and will eventually be transferred into the system. This will finally allow researchers to benefit fully and more reliably from some sixty years of cataloguing work since the museum’s opening.

ROWENA PEARCE
 COLLECTION MANAGER,
 GRAINGER MUSEUM

⁴While there remains the potential facility in the database to catalogue every single letter individually, the task would be so time-consuming that it is likely never to be completed. As such, a folder level description serves as a useful and detailed point of reference, which is more likely to be fully achievable in the short to medium term and is a standard approach to cataloguing archives.

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AMR 6

As announced in the last issue of *CSAM Review*, volume 6 of *Australasian Music Research*, edited by Dr Kay Dreyfus, has been published and is now available. The cost, including GST, is \$33 (individuals) and \$66 (institutions). For full details of contents see *CSAM Review 15* or the Centre website.

New Marshall-Hall Publication

The Marshall-Hall Trust (in association with the Centre) is pleased to announce the publication of a new book, *G.W.L. Marshall-Hall: A Biography and Catalogue*, written and compiled by Dr Thérèse Radic. The publication in one volume of biography and catalogue was planned over twenty years ago. Then, unfortunately, a funding shortfall meant that only the biography and a summary of the catalogue could be published as *G.W.L. Marshall-Hall: Portrait of a Lost Crusader*. The present publication, supported both by the Trust and by Melbourne's History of the University Unit, pairs a full descriptive catalogue with the biography, and adds many new illustrations and an index of personal names. This attractive volume, designed and typeset by Peter Campbell, features Tom Roberts's famous portrait of Marshall-Hall, held by the Grainger Museum, on the cover. *G.W.L. Marshall-Hall: A Biography and Catalogue* was launched by the Chancellor, Fay Marles AM, at the Grainger Museum on 28 October at a reception (with music and recitations) devised and introduced by the Chair of the Trust, Assoc. Prof. Richard Divall.

While the majority of copies of the new book have been distributed as a philanthropic service, some are available for sale to institutions and individuals through the Centre for \$33 (plus postage and handling).

Recital: Australian Art Song

This recent CD, produced by Tall Poppies (TP155) under the auspices of the CSAM, features Merlyn Quaife and Michael Kieran Harvey in an attractive programme of Australian art song by Percy Grainger, Fritz Hart, Dorian Le Gallienne, Linda Phillips, Christopher Willcock, David Horowitz and Keith Humble (*Eight Cabaret Songs*). It is available for purchase by mail order or in person from the Centre, in person from Scott Jolly at the Concert Office, Faculty of Music, from Tall Poppies through their website (www.tallpoppies.au.nu/cgi-bin/tpdb.cgi) or from music retailers at a cost of \$25.

AMR 8: Call for Articles

The Centre is pleased to announce that Dr Anne-Marie Forbes, Deputy Director of the Tasmanian Conservatorium of Music, has been appointed honorary editor of the 2003 volume of *AMR*. Volume 8 will take as a unifying theme "Music and the Australian Media." This theme will be broadly addressed in the volume, which aims to encompass research into both contemporary and historical aspects of the variety of interactions between music and the Australian media. Contributions are sought in the target areas of reception studies, music criticism, multimedia composition and sociology of music dealing with western or non-western art or popular music, but articles in other areas relevant to the theme are also invited.

Those interested in contributing an article are asked to send an expression of interest and a 200-word abstract (together with an estimate of the article's finished length) to the editor Anne-Marie Forbes (a.forbes@utas.edu.au) by 31 January 2003. Completed papers (generally 3,000–6,000 words) will be due by 16 June 2003. Guidelines for contributors to *AMR* are posted on the Centre's website.

PUBLICATIONS (all prices given below include 10% GST)

The following publications are available for purchase from the Centre:

- *Riders to the Sea*, opera by Fritz Hart. Full score \$88, vocal score \$44.
- *Giovanni*, opera by Alfred Hill. Full score \$55, vocal score \$33.
- *Stella*, opera by G.W.L. Marshall-Hall. Full score \$55, vocal score \$33.
- *Sound Ideas: Australian composers born since 1950*. A guide to their music and ideas, compiled and edited by Brenton Broadstock, \$38.50.
- *Aflame with Music: 100 Years of Music at The University of Melbourne*, 50 essays from the 1995 Centennial Conference held at the Faculty of Music, \$43.95.
- *The Conservatorium of Music University of Melbourne: An Historical Essay to Mark its Centenary 1895-1995*, by Peter Tregear, \$30.80.
- *A Franz Holford Miscellany Including his Middle Sea*, compiled and edited by Jennifer Hill and Kerry Murphy, \$22.
- *Register of Theses in Australian Music*, disk \$33 (institution), \$22 (full), \$11 (student).
- *Australian Music: An Annual Bibliography 1995*, disk \$33 (institution), \$22 (full), \$11 (student).
- *Songs* by Dorian Le Gallienne, \$22.
- *Herrick Songs: Settings of Poems by Robert Herrick*, by Fritz Hart, \$55.
- *Joy*, opera by Lindsay Brunson. Full score, \$38.50.
- *The Quickening*, opera by Johanna Selleck. Full score, \$38.50.
- The journal *Australasian Music Research*, \$66 (institution), \$33 (individual), vol 1–4, 6; \$44 (institution), \$22 (individual), vol 5 only.
- *Index to the Australian Musical News 1911–1963*, by Lina Marsi, \$88 (institution), \$66 (full), \$44 (student).
- Sound Heritage CD Sets
 - Nature Sounds of Australia* (1 CD), \$27.45.
 - The Great Bands of Australia* (2 CDs), \$38.45.
 - History of Jazz in Australia* (2 CDs), \$38.45.
 - Classical Music of Colonial Australia* (2 CDs), \$38.45.
 - Country Music in Australia* (2 CDs), \$38.45.
 - Australian Pop and Rock 1958–1987* (2 CDs), \$38.45.
 - Transplanted Musical Traditions in Australia* (2 CDs), \$38.45.
- Marshall-Hall Trust Publications: *Musica Australis* Volumes
 - Songs* by G.W.L. Marshall-Hall, \$22.
 - Selected Works for Women's Chorus*, by Fritz Hart, \$22.
 - The Music, Part I, Songs in English*, by Henry Handel Richardson, \$22.
 - The Music, Part II, Songs in German, French, Italian and Danish*, by Henry Handel Richardson, \$22.
- Marshall-Hall Trust Publications: General
 - G.W.L. Marshall-Hall: A Biography and Catalogue*, by Thérèse Radic, \$33.

POSTAGE AND PACKAGING COSTS ARE ADDITIONAL. FOR FURTHER INFORMATION, TELEPHONE 03 8344 4607.