

## Past Hoard House Keeper Pays a Visit



As the Grainger Museum came to the end of a big year, with its doors open for the first time in seven years, a visit from one of its earliest curators was an opportunity to reflect on the Museum's past. Robert Hyner, who was in charge from 1966 to 1969, now lives in Perth, where he plays piano in a jazz trio and teaches flute. Disappointed that he could not make it to the re-opening celebrations, Hyner was eager to see the revamped museum on a visit to Melbourne between Christmas and New Year. With the curators out of town getting some hard-earned rest, the honour of welcoming Hyner back to Percy's Past-Hoard House, fell to me, a very green and extremely keen gallery attendant.

A man after Grainger's own heart, the Dutchman's energy and memory belied his 78 years. Hyner's excitement at finding himself once more in the quirky little red brick building that had clearly left such a big impression on him, was only matched by mine: at my luck! He told of working tirelessly, unpacking endless boxes, clambering desperately on the beleaguered roof, and opening five or six days a week to local and international visitors, including famous composers and film stars and Ella Grainger herself. Rehearsing in the Museum by day, his jazz trio played Melbourne's clubs by night.

Hyner was enthusiastic about the make-over. He responded thoughtfully to the presentation of the 'lust branch', which had been subject to Grainger's self-imposed embargo during Hyner's time. Although, out of sensitivity towards Ella and admiration for Percy as an artist and man, he had wanted to protect them both — in life and in death respectively — from misunderstanding, he acknowledged that the time had come to reveal the full picture, in accordance with Percy's wishes.

In his generosity, Hyner not only shared his memories, but also loaned the Museum a valuable reel of footage of Ella, among others, as well as a remarkable album of photographs from his time at the Museum. These images capture the atmosphere of living music that he was so determined to create (both are being copied for the collection, before being returned).

Reflecting this ambition, Hyner changed the name to the Grainger Centre, and filled the building with music; one wing was tightly packed with chairs for regular piano and chamber music recitals. Other musical highlights included an elaborate performance of Grainger's *Random Round*; another, of Grainger-inspired

## Grainger Studies: An Interdisciplinary Journal

The University Library's new scholarly publication, *Grainger Studies: An Interdisciplinary Journal* was launched in May 2011. Edited by Dr David Pear (London) and Dr Belinda Nemeč (Melbourne), *Grainger Studies* is an annual peer-reviewed journal. True to Grainger's life philosophy with its 'all-rounded' attempt to savour as much in life as possible, *Grainger Studies* is not merely a journal about Percy Grainger — though he figures prominently in it. To reflect the wide intellectual scope of Grainger's interests, the journal is intended to represent as authentically as possible the style in which he devoured knowledge so gluttonously.

In June 1941 Grainger wrote to his friend Henry Balfour Gardiner: 'Most museums, most cultural endeavors, suffer from being subjected to TOO MUCH TASTE, TOO MUCH ELIMINATION, TOO MUCH SELECTION, TOO MUCH SPECIALISATION! What we want (in museums & cultural records) is ALL-SIDEDNESS, side-lights, cross-references.' We hope that *Grainger Studies: An Interdisciplinary Journal* will also realise this ambition.

The first issue includes articles on a diversity of topics: Kay Dreyfus's tricky task of writing Grainger's entry in the *Australian Dictionary of Biography* (Michael Piggott); Grainger, early music, democracy and freedom (Malcolm Gillies); racial stereotypes in colonial stage music (Mark Pinner); Chinese joss houses and postmodern architecture (Derham

Groves); standardisation of performing pitch in Melbourne (Simon Purcell); kitsch in Grainger's music (Peter Tregear); dress, moral reform and masculinity in Australia (Sharon Peoples) and a review by Eleanor Tan of *The New Percy Grainger Companion*.

Submissions are welcome for issue #2, to be published in 2012, and should be sent to one or both of the editors (david.pear@cantab.net or bnemeč@unimelb.edu.au) by 30 September 2011. Details are available on the *Grainger Studies* website, [www.msp.unimelb.edu.au/index.php/graingerstudies](http://www.msp.unimelb.edu.au/index.php/graingerstudies). It is not essential for articles to discuss Grainger or his work explicitly, but there must be a link between the topic of the article and something in his range of interests. The journal is published primarily in electronic format and is available free of charge — for issue #1 see [www.msp.unimelb.edu.au/index.php/graingerstudies/issue/current/showToc](http://www.msp.unimelb.edu.au/index.php/graingerstudies/issue/current/showToc). Readers preferring a traditional printed format can purchase copies in person or online from the Melbourne University Bookshop, [www.bookshop.unimelb.edu.au/cbc/p?IS.9781921775420](http://www.bookshop.unimelb.edu.au/cbc/p?IS.9781921775420) or at the Grainger Museum.

David Pear and Belinda Nemeč  
Editors, *Grainger Studies*



## New Manager

I am pleased to announce that Suzanne Bravery has been appointed to the new position of Manager, Grainger Museum, commencing on 18 July 2011. Suzanne has worked in cultural heritage management for over 20 years, most recently as General Manager, Programs and Services with Museums and Galleries New South Wales. Her earlier experience in the museum sector includes an extensive period of work with the Historic Houses Trust of NSW. Suzanne is a member of the National Council of Museums Australia. She holds a Master of Arts in Fine Arts, a Diploma in Museum Studies, Diploma in Education (Secondary Art), and is completing her PhD thesis on heritage in historic house museums. She makes a welcome addition to our small, highly specialised team at the Grainger Museum.



Photo by Lee McRae

Jock Murphy, Director, Collections, University Library

glass music, and a truly 1960s-style experimental event involving dropping and smashing TVs (the toxic fumes sent the audience outside before long, but Grainger would surely have approved).

The photographs reveal a carefully presented display and a vibrant atmosphere, refreshingly at odds with the reports of recent veteran visitors, who have remembered to me the 'dark and dingy' old days of the Museum. In the photographs, students gather round to examine the manuscripts that Hyner elicited through Canberra's embassies, in pursuance of Grainger's desire to promote an appreciation of diverse world musics, and children play collec-

tion percussion as a young Keith Humble takes conservatorium students in a pedagogy class.

Hyner's recollections and photographs shed new light on a dynamic phase of the Museum's history. This fascinating and memorable encounter has opened up a relationship between the Grainger Museum and its earliest surviving curator (Hyner was the second curator), establishing a valuable connection with the Museum's past and an inspiring precedent for the future.

Stella Gray  
Gallery Attendant, Grainger Museum

Above left: Robert Hyner at his desk in the Grainger Museum, 1967. Photograph courtesy Robert Hyner.

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# Hoard House

NEWS FROM THE GRAINGER MUSEUM

## From the Curator's Desk

The statement, 'I have often walked past here and wondered what was inside ... but it always seemed to be closed', or words to this effect, have been uttered on frequent occasions, by young and old, to staff in the recently reopened Grainger Museum. There is some validity to this notion because throughout much of the Museum's existence, since its original opening event in 1938 (it closed immediately afterwards!), there have been long periods when the Museum has not been accessible to the public. Most recently for seven years from 2003.

Following substantial conservation building works, a complete internal refit and fresh displays in increased exhibition space, the Museum was officially relaunched on 15 October 2010 with a memorable celebration. Internationally recognised Grainger scholar, Professor Malcolm Gillies, gave an inspiring keynote address, champagne flowed and guests were entertained by staff and students from the Faculty of Music, including an impressive saxophone ensemble playing Grainger arrangements.

The intervening months have been constantly busy for Grainger Museum staff with a series of events as well as the learning curve of running a 'new' (or renewed) museum. Public programs started almost immediately with a half-day symposium held the day after the official relaunch titled 'Let us sit in wait no longer: Future directions in Percy Grainger scholarship, performance and interpretation'.

In November the University of Melbourne holds a Cultural Treasures Day which is a very well-attended public event. The

Grainger Museum, in addition to displaying its fascinating cultural treasures, hosted a concert in the University's Melba Hall titled 'To rend the heart with chords'. The Consort of Melbourne, a dynamic group of choristers and two pianists performed a program of Grainger arrangements to a full house.

Another milestone was the launch in May this year, of the *Grainger Studies* journal, an annual online journal, also printed in hard copy, edited by Grainger scholars Dr Belinda Nemeč and Dr David Pear. (See story, page 4.)

The Museum has received very healthy support from the media following the relaunch including a feature article in the *Australian* newspaper's arts section and an extremely well-produced investigation of the Museum by ABC television's (the national broadcaster) '7.30 Report', a prime time current affairs program. ABC Radio National focused on Percy Grainger and the Museum for an hour in its weekly Saturday morning program 'The Music Show'. As a result we have experienced quite a steady flow of visitors.

In February this year, ABC Radio's FM station also presented a fascinating two-part documentary by veteran Australian broadcaster and producer, Peter Taplin, titled 'Percy Grainger, Warrior for Truth'. As well as playing a rich selection of excerpts from Grainger's arrangements and compositions, the commentator interviewed a broad cross-section of Grainger scholars, curators and aficionados.

2011 is of course the 50th memorial to Grainger's death and this has generated activities worldwide. The Grainger Museum



entered into what would have to be the most distant outreach project in its history. An exhibition titled 'A Colonial Song?' was curated by Dr David Pear at the magnificent Astor mansion, Two Temple Place in London. With the assistance of Grainger curators, David selected 42 images from the Museum collection and these were digitally copied and printed. With the addition of text panels, the exhibition provided a glimpse of the young composer's life during England's Edwardian years and demonstrated just how involved he was in the social and artistic life of the capital. David also presented a public lecture to accompany the exhibition on Grainger in London — both were part of the 2011 Festival of London program in July.

2011 promises to be a year of intense activity. We are starting to receive interest from Victorian schools as well as faculties from within the University. Also people are approaching us to book the Museum as a venue for social events, book launches and special interest group gatherings — a vote of confidence in the pleasant ambience and stimulating environment of the latest reincarnation of the Grainger Museum.

Brian Allison  
Curator of Exhibitions and Public Programs



Detail of permanent exhibition, Grainger Museum.  
Photo by Lee McRae



## My Time in the Grainger Museum at the University of Melbourne; or, An Account of Two of the Most Exciting Weeks of My Life Thus Far



On March 1, 2010, the University of Arkansas granted me a sabbatic leave for the Fall semester 2010 (August through December). In anticipation, I had made plans to visit the Grainger Museum to study materials pertaining to my current Grainger-related research topic, the work of the American band leader and Grainger orchestration mentor, Arthur A. Clappé.

I had been in touch with Astrid Britt Krautschneider, the intrepid and tireless co-curator, with Brian Allison, of the Grainger Museum, for nearly a year ahead of my visit. The staff provided the preliminary research support necessary to identify the Museum's holdings of correspondence and other materials connected with my area of study. I was able to gain a much clearer picture of how Captain Clappé may have influenced Grainger's wind band writing. I should mention also that Astrid showed a talent for bringing to my attention other materials she somehow knew I would be interested in, a skill not unlike mind-reading!

Arthur Clappé (1850–1920) was an Irishman, trained as a bandsman and bandmaster in England, who emigrated to Canada in 1877 to direct the Canadians' top military band. He moved to America in late 1884, and eventually came to a leadership position as principal of the US Army Band Leader School established on Governors Island, New York as a joint project of the US Army and the Institute of Musical Art (later to become the Juilliard School), led by Frank Damrosch.

Percy Grainger served in Clappé's unit as instructor of music from 1917 to 1918; little evidence remains of their interaction, but it is

clear from this Grainger quote that Clappé's influence was significant:

Those who are interested in exploring the full latent possibilities of the modern concert wind band should consult Arthur A. Clappé's *The Wind Band and its Instruments*, an epoch-making work which is to the band of today what Berlioz's *Treatise on Instrumentation* was to the orchestra of his time — a standard work that no composer, musician, bandmaster, or bandsman should fail to know and absorb.

At least for this American bandsman, it appears that the work of Arthur Clappé and its effect on the music of Percy Grainger is worth additional study!

I must say that I had underestimated the power of being able to hold and study the actual documents in the Museum collection. As an example, being able to study Grainger's beautifully detailed drawings of his Free Music experiments finally gave me an understanding of the progression of those experiments (and, I might add, an increased respect for his incredibly inventive work in electronic music). To be able to study the drawings and the 2.6 metre tall 'Kangaroo-Pouch Tone-tool' was a wonderful experience I will not soon forget.

To my delight, David Pear, co-editor of several of the critical reference books on Grainger, and one of my heroes in Grainger research, was at the Library and Museum during my time in Melbourne, and we stayed for one week at the same housing complex where we enjoyed sharing thoughts on Grainger and his music.

Getting to experience the cooperation between the Baillieu Library staff and the Grainger Museum staff, and the general sense of collegiality at the University of Melbourne, was one of the great pleasures of my trip. I was given the honor of the opportunity to present a lecture at the Library for Grainger Museum patrons, and was introduced very graciously by Philip Kent, the director of the Library.

As a longtime student of the music and life of Percy Grainger, I have wanted to visit the Grainger Museum, and viewed this as a 'trip of a lifetime'. But I'm now convinced that I have to get back to the collection, and the sooner the better!

Professor Chalon Ragsdale  
Director, Percussion Studies  
University of Arkansas

Above: Captain Arthur Clappé and his next-in-command Lieutenant William C. White, 1919, unknown photographer, New York. Grainger Museum collection.

## Identifying New York's International 'Brotherhood of Music'



Musicians to the left of conductor, Karl Muck (listed from left): Pablo Casals (cellist); Harold Bauer (pianist); Percy Grainger (pianist, standing); [Unknown] (pianist); Jascha Heifetz (violinist, seated); Jacques Thibaud (?) (violinist, standing); Mischa Elman (violinist, foreground); Eugène Ysaÿe (violinist, background); Enrico Caruso (tenor). Musicians to the right of conductor, Karl Muck (listed from left): John McCormack (tenor); Efrem Zimbalist (violinist, background); Fritz Kreisler (violinist, seated); Max Rosen (?) (violinist, standing); Ignacy Paderewski (pianist, face obscured) sharing piano stool with Carl Friedberg (?) (pianist); Ossip Gabrilowitsch (?) (pianist).

The Grainger Museum's collection of framed artworks includes an outside caricature (26 x 56 cm without frame) with the title, "The International Anthem:" dedicated to the Brotherhood of Music'. Drawn by the now obscure D. Cramer and dating from the first half of 1918, this lithograph depicts 17 musicians: seven violinists; one cellist; six pianists (on four pianos); and two singers under one conductor. It is currently on display in the Museum.

The first part of this title makes reference, perhaps, to calls in late 1917 for an 'international' (in fact a combined British and American) anthem to be a part of wartime song rallies. More broadly the title refers to the great number of famous male musicians from all over the world — none was then an American citizen — who found themselves in New York towards the end of World War I.

Trying to work out the identity of some of those pictured has been a challenge. A pictorial

caricature, certainly, can be expected to exaggerate the physical features or mannerisms of the artist portrayed, but not all the artists pictured have features so distinctive that they cry out for amplification. Polish pianist, Paderewski is one obvious exception. His abundant hair, which stood out from his head like a golden, later silvery-grey halo, was all Cramer needed to render him identifiable. His is the slim figure third from the right whose face is completely obscured in a cloud of hair.

Grainger himself (third from the left), by contrast, is in full profile. His mode of dress distinguishes him from his fellow musicians. He first appeared in concert in army uniform in Aeolian Hall on 30 August 1917, and this is how he is depicted. Cramer again makes much of the hair, but with some license: though Grainger was admired for his abundant, wavy locks, he had them cut relatively short while he was in the US Army.

For many of the other musicians depicted,

I first determined who 'should' be pictured — here the *New York Times* online archive has been invaluable — and then looked to see if Cramer has drawn images that 'fit'. For the single cellist, Pablo Casals (also himself a fine pianist) was an obvious choice. Caricatured as a man dwarfed by an over-size cello and bow, the short-statured, prematurely balding Casals is captured in recognisable likeness.

The two singers chosen for caricature are unsurprising. Tenors, then as now, claimed a greater share of the limelight than their lower-voiced male counterparts and Enrico Caruso and John McCormack were huge celebrities at the time. McCormack (to the right), by some accounts, sang with his head thrown back, so this may explain the way he is drawn here.

The choice of Bavarian-born Karl Muck, resident conductor of the Boston Symphony, is interesting. Following months of controversy, centring around both his nationality — he claimed

to be Swiss — and whether or not he would include and conduct the Star-Spangled Banner in all concerts, Muck appeared in Carnegie Hall on 14 March 1918, the auditorium heavily guarded by police. Eleven days later he was arrested in Boston, jailed and later interred as an enemy alien.

While I can identify most of the musicians depicted, there are some I am unsure of — marked here with question marks — and one where I have simply no idea at all. The mystery pianist is to the right of Grainger, and the image appears to be a crude racial stereotype. For some of the others I have been unable to locate sufficient photographic evidence from the period to be entirely confident, or there is a detail that doesn't quite 'fit'. I would be delighted for any assistance with this 'work-in-progress'; please contact the Grainger Museum at grainger@unimelb.edu.au with your suggestions!

Jennifer Hill, Curatorial Assistant/Research Officer

## Percy Grainger's ManStyle

ManStyle is the first exhibition in Australia to focus on international and Australian men's fashion from the 18th century to the present. The exhibition is on display at both of the National Gallery of Victoria's (NGV) fashion and textile galleries and features over 80 works spanning three centuries, including two outfits worn by Percy Aldridge Grainger.

The dandy and the peacock are the two broad themes of ManStyle which have been used to characterise the exhibition's two separate spaces. Thus NGV Australia focuses on the evolution of the suit and its



Grainger's 'Laird of Art' towelling outfit, c.1934, Percy Aldridge Grainger and Ella Viola Grainger. Grainger Museum collection.

reputation for elegance while NGV International emphasises the colour, flamboyance and decorativeness of the peacock male. While men have long negotiated a shifting course between these extremes it seems that Grainger was more conscious of separating his public image from his more private and personal sartorial practices.

Although Grainger wore strictly tailored, broad-shouldered formal, black tailcoats and starched white shirtfronts for his performances, outside of these constraints he was, like any other fashionable gentleman of his time, inclined to don the new softer, more relaxed suiting styles that first emerged as a summer time

alternative. Late 20th-century aficionados of fashion often cite the Milanese designer Giorgio Armani for his popularisation of the soft, gently draped suit in the late 1970s and 1980s. But Grainger had already embraced this style many decades before, with his unlined, unpadded and thoroughly relaxed North American suit of raw silk made by Rogers Peet Company in 1921.

At NGV International, it is Grainger's idiosyncratic towelling leisure and exercise clothing that feature as part of a group of alternative propositions for menswear by the New Zealand label WORLD and the Australian artist David McDiarmid. Grainger's 'Laird

of Art', towelling outfit from the 1930s comprises a loosely-cut jacket with kimono-style sleeves sewn out of what might have been a bathmat with its lush black and white 'shag-pile'. The wide culotte-style shorts that Grainger wore with this outfit are made from a type of towelling adorned with multiple-fringing sometimes seen in eastern Mediterranean countries like Turkey.

Whether privately experimenting with the codes and structures of clothing or publicly sharing a more refined and forward-thinking version of fashionable dress, Percy Grainger created a personal style that was not only unique but sometimes radical. Without

these two loans from the Grainger Museum, the NGV's exhibition would be sorely lacking in the creative genius of someone who, intentionally or not, placed himself at the cutting edge of the theory and practice of contemporary menswear.

Roger Leong  
Curator, International  
Fashion and Textiles  
National Gallery of Victoria

ManStyle is on display at the National Gallery of Victoria until November 2011. For more information about this exhibition please contact the NGV on +61 3 8620 2222 or visit their website at [www.ngv.vic.gov.au](http://www.ngv.vic.gov.au).