

Hoard House

NEWS FROM THE GRAINGER MUSEUM

From previous page

include a selection of songs by Marshall-Hall sung by Rosamund Illing with Caroline Almonte, and the first performance since 1895 of Marshall-Hall's *String Quartet in C*, played by the Zellwood Quartet. The performers will be using modern editions of the scores prepared from the manuscripts in the Grainger Museum collection by Richard Divall.

These events are sponsored by grants from the University, the Marshall-Hall Trust and the Musicological Society of Australia, and with the generous assistance of the staff of the Grainger Museum. Further information about the events is available at www.music.unimelb.edu.au/events/conf/marshallHall.html or from the convenors, Thérèse Radic and Sue Robinson, at marshall-hall@unimelb.edu.au

Dr Sue Robinson
Research Fellow, Melbourne
Conservatorium of Music

The Consort of Melbourne presents

*To Rend the Heart with Chords:
Choral music by Percy Grainger*

Conducted by Peter Tregear, with guest artist the virtuoso piano duo of Timothy Young and Anna Carson

Sunday 14 November 2010, 2.30pm
Melba Hall, Conservatorium of Music
Royal Parade, Parkville
Admission is free

The Grainger Museum is proud to be a participant in the University of Melbourne Cultural Treasures Day 2010. We invite you to join us for this musical grand finale.

Choral music was a particular passion of Grainger's because, as a 'democratic Australian', he wanted his music 'to breathe tonal democracy; I wish each tone-strand (voice, part) to have an equal chance to stand out'. The program includes a selection of best-loved and rarely heard compositions, as well as Grainger's magnificent 'dishing-up' of his *Bliethe Bells* for two pianos, four hands, and concludes with the riotous *Tribute to Foster* for



soloists, chorus, two pianos, and musical glasses!

The Consort of Melbourne is a professional vocal ensemble formed in 2008 by Warren Trevelyan Jones and Peter Tregear. It gave its debut performance in September 2008 as part of Musica Viva Australia's Menage series and since 2009 has been invited to present a series of concerts in the Melbourne Recital Centre.

The Consort's repertoire ranges from 13th century motets to contemporary Australian compositions, and regularly performs both a *capella* and in collaboration with instrumental soloists and ensembles. Future collaborations include work with the Melbourne Symphony Orchestra and the Australian Youth Orchestra and a concert of music in praise of St Cecilia, the Patron Saint of Music, in the Hawthorn Town Hall on 25 November. For further information see www.thecom.com.au.

Further information on Cultural Treasures Day: www.unimelb.edu.au/culturalcollections/treasuresdays

The Sound We Make Together

USA-based artist Harrell Fletcher's practice stems from a genuine interest in the detail of people's lives and the creative possibilities that can be found outside of the mainstream art world. In 'Some thoughts on art and education'¹ he outlined his intuitive method for working on commissioned projects:

I might read some books or watch some documentary films about [the] place and try to figure out a project from that information. Or I might just go there and wander around and talk to some people that I run across ... I think of that as primary learning experiences, or first hand learning experiences. The book and film research is secondary learning. ... I allow the direction of my research to be out of my hands at the start. I still determine specifically what I'm drawn to and want to spend more time working with and only choose things that seem interesting to me. Once I've done the raw research I sometimes turn aspects of it into projects for the public to experience. I want to share what I find interesting.



The Hardanger fiddle selected for inclusion in *The Sound We Make Together* (Melbourne). Alfild Sandby presented this Norwegian folk instrument to Grainger in 1933

For his exhibition *The Sound We Make Together* (Melbourne), Fletcher and the National Gallery of Victoria's Senior Curator of Contemporary Art, Alex Baker, invited the Grainger Museum to participate, along with Arts Project Australia, CERES, Crooked Rib Art, Footscray Community Arts Centre, Hell Gallery, Herb Patten, RISE and Jeff Sparrow. Participants were invited to select work from the NGV's collection, provide their own collection items and reading material for display, and make a presentation that would be filmed and screened during the exhibition. The Grainger Museum presentation reflected on Grainger's admiration and respect for amateurs and the influence they had on his career — from folksong collecting to teaching and musical experimentation. Following the presentation students from the King David School performed pieces from Grainger's *Lincolnshire Posy* suite. Fletcher also visited the Grainger Museum's storage facilities to learn more about

the collection and take photographs for inclusion in the exhibition.

It is over 70 years since the Grainger Museum opened to the public and it continues to fascinate and inspire artists and musicians. Exhibition collaborations with contemporary artists, such as *The Sound We Make Together* with Harrell Fletcher, reinvigorate the collection by generating fresh interpretations for a diverse audience.

The Sound We Make Together (Melbourne) is showing at the National Gallery of Victoria, Federation Square from 11 September 2010 to 30 January 2011. Harrell Fletcher's work can be viewed at www.harrellfletcher.com.

Monica Syrette, Assistant Curator

¹ See www.harrellfletcher.com/index3b.html.

News from the Desk of the Curators

After almost seven years of closure, we are delighted to announce that the Grainger Museum will open once more to the public from mid-October 2010.

The Museum building has been closed to enable improvements to the facilities for the collection, visitors and staff. This was necessary for several reasons, but in particular to address ongoing problems with damp caused by the building's design.

The past seven years have been intense, to say the least. First we had to find a suitable climate-controlled venue in which to store the collection; everything was then boxed up and moved. Meanwhile a conservation management plan for the Museum building was prepared by Lovell Chen Architects and Heritage consultants. Lovell Chen then worked closely with Grainger Museum staff and stakeholders in order to come up with a program for the building's repair and renovation that was compliant with the strict requirements for a heritage-listed museum.

The building works, funded by the University of Melbourne along with the support of a number of bequests and donors, saw major refurbishments to almost every part of the building, as well as the installation of museum-grade air-conditioning, security and lighting systems. As well, the surrounding garden spaces have been landscaped afresh, and include an external café and seating area adjacent to the Museum's eastern (rear) entrance.

The end result is an enormous improvement to the environment and facilities. For our visitors, the most immediately visible changes will be an entirely new suite of exhibitions. We have trawled the Grainger Museum's remarkable collections to put together a range of exhibits that tell the story of Percy Grainger's life, work and interests, as well as featuring material focussing on musical culture in Australia. We hope visitors will find our exhibitions both fascinating and absorbing. See the rest of this special edition of *Hoard House* for information about a few of the public programs that are planned to mark the reopening.

When the Grainger Museum was built in the 1930s, the architects Gawler & Drummond did not connect the building to the electrical power grid or introduce reticulated water. Grainger was concerned that fire or flood might threaten the preservation of his collection.

Ironically the Museum was closed in November of 2003 due to the threat of damage to the collection caused by rising and falling damp. Certain aspects of the building's design and location had made this an ongoing problem, evident almost as soon as the Museum was completed in the 1930s. For example, when Grainger and the University architect John Gawler developed the concept for the Museum a second floor was allowed for — to be built when funds were available. This was never constructed. As a result, except for the front section which has a terracotta-tiled



The newly renovated Museum interior, before installation of exhibits. Photo by Lee McRae.

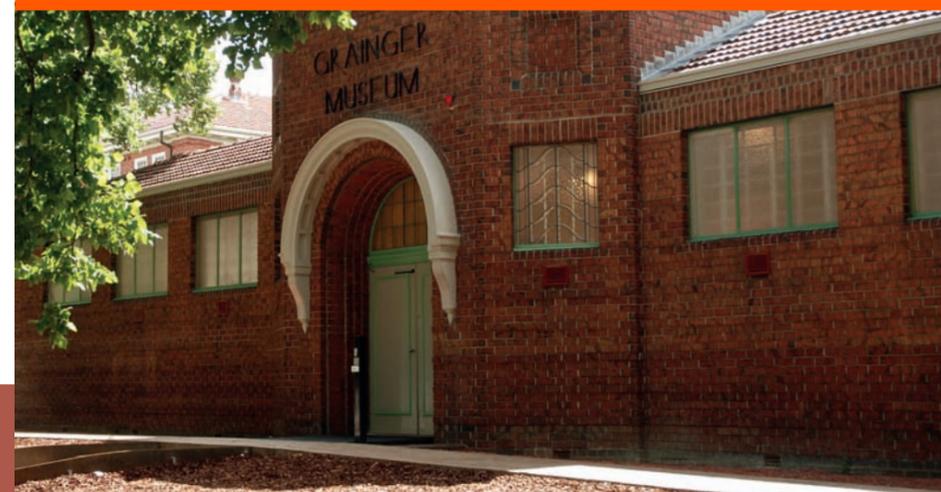
hipped roof, the rest of the building's roof structure is a flat concrete slab — essentially the floor of the proposed second storey — originally sealed with a tar-impregnated membrane. This was not ideal for waterproofing the building or for controlling the interior temperature. This made conditions uncomfortable for staff and visitors and was not supporting the long-term preservation of the collection. Something had to be done ...

From 17 October 2010, Grainger Museum opening hours will be:

Tuesday to Friday 1pm to 4.30pm;
Sunday 1pm to 4.30pm.
Closed Monday and Saturday, public holidays and Christmas through January.
Admission is free. Groups and guided tours by appointment (a small charge applies).

Percy's Café opening hours:
Monday to Friday 8am to 5pm.

Brian Allison and
Astrid Britt Krautschneider, Curators



THE UNIVERSITY OF
MELBOURNE

Grainger Studies: An Interdisciplinary Journal

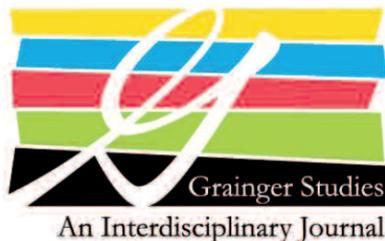
The University Library, as the custodian of the Grainger Museum, is undertaking an important initiative that will promote and foster research on Percy Grainger, the collections of the Grainger Museum, and related topics.

The Library is preparing to launch *Grainger Studies: An Interdisciplinary Journal*. This fully peer-reviewed, international, scholarly journal will be published annually, the first issue to coincide with the 50th anniversary of Grainger's death, in February 2011.

Grainger Studies will be published and distributed electronically, with print copies produced on demand and available for purchase through facilities being developed for such purposes by the Library. The journal will be a not-for-profit undertaking; any revenues will be used to offset some of the production costs.

The editors of the journal will be two Grainger scholars: Dr David Pear, London, and Dr Belinda Nemeč, Melbourne. The following distinguished individuals will make up the advisory board:

- Professor Warren Bebbington, Deputy Vice-Chancellor (University Affairs), University of Melbourne (Chair of advisory board)
- Professor Malcolm Gillies, Vice-Chancellor, London Metropolitan University
- Associate Professor Kerry Murphy, Head of Musicology, School of Music, Faculty of



- The VCA and Music, University of Melbourne
- Professor Kate Darian-Smith, Professor of Australian Studies and History, Australian Centre, University of Melbourne
- Mr Angus Trumble, Senior Curator of Paintings and Sculpture, Yale Center for British Art, Yale University
- Associate Professor Mark Carroll, Elder Conservatorium of Music, Adelaide University
- Mr Brian Allison, Curator, Exhibitions and Programs, Grainger Museum, University of Melbourne (ex officio).

Grainger sought to understand the world around him and the music he played through a wide variety of aesthetic perspectives. *Grainger Studies* will emulate this approach, and will present not only issues of interest to specialist Grainger scholars, but also ones which would have undoubtedly piqued the sharp intellectual hunger which Grainger himself experienced throughout his colourful and adventurous life. As represented in the

museum that he created, Grainger's numerous interests included, but were certainly not limited to: folk song and other aurally-transmitted musical traditions; the processes of music composition and improvisation; racial theories, of people and music; music education; piano pedagogy and performance; 'free', electronic and experimental music; community music-making; pre-Bach music and its performance; Australia's musical development; the music of Australia's neighbours including South-East Asia and the Pacific; the music of England and other English-speaking countries; biographical works on composers; clothing design and reform; architecture; museums and collecting; the languages, art and culture of Scandinavia; Anglo-Saxon language, history and culture; language development and reform; vegetarianism, health, sexuality and body image.

A website for the journal has been commenced, and although still under development can be viewed at www.msp.unimelb.edu.au/index.php/graingerstudies/index.

The aim is to publish a prestigious journal to disseminate high-quality, scholarly research on Grainger and his wide range of interests, and on the many topics covered by the rich collections of the Grainger Museum. We look forward to the appearance of the first issue and making it widely available.

Dr David Pear and Dr Belinda Nemeč
Editors, *Grainger Studies*

Grainger Symposium 'Let us sit in wait no longer'

Saturday 16 October 2010

The re-opening of the Grainger Museum on 16 October 2010 will be celebrated with a symposium, 'Let us sit in wait no longer: Future directions in Percy Grainger scholarship, performance and interpretation'. The title is drawn from an essay Grainger wrote in November 1919. In its original context the phrase conveys the urgency with which the newly naturalised, post-war Grainger believed that his contemporaries should be recognised and celebrated for contributions they had already made as 'great American composers'. For our purposes the quote's energy and impatience sit well with a symposium that has as its focus a revitalised and multi-faceted future for Grainger.

Grainger scholar and Vice-Chancellor of London Metropolitan University, Professor Malcolm Gillies will open proceedings with 'Grainger: 50 years on' exploring Grainger's current place in both the world of music and in Australian studies more broadly. Professor Gary McPherson, Director of the Melbourne Conservatorium of Music will act as chair. The rest of the morning will comprise short presentations, followed by time for discussion, from a group of people engaged in activities that contribute in diverse ways to a continuing presence for Grainger in scholarship and the creative arts.

The first forum will open with Dr David Pear and Dr Belinda Nemeč introducing the new interdisciplinary journal, *Grainger Studies*, its aims and how these might be achieved. Barry Ould will speak as a publisher, through Bardic Music (UK), of those compositions of Grainger's that were unavailable during his lifetime. Vincent Plush (National Film and Sound Archive, Canberra) will explore Grainger's significance for Australia. The second forum opens with the performance of 'Suite for Percy Grainger', the creative work of poet Jessica L. Wilkinson and composer Simon Charles, both University of Melbourne students. Active users of the Museum's collections are represented by Dr Suzanne Robinson (University of Melbourne), who employs Grainger holdings imaginatively in her teaching, and Dr Peter Tregear (Monash University), whose access to the Museum fuels his activities as a performer. The final presentation will be from co-curators Brian Allison and Astrid Krautschneider.

The symposium will take place in the Conservatorium Building (Tallis Wing), adjacent to the Museum, on Saturday 16 October, at 10.00 for 10.30am, followed by lunch in the Museum at around 1.00pm. Everyone is welcome, but an RSVP is required (grainger@unimelb.edu.au or 8344 5270) for catering purposes by 11 October.

Dr Jennifer Hill
Research Officer, Grainger Museum

Free Public Lecture

Percy Grainger: In his own words

Presented by Professor Chalon Ragsdale
Thursday 28 October 2010, 5.30pm
Leigh Scott Room, 1st floor, Baillieu Library
RSVP grainger@unimelb.edu.au

In 1955, Richard Franko Goldman, in an article for *The Juilliard Review* on Percy Grainger's *Free Music*, described Percy Grainger's dilemma as a composer:

People associate the name Percy Grainger with that appealing piece (*Country Gardens*). Grainger has a world wide reputation, rather like that of Sousa or of Johann Strauss; each is a genial composer of pleasant music in a specialized vein. To have such a reputation is, undeniably, no sad fate, but in Grainger's case it is so partial a recognition of artistic accomplishment that one is forced to reflect on the obscurity created by the wrong kind of fame.

Was Percy Grainger simply the arranger of congenial folk

tunes like *Country Gardens*? Percy came to see many topics in a way they had not been viewed previously: the nature of folk song; electronic music; his *Free Music*; the importance of expanding the concept of orchestration; music education; the importance of the Wind Band; the need to appreciate music of the pre-Bach era; the need to appreciate music of different cultures; and, above all, the need to see through the fallacies of 'conventional wisdom'. Are these many interests simply the result of an unfocused and undisciplined mind? Or is there an overarching logic to their relationship?

'Percy Grainger: In his own words' seeks to put Percy Grainger's genius into a context that provides a deeper understanding and appreciation of his music. Drawing on

Grainger's own writings and statements and using a broad range of musical examples, the aim of the presentation is to provide the audience with new insights into 'Australia's first great composer'.

Chalon Ragsdale was appointed to the University of Arkansas Music faculty in 1975 as percussion instructor and assistant band director. He currently serves as director of percussion studies and director of the University of Arkansas Summer Music Camps. From 1990 to 1998, he was chair of the University of Arkansas Department of Music. In 2003, Ragsdale became one of only 26 recipients of the Grainger Medallion from the International Percy Grainger Society in recognition of his work on behalf of the music of Percy Grainger.

The New Percy Grainger Companion

Edited by Penelope Thwaites, published by Boydell & Brewer, publication October/November 2010

In the 30 years since his centenary in 1982 it has become even clearer that Percy Grainger — composer, pianist and revolutionary — was a man born out of his time. Many of his ideas, both musical and social, sit far more easily in our contemporary world. Those 30 years have also seen a notable expansion of interest in Grainger's music. Innumerable recordings have been made, including the first complete survey by Chandos in its Grainger Edition. The internet makes it possible, as never before, for Grainger's music to be heard widely.

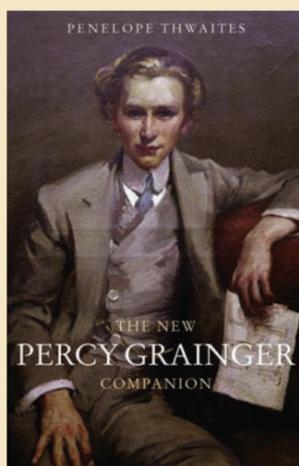
The central theme of *The New Percy Grainger Companion* is

to give information and help from established musicians for performing and listening to this life-celebrating repertoire. The *Companion*'s fully detailed, up-to-date and complete catalogue of works gives invaluable assistance for performers, promoters, researchers and listeners.

Contextual chapters in the *Companion* offer some surprising new background information, including much about the Grainger forebears previously unknown. The volume includes thoughtful evaluations which signal a new 21st-century perspective in Grainger scholarship. Happily, it has been possible to include contributions about the

most recent developments at the Grainger Museum as well as a vivid picture of how it was when Kay Dreyfus and her team began the monumental task of bringing order to bear on Grainger's amazing life collection.

Contributors: Brian Allison, Teresa Balough, Roger Covell, Kay Dreyfus, Lewis Foreman, Paul Jackson, James Judd, James Koehne, Astrid Britt Krautschneider, Stewart Manville, Murray McLachlan, Barry Peter Ould, Timothy Reynish, Bruce Clunies Ross, Desmond Scott, Peter Sculthorpe, Geoffrey Simon, Ronald Stevenson, Stephen Varcoe, David Walker.



Penelope Thwaites AM, B. Mus. Hons (Melb.), pianist, composer and broadcaster, has performed and researched Grainger's music and life for more than three decades and her recordings include an extensive Grainger discography. She was awarded the International Grainger Society's Medallion in 1991.

G.W.L. Marshall-Hall: A symposium

Thursday 11–Friday 12 November 2010

Among the collections of the Grainger Museum are the personal papers, scores and scrapbooks of G.W.L. Marshall-Hall (1862–1915), a conductor, composer, critic and the first Ormond Professor of Music at the University of Melbourne. These papers and a precious portrait by Tom Roberts were gathered up by Grainger himself in negotiations with Marshall-Hall's widow in the 1930s and offer invaluable insights into music in Melbourne around the time of Federation.

On 11 and 12 November 2010 the Melbourne Conservatorium of Music is convening a symposium at the Museum dedicated to studies of Marshall-Hall's music, his conducting, his links with Melbourne bohemians and his association with friends and colleagues including Fritz Hart, Elise Wiedermann, Eduard Scharf, Ernest Moffitt and, of course, Percy Grainger. These will provide an up-to-date portrait of the musician who dominated music in Melbourne for 20 years but whose career was continually dogged by controversy.

On the evening of 11 November there will be a free public lecture at Trinity College on 'Art, Music and Theatre in Melbourne in the 1890s' presented by Dr Ann Galbally,



Professorial Fellow in Art History at the University of Melbourne.

Finally, on 12 November there will be a free public concert of works by Marshall-Hall, Grainger and Fritz Hart in Melba Hall at the University. The program is planned to