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Editorial introduction

The Alexander Turnbull Library has always been at the heart of significant work on New Zealand music, never more so than today. It is an honour to have been invited to edit this special issue of the *Turnbull Library Record* which presents a wide conspectus of material in a rapidly developing field. Besides valuable research articles there are several surveys of important musical holdings which place New Zealand in a wider cultural background.

New Zealand music has quite a small literature compared to those of the other arts. Yet writing about music is an essential part of the process by which it is known and disseminated. Douglas Lilburn's two talks, *A Search for Tradition* (1946) and *A Search for a Language* (1969), published in 1984 and 1985 respectively by the Turnbull, always proved extremely effective ambassadors for New Zealand music whenever I placed them in the hands of musicians overseas. John Amis quoted an extract from the latter in his entertaining anthology *Words About Music* published by Faber in 1989 and even American scholars seemed to respond to the lively tone of the dialogue. It may well be that the growth of a sophisticated musical discourse here has been retarded because of the lack of outlets and the lack of a continuous critical tradition, although William Dart's effective quarterly *Music in New Zealand* is now reaching out to a wider audience than was possible for *Canzona*, the Composers Association's more technical journal.

This issue tends to focus on the role of libraries in New Zealand musical life. Jill Palmer describes the collection of Douglas Lilburn's scores and papers in the Turnbull. By no means yet complete, it nevertheless mirrors events in a significant era in which New Zealand music found a voice and is now delineated in a pioneering guide she has compiled. Turnbull's other major collections include those of Diny and Paul Schramm and Frederick Page, and amongst those housed elsewhere is that of Mrs Selwyn at St John's College, Auckland. Robert Petre discusses some of these in a scholarly survey written from the point of view of a performing musician. He shows how seemingly isolated discoveries can yet provide invaluable information that links directly with the parent tradition citing particularly the unique printed copy of Henry Purcell's *The Harpsichord Master* (London, 1697) in the Rare Books Room at Auckland Public Library and the six new dances by Kellom Tomlinson in a recently discovered autograph manuscript (1708-1721), now one of the treasures of the Turnbull.

A collection of a different kind that has already won an enthusiastic following whenever it appears in public is that of the sound recording and playing machines generously donated to the National Library by

Brian Salkeld. Recognition of the role played by recordings was exceedingly slow to be established in Britain, for it took Patrick Saul many years to gain proper support for his British Archive of Recorded Sound, whereas in Europe, and especially Germany, the value of such institutions had already been recognised. From the outset the Sound and Music Centre has been an integral part of the National Library's activities.

The documentation of our musical history is taken a stage further with Adrienne Simpson's intriguing account of the Simonsen Opera Company's tour of 1876. Fanny Simonsen was perhaps the best known opera singer of her generation but today she is a shadowy figure, not even appearing in the *Australian Dictionary of Biography* except as an addendum. With such building blocks as this the history of opera in New Zealand can gradually be written. Adrienne Simpson, National Library Research Fellow for 1991, has chosen the nineteenth-century touring opera companies as her special topic and her symposium on *Opera in New Zealand: Aspects of History and Performance*, to be published in 1991, admirably extends the range of writings.

Finally, another link with the European tradition is outlined in the account of Michael Balling's campaign to introduce the viola-alta into musical life. He believed fervently that this larger-sized instrument was more effective than the customary viola, a view supported by Wagner, who had several in his Bayreuth orchestra. New Zealand audiences heard its foremost living exponent in recitals over a period of three years from 1894-6. Unfortunately the enthusiasm it aroused in Nelson and elsewhere was not reflected in sufficient strength by European critics but the account of Balling's endeavours recorded in the British press makes an absorbing postscript to his regime here as founder of the Nelson School of Music, one of the most luminous of all episodes in New Zealand music history.

I wish to thank the staff of the Alexander Turnbull Library for their courteous and skilled help in producing this special issue, especially to Joan McCracken, Marian Minson and Mr J. E. Traue, former Chief Librarian, and Philip Rainer. I hope these articles will bring added depths to our still incompletely documented musical past and stimulate others to explore it, thus enlivening and strengthening the music of the future.

John M. Thomson
Guest Editor

The Simonsen Opera Company's 1876 Tour of New Zealand

ADRIENNE SIMPSON

When Gabriel Read found gold by the Tuapeka River on a May evening in 1861, he started far more than a gold-rush. Following his discovery, the population of Otago doubled in six months, inaugurating a general acceleration in population growth throughout the entire country. In the wake of the gold boom, the sleepy little village of Dunedin was quickly transformed into an elegant town, with solid buildings and equally solid social pretensions. It became the commercial and administrative hub of New Zealand's most populous province and its prosperity spread outwards to influence other areas of the country. Where there is money, people soon learn to buy time for leisure. Mechanics institutes, libraries, and a multitude of sporting and recreational organisations, had already begun to spring up in larger centres, to satisfy a growing need for leisure-time activities. In the wake of the miners, however, a variety of touring entertainers, from jugglers and acrobats to fully fledged dramatic companies, began to pour across the Tasman to seek their fortunes in the developing towns of New Zealand.

On 18 March 1876, the *Australasian* carried a report from one such touring entertainer—the popular actor and writer of melodramas, George Darrell, who had originally arrived as a gold-miner on the West Coast and who had cut his theatrical teeth in the company of such notable Dunedin amateur thespians as Julius Vogel. 'I am afraid New Zealand is going to be just a little overdone with amusements', Darrell warned his colleagues in Melbourne. 'There are now two opera companies, two circuses, Smith's combination, a burlesque troupe, four dramatic companies, several small companies, and De Murska is coming.'[1] As an enumeration of the number of performers who would actually pass through the country during the year, his words proved an understatement. They did, however, illustrate just how overcrowded the entertainment scene in New Zealand had become.

Before Darrell's report was published, the second of his 'two opera companies' had landed at Port Chalmers.[2] The Simonsen Royal English, Italian and Opéra-Bouffe Company—directed by the violinist and conductor Martin Simonsen and with his wife, Fanny, as prima donna—arrived from Melbourne by the steamer *Arawata* on 6 March 1876, at the start of a tour that was to last eight and a half months

and encompass towns as far apart as Invercargill and Thames. The Simonsens were following in the pioneering footsteps of W. S. Lyster, who had presented the first fully-staged operas in New Zealand a dozen years before. Like Lyster, they began with a season in Dunedin.

The most immediately noticeable fact about the Simonsen Company was its size. It was 'larger than any which has yet visited Dunedin' observed the critic of the *Otago Witness*.

> Mr Simonsen deserves success for his spirited enterprise in bringing to New Zealand a company complete as regards band, chorus, ballet, and other auxilliaries, with which he is able to produce in first-class style the different operas comprised in his repertoire.[3]

'Sixty Performers' were promised in the advance publicity and, remarkably enough, this proved only the slightest of exaggerations. The orchestra included some of the best professionals in Australia and, at never less than twelve instrumentalists, was considered very large by New Zealand standards.

The fashion of the day demanded ballet sequences in opera. In addition to a corps de ballet of six, Martin Simonsen had secured the services of Henry Leopold and his family—enormously popular dancers who were able to provide divertissements at the end of the shorter operas and all manner of comic 'business' in the lighter works. Henry Leopold was also listed as stage manager, a title which, in the nineteenth century, included responsibility for production. The chorus numbered sixteen performers and would frequently have been augmented by those soloists not otherwise required in the current opera. To complement the performances, the Company carried with it a number of appropriate backdrops specially commissioned from well known scenic artists. These not only excited admiration throughout the tour but meant there was no need to rely on whatever stock backdrops were available in local theatres. Amongst the support staff was a mechanist, to work the 'transformation scenes' so beloved of nineteenth century audiences and deal with special effects, including pyrotechnics.

This care for detail helped predispose the public of Dunedin to look favourably upon the Simonsen Company. So did the fact that it brought new repertoire. Patrons 'have had, during the last two or three years, a surfeit of stock and hackneyed operas' wrote the *Otago Daily Times* columnist later in the tour.[4] In Dunedin, as elsewhere, Martin Simonsen's operatic novelties were much appreciated. His Company's grandiose title clearly indicated an intention to offer works from a variety of operatic genres. English opera was represented by the perennially popular *Maritana* of Vincent Wallace (first produced in 1845) and Balfe's *The Bohemian Girl* (1843). From the Italian repertoire came Bellini's *Norma* and *La Sonnambula* (both 1831), and Donizetti's *Lucia di Lammermoor* (1835) and *Lucrezia Borgia* (1833)—all favourite roles for Fanny

Simonsen—as well as the thundering melodrama of Verdi's *Il Trovatore* (1853).

The French tradition of opéra-bouffe was well represented by Offenbach's *Grand Duchess of Gerolstein* (1867) and *La Périchole* (1868), Aimé Maillart's *Les Dragons de Villars* (1856), performed in English under the title *The Hermit's Bell*, and Lecocq's sparkling *La Fille de Madame Angot* (1872). The last three were all new to New Zealand, as was Auber's opéra-comique *La Part du Diable* (1843), performed in English as *Carlo Broschi*. From the French grand opera repertoire the Simonsens brought Gounod's *Faust* (1859) and Auber's *La Muette de Portici*, advertised under its alternative title of *Masaniello*. In addition there was one German work, Flotow's charmingly melodic *Martha* (1847), and the classic Mozart opera *The Marriage of Figaro* (written in 1778), making sixteen operas in all. Two others (Weber's *Der Freischütz* and Rossini's *Barber of Seville*) were advertised but never performed. *Madame Angot*, the newest work in the repertoire, was the runaway success of the tour, notching up thirty-six performances. Its nearest rival proved to be *The Hermit's Bell*, for which Martin claimed the Australasian rights, and which was played twenty-three times. All the operas were performed in English, apart from *Lucia, Lucrezia Borgia* and *Norma*, which were sometimes given in Italian, especially during the early part of the tour. *La Sonnambula* was played in an English version, in which the recitatives were replaced by spoken dialogue. This had the effect of shortening the work, so its presentation was always accompanied by a concert, or a single act from another opera, as a makeweight.

Martin's advertised promise that he would present his operas 'with a completeness and splendour never before witnessed in these colonies' was another attraction. Even Lyster, with his undoubted devotion to high standards, had sometimes been guilty of cutting operas drastically so that more than one could be fitted into an evening. Other companies simply left out the passages their performers could not sing. Dunedin newspapers were not slow to notice that the Simonsen Company was so richly endowed, vocally, that it could field a double quartet of soloists, thus allowing alternatives to the main singers. Past experience had proved there were 'very few vocalists capable of sustaining the leading part in opera night after night either with satisfaction to themselves or to the audience'.[5]

Another factor in the Company's favour was public interest in the Simonsens themselves. They had visited New Zealand in 1867/8, during the course of an extended concert tour around the world, and made a great impression. Fanny's singing and acting had immediately been compared with that of Lyster's prima donna, Lucy Escott, and found 'superior in every respect'.[6] Martin's violin playing, which he displayed in technically showy fantasias upon popular airs, was equally highly esteemed. In New Zealand, at least, their prowess had provided

something of a yardstick against which other performers could be judged.[7] Since settling permanently in Melbourne in the 1870s, Fanny's success as a leading prima donna for W. S. Lyster had been noted in the New Zealand papers. Her husband's situation in Australia had been less happy. He was valued as a violinist and as a chorus trainer, but Lyster preferred other conductors. Martin's ambitions as an operatic conductor and director almost certainly motivated him to organise a company of his own. Lyster's virtual monopoly of the Australian market dictated the choice of New Zealand as a touring venue.

The performers who came together in Dunedin for the 1876 Simonsen tour had never previously worked as a team. Some, including the leading contralto Miss E. A. (Nelly) Lambert, came from Allen's Royal English Opera Company, having declined to follow that company on its tour of India. Others, like baritone soloist Albert Richardson, had been working for Lyster in Australia. The leading tenor, Carmini Morley, was completely unknown in New Zealand, but had apparently worked with Fanny and Martin in America. His colleague, Charles Florence, was making his operatic debut. Since creating a unified ensemble from such disparate elements was bound to take time, the first few days were spent in rehearsal. On Saturday 11 March 1876, the Company opened an advertised twenty-four night season in Dunedin with a production of *The Grand Duchess of Gerolstein* at the Queen's Theatre.

The omens for success were not altogether propitious. Although Fanny Simonsen had created the role of the Grand Duchess at the work's Australian premiere, it was not her best part. Carmini Morley, an Italian-style *tenore robusto*, was even less suited to play Fritz, the hero. He was also suffering from a dreadful cold. The opera was decidedly under-rehearsed. Moreover, in a clash typical of New Zealand's congested entertainment calendar, the Simonsens' first night coincided with that of 'Blondin, the hero of Niagara' who offered patrons the thrill of witnessing his famous rope walk across the Niagara Falls, re-created in a giant canvas arena off the St Kilda Road. Fortunately there was a sizeable and tolerant audience at the Queen's Theatre. They found much to enjoy. 'Making the usual allowance for a first night appearance, and the fact that on Saturday the whole of the troupe appeared together in public for the first time, the performance was most satisfactory to the audience', commented the *Otago Witness* reviewer. He also noted that 'the costumes, properties, &c., are superior to anything we have seen here before'.[8]

The introduction of the Company's Italian repertoire, with its heavy reliance on the leading soprano and tenor, brought excellent reviews and well filled houses. The orchestra came in for particular praise:

> It is seldom, in the Colonies, that orchestral music is heard to so great advantage. The precision, expression and taste with which the accompaniments are played give

confidence to and support the singers, and when it falls to the lot of one of the instrumentalists to take a leading part he is fully equal to sustain it creditably.[9]

Vocally, problems persisted in the lighter operas which, because they relied heavily on precise timing, required much more rehearsal. Morley's cold spread itself round the rest of the company. The oboist, James Schott, stood in twice when Martin was too ill to conduct, but Fanny was indispensible. She took the stage regardless, although on one evening she was so hoarse she could barely sing.

As anticipated, Dunedin went Blondin-mad. The management of the Tepid Swimming Baths in Moray Place increased turnover by offering enthusiasts tightrope-walking practice over water. But despite prices for the opera (7s 6d, 5s and 2s 6d) being higher than those for other forms of entertainment, the town proved big enough to accommodate both attractions. When audiences at the Queen's Theatre showed signs of waning, Martin introduced new works—first *La Fille de Madame Angot*, which received its New Zealand premiere on 27 March, and then *The Hermit's Bell*, premiered on 7 April. Both were highly acclaimed. The planned twenty-four nights were extended to twenty-six. On the last, in a characteristically generous gesture, the Company gave a concert in aid of the Jewish Philanthropic Society of Otago.

By the end of the Dunedin season the Simonsens had cause to be pleased with the success of their venture. Ten operas had been introduced. Six more remained available to spark public interest during the projected return visit to Dunedin at the end of the tour. Audience figures had held up well. Critics, while noting some deficiencies in preparation and performance, seemed willing to accept that the Company should hone its repertoire by a process which amounted to public rehearsal. It was the imminent arrival of direct competition, in the form of a concert-party led by the internationally famed prima donna Ilma di Murska, which dictated the need to move on.

On 12 April the Simonsens opened at the Theatre Royal, Christchurch, with a performance of *Lucia di Lammermoor*. It was sung in Italian. This pleased the *Star* reviewer, who felt that 'no English translation can do justice to the music'. He gave the Company a very favourable review, reserving his highest praise for Fanny Simonsen's portrayal of the title role:

> The music of *Lucia* enabled Madame Simonsen to show her rich full powerful voice to great advantage. Her voice is not her only qualification. She is a finished artistic singer, equally at home in passages requiring sustained power as in those which demand brilliant execution. She has a clear articulation and evenness of tone; her phrasing is just, and she is a mistress of dramatic expression. In addition, she knows how to act.

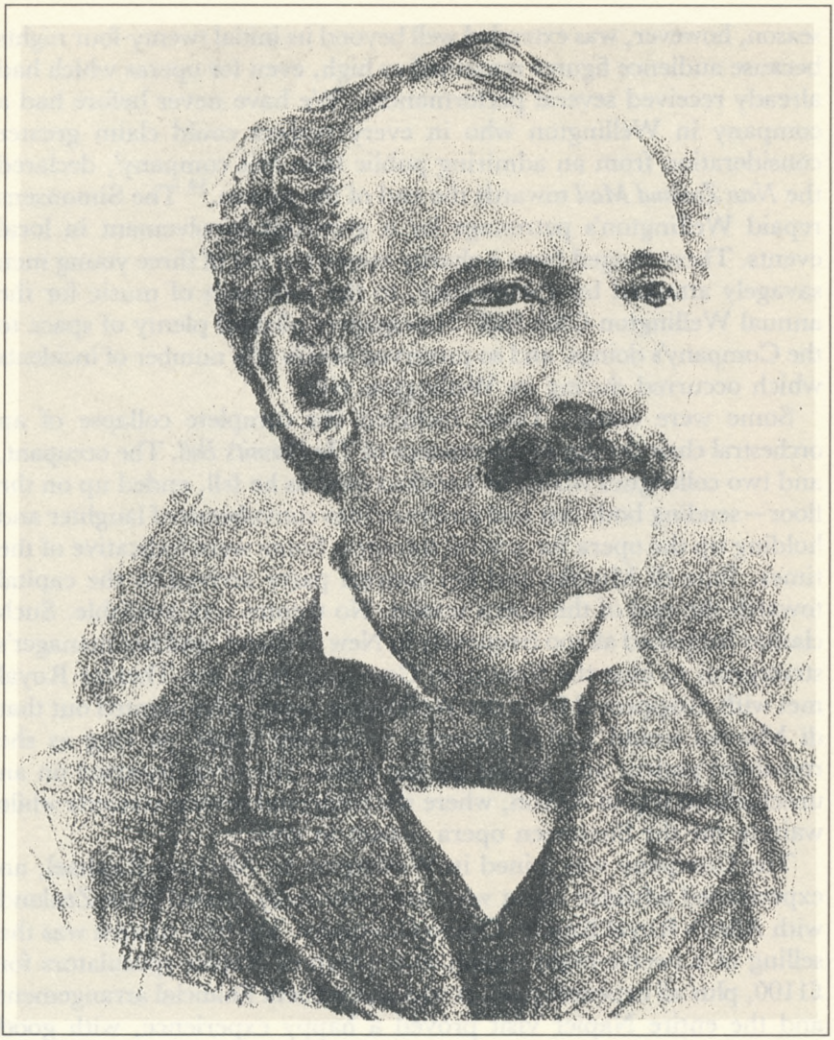
The opening night audience was moved to great enthusiasm, frequently

interrupting the singing with bursts of applause which the same reviewer criticised as 'very annoying both to the singers and to those who wish to hear'.[10]

Very early in the Christchurch season a sharp dichotomy of critical opinion emerged. The *Lyttleton Times* and the *Star*—both of which were under the same ownership—reflected an appreciation of the Company's efforts similar to that which had characterised Dunedin reviews. By contrast, the related *Press* and *Globe* adopted a carping tone. Matters reached a head with the first New Zealand performance of Offenbach's *La Périchole* on 15 May. This contains a lively scene in which the Viceroy of Peru plies Périchole with malaga, in order to get her drunk enough to agree to his plans for a marriage of convenience. Next day the *Lyttleton Times* found it 'very amusing. The audience roared with laughter and insisted on the repetition of the whole scene'. The *Press*, however, considered the depiction of drunkenness on stage as 'debasing high art [and] exceedingly derogatory to the position of an artiste', while the *Globe* went further, calling the entire work 'a wretched abortion'.[11]

The following evening Fanny Simonsen made an unscheduled speech from the stage. 'I don't think it is derogatory to the position of an artiste to sing any song of the author's as long as it is in accordance with the character, and as long as the artiste can do it pretty well', she told the audience. In response to the work's dismissal as 'a wretched abortion' she enumerated its spectacular successes in Europe. She also accused one of the *Press* journalists of conducting a personal vendetta against the Company.[12] The truth of the matter is difficult to establish. Martin Simonsen certainly did evict a member of the *Press* staff, John C. Utting, from at least one of the Dunedin performances. Given Martin's reputation for excitability, he is unlikely to have done so tactfully. Despite Utting's denial of the vendetta charge, in a letter to the editor of the *Lyttleton Times* of 18 May, there is a distinctly malicious undertone to some of the *Press* and *Globe* reviews. The *Périchole* affair was widely reported throughout the country. Subsequently, critics in other centres quite failed to find anything offensive in the work, but it was too late. The doubts sown in Christchurch led to its being performed only nine times during the tour.

In Christchurch, newspaper factionalism, and the competing attractions of Blondin and an excellent dramatic company, had adversely affected attendances. The situation was very different in Wellington. Subscription tickets for a twenty-four night season (Dress Circle at £7.7s) sold rapidly, their purchase encouraged by favourable advance publicity. Wellington prided itself on being a 'show town', always receptive to quality entertainment of every kind. The opera chosen for the opening performance on 23 May was again *Lucia di Lammermoor*. It was given under the patronage of the Premier and Lady Vogel 'to a capital house, the Theatre Royal being filled in every part'.[13]



Martin Simonsen. *Portrait published in the* Lorgnette, *2 November 1889. Collection of the State Library of Victoria.*

Lucia was succeeded by *Martha, La Sonnambula* and the *Grand Duchess*—all presented to full houses with great critical acclaim. An old favourite, *Faust*, and Auber's little known *Carlo Broschi*, were added to the tour repertoire. The latter was another work for which Martin claimed the Australasian rights. It received its first New Zealand performance on 29 June and the breeches title-role gave Fanny Simonsen another chance to display her versatility. Although forty-one years of age, and already the mother of ten children, she played the part of a lively youth to the great satisfaction of audiences and critics.

Throughout the tour, the Company encountered situations where critical approval failed to generate high attendances. The Wellington

season, however, was extended well beyond its initial twenty-four nights because audience figures remained so high, even for operas which had already received several performances. 'We have never before had a company in Wellington who in every respect could claim greater consideration from an admiring public than this company', declared the *New Zealand Mail* towards the end of the season.[14] The Simonsens repaid Wellington's patronage by a generous involvement in local events. These ranged from a charity concert in aid of three young men savagely attacked by a workmate, to the provision of music for the annual Wellington Club ball. Newspapers allotted plenty of space to the Company's doings, and so preserved details of a number of incidents which occurred during its Wellington visit.

Some were comic. These included the complete collapse of an orchestral chair during a performance of *The Hermit's Bell*. The occupant, and two colleagues whom he knocked over as he fell, ended up on the floor—sending both cast and audience into convulsions of laughter and holding up the opera for several minutes. Some were indicative of the times. Ilma di Murska and her concert party arrived in the capital towards the end of the opera season. No theatre was available. Such clashes happened all too frequently in New Zealand, and her manager's strategems to oust the Simonsen Company from the Theatre Royal met with disapproval from the Wellington press, who pointed out that di Murska would find Wellington worth her while, so long as she remained patient and played by the rules. The diva departed on an unscheduled trip to Nelson, where she presented several concerts while waiting for the Simonsen opera season to end.

The Company was joined in Wellington by Michael Raphael, an experienced advance agent who had previously toured New Zealand with Allen's Royal English Opera Company. His first success was the selling of a twelve-night season to a group of Napier speculators for £1100, plus all expenses paid. It was an excellent financial arrangement and the entire Napier visit proved a happy experience, with good houses, appreciative notices and no sign of competing attractions. Special trains were laid on between Hastings and Napier to cater for opera patrons. Dinwiddie, Morrison & Co., in Tennyson Street, advertised vocal scores of the operas for sale, while other shops did a brisk trade in ladies' gloves and other requisite items of finery.

After the initial twelve-night season finished, the Simonsens mounted a further season of eight nights under their own auspices. During this period they introduced Auber's *Masaniello* into their repertoire for the first time. A grand opera, based on historical events in Naples in 1647 when fishermen staged an uprising against their Spanish oppressors, it was a difficult work which later observers thought a little heavy for the Company's resources. The *Hawkes Bay Herald* observed few hitches in the presentation, although 'at times the cornets were outrageously

Fanny Simonsen. *Portrait by Johnstone, O'Shannessy & Co. La Trobe Collection, State Library of Victoria. Copyright Book, Envelope 23, No. 14.*

loud'.[15] The scenic backdrops included a spectacular rendition of Vesuvius in eruption which was very favourably received. The Napier visit was not without its excitements. On 19 July the town experienced a sharp earthquake. On the day of departure, several of the Company nearly missed their boat, which was forced to wait in the bay until they could be brought out by launch.

The Simonsens had planned to spend a few more days in Wellington following their return from Napier. In the interim, however, Ilma di Murska and her concert party had taken up a lease on the only hall suitable for operatic productions. Negotiations aimed at amalgamating the two ensembles for a gala season came to nothing—much to the regret of the Wellington public. Since the energetic Michael Raphael had sold the Company's services to a syndicate of Taranaki businessmen for a short period commencing on or about 8 August, this left several days to fill. These were spent in Nelson. It was an obvious venue from the logistical point of view, since it was a major port on the new steamer route which ran from Dunedin, via Lyttleton, Wellington, Picton, Nelson, and Taranaki (New Plymouth) to Onehunga.[16] Unfortunately, the town was not renowned for its support of quality entertainment. Di Murska's recent visit had been a failure and the Simonsen Company encountered a similarly cold reception. One local paper feared such apathy 'will go far towards keeping away from us all the real artistes, and that Nelson will in future be abandoned to jugglers and mountebanks'.[17]

By contrast, New Plymouth greeted the Opera Company with real warmth. It was a town which often felt itself cut off from the rest of the country. The Taranaki Wars had hindered settlement, as had a lack of wharf facilities. New Plymouth was still a roadstead port, with all goods and passengers coming ashore by surf boat. The difficulties of landing such a large company, with all its props, scenery and instruments, must have been tremendous, and the Simonsens' dedication in fulfilling their commitment to the town, despite a rough passage from Nelson, was much appreciated. An opera company had never appeared in New Plymouth before, so the opening night became an important social event. Inclement weather notwithstanding, the hall was crowded, with the ladies decked out in their best evening dresses for the occasion. The *Taranaki Herald* devoted two entire columns to the event, which it pronounced 'a perfect success'.[18] The advertised season was of four nights but, owing to the late arrival of the connecting steamer, an extra performance was squeezed in on Saturday 12 August. It consisted of a 'Grand Vocal and Instrumental Concert' followed by a complete presentation of Bellini's opera *Norma*. Straight after the performance the members of the Company were rowed out to the S.S. *Hawea*, where they joined a cargo of sheep, pigs and mixed goods for the journey to Auckland.

The opening performance in Auckland marked the high point of the tour. On 14 August 1876 the Simonsen Royal English, Italian and Opéra-Bouffe Company inaugurated the town's new Theatre Royal in a great blaze of publicity and before a densely packed fashionable audience. The theatre, owned by Messrs Barnett and Levy, was set above elegant shops which fronted onto Victoria and Queen Streets. It was lit by gas jets and had been designed for audience comfort, with cloakrooms, adequate ventilation, and matting on the floor to muffle the footsteps of latecomers. Work on the theatre had dragged on for nine months—three more than expected. Michael Raphael made a special trip to Auckland to urge the project to completion, in order that the Simonsen Company could have the honour of giving the first performance.

A poetry competition had been held to choose an inauguration ode. On opening night, after the full company had performed the National Anthem, Fanny Simonsen came forward 'bearing in her hand the prize address printed in satin. This she read, in clear and distinct tones . . .'.[19] It was a lengthy effusion, later criticised as hardly worthy of such an important event, but Fanny did her best with it, and the author, John Blackman, was rewarded with a curtain call. There was an even greater cheer for Mr and Mrs John L. Hall, popular thespians whose dramatic company had not arrived in time to gain the honour of inaugurating the new theatre. The Halls, who were on excellent terms with Fanny and Martin, took this disappointment in good part. They booked the theatre for a period after the end of the Simonsens' projected season, and meanwhile departed to try their luck in Thames.

To judge from the appreciative reviews following the opening night performance of *Lucia de Lammermoor*, the Simonsens' Auckland season should have been a tremendous success. Instead it was a financial disaster. Naturally there were a few high points. A performance of *La Sonnambula* under the patronage of the Christchurch and Auckland Football Clubs, was excellently attended. Works new to the public usually drew the curious, but interest seldom extended to subsequent performances. 'It is inconceivable why a comfortable building and a first rate entertainment cannot fill a house when performances that cannot be compared to the Simonsen company are so much better patronised', complained one critic. 'Those who will not go to hear the music given by the company are almost as much to be pitied as blamed'.[20]

Auckland, it seemed, liked its entertainment undemanding and cheap. Under increasing financial pressure, Martin's volatile temperament cracked. There was an unseemly incident in the theatre, during which he assaulted his advance agent, Michael Raphael. When joining the Company, Raphael had negotiated the right to print an

'En'tracte' (a leaflet advertising theatrical events) in each town. It was to be at his own expense, with any profits accruing to him rather than the Company. Martin now demanded half these profits to shore up his precarious finances. Raphael refused and Martin attacked him with a cudgel before the horrified eyes of his artists. Poor Fanny had to come between the two men, and the affair ended in court. The musicians called to give evidence did their best to mitigate the situation. Cornettist, Nathan Hallas, deposed that 'Mr. Simonsen was very excitable, but not a bad sort at all', while bass, John Barrington, testified that 'the worst of Mr. Simonsen was that he got into a temper without any justifiable cause'.[21] With so many witnesses, the verdict could not help but go against Martin. He was bound over to keep the peace for three months, and fined the costs of the case.

In desperation, the Simonsens lowered their prices to a level which, though generating better audiences, probably did little to ameliorate their financial losses. They also shed some artists—whether by mutual agreement or by dismissal is not recorded. The Leopold Family joined Mr and Mrs Hall in Thames. Albert Richardson stayed long enough to sing the Count in Mozart's *Marriage of Figaro* on 13 September, before leaving the Company. His departure effectively took both this opera and *Il Trovatore* out of the repertoire. Raphael's engagement was terminated, but he was reinstated almost immediately. His services were too valuable to lose.

The Company's lease on the Theatre Royal expired on Saturday 16 September. The occasion was marked by a concert and performance of *Maritana* given for Martin Simonsen's benefit. Ironically, this brought the best house of the season. The *Daily Southern Cross* reviewer considered that 'it must have given some satisfaction to the *beneficiare* to notice that his efforts to please the public had not been unappreciated, although the recognition had come somewhat tardily'.[22] The next few days were spent in the bustling gold town of Thames where a selection from the Company's lighter repertoire proved a great success. There was a brief return visit to Auckland—this time to the Prince of Wales Theatre, since the John L. Hall Company was now in residence at the Theatre Royal—before the Simonsens departed south on the S.S. *Taupo*.

The Company's expressed intention had been to hold return seasons in Napier and Wellington. There is no record of why Napier was not revisited, but in Wellington—yet again—there were no theatres available. The Wellington papers deplored the lack of venues and regretted that the capital would not now see works like *Masaniello* and *Figaro*. The financial consequences for the Simonsens were more serious. Wellington's season had been the longest of the tour, and an unqualified success. A similar success was badly needed to counteract the disappointments of Auckland. Now, however, there was no option but to fall back upon a return visit to Nelson. It proved no more lucrative

than the first. The Company then proceeded to Lyttelton, where a popular concert in the Colonists' Hall was enthusiastically reported as 'undoubtedly the greatest musical treat ever given to the people of Lyttelton'.[23]

The programme is worth giving in full, since it is typical of those presented during the tour. The first section began with an orchestral overture (Rossini's *Otello*, continued with a selection of popular ballads sung by the leading soloists, and concluded with the finale from the third act of *Martha*. An arrangement for brass quintet of the 'Fra oco' from *Lucia di Lammermoor* began the second part. A further selection of ballads, and a piano solo by the Company's chorus master, C. B. Foster, then followed. The section concluded with a trio from *Lucrezia Borgia*, sung by Fanny Simonsen, Carmini Morley and John Barrington. The final part of the programme brought yet more ballads, before the *pièce de résistance*—violin solos by Martin Simonsen. His clever fantasias upon melodies dear to the hearts of an immigrant audience were always greeted with immense applause. The concert concluded with the 'Goodnight Quartet' from *Martha*.

By 10 October the Simonsens were re-established in Christchurch, at the Oddfellows' Hall. Their programmes included a number of operas which they had not previously performed in the town—amongst them *Faust, Masaniello*, and *Carlo Broschi*, which received its Christchurch première on 16 October. The newspapers were more in accord during this season, with the *Press* being particularly generous in its praise. No doubt the perfomances did show greater cohesion and professional polish than earlier in the tour. However, despite lower prices, attendances were patchy. Benefit nights and new operas received good houses, but for repeat performances the audience was often sparse. It was the same story when the Company moved to Dunedin on 23 October. 'We think Mr Simonsen has much reason to complain of the miserable patronage extended to him during the season just ended', commented the *Otago Daily Times*. 'The majority of operas produced were very creditably performed, and deserved far larger audiences.'[24] Since Dunedin had just experienced a return visit from Ilma di Murska, and had Mr Dampier, billed as 'the young and popular Tragedian' in residence at the Princess Theatre, while Mr Clifford's *Mirror of the World* (an illustrated travelogue) vied for attention at the Temperance Hall, it is more probable that there was simply not a big enough potential audience to sustain the number of attractions on offer.

Throughout the tour, Fanny and Martin had been accompanied by their oldest daughter, Leonora. Although not listed as appearing on stage, she could have helped out in many other ways. The children of theatrical families were usually trained to follow their parents' profession. In Christchurch, on 18 October 1876, Leonora married David Davis, son of Hyam Davis, a wealthy local merchant. She was

sixteen, he was twenty-four. How they met is not recorded, but he had been living in Melbourne and was a talented amateur violinist. It is probable that he had known the Simonsens for some time, and that the wedding was planned well in advance rather than the result of a whirlwind courtship. The service was a considerable social event, which was reported at length in the *Lyttelton Times* the following day. The bride and bridegroom emerged from the Jewish Synagogue to the cheers of a large crowd and the strains of Mendelssohn's 'Wedding March' played by the Opera Company orchestra stationed outside. While Leonora began her new life as the wife of a Christchurch businessman, her parents continued with their operatic journey through New Zealand.[25]

The Simonsen Company's 1876 tour came to an end with a short and pleasantly successful season in Invercargill. On the penultimate night there was a gala performance of *Faust*, under the patronage of the Southland military. All the officers and volunteers appeared in uniform and in Act IV, following a time-honoured tradition, the Band of the Artillery appeared on stage to assist in performing the 'Soldier's Chorus'. On the last night, a double bill of *La Sonnambula* and the first act of *The Grand Duchess of Gerolstein* was presented. The following morning, Thursday 16 November, the members of the Simonsen Royal English, Italian and Opéra-Bouffe Company were farewelled by a bevy of local admirers as they boarded the Invercargill to Bluff train, en route for the steamer *Alhambra* which would take them home to Melbourne.

They had been in New Zealand a total of 256 days, 202 of which had been spent performing. Of the remaining fifty-four, five had been occupied with rehearsals at the beginning of the tour, thirty-six Sundays provided the artists with their only regular opportunity for relaxation, and just thirteen (plus three of the Sundays) had been spent entirely in travelling. In economic terms, these were wasted days. The inadvisability of too much unproductive time was a lesson the Simonsens took to heart. Sunday 'Sacred Concerts' were to become a feature of their subsequent New Zealand visits.

Frequent changes of location, difficult travelling conditions, and constantly altering programmes were the arduous realities of performing life. All touring companies, whatever their genre, prized works that would 'run'—that is, would be sufficiently popular to draw good houses when played for many nights in succession. A 'run' meant the chance of staying an extended time in one place, thus saving travel costs. It also meant that the performers could relax during the day, instead of spending their time striking and setting up scenery and endlessly rehearsing. New Zealand's population militated against such a luxury. Although the Simonsens' repertoire contained a number of popular works, their longest run was a succession of six performances of *La*

Fille de Madame Angot, achieved at the work's initial introduction in Dunedin, Christchurch and Wellington. A different opera every night was a far more usual circumstance.

By contemporary standards, the 1876 tour was not a long one. W. S. Lyster's first Australasian company was on the move almost continuously between the end of March 1861 and August 1868, amassing a total of 1497 performing days. But the Lyster company frequently circled back to its home base of Melbourne, occasionally ceasing activity for a month or two at a time. Some of its Melbourne and Sydney seasons were of considerable duration, and its visit to New Zealand, between 27 August 1864 and 18 February 1865 embraced only the four main centres of Dunedin, Christchurch, Wellington and Auckland.[26] Although subsequent opera companies included smaller towns in their itineraries, none had been as large, or as ambitious in intent as the Simonsens.

The very size of the 1876 Company militated against its commercial viability. It was simply too big to make a profit from theatres of the size encountered in many of its venues—even if the houses had always been full. And there was no centre in New Zealand populous enough to allow the Company to settle in for a lucrative two or three months. Even Lyster sometimes failed to make opera pay in Sydney and Melbourne. Martin Simonsen was no Lyster. Like many of those on the touring circuit, he was a performer first and an entrepreneur second. In his enthusiasm to take command of his own opera company, he may not even have thought about the correlation between ensemble size, travelling costs, and box-office potential.

If the Simonsen Company was not a commercial success, at least it was an artistic one. Certainly there were ragged performances and 'off' nights during the tour, all duly noted by reviewers, but the attitude conveyed by contemporary newspaper reports is overwhelmingly one of appreciation. While it is impossible to know the standards against which the critics and audiences of the day passed judgement, clues within the published reviews suggest that critics on most of the leading papers were musically well-informed, and had a good working knowledge of opera. The discussion in Wellington's *Evening Post* of Carmini Morley's introduction of high C sung as a chest note, after the manner of the French tenor Duprez, is a typical instance of informed technical observation.[27] Growing up across the Tasman was 'an audience of the Australian-born without its migrant parents' first-hand knowledge of overseas theatrical traditions'.[28] In the New Zealand of 1876, this was not yet a significant development. On the whole, the Company's work seems to have been judged by reasonably exacting standards. The number of column inches devoted to its performances, as compared with all the other forms of entertainment on offer, was an indication of the importance it was accorded.

Although many of the works performed by the Simonsens are unfamiliar to a modern opera-goer, this is not a reflection on the quality of their repertoire but a result of changing musical fashions. We have lost the popular nineteenth-century tradition of the opéra-comique, with its 'juxtaposition of the spoken and sung kept delicately in balance by artists as skilled with words as they were with notes'.[29] The bel canto repertoire of Bellini and Donizetti, with which Fanny Simonsen so impressed the New Zealand public, has only been restored to favour in recent years (largely through the artistry of Joan Sutherland), after suffering many decades of neglect. The music of Daniel Auber is currently in complete eclipse, yet Auber dominated nineteenth-century opera houses in a manner scarcely equalled by any other French composer. His *La Muette de Portici* (performed in English by the Simonsens under the title *Masaniello*) is a work of high musical invention, much admired by Wagner. Regarded as the first great example of French grand opera, it represents a genre which has, at best, a tenuous hold in the modern opera house. In 1876 terms, the Simonsens offered their public—within practical limits—a cross section of the favoured operatic genres of the day. And on the whole, apart from *La Périchole's* adverse reception by certain factions in Christchurch, the quality of their repertoire met with general approval.

The leading artists were also well received. When the *New Zealand Mail* declared Carmini Morley to be 'the best tenor that has ever visited Wellington' it duplicated a sentiment expressed in other centres.[30] Morley's finest gifts were displayed in the Italian repertoire. Even in hard-to-please Christchurch, his Manrico in *Il Trovatore* was listened to 'with breathless excitement throughout'.[31] The *Evening Post* critic described him as having a 'rich, robust tenor voice of remarkable power and sweetness, which he uses like a thorough artist'.[32] Morley was equally pleased with New Zealand. He became the first of a number of Simonsen artists to settle and pursue a teaching career in this country.

Charles Florence also won good notices for his sweet-toned singing. Although he was a complete novice at the start of the tour, the Dunedin *Evening Star* considered that 'if he will only be at pains to acquire a knowledge of stage business and action, he is certain to command for himself a splendid position on the lyric stage'.[33] He proved a quick learner, winning increasing acclaim for his performances as Don Caesar de Bazan in *Maritana* and Thaddeus in *The Bohemian Girl*. Unfortunately a fondness for drink, the probable cause of one or two erratic performances during the 1876 tour, stopped him ever achieving the predicted 'splendid position'. The leading contralto, Nelly Lambert, was already well known to New Zealand audiences, who regarded her as an old friend. It is significant that many reviewers pointed out a great improvement in her acting and singing while with the Simonsens. Albert Richardson received a more mixed reaction. There were frequent

references to his poor intonation and hints that he did not try hard enough. His greatest success was as the Count di Luna in *Il Trovatore*. When he left the Company, that opera was taken out of the repertoire. His other roles were inherited by John Barrington and Henry Hodgson, both described as 'careful' singers. As the *Daily Southern Cross* remarked, 'it is generally admitted that the great want in the company is a bass'.[34]

The lynchpin of the 1876 company was Fanny Simonsen. Alone of the soloists, she took the stage on every one of the 202 performance nights. Her versatility was as extraordinary as her stamina. The *Otago Daily Times* view that 'we seldom, if ever, saw an artiste capable of filling so creditably such an extensive range of operatic characters' typified critical reaction to her abilities.[35] During the tour she was called upon to play sixteen different leading roles, ranging from the distraught, hallucinating Lucy Ashton in *Lucia di Lammermoor*, to the rustic Rose Moineau of *The Hermit's Bell*. She received excellent reviews in every venue, and for every role. Never once was she criticised for giving a less than whole-hearted performance. The *Southland Times* accurately reflected the attitude of the New Zealand press when it declared that 'Madame Simonsen shines in whatever she attempts'.[36]

In addition to her considerable musical and dramatic abilities, Fanny Simonsen was both diplomatic and resourceful. It was she who smoothed the ruffled feathers caused by her husband's irascible temper. When the chandelier at Auckland's new Theatre Royal caught fire during a performance—fire was a perpetual hazard in theatres lit by naked gas jets—she organised its extinguishing so calmly that many of the audience remained unaware of the incident. During the tour she presided over the opening of a new theatre and married off her oldest daughter. She also won a host of friends 'by her unaffected cordiality with all who have had the pleasure of her acquaintance'.[37] Auckland called her 'the Queen of Song' and showered her with bouquets at a benefit concert in her honour. Wellington admirers raised money to present her with a set of diamond jewellery. She charmed all who came into contact with her.

The 1876 Simonsen Company was, however, far more than a few talented individuals. Its high overall standard of performance particularly impressed commentators. Reviewing a performance of *Norma*, the *Otago Daily Times* noted that 'the chorus, band, and principals work well together, and there is a general smoothness throughout the entire performance which betrays a perfect understanding among all engaged'.[38] According to the *Evening Star* critic, attending the première of *La Fille de Madame Angot* in Dunedin, 'the whole opera was well put on the stage; the scenery, effects, and dresses were very fine, and reflect great credit on the management'.[39] Favourable remarks about the orchestral playing abound. By New Zealand standards it was, to quote the *New Zealand Mail*, 'of remarkable power and completeness'.[40] Mr

NEW

Theatre Royal,

Corner of Queen and Victoria Streets.

Lessee - - - - - Mr. Martin Simonsen.

SIMONSEN'S

ROYAL ENGLISH, ITALIAN,

AND

OPERA BOUFFE COMPY.

SOLE PROPRIETOR AND DIRECTOR	MR. MARTIN SIMONSEN.
GENERAL AGENT	MR. M. L. RAPHAEL.
BUSINESS MANAGER	MR. W. S. KEITH.

Grand Opening OF THE New Theatre Royal,

ON OR ABOUT THE 14th AUGUST, 1876.

The Director has much pleasure in introducing to the Public of Auckland, English and Italian Opera under such favourable auspices as those afforded by the new Theatre Royal. After a remarkably successful tour through New Zealand, it affords him great satisfaction to have the honour of Opening such a noble Temple, reared for the service of the Muses. In no city of the Colony is there a building better fitted for the purpose, or one that gives such evidence of the popular appreciation of the graceful Arts.

The Repertoire consists of no less than 18 Operas, several of which will be introduced to the Public for the first time; and being the sole property of the Director, no other opportunity can possibly occur of their representation.

The WARDROBE, purchased in London and Paris at a cost of many thousand pounds, is on the most lavish scale. As no expense nor pains have been spared in perfecting the arrangements, the Director very confidently looks for the support always so cordially granted to really good Artistes by the Auckland Public.

The GREAT STAR COMPANY numbers Sixty Performers, the principal members of which have been selected during his recent tour in Europe, and from the best Australian Artistes.

HENRY BRETT, Printer, "Evening Star" Office.

Poster advertising Simonsen Co. season at new Theatre Royal. La Trobe Collection, State Library of Victoria. MS 8756 Fanny Simonsen Papers.

Simonsen has kept faith with his patrons in a most liberal spirit' was the verdict of the *Daily Southern Cross*.[41]

Fanny and Martin Simonsen were undoubtedly foolhardy to believe they could make money by presenting opera, in so lavish a fashion and with such a large company, in a sparsely populated country already generously supplied with alternative forms of entertainment. But there is equally no doubt that their efforts to please were widely appreciated. Contemporary newspapers confirm the view that the 1876 Simonsen

Company presented opera to a standard never previously attained in the Dominion. Fanny's winning personality and accomplished singing paid dividends in public goodwill. There was respect, too, for Martin's expertise as a violinist and for his dedication to providing quality and value, regardless of the financial risk to himself. When the couple returned to New Zealand four years later, bringing another and even stronger opera company, they were greeted with enthusiasm and genuine affection.

APPENDIX I
THE 1876 COMPANY
SEASONS AND REPERTOIRE

This chronological survey of the 1876 Simonsen tour gives details of the time the Company spent in each town, together with a statistical breakdown of the works performed. Dating commences, in all cases, from the Company's arrival rather than from the first known performance of the season. In fact, the two dates were frequently the same. It was the Simonsens' normal practice to arrive on a morning whenever possible, set up during the day, and give their first performance that same evening. The last date given is that of the Company's departure from a town, rather than the date of its last performance.

The figure in brackets after each set of dates represents the number of nights on which performances were actually given. Discrepancies between these figures and the number of items listed in the statistical breakdown can be accounted for by the Simonsens' habit of including a short concert, or single act of another opera, as an additional attraction to the scheduled work—especially towards the end of a season. Very occasionally, particularly on nights when reduced prices were in operation, no complete opera was given. The programme would then be made up of acts from three or four different operas, perhaps combined with a vocal and instrumental concert.

In the statistical breakdown, works are presented in alphabetical order using the title most commonly found in the Company's advertisements. These sometimes differ from those current today: for instance Auber's *La Muette de Portici* appears as *Masaniello* and his *La Part du Diable* as *Carlo Broschi*. The name of each work is followed by the number of performances it received during that particular season. Where a figure is given for ballets this refers to separate works staged by the Leopold family as additions to the main programme, and not to dance sequences within operas.

DUNEDIN 6.3.1876-11.4.1876 (26)

Bohemian Girl (1), *Fille de Madame Angot* (7), *Grand Duchess of Gerolstein* (2), *Hermit's Bell* (2), *Lucia di Lammermoor* (3), *Lucrezia Borgia* (2), *Maritana* (3), *Martha* (2), *Sonnambula* (1), *Trovatore* (2).

Non-operatic: *Stabat Mater—Rossini (1), Ballet (4), Concert (2).*

CHRISTCHURCH 12.4.1876-22.5.1876 (34)

Bohemian Girl (1), *Fille de Madame Angot* (7), *Grand Duchess of Gerolstein* (2), *Hermit's Bell* (5), *Lucia di Lammermoor* (2), *Lucrezia Borgia* (2), *Maritana* (2), *Martha* (3), *Norma* (2), *Périchole* (3), *Sonnambula* (1), *Trovatore* (2).

Part performances: *Hermit's Bell* Act I (1), *Grand Duchess* Act I (1), *Lucia di Lammermoor* Act III (1), *Maritana* Act III (1).

Non-operatic: *Stabat Mater*—Rossini (1), Concert (3).

WELLINGTON 23.5.1876-5.7.1876 (37)
Bohemian Girl (1), *Carlo Broschi* (2), *Faust* (4), *Fille de Madame Angot* (6), *Grand Duchess* (2), *Hermit's Bell* (5), *Lucia di Lammermoor* (2), *Lucrezia Borgia* (2), *Maritana* (2), *Martha* (2), *Norma* (2), *Périchole* (2), *Sonnambula* (2), *Trovatore* (2).
Part performances: *Maritana* Act III (1), *Martha* Act II (1), *Norma* Act III (1).
Non-operatic: Ballet (2), Concert (3).

NAPIER 6.7.1876-29.7.1876 (20)
Bohemian Girl (1), *Carlo Broschi* (1), *Faust* (1), *Fille de Madame Angot* (3), *Grand Duchess of Gerolstein* (1), *Hermit's Bell* (2), *Lucia di Lammermoor* (1), *Lucrezia Borgia* (1), *Maritana* (1), *Martha*(1), *Masaniello* (1), *Norma* (1), *Périchole* (1), *Sonnambula* (1), *Trovatore* (1).
Part performances: *Fille de Madame Angot* Act III (1), *Lucia di Lammermoor* Act III (1), *Maritana* Act III (1), *Masaniello* Act V (1).
Non-operatic: Ballet (1), Concert (2).

NELSON 1.8.1876-7.8.1876 (5)
Fille de Madame Angot (1), *Lucrezia Borgia* (1), *Martha* (1), *Norma* (1).
Non-operatic: Concert (1).

NEW PLYMOUTH 8.8.1876-12.8.1876 (5)
Fille de Madame Angot (1), *Maritana* (1), *Martha* (1), *Norma* (1), *Trovatore* (1).
Non-operatic: Concert (1).

AUCKLAND 14.8.1876-17.9.1876 (30)
Bohemian Girl (1), *Carlo Broschi* (2), *Faust* (2), *Fille de Madame Angot* (5), *Grand Duchess of Gerolstein* (1), *Hermit's Bell* (4), *Lucia di Lammermoor* (1), *Lucrezia Borgia* (1), *Maritana* (2), *Marriage of Figaro* (1), *Martha* (2), *Masaniello* (2), *Norma* (1), *Périchole* (2), *Sonnambula* (2), *Trovatore* (1).
Part performance: *Bohemian Girl* Act IV (1).
Non-operatic: Concert (3).

THAMES 18.9.1876-24.9.1876 (6)
Bohemian Girl (1), *Fille de Madame Angot* (1), *Grand Duchess of Gerolstein* (1), *Hermit's Bell* (1), *Maritana* (1), *Martha* (1).
Part performance: *Masaniello* Act V (1).
Non-operatic: Concert (1).

AUCKLAND 25.9.1876-28.9.1876 (3)
Grand Duchess of Gerolstein (1), *Norma* (1).
Part performances: *Fille de Madame Angot* Act III (1), *Lucrezia Borgia* Act II (1), *Maritana* Act III (1), *Trovatore* Act IV (1).
Non-operatic: Concert (1).

NELSON 30.9.1876-5.10.1876 (4)
Hermit's Bell (1), *Maritana* (1), *Masaniello* (1), *Périchole* (1).

LYTTELTON 7.10.1876-8.10.1876
Non-operatic: Concert (1)

CHRISTCHURCH 9.10.1876-24.10.1876 (13)
Bohemian Girl (1), *Carlo Broschi* (1), *Faust* (1), *Fille de Madame Angot* (2), *Grand Duchess of Gerolstein* (1), *Hermit's Bell* (1), *Lucrezia Borgia* (1), *Maritana* (1), *Masaniello* (1), *Norma* (1).
Part performances: *Bohemian Girl* Act IV (1), *Martha* Act II (1), *Trovatore* Act IV (1).
Non-operatic: Concert (5).

DUNEDIN 25.10.1876-6.11.1876 (10)
Carlo Broschi (1), *Faust* (1), *Fille de Madame Angot* (2), *Hermit's Bell* (1), *Lucrezia Borgia* (1), *Maritana* (1), *Martha* (1), *Masaniello* (1), *Norma* (1).
Non-operatic: Concert (1).

INVERCARGILL 7.11.1876-16.11.1876 (8)
Bohemian Girl (1), *Faust* (1), *Fille de Madame Angot* (1), *Hermit's Bell* (1), *Maritana* (1), *Martha* (1), *Norma* (1), *Sonnambula* (1).
Part performances: *Fille de Madame Angot* Act III (1), *Grand Duchess of Gerolstein* Act I (1).
Non-operatic: Concert (2).

APPENDIX II
THE 1876 COMPANY
PERSONNEL

The following list has been collated from newspaper advertisements and surviving programmes. It represents, so far as can be ascertained, the Simonsen Company at its largest. In Auckland the Leopold family and Albert Richardson are documented as leaving the Company. Christian Tomholt's name also disappears from advertisements and reviews, so it is reasonable to assume he left at the same time. M. L. Raphael did not join the Company until Wellington. The second violinist, Mr Isherwood, is not mentioned prior to the Auckland season, although this does not necessarily prove he was not present throughout. It is possible, however, that he replaced the oboist, James Schott, whose name appears only during the earlier part of the tour. A few other names appear in advertisements, usually just for one performance. This suggests they were local performers brought in to fill supernumerary roles, and they have not been included below. Names, and company designations, are given exactly as they most commonly appear. No attempt has been made to correct the rather picturesque Italian found in programmes and advertisements throughout the tour.

SOLOISTS

Prima Donna Soprano	Madame Fanny Simonsen
Secondo Donna Soprano	Miss Minna Fisher
Prima Donna Contralto	Miss E. A. Lambert
Seconde Donne	Miss Blanche Harris and Miss Emilier Beaumont
Prima Tenore	Signor Carmini Morley
Tenor	Mr Charles Florence
Secondo Tenore	Mr Henry Steinbach and Mr T. Ewart
Prima Baritone	Mr Albert Richardson and Mr Henry Hodgson
Prima Bassi	Mr John Barrington, Mr B. Levison and Mr Christian Tomholt
Buffo Tenore e Basso	Mr L. Markham and Mr F. Darbyshire

CHORUS

Miss E. Beaumont,* Mrs H. Benham, Misses Mary Brennan, Clara Lamaroux, Louise Norris, Blanche Osborn, Kate Osborn, May Somers. Messrs Henry Benham, Louis Benham, George Cowes, Charles Daniels, W. Langley, S. Myers, Albert Nordbloom, Henry Webster.
* appears to be a different singer from Emilier Beaumont listed under Seconde Donne

DANCERS

Ballet Master	Mr Henry Leopold
Premier Danseuse	Fraulein Fanny Leopold

Second Danseuse	Miss Blanche Leopold
Juvenile	Master A. Leopold
Comic	Mr S. Darbyshire
Corps de Ballet	Misses Louise Aitcheson, Florence Ashley, Kate Ashley, Emilie Kaye, Maude Paul, L. Stewart

ORCHESTRA

First Violins	Martin Simonsen and T. Thompson (leader)
Second Violins	Carl Richty and Mr Isherwood
Cello	S. Bernard
Double Bass	J. Richardson
Flute	W. Stoneham
Oboe	Herr Schott
Clarinet	H. Warnecke
First Cornet	N. Hallas
Second Cornet	W. Stoneham, Jun.
Trombone	Mr Weber
Drums	J. Henry
Piano and Chorus Master	C. B. Foster
Conductor	Martin Simonsen

SUPPORT STAFF

Mechanist	Mr J. P. Thomas
Costumier	Mrs Thomas
Advance Agent	Mr M. L. Raphael
Business Manager	Mr W. T. Keith

Also travelling with the Company were Fanny and Martin Simonsen's oldest daughter, Leonora, and the Thomas's daughter, Laetitia. They may well have been the unnamed 'assistants' to Mrs Thomas. Laetitia also played the child Arline in Act I of *The Bohemian Girl*.

REFERENCES

The material for this article has been derived mainly from contemporary newspapers, particularly the following which are all held in the Alexander Turnbull Library's newspaper collection: *Southland Times, Evening Star* (Dunedin), *Otago Daily Times, Otago Witness, Star* (Christchurch), *Lyttelton Times, Evening Post* (Wellington), *New Zealand Mail, Hawkes Bay Times, Taranaki Herald, Daily Southern Cross* (Auckland), *Thames Advertiser, Colonist* (Nelson) and *Nelson Evening Mail*.

1 The Croatian Soprano, Ilma di Murska (1836-89), a leading international prima donna.
2 The first, Allen's Royal English Opera Company, had actually left several months earlier, en route to India.
3 *Otago Witness*, 18 March 1876, p. 15.
4 *Otago Daily Times*, 26 October 1876, p. 2.
5 *Otago Witness*, 18 March 1876, p. 15.
6 *Lyttelton Times*, 31 December 1867, p. 2.

7 For biographical details about Fanny and Martin Simonsen see Adrienne Simpson, 'On Tour with the Simonsens', in *Opera in New Zealand—Aspects of History and Performance* (forthcoming).
8 *Otago Witness*, 18 March 1876, p. 15.
9 *Evening Star*, 15 March 1876, p. 2.
10 *Christchurch Star*, 13 April 1876, p. 3.
11 Quotes from the *Lyttelton Times*, 16 May 1876, p. 2; *Press* (Christchurch), same day, p. 2; and *Globe* (Christchurch), same day, p. 2.
12 The speech is reported in full in the *Lyttelton Times*, 17 May 1876, p. 2.
13 *Evening Post*, 25 May 1876, p. 2.
14 *New Zealand Mail*, 8 July 1876, p. 15.
15 *Hawkes Bay Herald*, 28 July 1876, p. 5.
16 The route was inaugurated on 22 June 1875, and was a major factor in dictating the itineraries of large touring companies for several decades. I am indebted to S. V. Lampard of the Wellington Maritime Museum for help with details of contemporary shipping services.
17 *Nelson Evening Mail*, 2 August 1876, p. 2.
18 *Taranaki Herald*, 9 August 1876, p. 2.
19 *Daily Southern Cross*, 15 August 1876, p. 2.
20 *Daily Southern Cross*, 28 August 1876, p. 5.
21 The case is extensively reported in the *Daily Southern Cross*, 24 August 1876, p. 3.
22 *Daily Southern Cross*, 18 September 1876, p. 2.
23 *Press* (Christchurch), 9 October 1876, p. 2.
24 *Otago Daily Times*, 6 November 1876, p. 3.
25 The marriage ended in divorce in 1880. The couple's second child, Fanny Jane Davis (born 31 May 1879), was to gain international fame as a prima donna under the name Frances Alda.
26 See Harold Love, 'W. S. Lyster's 1861-68 Opera Company: Seasons and Repertoire', *Australasian Drama Studies*, 11, no. 1 (October 1983), 113-25. For an outline of Lyster's New Zealand visits see J. M. Thomson, 'William Saurin Lyster and his Influence on New Zealand Opera', in *Opera in New Zealand—Aspects of History and Performance* (forthcoming).
27 *Evening Post*, 4 July 1876, p. 2.
28 Harold Love, *The Golden Age of Australian Opera* (Sydney, 1981), p. 200.
29 Kenneth M. Stampp, Jr., 'Reviving Daniel Auber', *Opera Quarterly*, 1, no. 4, (1983), 87.
30 *New Zealand Mail*, 27 May 1876, p. 2.
31 *Lyttelton Times*, 21 April 1876, p. 2.
32 *Evening Post*, 25 May 1876, p. 2.
33 *Evening Star*, 16 March 1876, p. 2.
34 *Daily Southern Cross*, 26 August 1876, p. 5.
35 *Otago Daily Times*, 3 November 1876, p. 3.
36 *Southland Times*, 14 November 1876, p. 2.
37 *Daily Southern Cross*, 28 September 1876, p. 3.
38 *Otago Daily Times*, 26 October 1876, p. 2.
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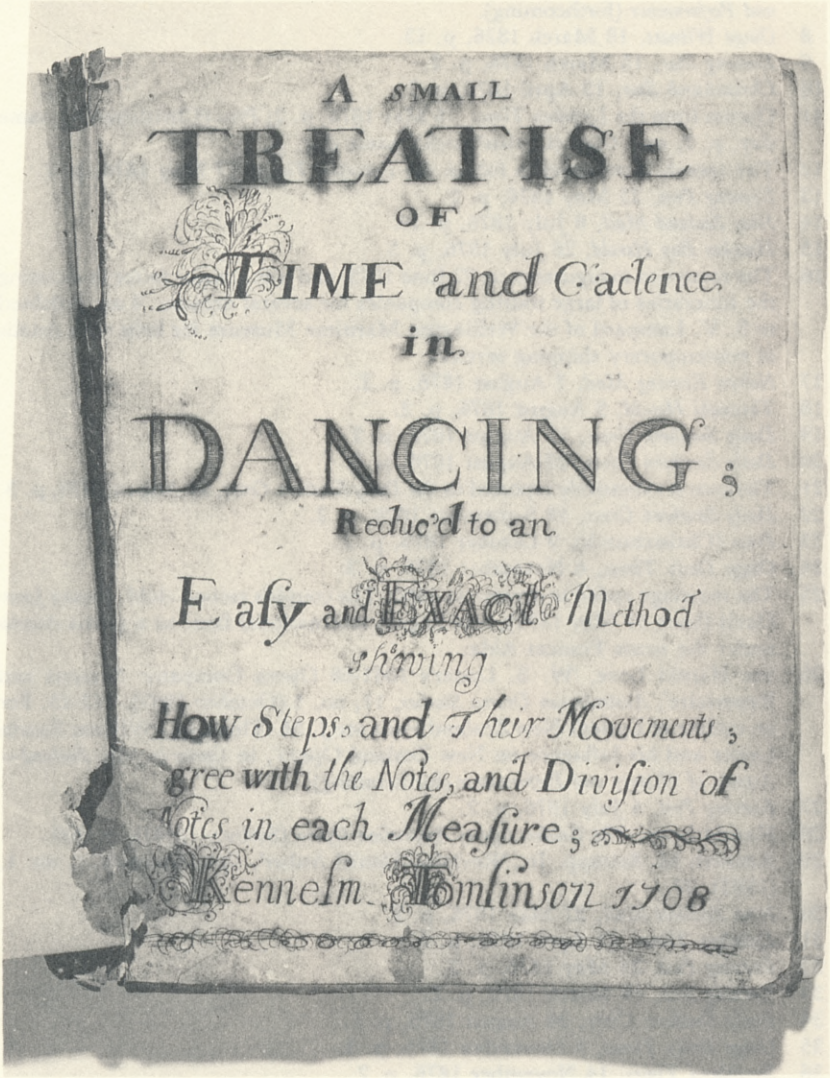


Plate I. Title page of Kellom Tomlinson manuscript, 1708-1721. Manuscripts and Archives Collection, ATL.

Scribes, Musicians and Dancers
Early Printed Music and Musical Manuscripts in New Zealand

ROBERT PETRE

Some time in the early twelfth century a scribe at Christ Church Cathedral Priory in Canterbury, England, completed his beautifully illuminated copy of one of the most influential classical treatises on music, the *De Institutione Musica* of Boethius. Nearly nine hundred years later, in 1989, this same manuscript, now part of the collections of the Alexander Turnbull Library, is given pride of place in a lavishly produced catalogue of medieval and renaissance manuscripts in New Zealand, in which the authors of the catalogue describe it as 'probably now the most important book in the country'.[1]

In 1697 the English music publisher John Walsh obtained, by fair means or foul, a set of 'Instructions for Learners' written by the recently deceased Henry Purcell. He published them for the first time, along with twenty-one pieces by Purcell and his contemporaries, in one of his earliest publishing ventures, *The Harpsichord Master*. For nearly three hundred years all the copies of this volume were believed lost, until in 1977 a single remaining copy was discovered to be sitting on a shelf in the Rare Books Room of the Auckland Public Library.

In London in 1708 the apprentice dancing master Kellom Tomlinson copied into his manuscript album a short treatise on the relationship of the music and dance of his time. He continued to add to this album over the following thirteen years, finishing in 1721 with six dances of his own composition which were preserved in no other source. Shortly after this he completed his treatise, *The Art of Dancing*, one of the most important works to be published on baroque dance. His manuscript album with its unique contents disappeared, but in 1989, again nearly three hundred years later, it emerged as part of a collection of dance-related materials owned by a New Zealand family for several generations.[2] It is now on long-term deposit in the Alexander Turnbull Library.

* * *

These are three examples of a phenomenon which has led J. M. Thomson to observe that 'New Zealand has proved a remarkable source of unique musical material'.[3] This article makes no attempt to provide a comprehensive survey of New Zealand holdings of early,

that is, pre-1800, printed music and musical manuscripts. Rather, its purpose is to indicate, on the basis of what little is known about a few particular examples and collections, how far we are in fact from an accurate knowledge of what may still lie hidden in New Zealand, in both public and private collections.

Remarkable as they may be individually, these examples are surely even more noteworthy in so far as they may represent the mere tip of yet undiscovered musical treasures. No systematic attempt to uncover such treasures has been made in New Zealand, although a need for such a project and an interest in its possible findings can certainly be demonstrated. Until we have a comprehensive listing of early editions and musical manuscripts in New Zealand, we should not perhaps be so surprised that rarities occasionally are found.

Such a listing would be valuable for those working in several distinct though related fields. It is perhaps the performers, and through them their audiences, who have most to gain from this material. The phenomenal world-wide growth of the 'early music' movement over the last twenty years is well documented in several recent accounts and need not be repeated here.[4] In New Zealand, as elsewhere, new and encouragingly young audiences are being created for the performance and recording of music using original instruments, and historically-informed performance styles and techniques. To the performers involved in this field, access to the original manuscripts and editions of this music is a crucial element of their work. This has focussed direct attention on these items in a way that would have seemed impossible even fifty years ago, when it would have been claimed that all the great musical masterpieces of the past were available in modern editions, and the originals were of no more than antiquarian or academic interest. Now, given the choice, baroque violinists would much prefer to play their Bach sonatas from a facsimile of the composer's manuscript than from a modern edition full of bowings and fingerings derived from anachronistic nineteenth century principles; and continuo harpsichordists would rather play from the original single bass line, improvising on the basis of the figured harmony, than from a fully realised part conceived for another instrument, the piano. Increasingly, performers are trained to take on much of the editor's role, and prefer to deal themselves with the idiosyncrasies and difficulties of the original notation.[5] As a consequence there exists today in Europe and America a large and flourishing market in facsimiles of manuscripts and early editions, and there is no reason why New Zealand publishers should not be part of this development, if they choose.

To the social historian, adequate cataloguing of collections associated with particular people, societies, localities, and eras is also important. Whether music is the focus of the study, one of a number of aspects, or simply a background to other issues, it can provide

valuable insights into the daily lives of the original owners of these collections. In this context, details of the provenance of particular items assume even greater significance. As an example, a collection of printed music, including among other items early editions of Domenico Scarlatti and J. C. Bach, was brought to New Zealand in 1842 by Sarah Harriet Selwyn, wife of the first Church of England Bishop of New Zealand. This provided much material for several publications,[6] and made possible the sound recording *The Colonial Piano: Pieces from the Notebook of Sarah Harriet Selwyn* in which pianist Colleen Rae-Gerrard is able to evoke that era with considerable immediacy.[7] Despite this level of interest, the only catalogue of the Selwyn music collection is a preliminary listing compiled by Allan Thomas, the author of the sleeve-notes to this recording.

To the scholar or musicologist these items are primary sources and the basis of their work. Many spend considerable sums of money to travel overseas and to have microfilms of material sent from overseas libraries, and without a listing of what is already held in New Zealand it is impossible to avoid duplicating holdings. At least one case is known of a postgraduate student receiving a travel grant to study in Europe copies of particular eighteenth century editions, several of which were, unbeknown to him, held by his own local public library. Similarly, to librarians and others responsible for music collections, the need to avoid duplication of purchases, even of facsimiles and microforms, as well as to be guided in which areas to build collections, is more than adequate justification for a national listing. It is also unfortunately true that where it is known that no proper catalogues of collections exist, items tend mysteriously to disappear from these collections over the years.

In all these ways the early music movement has had a crucial effect on the subject under discussion: it is this general climate of interest that has led musicians today to investigate early editions and manuscripts when they come across them. Rare objects will always emerge from time to time from dusty attics and forgotten hiding-places, but the three items which are the focus of this article are in fact all now held in large public institutions—and in the case of two of them, have been there for many years. Their 'discovery' amounts not to a knowledge of their existence, but to an appreciation of their significance; they are valuable not simply because they are 'old', but because of their intrinsic beauty, the works that they preserve, or the knowledge they contain and the particular uses to which that can be put today.

The Harpsichord Master

Both *The Harpsichord Master* and the Tomlinson manuscript illustrate this point well. *The Harpsichord Master* of 1697 is an important document for several different reasons. Not only is it the only remaining copy

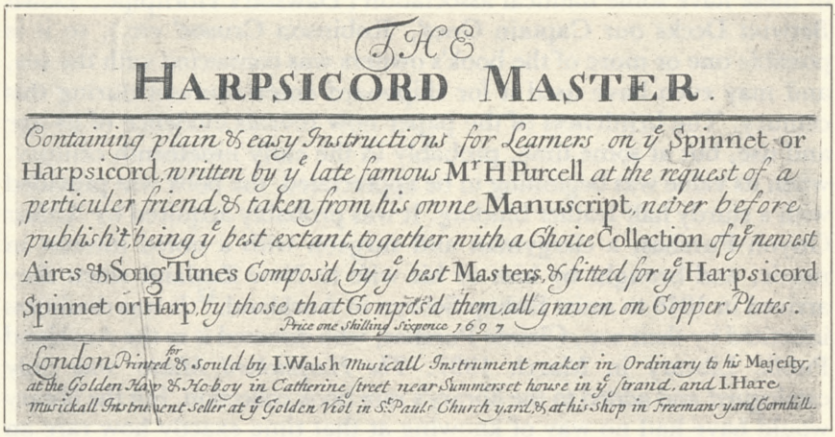
of this first edition in a series published over the next forty years by John Walsh and his successors (later to become the principal publisher of Handel and one of the longest-surviving and most influential British music publishing firms); but it also contains much unique material, including keyboard arrangements of several popular theatre pieces of the time—a sort of 20 Solid Gold Hits of the 1690s. Eight of these are by Jeremiah Clarke, and include two attractive pieces, an Almand and a Rondo which were previously unknown.

Of even greater interest are the first four leaves of the publication, comprising 'Plain & Easy Instructions for Learners on ye Spinnet or Harpsicord', together with the 'Prelude for ye Fingering' on the following leaf. Although Purcell's widow and her publisher Henry Playford reprinted these anonymously in later publications, they are clearly attributed here to 'ye late famous Mr H Purcell . . . & taken from his owne manuscript, never before publish't' (Plate II).[8] This attribution to Purcell, which Walsh was at pains to emphasise, adds considerably to their authority, then as now.

Both the 'Instructions' and the 'Prelude for ye Fingering' provide the modern performer with valuable information. For example, the remarks on page 3 of the 'Instructions' on 'the time or length of notes' confirm that in the late seventeenth century time-signatures still provide clues to tempo.[9] Page 4, containing the 'Rules for Graces' (Plate III) is packed with details (not always clear and uncontroversial, it must be admitted). But it remains one of the most important sources for the correct performance of ornamentation in the late seventeenth and well into the eighteenth century. It also throws some light retrospectively on the music of the great English virginalists (Byrd, Bull, Gibbons and others) in the sixteenth and early seventeenth centuries, as no contemporary explanation of their mysterious ornament symbols exists.

The 'Prelude for ye Fingering' is one of comparatively few pieces with contemporary fingerings; in this case they are by Purcell himself (Plate IV). This piece, and the fingered scale on the preceding page, reinforce the value of using historically and geographically appropriate fingering to achieve the effect the composer intended. For example, the use of the same finger on two consecutive notes necessitates a distinct lifting or articulation-silence between the notes, and this articulation is the principal method available on the harpsichord to highlight or stress the following note.[10] The fingered scale at the foot of the 'Rules for Graces' is also interesting, as it illustrates both a general principle of keyboard fingering from the sixteenth to the mid-eighteenth century (namely, that scale passages usually required alternating pairs of fingers,rather than groups of three or four fingers pivoting round the thumb), and also a particular variation of this principle which may suggest an Italian influence on Purcell.[11] All of these fingering questions

have subtle but important influences on the articulation and therefore the overall effect of the music in performance.



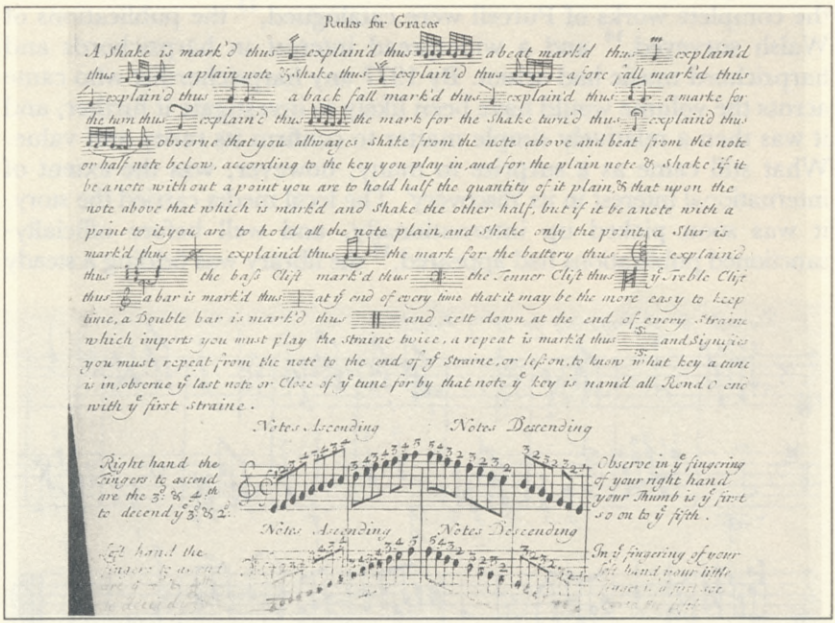
THE
HARPSICORD MASTER.

Containing plain & easy Instructions for Learners on ye Spinnet or Harpsicord, written by ye late famous Mr H Purcell at the request of a perticuler friend & taken from his owne Manuscript, never before publish't, being ye best extant, together with a Choice Collection of ye newest Aires & Song Tunes Compos'd by ye best Masters & fitted for ye Harpsicord Spinnet or Harp, by those that Compos'd them, all graven on Copper Plates.

Price one Shilling Sixpence 1697

London Printed for & sould by I. Walsh Musicall Instrument maker in Ordinary to his Majesty, at the Golden Harp & Hoboy in Catherine street near Summerset house in ye strand, and I. Hare Musickall Instrument seller at ye Golden Viol in St. Pauls Church yard, & at his Shop in Freemans yard Cornhill.

Plate II. Title page of The Harpsichord Master, *1697.*
Collection of the Auckland Public Library.



Rules for Graces

A Shake is mark'd thus explain'd thus a beat mark'd thus explain'd thus a plain note & shake thus explain'd thus a fore fall mark'd thus explain'd thus a back fall mark'd thus explain'd thus a marke for the turn thus explain'd thus the mark for the Shake turn'd thus explain'd thus observe that you allwayes shake from the note above and beat from the note or half note below, according to the key you play in and for the plain note & shake if it be a note without a point you are to hold half the quantity of it plain & that upon the note above that which is mark'd and shake the other half, but if it be a note with a point to it you are to hold all the note plain, and shake only the point a Slur is mark'd thus explain'd thus the mark for the battery thus explain'd thus the base Clift mark'd thus the Tenor Clift thus & Treble Clift thus a bar is mark'd thus at ye end of every time that it may be the more easy to keep time, a Double bar is mark'd thus and sett down at the end of every Straine which imports you must play the Straine twice, a repeat is mark'd thus and Signifies you must repeat from the note to the end of ye Straine or lesson to know what key a tune is in, observe ye last note or Close of ye tune for by that note ye key is named all Rondo end with ye first straine.

Notes Ascending Notes Descending

Right hand the fingers to ascend are the 3d & 4th to decend ye 3d & 2.

Observe in ye fingering of your right hand your Thumb is ye first so on to ye fifth.

Notes Ascending Notes Descending

Left hand the fingers to ascend

In ye fingering of your left hand your little finger is ye first &c

Plate III. 'Rules for Graces' from The Harpsichord Master.
Collection of the Auckland Public Library.

In its provenance and discovery, *The Harpsichord Master* also illustrates well the general argument of this article. The story is meagre in both facts and reasonable suppositions, and therefore fairly typical. After publication in 1697, the history of this unique surviving copy during

most of the eighteenth century is obscure. It contains several manuscript annotations and added tunes, which can be dated around 1740-50. Most of these have some nautical association ('Dawson's Hornpipe', 'Down Betwixt Decks our Captain Goes', 'Robinson Crusoe' etc.), so it is possible one or more of the book's owners was connected with the sea, and may even have used it for shipboard entertainment during this century. The brittleness of the paper now reveals evidence of its age and use, but at some time, probably in the early nineteenth century, when its value was beginning to be appreciated, the book was provided with a sturdy half-leather binding. It was probably acquired by Arthur Guyon Purchas, a clergyman and surgeon with a noted interest in music, and brought by him or his wife to New Zealand when they arrived in 1846 to assist Bishop Selwyn in Auckland.[12] It was doubtless inherited by their son, Claude Purchas, who donated it to the Auckland Public Library in March 1937. *The Harpsichord Master* was duly catalogued and added to the library's rare book collection, but the library would have had no way of knowing at that time exactly how rare an item they had acquired, and it is scarcely surprising that it should have been largely ignored for the next forty years. In the meantime, however, the complete works of Purcell were catalogued,[13] the publications of Walsh surveyed,[14] and a widespread interest in harpsichords and harpsichord music had arisen. By 1977 any harpsichordist who came across the volume would have been likely to investigate it further, and it was then a relatively simple matter to confirm its rarity and value. What still came as a surprise to many, however, was the extent of international interest in its 'discovery'. The local media carried the story, it was soon picked up internationally, and well before officially-sanctioned publications had appeared,[15] the library was fielding a steady

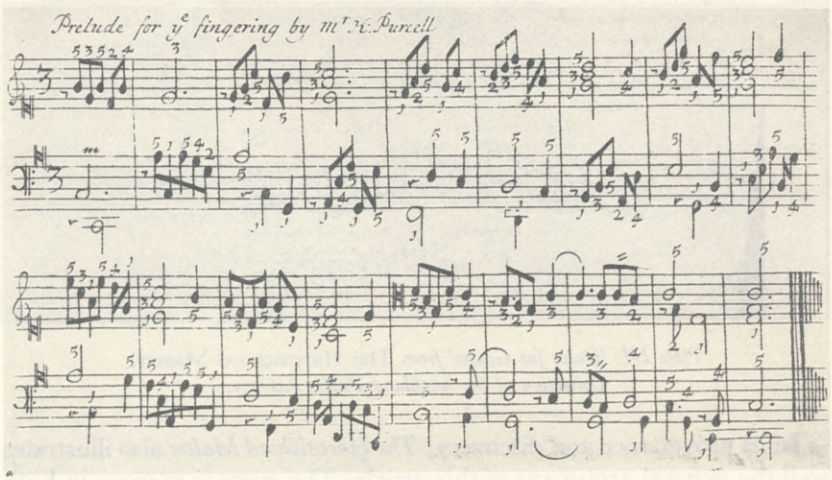


Plate IV. 'Prelude for ye Fingering' from The Harpsichord Master. *Collection of the Auckland Public Library.*

stream of inquiries from around the world. Eventually, in a situation that can at best be described as unfortunate, but one which would doubtless have caused Walsh the unscrupulous businessman to smile, two rival editions as well as a facsimile of the original were published.

Kellom Tomlinson autograph manuscript

Kellom Tomlinson, who was born about 1693 and died after 1754, is one of the most important figures in dance in the early eighteenth century. He pursued a successful career as a leading English choreographer, teacher and writer. His *The Art of Dancing* (completed in 1724 but first published in 1735), is the only substantial English work of its kind not derived from a French original, and one which is still today of crucial importance in the field of baroque dance, as well as baroque music. The beautifully engraved plates in this treatise, showing figures of dancers in motion, designed by Tomlinson himself, may be seen illustrating many published histories of dance. Tomlinson was also an accomplished musician, who wrote with conviction and authority on the intricate relationship between music and dance in this period, and was the composer of the music to some of his dances.

Tomlinson acquired the autograph manuscript album, which is now in New Zealand, in 1708, soon after he began his seven-year apprenticeship to the London dancing-master, Thomas Caverley. He first copied into it a translation of a short French treatise on music and dance (Plate I).[16] He then transcribed a long dance by his teacher, 'Mr Caverley's Slow Minuet'. Next came five dances by the famous French choreographer Pécour, originally from operas by Campra, Destouches and Marais;[17] and finally, six dances by Tomlinson himself which have survived in no other source. They were set to music by 'John' Loeillet of London (although the music of the final dance was composed by Tomlinson himself), and were performed by his pupils, now professional dancers in the Lincolns-Inn Theatre in London on 10 May 1716 (Plate V). In 1721 they were performed again, revised and re-ordered under Tomlinson's title 'An Entertainment of Dancing for the Stage'.

These six dances are very fine examples of Tomlinson's and Loeillet's art; moreover they are Tomlinson's only surviving choreographies for the professional theatre rather than the court or ballroom. Further, they represent a significant proportion of all known dances from England in this period in the standard French *noble* style, as fewer than one hundred of these have survived.[18] No other primary sources of baroque dance are known to be held in New Zealand.

Thus Tomlinson's manuscript represents a mine of information to scholars and historians in the fields of dance, music and the theatre. But again it is the performers and their audiences who can benefit most directly from it. Interest in baroque dance has only developed to a

Plate V. Tomlinson's Minuet *for a woman, showing details of the performers, date and occasion. Manuscripts and Archives Collection, ATL.*

significant level in comparatively recent times, alongside, and to a certain extent the result of, the parallel developments in baroque music over the last twenty years. Its style and very demanding technique is quite different from that of its predecessor, renaissance dance, and requires, then as now, many years of concentrated work to master the intricacies of its subtly disguised virtuosity.[19] Slowly, as the use of original performance practices has developed, musicians have begun to pay more than lip-service to the influence of baroque dance, with

Plate VI. Tomlinson's Sarabande *for a man. The dance notation prescribes both the floor patterns and the timing and execution of the steps. Manuscript and Archives Collection, ATL.*

which composers such as Bach, Handel and Rameau would have been intimately familiar. To attempt to play a sarabande, gavotte or minuet by Bach when one has no experience whatever of the dance it is based on, is as risky as painting a picture of an apple would be, if the artist had never seen or eaten one. Moreover, the presence of the dance in baroque music goes much further and deeper than the simple use of names and forms. From the broadest to the most detailed level, the rhythms and patterns of the dance are a fundamental characteristic of nearly all baroque music, whether sacred or secular, vocal or instrumental.

Many baroque musicians, such as Lully and Leclair, were

professional dancers before they became composers; Tomlinson likewise was well versed in music and a competent composer as well as a choreographer. The first item in his manuscript, the 'Small Treatise of Time and Cadence in Dancing', gives details of the intricate rhythmic relationship between the two arts, which he further emphasised in his later published treatise. The seven unique dances in his manuscript comprise two 'figured' minuets, two rigaudons, a sarabande, a canary (a faster form of gigue) and a rondo in moderate triple time. Quite apart from the fact that today's baroque dancers can now allow audiences to see these superb works of art again after nearly three hundred years, musicians can find here answers to many commonly asked questions. For example: the sarabande in the manuscript is marked 'very slow', but exactly how slow (or fast) is determined by the phsyical limits within which the dancer can execute the many turns, leaps and beats specified in this example (Plate VI); the rigaudons indicate precisely what sort of phrasing is appropriate for their music; and the minuets show clearly how necessary it is to establish and maintain the constant cross-rhythm which is the essence and strength of this extraordinarily popular and widespread dance form.

The history and provenance of the manuscript again comprises few facts and many suppositions, but includes some very interesting details. Nothing is recorded of Tomlinson after 1754, when his portrait was engraved,[20] and the date and place of his death have not been traced. His manuscript however seems to have passed through, or been connected with, a long line of dancing-masters, dancers and dance teachers, many of them well known in their own sphere, until the present day. Following the last page of Tomlinson's autograph in the album, the 'Article on Dancing taken from the Encyclopaedia Bratannica' [sic], first published in 1771, has been copied in a much later hand. The remainder of the volume is blank, and there is a gap of at least fifty years from then till the time when a different hand again wrote the diary inscribed 'J. Lowe's Visits to Windsor & Balmoral since 1852'. Lowe was a dancing master resident in Edinburgh, and his diary documents his trips during these years to teach the young Queen Victoria, members of the royal family, and other eminent families.[21] However, Lowe presumably acquired the Tomlinson manuscript in the course of his profession, as both it and his diary were inherited by his son, Joseph E. Lowe. A family Bible records the latter's marriage in 1858, and the manuscript then travelled with the Lowe family, first to Otago where two sons were born in 1859 and 1860, then to Melbourne where a daughter was born in 1861. Here Lowe pursued his father's profession, maintaining a dancing establishment and school: another item in the growing collection of dance material is *Lowe's Assembly Guide: Lowe's Rooms*, (Melbourne, 1867). Lowe's daughter inherited the collection and settled in New Zealand, where the books

were passed through the family to the present day.[22] Several generations of the family were by no means unaware of the interest and value of the manuscript, but it is only recently that a general international climate of interest in baroque dance has developed. By the late 1980s the first New Zealand performers were touring the country with professional programmes of baroque music and dance, together with workshops and lectures on the relationship of the two arts. At one of these occasions a member of the audience presented the manuscript to the performers, and it was subsequently decided to deposit it in the Alexander Turnbull Library for proper conservation and safe keeping, at least until the long tasks of research and publication are complete.

Boethius De Musica *and Guido of Arezzo* Micrologus

Unlike the two preceding items, the Boethius/Guido manuscript is not principally of practical or performance interest. Although it dates from the early twelfth century, it is not unique, nor is it the earliest source of its texts, which have been available to modern readers through many later editions.[23] The section comprising the Guido treatise contains no noteworthy illumination, but could have practical applications, as its primary function was to train a choir in the singing of chant. However, it has been given little attention in writing about the manuscript, which has concentrated on its decorative aspects. Nevertheless, both texts are of seminal importance in the history of western music, linking the classical world of Greece and Rome with the medieval period. As Calvin Bower has noted:

> Boethius's treatise was the only work known to the Middle Ages which presented the complete Perfect System of Greek theory with its tetrachord theory, the Pythagorean doctrine of consonances, the mathematics to rationalize musical consonances, and the principles of monochord division. These elements became the bases of musical thought in the later Middle Ages.[24]

It is a work devoted to pure theory, and contains no musical notation. As regards Guido's 'Micrologus' Claude Palisca has written that it 'deserves its fame, because its independence and originality of thought, breadth and clarity have rarely been equalled'.[25] The work was originally written about 1026.

So this particular manuscript is of general interest to musicologists and historians, but also of particular value to students of musical iconography. Like other versions of the Boethius treatise, the Turnbull Library's manuscript includes several drawings of musical instruments. Two of these include figures: a man playing a monochord (Plate VII) and a woman tuning a lyre (Plate VIII). It is in fact these illustrations and illuminations which set it apart as perhaps the finest medieval manuscript in New Zealand collections. Margaret Manion and her co-authors of the recently published catalogue remark that 'it is

distinguished by the quality and nature of its decoration'[26] and that

> both script and illumination are of the highest quality. The text of Boethius, moreover, is accompanied by diagrammatic and figurative illustration which is both functional and decorative, and the outstanding aesthetic features of the manuscript are also in accord with its scientific content.[27]

The way in which this manuscript came to rest in New Zealand is well documented and, unlike the two other examples discussed, suggests no likely lines of inquiry which may produce similar treasures. However, this provenance is certainly interesting in its own right. Some tantalising details of the history of the manuscript through the centuries are recorded in the Manion catalogue. The evidence covers its original copying in the second quarter of the twelfth century by a scribe who was possibly Norman, or trained in St. Evroul, Normandy; its listing in the surviving fragment of the mid-twelfth century catalogue of the library of Christ Church Cathedral Priory, Canterbury; inscriptions by possible owners in the fifteenth century (Alexander Staple, a monk at Christ Church), in the early sixteenth century (Wyllm Tallys, conceivably a relation of the composer Thomas Tallis), and later in the sixteenth century (Adam Shakerley); the late sixteenth or early seventeenth century binding decorated with the gilt initials 'I.B.' (attributed by the London bookdealer Quaritch, but without other evidence, to the composer John Bull); the inscription by an anonymous eighteenth century owner; and its purchase by Alexander Turnbull from Quaritch in 1900.[28] D. M. Taylor also discusses the manuscript in some detail, and describes the investigations of several others before him.[29]

* * *

Performers, historians, and musicologists face a very daunting task attempting to track down items such as these in New Zealand.[30] The difficulties are compounded by the Cinderella role that music plays in many libraries and other institutions with responsibilities to preserve and transmit our national heritage. Until this situation improves, who can say what other musical treasures may be resting quietly in the basements and attics, cupboards and back rooms of museums, churches, choirs, schools, and private homes throughout New Zealand—wherever music has played a crucial role in our cultural development.

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3 *Evening Post*, 9 August 1989, p. 3.

4 For example, Harry Haskell, *The Early Music Revival: a History* (London, 1988); *Authenticity and Early Music: a Symposium*, edited by Nicholas Kenyon (Oxford, 1988); Joel Cohen and Herb Snitzer, *Reprise: the Extraordinary Revival of Early Music* (Boston, 1985).

5 See Joscelyn Godwin, 'Playing from Original Notation', *Early Music*, 2 (January 1974), 15-19. For another view, see Ronald Broude, 'Facsimiles and Historical Performance: Promises and Pitfalls', *Historical Performance*, 3 (Spring 1990), 19-22.

6 See for example Angela Annabell, 'Music in Auckland 1840-55' (unpublished M.A. dissertation, University of Auckland, 1978); J. M. Thomson, 'A Colonial Bouquet: Music to Please Sarah Harriet Selwyn', *Early Music New Zealand*, 3 (December 1987) pp. 3-8.

7 Ode Record Company, SODE 098, 1978.

8 The confusion surrounding these 'Instructions' hints at some professional or personal rivalries and perhaps shady practices in the publishing world, and requires complex bibliographical detective work to unravel. Walsh himself later acquired a reputation as a business dealer of sometimes dubious principles, but on this occasion it is fairly certain that he was their victim. The four engraved pages seem at first glance to be identical in both publications, but the many differences in detail confirm that the 'Instructions' in the *Choice Collection of Lessons*, 3rd edition (London, 1699) were copied from *The Harpsichord Master*, rather than vice versa. The only other possibility is that both editions used the original manuscript claimed by Walsh on his title-page: this would imply that the 'perticuler friend' for whom Purcell initially wrote the instructions was involved in some sharp double-dealing between the two publishers. Even so, there can be little doubt that Walsh's set appeared first, as he claimed. This is also the view taken by D. R. Harvey in his 'Henry Playford: a Bibliographical Study' (unpublished Ph.D. dissertation, Victoria University of Wellington, 1985); by Howard Ferguson in his edition of *John Blow: Six Suites* (London, 1965); and by Maria Boxall, 'The Harpsichord Master of 1697 and its Relationship to Contemporary Instructions and Playing', *English Harpsichord Magazine*, 2 (April 1981), 178-83.

9 For example, 31 and 3 both indicate three crotchets in a bar, but the latter indicates a faster tempo. Both of these signatures would be normalised to 3/4 in a modern edition, thus obliterating the distinction.

10 To take one specific but typical example: the use of the 5th finger of the right hand is indicated for both the last note of bar 3 and the top note of the chord in bar 4. A standard modern fingering would use the 4th finger for the B in bar 3, to allow this note to be joined to the following chord. This is, however, precisely the result that Purcell wished to avoid. Here the B should be the weakest note in bar 3, and the chord on the first beat of bar 4 needs the articulation at the barline to further emphasise its relative strength. There are many similar examples in this piece alone.

11 Boxall, pp. 180-82.

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17 Also published in Feuillet's *Recueil* (1704).

18 Carol Marsh, 'French Court Dance in England, 1706-1740: a Study of the Sources', (unpublished Ph.D. dissertation, City University of New York, 1985), p. 160. Six dances by Tomlinson were published between the years 1715 and 1720; his treatise contains a further two complete choreographies as well as numerous fragmentary examples.

19 See Wendy Hilton, *Dance of Court and Theater: the French Noble Style 1690-1720* (Princeton, 1981).

20 Frontispiece to the British Library copy of Tomlinson's *The Art of Dancing*, second edition (London, 1744).

21 Also held on deposit in the Alexander Turnbull Library; access to this material is restricted.

22 I am grateful to various members of the donor family for this information, and to Jennifer Shennan, who is researching the collection.

23 Calvin Bower lists 136 medieval manuscripts of the *De Musica* in his 'Boethius' "The Principles of Music": an Introduction, Translation and Commentary' (unpublished Ph.D. dissertation, George Peabody College for Teachers, 1967); Claude Palisca notes 'at least seventy manuscripts of the *Micrologus* from the 11th to the 15th century' in 'Guido of Arezzo'; in *New Grove Dictionary of Music and Musicians* (London, 1980).

24 'Boethius, Anicius Manlius Severinus', in *New Grove*.

25 'Guido of Arezzo', in *New Grove*.

26 Manion, p. 124.

27 Manion, p. 11.

28 Manion, pp. 123-24.

29 D. M. Taylor, *The Oldest Manuscripts in New Zealand* (Wellington, 1955), pp. 63-71.

30 Apart from the publications on medieval and renaissance manuscripts, very few catalogues of pre-1800 music in New Zealand exist. One hundred and eighty-two items in the Auckland Public Library are listed in Robert Petre, *A Bibliography of Printed Music Published before 1801 . . . in the Auckland Public Library* (Auckland, 1977). Sixty-three items are listed by Elizabeth Nichol, *Printed Music Published before 1800: a Bibliography of the Holdings of some Wellington Libraries* (Wellington, 1979); some of the latter are surveyed by Ross Harvey in 'Printed Music before 1801 in the Alexander Turnbull Library', *Turnbull Library Record*, 13 (October, 1980), 93-103. A sample of 120 items in Wellington formed the basis for a preliminary study towards a New Zealand union catalogue of early music in 1982; and 77 further items are listed in *The Zillah and Ronald Castle Collection: Rare Music Volumes* (Wellington, 1983). It is extremely unfortunate that it was decided specifically to exclude engraved music from the recently completed Early Imprints Project, which has uncovered over 25,000 pre-1800 items in more than fifty collections throughout New Zealand. Readers aware of other lists or studies are asked to send details to the Sound and Music Centre, National Library of New Zealand, P.O. Box 1467, Wellington.

The Salkeld Collection of Sound Recordings and Playing Machines

ROGER FLURY

I suppose that most of us have at some time experienced moments of musical revelation. Suddenly, perhaps because of mood or circumstances, the preconceptions and prejudices of many years fall away, and a whole new area becomes accessible. Such a moment occurred for me at a small house in the Hutt Valley suburb of Naenae, where I had driven to discuss with Brian Salkeld the practicalities of moving his huge record collection to its new home in the National Library.

Dominating one room was an old gramophone with its enormous horn directed menacingly at visitors. Brian Salkeld needed little prompting to place a disc on the turntable and set the machine into action. The volume forced us to move well back so that we could gain a fairer perspective on the sound. Two glorious voices filled the room as Rosa Ponselle and Giovanni Martinelli played out the drama of the Nile Scene from Verdi's *Aida*. Of course, there was much surface noise, but it was at a consistent level and, with continued listening, seemed to recede as a problem.

What really took me by surprise was the feeling that the singers were actually in the room; to be specific, they were standing just behind the horn. I suddenly became aware of the inadequacies of many vinyl reissues of older recordings, and especially of the way in which one had to listen through the surface noise to hear the performers. On the original recordings, provided they were in good condition, one listened to the artists against a background of surface noise.

Now, this revelation will bring a knowing smile to the lips of older readers and audio aficionados. Others will counter that compact disc technology has resolved these problems. But if this were the case, why has the record company Nimbus been experimenting with alternatives to the traditional transcription processes? Their avowed aim has been to capture the sound as I heard it in Brian Salkeld's lounge.

The results have been controversial to say the least, drawing attention once again to the original format as the most satisfactory carrier. This in itself is sufficient justification for the National Library to accept the Brian Salkeld donation of over 15,000 items. But there is another reason. Much of the material contained in this collection will never see the light of day in any other format. It would simply be impossible

to reissue every recording from the past, and future requests will need to be satisfied by the institutions that have chosen to preserve such material. The Salkeld Collection, in particular, will be of value to others seeking good copies for transcription purposes.

But more of that later. First we should take a look at the man who spent his lifetime building the collection, and who has so generously passed his work over to the National Library for the benefit of future generations.

Brian Salkeld was born on 18 October 1926 in Christchurch. Both parents were intensely musical, although their tastes were different. His mother was frequently a soloist with the Harmonic Society Choir under its conductor Victor Peters, and the Durham Street Methodist Church Choir under Melville Lawry. His father, who was at various times a grocer and a car salesman by profession, played the piano in a dance band and at one time even had his own group.

Brian recalls the house being filled with music, especially at weekends, when one might hear the 'Miserere' from *Il Trovatore* rendered by some enthusiastic amateurs, followed by the latest piano hit of Billy Mayerl. This broad muscial base has remained with him throughout his life and is reflected in the range of material in the collection.

A large gramophone at the home of his maternal grandparents proved of immense fascination to the young Salkeld. He used to clamber up onto a chair to play with the turntable, an activity which no doubt prompted his parents to buy him a player of his own as a Christmas present. So at the age of five, Brian was presented with a gift which was to start him on a lifetime of dedication to recorded sound.

By the early 1930s, radio was superseding the gramophone as the domestic entertainment centre, and records purchased in the twenties were left on shelves or stored in cupboards. Brian Salkeld soon discovered that if you asked politely, people were happy to hand over their unwanted discs. And so the Salkeld Collection began. He acquired anything and everything, although HMV DB 'red labels', which were the most easily obtainable in New Zealand, soon began to dominate, bringing the voices of Caruso, Melba, Tetrazzini, Chaliapin and Galli-Curci into the collection. With donations pouring in from all directions, Brian found little need actually to purchase discs. It was not until the Second World War, when he found that you could pick up Madame Patti for sixpence, that he began to haunt second-hand shops.

Another early discovery was the *Gramophone* magazine, founded in 1923 by Compton McKenzie. Within its pages could be found a whole world of records and recording that provided constant stimulation for the young record enthusiast. And there were live performances too. From his perch high in the 'gods' of the Theatre Royal in Christchurch, Brian Salkeld particularly recalls the boost to his enthusiasm provided by the touring Australian Gilbert and Sullivan Company with Evelyn Gardiner and Ivan Menzies.

Brian Salkeld browsing through his collection housed at the National Library.

Despite his obvious obsession with music Brian studied science at Canterbury University until the sudden death of his father forced him prematurely into the workforce as the breadwinner. A career in radio seemed the most natural step, especially since he had already compiled some programmes on historical recordings for broadcast in 1946. He was offered contract announcing for 3ZB and after twelve months joined the permanent staff. He remained with radio for forty years, moving from Christchurch to Palmerston North, Whangarei, Hamilton, and finally, Wellington. During these years he tried his hand at just about

every aspect of broadcasting, from radio advertising to the production of operas such as *Il Tabarro, Eugene Onegin, Hansel and Gretel, La Traviata, Così Fan Tutte* and *La Rondine*.

A special feature of Brian's work for radio has always been the programmes devised, written and presented by him using historical material drawn from his own and Radio New Zealand's audio libraries. Amongst the earliest examples were *They Speak Again* (1950 to 1951) in which famous names and occasions from the past were recalled, and *They Visited New Zealand*, which supplemented recordings with newspaper comment. In more recent years, readers may recall *Active Archive, Actualities*, and a series on the Greek soprano Maria Callas. Although he officially retired from broadcasting in 1988, Brian still contributes to the *Opera Hour* programme, and reviews historical reissues for *Pressing On*.

The Collections

There are three main parts to the Salkeld Collection. The largest of these comprises non-New Zealand sound recordings, and is housed in the Sound and Music Centre of the National Library. The collection of playing machines is also the responsibility of the Sound and Music Centre. New Zealand material has been deposited with the Alexander Turnbull Library.

THE SOUND AND MUSIC CENTRE COLLECTION

This collection totals approximately 15,000 items in various formats. There are 300 cylinders, including early examples of the direct-cut wax variety dating from the 1890s onwards, many of which have lost their grooves through heavy usage. In better condition are the examples of celluloid Blue Amberols manufactured by Thomas Edison between 1912 and 1929.

Of the discs, the earliest example is a five-inch Berliner dated 1901. This is actually a remake of an 1898 original; an example of the way in which performances were simply re-recorded by the original artist when the master copy, or 'stamper', wore out. The earliest examples of shellac discs using the standard lateral cut techniques date from 1900 for ten-inch discs, and 1903 for twelve-inch discs.

Also in the collection are examples of Edison diamond discs dating from the 1920s. These are disc versions of the Edison cylinders and are known as 'hill and dale' recordings; a title which describes the up and down motion of the needle in the groove as opposed to the left and right motion of the standard disc.

A similar technique was in use by French Pathé from 1904 onwards, and examples of these discs, ranging from five to fourteen inches, are in the collection. However, a special sound box is required to play 'hill

HMV Lumière pleated diaphrogm gramophone (1924).

and dale' recordings. The Edison grooves are very fine—200 to the inch—and the head has to move across the disc on a worm drive in the manner of cylinder machines. Brian laments that he has been unable to locate a machine that was worth the asking price.

I was intrigued by discs which played from the inner to the outer rim, and the explanation was eminently practical. These were aimed particularly at broadcasting situations so that awareness of end-of-side distortion could be minimised. A work spread over two single-sided discs would begin at the less satisfactory centre of the first disc and

play to the outer rim. The second disc would begin at the outer rim and play towards the centre, so that the change-over would bring no sudden deterioration in audio quality.

A number of novelty items on disc contribute an element of social history to the collection. These include Durium discs made from plastic sheets on cardboard; celluloid 'Voice-O-Graph' messages from US soldiers during the Second World War, recorded on location and sponsored by Gem Razors and Blades as 'one of Gem's contributions to the morale of America's armed forces and the folks back home'; and instantaneous records from the 1930s which enabled the public to make recordings for a shilling. Advertisements inform us that a cup of 'Ovaltine' is the secret key to beauty and a healthy night's sleep, and in 1908, Columbia extolled the wonders of the double-sided disc:

> The Columbia double-disc record. Music on both sides, a different selection on each side. Two records for a few cents above the price of one. Double disc, double value, double wear, double everything except price. Don't put your record money into any other.

A major strength of the collection is the high percentage of HMV twelve inch red label with the prefix DB and ten inch DAs. Brian was attracted to this label because of the HMV slogan which boasted 'Greatest Voices, Greatest Recordings'. To a large extent this was perfectly true, but they were also the easiest discs to obtain in isolated New Zealand. For many years, discs issued by the EMI conglomerate of Regal, Zonophone, HMV, Columbia, and Parlophone were all that could be purchased, especially during the Second World War. There had been pressing plants in Australia since 1926, with HMV in Sydney and Columbia at Homebush, but in 1932 all the EMI labels combined, and activities were centred at Homebush.

Another major strength of the collection, therefore, is the number of Australian pressings that it contains, many of which were produced using the silent surface process. As early as 1923, Columbia had invented a production process that dramatically reduced the amount of shellac required to make a disc. A central core of graphite was covered on each flat surface with paper, and on top of this was placed a fine layer of high quality shellac. Because the whole disc no longer had to be made of shellac, the quality of the vital playing surface could be improved.

Columbia's British factory failed to perfect the manufacture of this new product, producing more rejects than saleable discs, and the idea was scrapped. However, the process was still in use when the Homebush plant was set up. Australia had all the required chemicals to hand and the success rate was improved to a commercially viable level. Consequently, the Australian discs had less surface noise than their British equivalents, so Brian collected Australian pressings whenever

possible. The Columbia label makes up the second largest component of the collection, followed by Regal, Parlophone and, after the Second World War, Polydor and Decca.

Another strength of the collection is the number of 'society' recordings obtained by Brian over the years. From around 1931 to 1940 record companies found that by issuing sets on a subscription basis they could anticipate market demand, guarantee sales and stimulate the habit of regular record buying among the public. During the difficult years of the Depression this made sense to both manufacturer and consumer. In the Salkeld Collection this aspect of record history is well represented by sets of Beethoven piano sonatas (played by Schnabel), Delius orchestral works, Mozart operas, Brahms, Schubert and Wolf lieder, Haydn string quartets, Sibelius orchestral works, Kilpinen songs, Bach organ works (played by Schweitzer), and music by Bax and Purcell.

The spoken word has not been neglected in this collection, and the voices of many distinguished men and women have been preserved on shellac, vinyl LP or cassette. The collection is particularly strong on writers including Max Beerbohm, Hugh Walpole, Vita Sackville-West, George Bernard Shaw, Evelyn Waugh, Harold Nicolson, Christopher Isherwood, Arthur Conan Doyle, and many others.

The sheer size and scope of the collection in the Sound and Music Centre ensures that we have a thorough historical perspective on performance styles, recording techniques, and popular tastes of the past ninety years.

PLAYING MACHINES

Despite being an avid collector of discs, Brian had less interest in collecting a range of machines on which to play them, mainly because of a shortage of space and money. Then, in Christchurch he unexpectedly came across a 1924 Lumière Pleated Diaphragm—a fairly rare item since the model was in production for only twelve months. Further discoveries in Wellington, Auckland and Christchurch enabled him to expand the collection at minimal cost, usually because second-hand dealers had little idea of the value of these machines.

The following list, arranged chronologically, gives details of the playing machines donated to the National Library:

1908 Edison Red Gem Phonograph
1909 HMV Bijou Concert Grand
1912 Edison Concert Machine
1924 HMV Lumière Pleated Diaphragm
1924 HMV Table Model Gramophone
1928 HMV Portable Gramophone
1932 EMG Hand-made Gramophone

All recordings with a New Zealand connection, either through performer, composer, author, or recording company, have been deposited with the Alexander Turnbull Library. This amounts to more than 220 items comprising commercial and private recordings, test pressings and off air checks of some radio programmes. Brian's personal papers have also been deposited with the Turnbull Library.[1]

Of course, the earliest recordings featuring New Zealand artists were made overseas, and Brian's collection includes examples of the art of Irene Ainsley, Frances Alda, Rosina Buckman, Adelaide Van Staveren, and Nora d'Argel. There is also one cylinder of composer Alexander F. Lithgow conducting the New York Military Band in a performance of his *New Zealand March*. The pianist Lili Kraus, who was granted New Zealand citizenship for her 'unrelenting efforts in the aid of countries in need', is also well represented with thirty-eight discs.

In 1928 the Australian branch of Parlophone sent engineers to Rotorua to record Maori performers, including the Rotorua Maori Choir. These items are of particular interest because they could well be the last acoustic discs cut in the world; the microphone had already been in use for at least three years!

Perhaps the rarest items in the collection are those by Ainsley and Buckman, but two Australian Columbia test pressings of 1928, featuring Barend Harris, are also important. Harris was the possessor of a fine bass-baritone voice, and one of the earliest artists from Australia to undertake a radio sponsored tour of New Zealand. During his visit he decided to settle in New Zealand and obtained work in broadcasting as a programme organiser for commercial stations.

* * *

Brian Salkeld has never been one to live in the past, and his collection building has kept pace with technological developments in the recording industry. The long-playing record was greeted with delight in the early 1950s as Decca, French HMV and Columbia discs infiltrated the shops. Videos and compact discs have received a similar response and are beginning to form the nucleus of another collection.

In his work for radio Brian has always been fascinated by advances in audio technology. During his years in Hamilton he discovered that a technician on the staff owned one of the new LP pickups. Armed with a brand new set of Wagner's *Parsifal* on vinyl, the two men were responsible for what may have been the first broadcast of an LP record in this country.

Earlier in this article I mentioned the Nimbus ambisonic process of transcribing recordings for reissue on compact disc, and it will come as no surprise to learn that Brian, like many others, has been

experimenting in this area for many years. His first attempt was a transcription of Coleridge-Taylor's *The Death of Minnehaha*, played on the EMG machine, and recorded by a single microphone placed centrally in front of the horn. The result was a recording of clarity and depth, with no harshness and a 100 percent improvement on the sound produced by the EMG. The same procedure has been followed many times and the transcriptions used on air, most notably in the broadcast of the acoustic recording of Puccini's *Madama Butterfly* featuring Rosina Buckman.

* * *

Finally, a word about the future of the Salkeld Collections within the National Library. Privately produced recordings deposited in the Alexander Turnbull Library have been documented in the form of a preliminary list until computerised, while commercial recordings are accessible on the New Zealand Bibliographic Network (NZBN). Recordings are stored in controlled atmospheric conditions, and are transferred in due course onto reel-to-reel tape of archival quality. From these preservation tapes, cassette listening copies are made available for use within the library. The original recordings are not played again.

The majority of the Salkeld Collection consists of non-New Zealand material and is housed on specially designed metal record shelving close to the Sound and Music Centre. This is a working collection, and recordings can be played on demand, although in some cases it may be necessary to protect the original by making a transcription copy for repeated listening. Discs cannot be borrowed from the National Library but, providing all copyright regulations are met, it may be possible to supply cassette copies of discs to meet outside requests.

One of the biggest problems facing the Sound and Music Centre is to provide access to the collection. Discs are shelved in ten and twelve inch sequences by manufacturer's name and catalogue number. There is no composer/performer/title access, except via a published catalogue such as *The World's Encyclopaedia of Recorded Music* or the multitude of manufacturers' catalogues.

A basic on-line catalogue exists for the 6000 compact discs already held by the Sound and Music Centre, and a project is currently underway to add details of approximately 10,000 LPs to the same database. When this has been completed, work will begin on the Salkeld Collection. In the meantime, the best catalogue of the collection remains in the head of Brian Salkeld, whose encyclopaedic knowledge of these recordings and their significance is proving to be of vital importance to the efficient management of the collection. Fortunately, Brian takes a keen interest in its welfare, and continues not only to seek out important recordings which will fill gaps, but also to verify recording details where necessary. In this way he has become an unofficial

Honorary Consultant to the National Library sound collections.

In a typically self-effacing biographical note supplied as an aid to writing this article, Brian Salkeld wrote:

Whilst it was the musical entertainment which first proved so interesting to me, it was the broader spectrum of human activity captured on gramophone records that gradually began to register. Politics, literature, sports, occasions both great and small, were all there to be searched out and treasured; human endeavours that extended far beyond the musical expressions of various cultures, though they were diverse enough. The history of the medium itself, with its scientific advances in the clarity of recorded sound and the various media on which the sounds could be stored, was a constant source of investigation and wonder.

Through his generosity, enthusiasm and knowledge, Brian Salkeld has ensured that the opportunity to investigate and wonder will be available to future generations in New Zealand.

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HMV 'Bijou' concert grand gramophone (1909).

Forging a Path
The Douglas Lilburn Collection at the Alexander Turnbull Library

JILL PALMER

Music, it is said, speaks for itself. Yet behind the sounds that stream forth lie the complexities of a human being, his or her circumstances, environment and associations, as well as the techniques of the music itself.

The music collections in the Alexander Turnbull Library's Archive of New Zealand Music, besides providing the actual music in both score and sound, include papers of musicians which shed light on the music and its creators. These are particularly important in relation to contemporary music, which often requires explanation before appreciation can occur.

When composer Douglas Lilburn produced his plan for an Archive of New Zealand Music to be established at the Library, he made a commitment to deposit his personal collection of music scores and related materials. From the time of his first deposit, on 16 December 1974, he has added materials to what has become one of the Library's most important collections.[1]

As Douglas personally delivers items to the Library, there is a sense of his support of the Archive, pleasure that they are deposited here, and at times relief at having more cupboard space in his Thorndon home. He often gives valuable information on items. Yet in depositing materials he realises, as few do, that the keeping of archives is an expensive business. This realisation led him, in 1984, to establish the Lilburn Trust, a priority of which is to ensure funds for the preservation and promotion of New Zealand music. This magnificent gift to New Zealand music is administered by the Alexander Turnbull Library Endowment Trust Board, with a Music Advisory Committee consisting of Douglas Lilburn, Margaret Nielsen and the Turnbull Library's Chief Librarian. In 1984 Lilburn was appointed Honorary Curator of the Archive.

When the Archive was established, a special condition was made to enable composers, needing ready access to their scores as part of their livelihood, to borrow materials they had placed in the Library. For this reason, many have deposited their collections on long-term loan with eventual bequest. The Lilburn collection began under this condition until 1984 when the sound recordings and papers were gifted; the scores remain on long-term loan.

Collections generated by living composers pose problems of arrangement and description. However, a grant from the Lilburn Trust has provided the Archive with a computer and software which can handle this. The Lilburn collection is the first to be input on a searchable database, from which an updateable inventory has been published. The inventory is organised into eleven series: music scores, sound recordings, writings by Douglas Lilburn, correspondence, New Zealand Broadcasting materials, ephemera, certificates, photographs, books and serials, family papers and miscellaneous papers.

Access to published materials and sound recordings is unrestricted; however, only photocopies of manuscript scores are handled by researchers unless there is genuine need to see an original. Access to correspondence requires the permission of the Chief Librarian or, in certain cases, the written permission of the copyright holder. Researchers needing copies of scores or of unpublished items must first have the copyright owner's written permission.

Because several scores have become worn through use over the years, Douglas Lilburn has organised the recopying of some, and eventually all will be microfilmed for preservation and wider distribution for research.

The music scores, sketches and parts, written with few corrections in Lilburn's distinctive, meticulous hand, consist of works and arrangements by him, and a few by other composers. Fortunately he dated most of his scores. After I had remarked to him that additional information would be useful for researchers, subsequent deposits came with handwritten notes, giving information such as first performances or who rejected what. This background information is otherwise not readily available.

One such note, included with his Opus 1, Piano Sonata in C (ca. 1932), reads: 'written while a student at Waitaki Boys' High School, with what untrained ingenuity I may have had'. This work, handed in to a teacher in place of 'an essay on some patriotic theme',[2] shows promise even if the music notation is not quite accurate.

By 1940 however, his Overture *Aotearoa* (Plate I) with score and sketches signed and dated 'March 11th-28th '40', is evidence of his rapid development as a composer. Written for the New Zealand Centenary Matinee, it was first performed on 15 April 1940 at His Majesty's Theatre, London, by the Sadlers Wells Orchestra, with Warwick Braithwaite conducting. The overture was a landmark in Lilburn's career and remains a favourite with audiences.

Before this, however, the scores and sketches of prizewinning works mark his activities: *Forest* (1936), the tone poem which won Percy Grainger's award for a New Zealand orchestral work, convincing his father, Robert Lilburn, to finance him to attend the Royal College of Music; *Phantasy for String Quartet* (1939) based on the old air 'Westron

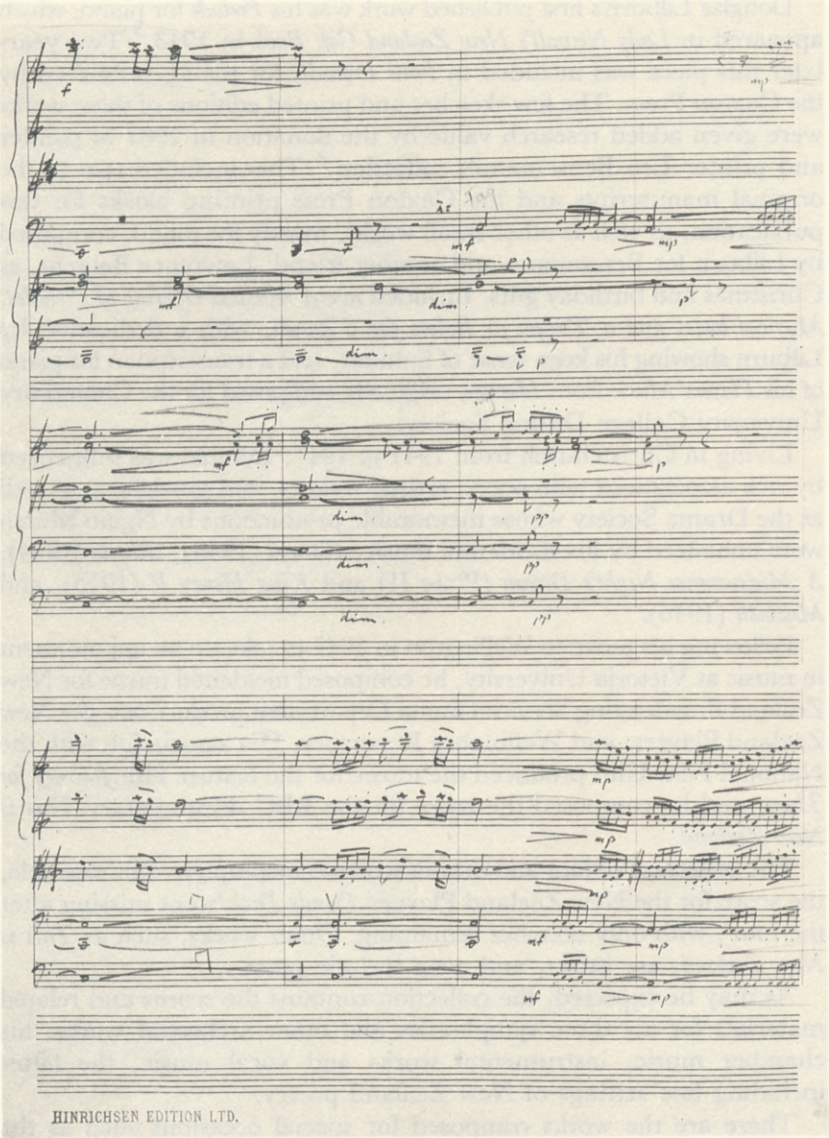

Plate I. Overture Aotearoa *(1940) by Douglas Lilburn. Holograph score. fMS Papers 2483, folder 48. Manuscripts and Archives Collection, ATL. Negative no: C10633.*

Wynde', which won the Cobbett prize at the Royal College of Music; and *Drysdale Overture* (1937), *Festival Overture* (1939), and *Prodigal Country* (1939), prizewinners in the New Zealand Centennial Music Celebrations Competition. Later, in 1944, his Prelude and Fugue for organ won the Otago University's Philip Neill Memorial prize.

Douglas Lilburn's first published work was his *Prelude* for piano, which appeared in *Lady Newall's New Zealand Gift Book* in 1943.[3] Two years later this piece was included in *Four Preludes* for piano, published by the Caxton Press. The few sketches and printed editions of these works were given added research value by the donation in 1987 of painter and printer Leo Bensemann's collection.[4] This included two of the original manuscripts and the Caxton Press printing blocks for this publication, as well as other small works, mostly for piano, composed by Lilburn for Bensemann and another friend, Lawrence Baigent, as Christmas and birthday gifts. Included are *A Musical Offering of Preludes, Musical-boxes and a Tempo di Bolero for 6 hands*, with a dedication by Lilburn showing his keen sense of humour, and a transcription for piano of his *Players' Music* from *Hamlet*, originally composed for the Canterbury University College Drama Society.

Living in Christchurch from 1941 to 1947, Lilburn was influenced by rich associations with poets, artists, writers, and musicians, as well as the Drama Society whose memorable productions by Ngaio Marsh were enhanced by his incidental music: *Hamlet* (1943), *Othello* (1944), *A Midsummer Night's Dream* (Plate II) and *King Henry V* (1945), and *Macbeth* (1946).

Following his move to Wellington in 1947 to take up an appointment in music at Victoria University, he composed incidental music for New Zealand Broadcasting Service Drama Department productions, the New Zealand Players, and Wellington Repertory. His association with the National Film Unit produced the music for the feature film *Journey for Three*, and he composed the score for the BBC documentary *This is New Zealand*.

The collection of film and drama scores is incomplete. For example, the score for the New Zealand Players' *Dandy Dick* 'went missing after the tour', with only sketches remaining. Other works, such as *This is New Zealand*, are intact, and even include parts.

As may be expected, the collection contains the scores and related materials for his three symphonies and other orchestral works, his chamber music, instrumental works and vocal music, the latter including fine settings of New Zealand poetry.

There are the works composed for special occasions such as the *Processional Fanfare for the Final Congregation of the University of New Zealand* (1961), later arranged for wider performance, and works for friends such as 'Three Bars for the Blood and Bone', written for pianist Margaret Nielsen, who required only 'three bars' in payment for blood and bone she delivered for his garden. There are also the sketches for a Suite for brass band (1958) which was 'never finalised'.

Scores of arrangements consist of two Mozart Divertimenti from Piano Sonatas in B flat and in D for four hands, and Overture in D by Carl F. Abel, arranged by Lilburn for the National Broadcasting

Service Strings in the early 1940s when music for this medium was difficult to obtain.

The collection includes a few works by other composers, three written as birthday greetings for Lilburn, and a small collection of mostly printed music either sent to him for perusal or collected by him.

Douglas Lilburn classed one group of his scores as 'oddments' and he remarked that there was no need to catalogue them.[5] However, hidden among them were several pieces written for individuals and occasions, as well as significant items relating to other works, notably the original version with revisions of the Finale of his Sonata for Violin and Piano in C (1943), and an important sketch on one large leaf outlining his early electronic work *The Return*.

In 1980, Douglas Lilburn deposited the master tapes of his electronic works, together with a few other recordings. He kindly arranged for me to attend a class at Victoria University to learn techniques in handling tape and sound equipment. This instruction proved invaluable in helping to plan for sound in the new National Library building, for which the Lilburn Trust also funded certain pieces of equipment. The Lilburn tapes have now been dubbed onto archival tape for long-term preservation, and listening copies have been made for use within the Library.

The Library's collection of Lilburn's commercially-released recordings includes an early Tanza disc of the music for *Journey for Three*, conducted by the composer. There is also an unique unpublished disc of Lilburn playing the fourth of his *Five Bagatelles* for piano; a tape of Lilburn interviewed by Jack Body; and a recording of the Waitaki Boys' High School Song composed by Lilburn. Recently he arranged for Radio New Zealand to supply the Library with recordings of certain works, notably his incidental music for *Saint Joan*, together with radio programmes on this work involving himself and Richard Campion.

A collection of his writings includes programme notes, particularly for broadcasts of his electronic works. There are also radio scripts for his programmes for the 1969 UNESCO Rostrum of Composers, for 'Journey for Three' and for 'A Retrospective View of New Zealand Composers and their Circumstances' presented on the one hundredth edition of Owen Jensen's programme 'Music Ho!'.

With his interests in literature, it is not surprising to find significant writings by Douglas Lilburn. There are the manuscripts of his talks 'A Search for Tradition' given in 1946 at the first Summer School of Music at Cambridge, New Zealand, and of his University of Otago Open Lecture 'A Search for a Language' (1969), both subsequently published by the Alexander Turnbull Library.[6] His former teacher Ralph Vaughan Williams, painter Evelyn Page, Indian sitar virtuoso Ravi Shankar, and contemporary music are also subjects of talks.

Various reports, memos, notes and articles document some of his activities as a university teacher and composer, the latter including the business of publishing, recording, signing contracts and preserving New Zealand composers' works.

Douglas Lilburn has kept an amazing number of letters. These date from around 1935 to the present, and there are still 'three trunkloads to come'. The first package of letters to come were those of Vaughan Williams, who expresses his hope that Douglas will continue composing. The reason for this concern is found in a letter dated 5 September 1941 from Vaughan Williams to Frederick Page, another of his students, where he writes, 'Give my love to Lilburne [sic]—and tell him he must try & combine farming and music'.[7] The previous year Douglas had returned to New Zealand and was working on his sister's sheep farm in Taihape while her husband was at war. Copies of the Vaughan Williams letters have been deposited in the British Library; unfortunately, Vaughan Williams did not keep Lilburn's letters.

The next deposit of correspondence, consisting of greetings cards, letters and postcards, came in bulk—1.5 metres of it, sorted into brown envelopes. As it includes letters from writers, poets, artists, musicians, playwrights, arts organisations, educators, administrators, students, publishers, composer organisations, broadcasting bodies, and, according to Douglas, 'officials and mandarins', it is a cultural goldmine.

Correspondents include conductor Leon de Mauny, pianists Tessa Birnie and Ernest Empson, composers Aaron Copland, Alfred Hill and Denis Smalley, German guitarist Siegfried Behrend, poets Ruth Dallas and Charles Brasch, writer Ngaio Marsh and organisations ranging from Amnesty International to the Wellington City Council.

There are letters of appreciation, greetings on special occasions, and even a terse note from an irate neighbour in London complaining about Douglas incessantly practising his piano exercises.[8] Letters often enclose articles, newscuttings, programmes and unpublished poems. A lively correspondence passed between Denis Glover and Douglas Lilburn, particularly on *Sings Harry* and on poetry. A simple mention by Glover concerning the view from his flat[9] brought forth the following from Douglas:

22 Ascot Terrace
Wellington 1
14 May 1980

Dear Denis,

A cheer from your pumpkineer. If I waken at 3am I remember that Ghandi [sic] used to be up at that hour to recite the old prayers, and so I mumble my own. If it happens to be 4am or later, I'll think of you watching for Tapuaenuku.

But I'm alarmed to hear that dawn 'infiltrates' your early morning consciousness,

perhaps even 'percolates it, sifts into it secretly and for subversive purposes'.

'Dawn breaks'/'night falls'/'darkness descends'—the cadences are as venerable as those of the good old hymns on which my tender ears were nurtured.

But just try saying/singing: 'Dawn infiltrates'—it can hardly be imagined unless as a rousing chorus for the Salvation Army. And for 'more of worse' (quote Glover), try the rhythm of 'infiltrating dawn'.

You once took me to task for my innocent use of 'envisage'—an 'undesirable Gallicism' as I later learnt, while gaining nothing from some seven synonyms proffered.

I once set two of C.B.'s 'Sonnets of Islands', and then baulked at the third because of his 'unambiguous lineaments'—utterly unsingable. Charles was unmoved and in no way helpful.

These are just a few of my thoughts about poets.

Best wishes, and some morning soon may your summoning light infilter in gentle rhythm of infiltering dawn.[10]

Denis Glover's collection does not include the original of this letter; fortunately Lilburn kept copies of a considerable amount of his outward correspondence.

A small group of letters, given to Lilburn, for his information or keeping, includes additional Glover gems and a letter from Ernest Empson to Douglas' mother, Rosamond Lilburn, in which he conveys, along with his bill for piano lessons, his admiration for Lilburn's 'excellent powers of application' in his musical studies.[11] There is also correspondence between various broadcasting bodies and individuals relating to his works and those of others.

An interesting group of New Zealand broadcasting-related materials covering the period 1960 to 1982, reveals the wide range of activities in which Douglas was engaged, as well as some of the economic aspects of being a composer. Programmes, newscuttings, articles, brochures and invitations from 1930 to 1986 further document his works and activities in New Zealand and overseas.

A series of personal papers includes testimonials, awards, diplomas, examination results, award certificates and a few official papers.

A particularly important memo dated 17 May 1937 from J. Hight, Rector of Canterbury University, confirms that Lilburn had indeed qualified for his B.A., and Diplomas in Journalism and in Music. However, they had never been officially conferred upon him. Pointing out this memo to me, Douglas seemed pleased to add it to his collection, as in the eyes of some he had proceeded 'unqualified' through his career, albeit a remarkable one, until his Honorary Doctorate from the University of Otago in 1969.

Certificates record successes in the 1940 centennial competitions; his Honorary Doctorate; APRA's Certificate for 'Outstanding Services in the Cause of Music' (1975); the Composers' Association Citation for 'outstanding pioneering work in the promotion and publication of New Zealand music' (1978); and a scroll wishing him 'Hail and fare

well', from students and colleagues on his retirement in 1980 from Victoria University. In 1988 he was awarded the Order of New Zealand for outstanding services to New Zealand.

Paving the way in New Zealand music, Lilburn followed in the pioneering tradition of his ancestors. His great-grandmother, Jessie Campbell (née Cameron), arrived from Scotland in 1840, and a typescript copy of her diary, written on board the *Blenheim*, is included in the collection, was well as a copy of the Lilburn family genealogy.

A photograph of a remarkable manuscript family document dated 1503, copied in 1841, relates how Thomas, William and James Douglas fled from the parish of Drysdale to the Ochil Hills, following a fight defending their lands against a neighbour who, supported by his friend the King, attempted to channel water to his mill through their property. With only eight men against the neighbour's twenty, the Douglases killed fifteen, including the neighbour, and ended up with a price on their heads. To remain incognito in their new home, they adopted Drysdale as the family name. The Lilburn family farm in the Turakina Valley, on which Douglas was raised, his *Drysdale Overture*, and indeed his own first name have their origins in this episode.

One wishes there were more photographs in the collection. There are a few formal portraits of Lilburn and photos taken with other musicians, several of the Electronic Music Studio at Victoria University and also of Douglas experimenting with electronic music in a Wiltshire barn. Of particular interest are two albums of photographs of the Ngaio Marsh productions, compiled especially for Douglas, and a photograph of the composer taking a bow with the Boyd Neel String Orchestra in the Wellington Town Hall following the first performance of his *Diversions*. The reviewer of this concert called the work one of 'high merit' and noted that its performance was 'greeted with immense enthusiasm . . . Douglas Lilburn, who was present, was beckoned to the front of the audience by the conductor three times, and was applauded to the echo.'[12] The photograph's mount is inscribed by Boyd Neel followed by signatures of the orchestra members. *London's Comprehensive Musical Guide* noted that *Diversions* was a 'great success' and that Boyd Neel would probably introduce this work to English audiences.[13]

The final two series of the collection consist of a few periodical articles concerning performances of his works and reviews of New Zealand poetry. There are also poems given to him, lists of New Zealand books and poetry which he offered to the Turnbull Library in 1985, and a few subject files—materials of APRA, papers relating to New Zealand's pavilion at Expo '70 in Japan, the Guild of New Zealand Composers, and the New Zealand Composers Foundation.

Each collection has its own personality, reflecting its creator. Occasionally additional Lilburn items come into the Library from

Plate II. Cast of the Ngaio Marsh production of A Midsummer Night's Dream, *26-31 July 1945. Douglas Lilburn is third from right, Ngaio Marsh seated centre in plaid coat. PA Series l:q:142 Lilburn I. Photograph Archive Section, ATL. Negative no: C11041.*

various sources, adding details to make a more complete picture than the collection already affords.

This picture is one of a highly-esteemed composer and teacher, who has forged a path for the recognition of a New Zealand musical identity. The collection, centred on one person, reveals a kaleidoscope of activities, branching out to touch the lives of many. One can glimpse the genesis of a composition, feel the excitement of a fine performance, become frustrated at bureaucratic bungles, share concern for conserving our environment, sense the essence of Polynesia wafting through the mists, or the lone cry of a bird winging its way across a New Zealand shore.

The Lilburn collection, quite simply, reflects New Zealand.

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From Bayreuth to the Ureweras
Michael Balling and the revival of the Viola Alta

JOHN M. THOMSON

Many strange and curious instruments appeared in nineteenth century New Zealand, none more so than the 'Turkophone' and its 'new and wonderful version the Turkophonini' introduced to Wellington by Ali-Ben-Sou Alle in 1855. The century proved to be one of hyperactivity: musical experiments abounded. Some instruments established themselves such as the Boehm flute and the saxophone and some had a brief efflorescence such as the eighteenth century glass harmonica in new guises as the 'glassophone', or the 'fairy glasses' as it was known to the Maori who heard it played in Salvation Army ensembles.

Amongst those that seemed set fair to succeed was an improved viola, known as the viola alta, which looked like an outsize viola or large tenor viol, with a body around eighteen inches in length but which had a more powerful tone than its familiar relative and seemed to require more than usual strength to play. The brain child of a viola player Hermann Ritter (1849-1926), it was introduced to New Zealand by one of his most gifted pupils, Michael Balling, best known as the founder of the Nelson School of Music. Ritter felt that this new version of an older instrument gave the viola improved resonance and a more brilliant tone. He took as his model an instrument described in Antonio Bagatella's *Regale peria Construzione di Violini*, published in Padua in 1786, and he believed his own version of it had clarity and increased power coupled with a striking delicacy and richness. He went to great lengths to have this instrument adopted by orchestras and soloists and gained the interest of Wagner, who asked him to take part in the Bayreuth Festival. By 1889 five of Ritter's pupils were playing the viola alta in the Bayreuth orchestra and the originator of the instrument had toured Europe, and as well had composed and arranged a good deal of music for it.

Michael Balling (1866-1925) came from Heidingsfeld, near the baroque city of Würzburg, and had won a viola alta as a prize given by his teacher. At first he responded negatively to this gift as he feared it would spoil his violin playing. Ritter eventually persuaded Balling to practise long slow notes for six months until he had mastered the new instrument, at which point he too became a decided advocate.[1]

Balling joined the Bayreuth orchestra and as its youngest member sat in the last desk at the back. Felix Mottl, the conductor, soon noticed his abilities and moved him into the firsts. From this point on his ascent

was rapid and he was asked to execute many solos. Invitations to the exclusive musical evenings held at Wagner's house 'Wahnfried' followed, where Balling met leading musical personalities of the day, such as Ernst von Wolzogen, the Wagner proselytizer, the conductor Hans Richter and the composer Humperdinck. At this stage of his career fate deflected him to New Zealand.

The fuller story of how Michael Balling came to Nelson in 1893 as conductor of the Harmonic Society, a substitute for a certain Herr Schultz who had originally accepted the position, is told elsewhere.[2] Balling's reasons for accepting the engagement are not known other than that he is reported to have been suffering from a nervous breakdown: a long sea voyage followed by new surroundings might have been expected to work its customary beneficence. On his arrival in Nelson, Balling was immediately drawn into the activities of the town. At his first concert it is noteworthy that not only did the Nelson public welcome Balling himself with a warmth that soon became fervour, but also accepted quite without question, the viola alta. 'Herr Balling received a cordial welcome on his appearance on stage and the audience was evidently awaiting with deep interest his performance on the viola alta of *Lorelei*, a paraphrase by himself', wrote the Nelson *Colonist*.

> In a few moments the audience became, as it were, spellbound with the performance, which was given with really dramatic power. The artist at once displayed himself, and the instrument now gave expression to the most delicate feeling, and then the audience was affected as by a grand organ. No one even moved, and the stillness that prevailed was a higher compliment to the performer than were the recalls with which he was honoured at the conclusion.[3]

Balling was equally successful as a conductor: 'We heartily congratulate Herr Balling on his success and certainly his marked ability was highly appreciated . . .'. Of Mendelssohn's Overture *Walpurgis Night,* the *Colonist* wrote: 'the result was quite a revelation'.[4] Balling introduced the viola alta at a variety of musical occasions in the town and would play until late at night at the Musical Evening Society. Frederick Gibbs, headmaster of the Central School, who along with the shipping agent J. H. Cock became a firm friend, noted in his diary that only a man of enormous strength and reach could attempt to hold it.[5] At meetings held after the Harmonic Society practices Balling would often play well into the early hours of the morning. If there had been a poor attendance he would refuse to conduct, entertaining those present with improvisations at the piano.

During his holidays Balling travelled throughout New Zealand giving concerts. On one memorable occasion he ventured into the heavily-forested Urewera country, still a Maori stronghold and particularly difficult for a European to penetrate. He succeeded in charming his way into the hearts of his Maori listeners through the force of his personality, being entertained as a royal visitor and showered with

valuable presents. Balling later spoke highly of Maori music, especially of the traditional waiata. He had witnessed funeral rites and haka and on some such ceremonial occasion had played viola solos for a chief who had presented him with a carved stick (probably a tokotoko) inlaid with paua shell.[6]

Balling's enduring and unique contribution to Nelson's musical life culminated in his setting up the School of Music, declared open on 8 June 1894. The prospectus described him as 'for six years Solo Viola Player at Wagner Festivals in Bayreuth'.[7] At a concert held two weeks beforehand, on 22 May 1894, the Nelson *Colonist* had written that 'Mr Balling's great talent is so fully appreciated that it is needless to say more than that he delighted his hearers last evening'.[8] Balling dominated the Nelson scene through the magnetism of his personality and the power of his musical gifts, whether as lecturer, conductor or performer.[9] But within a year or two, almost inevitably, Nelson proved too remote and small to contain his gifts and Europe began to attract him once more. By the end of 1895 he was anxious to leave but before doing so he made a farewell tour of New Zealand with the English musician and composer Maughan Barnett (1867-1938), playing his viola alta in remote towns as well as cities. Their programme usually included a sonata by Rubinstein, which in Wanganui was hailed as a work of 'nobility and grandeur . . . Herr Balling goes to Europe and we are sure that his career there will be one that is well justified by his capacity as a musician and as an artist and by the nobility of his instrument'.[10] At a Farewell Grand Concert in Nelson on 3 February 1896 Balling was presented with a silver inkstand to which he responded with graceful compliments: 'Nelson is not a large place', he said, 'and some may say it is a sleepy hollow, but I find it can recognize the good'.[11]

On arriving in London, Balling determined to renew his campaign for the acceptance of the viola alta. A small collection of programmes, press cuttings etc., the manuscript of an address Balling gave to the London section of the Incorporated Society of Musicians, a letter from Hermann Ritter, and two editions of the classic book on the subject, E. Adema's *Hermann Ritter und seine Viola Alta* (Wurzburg, 1881, 1894), came into the possession of Ashley Heenan some years ago and which he generously made available to the author. They lay for some years as an annex to New Zealand material until the present occasion seemed an apposite moment to record the light they throw on what may well have been Balling's last attempt to win recognition for an instrument to which he had become devoted. The documents themselves evoke the atmosphere of the time and complement Balling's activities in Nelson. They include a striking photograph of Ritter, his instrument lying on a table behind him. Unfortunately there are no manuscript letters from Balling.[12]

Ritter himself had demonstated his viola alta earlier in London, for the *Musical Times* of January 1886 gives an account of the occasion,

Hermann Ritter.
Collection: J. M. Thomson

Concert programme cover, London, 1896.
Collection: J. M. Thomson

remarking that it is 'fast superseding the old viola in Germany'.[13] The third edition of Ritter's *Die Viola-alta oder Altgeige* is reviewed in the same issue. Ritter's letter, written from Würzburg on 7 November 1896, is addressed 'Dear Sir' and informs the (unknown) recipient 'I shall not fail to give my permission for translating the *two* small books in English . . . I beg you to give my compliments to Herr Balling'.[14]

An early announcement of Balling's plans appeared in the *Musical Courier*. 'The viola-alta, which excited the admiration of Wagner and Rubinstein, will be played by its greatest exponent at Queen's Hall next Wednesday afternoon. The opportunity for musicians to hear this comparatively unknown instrument will be improved, and we may look for a rare treat'.[15] The same article describes Balling's New Zealand sojourn:

> He had been led to believe that music was in an advanced state there, but found the reverse. He took a philosophical view of the matter, however, and started the first school of music in New Zealand at Nelson. He was obliged to act as principal, conductor and teacher of the various departments which he sought to establish.

The writer also mentioned that Balling 'is now preparing a book on his adventures'.

Three Wednesday afternoon recitals were planned in the small recital room of Queen's Hall at 3 p.m. on 28 October, 4 and 11 November, 1896, in association with the pianist Mr Carl Weber, the vocalists Miss Large, Mlle de André, and the accompanist Signor Tramezzani. The programme for the second of these recitals (that for the first is not with the collection), included Nardini's Sonata for viola alta and piano with Balling and Carl Weber, and Ritter's *Italian Suite* for the new instrument, a solo by Balling, who also played a Sarabande, Air and Gavotte by J. S. Bach. Songs and piano solos were interspersed. The same pattern occupied the third and final programme with Balling playing works by Ritter, Vieuxtemps and Mayer-Olbersleben.

Balling afterwards compiled a brochure of press criticisms, naturally selecting the most favourable. The *Standard* wrote:

> So distinct are the advantages in many points possessed by the viola alta, that is is somewhat surprising that the instrument, which had gained the approval of Wagner, Liszt, and Rubinstein, and was used in the orchestra at the first Bayreuth Festival, should not have come into general use in this country. As a solo instrument its merits are undoubted, and it could have, apparently, no better exponent than Herr Balling.[16]

Balling's executant skills and abilities were recognized and the special qualities of the viola alta appreciated, as in the *Globe*: 'The upper register, in particular, seems capable of producing that peculiarly penetrating and almost nasal tone which has hitherto been entirely associated with the cello, and has indeed constituted one of its prinicpal charms'. An extreme view had been expressed by the *Manchester Guardian* critic of

29 October 1896: 'It is merely obsolete and useless, that is all'. This did not appear in Balling's selection.

On Sunday 31 January 1897 he gave a recital for the Musical Society of Balliol College with H. H. Joachim on the violin and the music historian Ernest Walker (who had also written a Romance in B flat as a solo for Balling) as pianist and accompanist. No doubt Balling gave other recitals but no programmes of these exist in the present collection.

Balling made what must have been his strongest appeal for the instrument in a carefully prepared lecture for the London branch of the Incorporated Society of Musicians which he delivered in February 1897. The manuscript in Balling's hand runs to forty-four pages, secured with a metal pin, and it is corrected throughout. The initial opening paragraph has been deleted, yet it throws light on Balling's personality:

> Mr Chairman, Ladies and Gentlemen, before beginning this paper may I ask to be excused if you find my pronunciation at fault. If there be in your opinion, flaw or defect in any view brought forward, — I shall be glad if you will remember that not one is so expressed that it will not readily lend itself to some modication.

The actual opening paragraph was certainly not apologetic and infinitely more forceful:

> It is a well-known fact that every new thing which is brought forward must fight its way through all the conservatism, jealousy, suspicion, and, worst of all, laziness which is piled up in every direction, and around everything. Further, it has been experienced often enough, that the better new things are, the greater appear to be the difficulties put in their way, although their success is all the greater afterwards in spite of this.

Balling went on to give a full scientific account of the processes by which Ritter had arrived at the shape and dimensions of the viola alta. He describes its initial trial when Hans von Bülow was conducting the small orchestra of the Duke of Meiningen. The concert-master Fleischauer played the viola obbligato in Berlioz' *Harold in Italy*, making such an impression that Bülow at once ordered several instruments for his ensemble. We do not known where these were made nor by whom. Perhaps they were costly, far above normal viola prices, and this may well have been a deterrent to their wider adoption. Balling went on to detail Wagner's association with and praise for the larger viola and quoted the composer's congratulatory letter. This is still of interest as confirming Wagner's extraordinary sense of the potentials of the orchestra.

> Let us hope that this improved and exceedingly ennobled instrument will be sent at once to the best orchestras and be recommended to the best viola players for their earnest attention. We must be prepared to meet with much opposition, since the majority of our orchestral viola players, I grieve to say, do not belong to the flourishing string instrumentalists. Enthusiastic leadership in this pioneer work will certainly bring followers, and finally the conductors and intendants will be obliged to encourage the good example set.

Ritter led the violas at the first Bayreuth Festival. When he tried to introduce the viola alta to orchestras throughout Europe the opposition he encountered paralleled that experienced by an earlier innovator Theobald Boehm (1795-1876), inventor of the key system for flutes. Just as Boehm had found the strongest hostility to the new flute came from within the orchestra, so did Ritter:

> The viola players of the old type were greatly alarmed and hated the viola alta and its player. They ridiculed both, but with little effect. Anyone who has been for some time a member of one of these old-established orchestras, as we have them in almost every town in Germany, will know what kind of spirit exists among the players. It is pitiful how little they know outside the knowledge of their instrument. But the worst of them all are the viola players of the old type, with very few exceptions . . . It was too large and too loud.

Balling dealt expeditiously with these objections. Of particular interest perhaps are his recommendations as to how students should approach the viola alta:

> The viola has a technique of its own, and this can be obtained from the viola alta, not with the same ease perhaps, as from the ordinary sized tenor, but this matters little. One who wishes to master the viola alta must study it in the same way as the violin—that is to say, from the beginning. And the beginning is to learn how to hold the instrument.

There follows a detailed technical description in which we learn that Balling began to play the instrument at the age of fourteen. He concludes his address with an explanation of the way the viola alta obtained its name in a general summary of string nomenclature.

Extracts from his lecture were printed in the *Musical Courier* in March 1897 and the complete text in the *Monthly Journal* in July 1897.[17] Events after this are somewhat obscure. It appears however, that Balling joined Benson's theatre company as leader of the orchestra and wrote a supplementary chorus to Mendelssohn's *A Midsummer Night's Dream* which was much admired in its time. The performance began at the Shakespeare Festival in Stratford and continued throughout Britain. Balling seems to have returned to Germany in 1897:

> At this time and in the following years of the festival he worked there as *solo-repetiteur*. It was strange that his return should coincide with the year in which *The Ring* which he was himself later to conduct at Bayreuth stood in the programme for the first time since 1876.[18]

It is in Cosima Wagner's letters that the most picturesque account of Balling's return is found:

> But one of our most gifted outlaws Balling, a Würzburger and a Catholic, excommunicated because he conducted some Bach choruses in his Protestant church in Schwerin, who has made his way through India, New Zealand and Brazil, returning home penniless has also stayed for a long time in England.

Michael Balling (far left), during his Bayreuth period, with Siegfried Wagner (centre).
Wagner Archiv, Bayreuth

THOMAS' HALL,

Friday Afternoon, Feb. 7, 1896.

Programme of Concert

BY

Herr Michael Balling (viola-alta)
Mr. Alfred Hill (violin)
Mr. Maughan Barnett (piano).

1. SONATA for Viola-alta and Piano ... ... *Nardini*
2. "Lorely" (Paraphrase), for Viola-alta only *M. Balling*
3. "Märchenbilder," Fairy Tales—for Viola-alta and Piano *Schumann*
4. TRIO for Piano, Violin and 'Cello ... *Beethoven*
   Allegro moderato and Scherzo.

The Erard Concert Grand Piano supplied by the Dresden Piano Co.

Concert programme, London, 1896.
Collection: J. M. Thomson

Cosima Wagner mentions the episode with the touring theatrical company and Balling's sojourn in Paris and London. 'He told me that the number and power of the Jews there is terrifying and that they have mixed extensively [with the population]'.[19] Other references to Balling occur in the same source. In 1903 she attends a performance of *Kobold*, an opera by Siegfried Wagner: 'I am very much looking forward to hearing it under Balling, who has studied it most carefully. Thanks to Mary's royal protection he is now as free as a bird in the air and seems to enjoy what gives him similar pleasure'.[20] In 1906 she writes, 'I am also going through *Tristan* with Balling and we find his presence stimulating and diverting'.[21] In 1907 she continues

> Balling is now with us and is an agreeable addition to our life. The striking impression he retains of people as well as of books and nature are stimulating and the unreservedness and simplicity with which he gives of himself does one good and enlivens daily existence. With a clear delivery he declaims the most varied roles from *Sternengebotes* [Opera by Sigfried Wagner], which Müller [director of the mustical preparations for the festival] played to us and also with Müller executed an enchanting Mozart sonata with [great] warmth of feeling. With him, as with Seidl [one of the most gifted of Bayreuth conductors], I feel as if nature had given him the disposition of a genius whilst it had endowed Mottl [a leading Bayreuth conductor] with a perfect and brilliant talent.[22]

In 1908 Cosima records Michael Balling's marriage:

> It also happened that in addition to the previous conductors there was a newcomer who has worked to his utmost limit for Bayreuth. This was Michael Balling. This enthusiastic Würzburger who made an artistic journey round the world in need and torment, and who has now happily returned, has found a true friend and wife in Mary Levi but a fortunate guide in Cosima, formed a wonderful quartet with Hans Richter, Muck [another leading Bayreuth conductor] and Siegfried Wagner.[23]

There one may leave Balling, by now well established back in Europe. He was soon to become conductor of the Hallé Orchestra in Manchester in succession to Hans Richter, a post he occupied from 1912 until 1914, when the outbreak of war found him at home in Germany and compelled to relinquish his English position. True to form, his brief career in Manchester was marked by bold initiatives as when he strove for proper financial support for the orchestra and proposed an opera house to make the city the centre of an English school of composers. 'He was a strong personality in every way and at his first concert had given the impression of a masterful musician', wrote the official historian of the orchestra, C. B. Rees.[24] Thomas Beecham, as he then was, denigrated Balling as yet another example of German dominance of English music, but Balling has an honoured place in the Hallé tradition.[25] From the acclaim accorded him by Dr Kulz in his Bayreuth funeral oration one might select any of a number of telling tributes but one has a special appeal:

There was something of the musically baroque in him with his naturally human modesty and noble simplicity. There was a compulsive way in which he extracted the finest expression from a chorus, which for him came before everything, even before the rectitude of all details . . . He always embraced all great music with his whole personality.

Following his return to Germany Balling seems to have put to one side the cause he had advanced so fervently, the acceptance of the viola alta. There is no mention of his taking it up again although this does not preclude the possibility that he did. But before deciding that it was indeed a lost if idealistic pursuit, it is salutary to compare Balling's (and Ritter's) campaigns with a similar one that did suceed, that of Lionel Tertis (1876-1975) who struggled for the recognition of the viola itself. In 1910 Tertis had provided illustrations for a lecture on the viola read before the incorporated Society of Musicians in London by Mr Stanley Hawley. He played the Bach Chaconne in an exact transposition a fifth below as well as a miscellaneous selection of works. At that time the viola was truly 'a neglected instrument' and there followed what became known as 'the Tertis campaign' for recognition of its unique tonal qualities. Tertis also encouraged composers to write for it. It is noteworthy in the present context that Tertis played on a large viola 'to achieve his aim of a rich and resonant C-string tone which bordered on the quality of a cello and avoided the characteristic nasal quality of the smaller viola'.[26] Tertis's ideal viola may well have resembled the tone of Ritter's viola alta. Tertis also designed a large viola in collaboration with the English maker Arthur Richardson which would produce depth of tone. By 1922 Tertis had deserved a full-scale article by the critic Edwin Evans in the March *Musical Times*. Around 1952 the present writer heard him give a similar lecture in the Senate House of the University of London, but by then it was an account of a battle that had been won on every front even in composition, exemplified by the fine viola concertos of Hindemith and Walton. The viola campaign started with several advantages: players did not need to acquire or learn a new instrument, they had rather to look at an existing one from a fresh point of view. By comparison, that for the viola alta was fraught with almost insuperable difficulties, much greater than those which faced Boehm in the introduction of his keyed flute. It is tantalising nevertheless not to have had first hand experience of how the instrument sounded and how it blended in small and large ensembles. To have heard Michael Balling and Maughan Barnett playing together at Thomas' Hall on Wednesday 5 February 1896, when Balling played the Ritter and Rubinstein works, might have provided some of the answers.

1 See entry on Ritter in *The New Grove Dictionary of Music and Musicians*, also entry on viola alta in *The New Grove Dictionary of Instruments*, 3, p. 760.
2 See J.M. Thomson, 'Michael Balling in Nelson', *Landfall*, 24 (1970), 406-17; also relevant chapter in *The Oxford History of New Zealand Music*, forthcoming, 1991.
3 *Colonist*, 30 September 1893, p. 3, col. 5.
4 *Colonist*, 1 December 1893, p. 3, col. 5-6.
5 See Shonadh Mann, 'Frederick Giles Gibbs: His Influence on the Social History of Nelson 1890-1950', (M.A. thesis, Victoria University of Wellington, 1960) subsequently published by the Nelson Historical Society in 1977.
6 These and other incidents in Balling's life are described in Dr Werner Kulz's obituary tribute in the *Bayreuther Festspielführer 1927* (Bayreuth, 1927), p. 97. Dr Kulz describes the Urewera expedition as 'an excursion into the jungle'. The author had the opportunity of investigating material on Balling held in the Wagner Archiv at Bayreuth in 1962.
7 *Colonist*, 17 April 1894, p. 3, col. 2.
8 *Colonist*, 23 May 1894, p. 3, col. 6.
9 His activities were widely reported as shown in J. Cuthburt Hadden's *Modern Musicians* (London, 1913), p. 259.
10 *Wanganui Chronicle*, 29 October 1895, p. 3, col. 1.
11 *Colonist*, 4 February 1896, p. 2, col. 5. In a typical gibe, the *Triad* subsequently suggested that 'the ink-pot was sold in Leipsic for fifteen shillings' (issues of 11 August and 10 September 1913, pp. 67 and 126 respectively). The *Triad* maintained that it had always recognized Balling's gifts and also intimated that he had confided to them how amusing he had always found Nelson, a view contradicted by F. G. Gibbs who said that on the contrary Balling had never ridiculed Nelson, only the pretensions of the *Triad*.
12 Mary Grodd, former Director of the Nelson School of Music, began preliminary investigations into the possibility of writing a life of Balling. During these she made contact with Balling's grand-daughter Nicole who informed her that most of Michael Balling's papers had been destroyed in an air raid during the war. She provided however, photostat copies of fragments of one of his diaries and a biography of him written posthumously by Hertha Balling, his widow.
13 Quoted in *The Mirror of Music*, edited by Percy Scholes (London 1947), I, p. 357.
14 He directs the recipient to an article about the 'Ritter-Viola' in *Musical Notes*, no. 11 of June 1894 by a Mr Wolff and to his own *Elementartechnik of the Viola Alta*, published in Leipzig in English and German in 1876, a reprint of the second edition of 1877 appearing in 1969.
15 *Musical Courier*, undated, but presumably mid-October 1896.
16 From the brochure 'Mr Michael Balling and the Viola-Alta', undated and quotations undated, in the Heenan collection.
17 *Musical Courier*, 4 March 1897, pp. 130-131; *Monthly Journal*, 1 July 1897, pp. 127-130.
18 Werner Kulz, *Bayreuther Festspielführer 1927*.
19 Richard Graf Du Moulin Eckart, *Cosima Wagner* (Munich, 1931), II, p. 569.
20 Du Moulin-Eckart, p. 704.
21 Du Moulin-Eckart, p. 797.

22 Anton Seidl (1850-98) was one of the great Wagner conductors of his time, with Richter, Levi, Mottl and Muck. At the Metropolitan Opera and as conductor of the New York Philharmonic Society he aroused an interest in Wagner's music. He also conducted the world premiere of Dvorak's 'New World' Symphony in Carnegie Hall on 16 December 1893. Felix Mottl (1856-1911) an Austrian conductor, composer and editor, was enlisted to help Hans Richter prepare for the first Wagner festival in 1876 and subsequently became a leading conductor there. He also gave Wagner performances in London. Cosima Wagner's description is echoed by a critic of the *Musical Times* who remarked on his 'singular clearness, delicacy and energy, great rhythmic freedom, and exceptionally strong contrasts of all kinds. Not a detail, not a point was lost'. See entry in *The New Grove Dictionary of Music and Musicians* by David Charlton.

23 Du Moulin-Eckart, p. 829. In fact, Balling's wife's name was Hertha.

24 C. B. Rees, *One Hundred Years of the Hallé* (London, 1957), p. 52.

25 Some years ago the present author interviewed the virtuoso bassoonist Archie Camden on his youthful impressions of playing under Balling in the Hallé Orchestra. Camden felt he did not quite match Richter but was a considerable musician. Tape in Radio New Zealand Archive, Timaru.

26 See Watson Forbes' entry on Tertis in *The New Grove Dictionary of Music and Musicians*.

Notes on Contributors

ROGER FLURY is Librarian of the Sound and Music Centre, National Library of New Zealand.

JILL PALMER is Music Librarian at the Alexander Turnbull Library.

ROBERT PETRE is a harpsichordist and teacher and founder member of the New Zealand baroque ensembles *Restoration* and *Sonnerie*. He also works part-time as a music reference librarian for the National Library of New Zealand.

JOHN M. THOMSON was founding Editor of *Early Music*, 1973-1983. He is the author of *Biographical Dictionary of New Zealand Composers* (1990) and the *Oxford History of New Zealand Music* (1991).

ADRIENNE SIMPSON is the publisher and editor of *Opera in New Zealand: Aspects of History and Performance* (1991). She will engage in further study of touring opera companies in New Zealand as the National Library Research Fellow for 1991.

Research Notes

Margaret Calder has been appointed Chief Librarian of the Alexander Turnbull Library. She took up her position during October 1990. She had been Acting Chief Librarian since June when Mr J. E. Traue retired from the position of Chief Librarian after seventeen years with the Library. A tribute to Jim Traue will appear in the May 1991 edition of the *Record*.

The former Chief Librarian, Mr J. E. Traue, has written and published a pamphlet, *Ancestors of the Mind: a Pakeha Whakapapa*. The text is a revised version of a speech on the nature and values of a written and printed culture. The pamphlet, designed by Hugh Price, the Turnbull's honorary consultant on typography, is available from the author, 16B Hadfield Terrace, Wellington, at $5 post free.

Henry Raine, American Library Association/United States Information Service Library Fellow, worked at the Turnbull Library for one year from the beginning of October 1989. He planned and started to implement the cataloguing of all books printed before 1801 held in the Turnbull Colleection. Online records for rare books are now entered onto the New Zealand Bibliographic Network. As part of the project, Henry also held training sessions for National Library cataloguers, and for rare books librarians from other institutions in New Zealand. He returned to his job as Assistant Head of Cataloguing at the Folger Shakespeare Library in Washington, D.C., in October 1990.

A team from the Manuscripts and Archives Section has recently completed the arrangement and description of the Frank Sargeson papers. The collection, measuring 7.3 metres, includes correspondence, literary drafts, poetry, essays and talks, book reviews, subject files, personal papers, printed material, ephemera and a large number of photographs. It covers the period 1897 to 1982. A detailed guide to this comprehensive collection of personal and literary papers is available (MS group 71).

The Library assisted by the New Zealand Composers Foundation has published a guide to the collection of New Zealand's most distinguished composer, Douglas Lilburn. Compiled by Jill Palmer, of the Archive of New Zealand Music, the guide *The Collection of Douglas Lilburn: Manuscripts in the Alexander Turnbull Library* includes details of Lilburn's manuscript music scores, his writings, correspondence, ephemera, personal and family papers, photographs and original sound recordings. Besides music, Lilburn's interests include literature, drama and art, which are reflected in the collection.

The guide (xvii, 178p.) includes indexes to composition by form and to authors of texts. Retail price is $20 + $3 p&p. Available from the National Library Bookshop, P.O. Box 1467, Wellington.

Notable Acquisitions

The Library has recently purchased an important collection of Katherine Mansfield letters at Sotheby's in New York. The purchase was made possible with help from the Department of Internal Affairs. The letters to the writer William Gerhardie were written during 1921 and 1922.

In July 1990 the Library received a unique collection of Moriori documents. They have been deposited with restricted access, by Mr Wilfred Davis. His father inherited them from Moriori elders who died at the Chatham Islands settlement of Hawaruwaru between 1890 and 1910. The papers comprise genealogies, traditions, waiata, letters and census information, and are the most important single collection of Moriori papers to have survived.

Important acquisitions for the Special Printed Colleections included a facsimile edition of the *Book of Kells* and a fine copy of John Pine's edition of the works of the Latin poet Horace, with text and illustrations entirely printed from engraved plates.

The Cartographic section recently acquired the map collection from the Parliamentary Library. Some 15,000 maps were received, including hydrographic charts, some late nineteenth century British ordnance survey material, maps of New Zealand and the Pacific, and maps of Europe relating in particular to World War Two. The Parliamentary Library has retained electoral maps. This material is not catalogued and is thus not yet available for general use.

In recognition of New Zealand's sesquicentenary, Allans Music (Australia) Pty. Ltd. has generously deposited the original full orchestral score of Alfred Hill's cantata *Hinemoa*. This score, from which Hill conducted, is a unique working document and a companion volume to the piano score which the composer donated to the Library in 1952. Both scores have come to the Library through the initiative of Mr Ashley Heenan, and in the instance of the full score, with the assistance of the New Zealand Composers Foundation and the Australasian Performing Right Association.

The Archive of New Zealand Music commissioned oral histories of the singers Patricia Payne and Donald McIntyre, and received the records of the Ensemble Dufay.

Notes on Manuscript and Archive Accessions

A SELECTIVE LIST OF ACQUISITIONS, JANUARY 1990 TO JUNE 1990

Acquisitions of manuscripts and archives are listed selectively in the *Turnbull Library Record* to alert scholars to newly acquired material judged to be of research value. For items marked 'Access subject to sorting' or 'Restricted' the Library would welcome notification that access will be sought, preferably with an indication of a likely date.

This will help staff in establishing priorities for sorting collections. The following list updates the Notes in the *Record* for May 1990. Material produced by the Pacific Manuscripts Bureau and the Australian Joint Copying Project is not listed except for items copied under the latter's Miscellaneous series. New accessions for the Archive of New Zealand Music are listed in *Crescendo*, the bulletin of the International Association of Music Libraries (New Zealand Branch).

BERRYMAN, JOHN. *Emigranting for Napier*. 1 folder. DONATION: Mr R. and Mrs K. Hawkey, Cornwall, England.
Shipboard diary for the *City of Auckland's* passage from Plymouth to Napier, 1878. Photocopy.

BRIGHAM YOUNG UNIVERSITY. *Archives of the Mormon Experience*. 50 cm. 6 reels. 4 fiche. PURCHASE.
Archival manuscript diaries of Mormon missionaries in New Zealand, 1882-1923, providing day-to-day accounts of life in New Zealand and missionary work. Includes theses.

CHILTON HISTORICAL TRUST. *Chilton House Magazine, 1908-1924*. 13v. DONATION.
The magazine is handmade—holograph, original illustrations, maps, etc., for internal circulation by and for the students.

CONSTANCE, JOHN EDWARD. *Diary, 20 August 1914-15 August 1915*. 1 folder. DONATION: Peter J. Ireland, Wellington.
Constance was in the 1st Canterbury Company Infantry, 2nd Platoon.

DUNLOP FAMILY. *Diaries, 1889-1890*. 2v. DONATION: Mrs M. Bowater, Auckland.
The Dunlop family lived at Makaraka, near Gisborne, and dealt in horses. The diaries describe life on a farm and within the family. Authorship of the diaries is uncertain.

EDEY, ARTHUR G., 1899-1975. *Coast watching, weather watching, & some bird watching on the Chatham Islands, 1942-1944*. 1 folder. DONATION: Mr J. A. Dangerfield, Dunedin.
Extracts from the diaries kept by 2/9/405 Driver A. G. Edey 2/ASC 2NZEF when he was stationed on the Chathams.

EDMOND, LAURIS. *Letters used for* Hot October. 4 folders, DONATION.
Lauris Edmond wrote these letters to her parents, Fanny and Lewis Scott in the Hawke's Bay while she was at teachers' training college in Wellington and Christchurch, 1942-1943.
Restricted.

ESTUARY SCHOOL. *Records, 1969-1985*. 60 cm. DONATION: Ms L. Belt, Eastbourne.
Estuary School was an alternative school based on Rudolf Steiner principles, and situated in Lower Hutt and the eastern bays. The records relate to the school's founding, philosophy, parental involvement, history, and day-to-day records of school life. Includes photographs and film.
Restricted.

EYLEY, CLAUDIA POND. *Papers relating to her work as a painter*. 2 folders; 2 cassette tapes. DONATION.
Interview transcripts, reviews, correspondence, etc; the papers also cover her interest in feminism.

GRATTAN, F. J. H. *Papers relating to his service in Samoa*. 3m. DONATION: Mrs P. J. Gluyas, Kumara.
Grattan had 24 years government service in Samoa; this collection includes government files and reports, and notes, research material and printed matter relating to his interest in Samoan history and language.

JACKSON, ALLAN A. *Diaries, 12 May 1940-17 August 1943.* 4v. DONATION.
Jackson served with the 5th N.Z. Field Regiment, 2NZEF, sailing from Wellington 2 May 1940 for England on the *Acquitania*; in December he went to North Africa.

KAURAKA, KAURAKA. *Papers relating to his studies in the Cook Islands.* 3 folders. DONATION.
The papers include reports, essays, research papers etc., on language, history, genealogy, songs, sociology, bibliography and correspondence.

MULDOON, JOHN WESLEY. *World War I diaries, 1914-1917.* 1 folder. DONATION: Sir Robert Muldoon, Wellington.
The diaries cover Muldoon's war service on the Western Front.

NARBEY, FRANCOIS. *Notebook, 1854-1856.* 1v. DONATION: Mr J. F. McDonald, Gisborne.
Narbey arrived in Akaroa in 1849; the notebook is a journal and accounts book, and has verses and other notations scattered throughout. The Library also has a translation.

NEW ZEALAND BUILDING TRADES UNION. CENTRAL BRANCH. *Records, 1908-1985.* 8m. DONATION.
Includes accounts, correspondence, minutes, reports for this and predecessor unions. Wanganui Gasworkers, Wanganui Painters, Wellington Plumbers, Wellington Watersiders, Ships Carpenters and Wellington Milk Roundsmen's unions also included.

NEW ZEALAND CLERICAL WORKERS ASSOCIATION. *Records, 1937-1989.* 18m. DONATION.
Includes minutes, memos, conference reports, awards and disputes, accounts, membership records, correspondence; also records for affiliated associations.
Restricted.

NEW ZEALAND SEAFARERS UNION. *Records of the Cooks and Stewards Union, 1970s-1986.* 5.6m. DONATION.
Includes correspondence, plans, minute books, settlements etc. This union is now part of the NZ Seafarers Union.
Restricted.

PETERS, JAMES. *Account of his work with the Auckland Gay Task Force, 1984-1986.* 1 folder. DONATION.
An unpublished manuscript describing Peters' involvement during the period preceding the passing of the Homosexual Law Reform Bill, 1986.

REGISTERED LIFE INSURANCE AGENTS AUTHORITY. *Records, 1983-1989.* 60 cm. DONATION: Mr A. Richards, Wellington.
Includes correspondence, minutes, reports and accounts.

WATKINS, ROBERT. *Letterbook, 1851-1883.* 1v. PURCHASE.
The book consists of letters written by Augustus B. Abraham, 1851-1883, relating to the New Plymouth Land Company and New Zealand settlement.

WELLINGTON BOYS AND GIRLS INSTITUTE. *Records, ca. 1891-1973.* 1.3m. DONATION.
The records include minute books, clippings, notes, annual reports, finance and photographs.

WELLINGTON TENANTS UNION. *Records, 1973-1986.* 1m. DONATION: Mr D. O. Moore, Wellington.
The records include minute books, cashbooks, day and message books, correspondence, newsletters, case histories, submissions and outlines of specific protests.

WILSON, ORMOND (GEORGE HAMISH ORMOND), 1907-1988. *Research notes relating to his published works.* 1m. DONATION: Mrs C. Johnson, Pukerua Bay.

The papers include correspondence, scrapbooks, unpublished manuscripts (The Noble People, 4v. typescript) and Hawke's Bay newspapers, especially pertaining to Te Kooti.

Notes on Accessions to the Drawings & Prints Collection

A SELECTIVE LIST OF ACQUISITIONS, AUGUST 1989 TO JULY 1990

Acquisitions of paintings, drawings, prints, and sculpture are listed selectively in the *Turnbull Library Record* to alert scholars to newly acquired material judged to be of research value. The following list updates the 'Notes on Art Accessions' in the *Record* for October 1989. Only original works and significant engravings and prints are included: photomechanical reproductions recently published are excluded.

ARTIST UNKNOWN. *[Encampment at River Mouth, Auckland. ca. 1844]*
Watercolour & pencil (oval) 11 × 20cm. PURCHASE.

——— *[North Canterbury Sketches] 1882-1883.*
14 pencil & wash drawings, in sketchbook 9 × 13cm. Shows views of Waikari township, Limehurst, Lake Taylor, Horsely Downs and Four Peaks Stations, and Maori rock drawings at Weka Pass. DONATION: Mr David Gibson, Cheltenham, England.

ANDERSON, GEORGINA. *Sir George Clifford's Early Home, Stoneyhurst. Decr 12th, 1884.*
Watercolour, 35.4 × 25.2cm. DONATION: Mr R. J. Case, Otaki.

BACKHOUSE, JOHN PHILEMON, 1845-1908.
36 watercolours of Australian and New Zealand scenes and Australasian birds, plants and butterflies. DONATION: Onehunga Public Library, Auckland.

——— *[Sketchbook of New Zealand Views]*
18 watercolour, pencil, and monochrome wash sketches in album. Shows views of Auckland, Hamilton, Bay of Islands and Thames. DONATION: Onehunga Public Library, Auckland.

BROWNE, MICHAEL, b. 1930. *Three Faces: Landscape. 1990.*
Oil on board (3-part panorama), 29 × 122cm. Shows a part of Wellington Harbour at three different times of day. DONATION: Mrs Syme Ritchie, Waikanae.

BULLOCK-WEBSTER, HAROLD, 1855-1942. *[Illustrations for 'Memories of Sport and Travel 50 Years Ago' and Other Sketches and Illustrations]*
14 ink and watercolour sketches relating to Bullock-Webster's autobiography, published in 1938. PURCHASE.

CHARMAN, ANNE (JOHNSTONE). *[Portrait of A. H. O'Keeffe, Artist] 1933.*
Oil on canvas, 33.5 × 26.5cm. Alfred Henry O'Keeffe was a prominent Dunedin painter and art teacher, and leading member of the Otago Art Society from 1886 to 1941. DONATION: Mrs Anne Charman, Timaru.

DANVIN, after SAINSON, LOUIS AUGUSTE DE, b. 1801.
5 hand-coloured engravings, from drawings by Danvin, after L. A. de Sainson, published in Domeny de Rienzi's *Oceanie* (Paris, 1863). Views of Maori life and customs and early encounters with Europeans. DONATION: John Briggs, Alys Antiques, Cambridge.

DOWNSTAGE THEATRE.
252 sheets of stage plans and designs. DONATION: Downstage Theatre, Wellington.

GULLY, JOHN, 1819-1888. *[Camping in the Bush. 187-]*
Watercolour, 56.5 × 39.5cm. DONATION: Ministry of External Relations and Trade, Wellington.

HEAPHY, CHARLES, 1820-1881.
2 pencil and 1 ink sketch. Show lake and boating scenes. PURCHASE.

J.C. *[Maori portraits. 1843?]*
19 watercolours, 25.7 × 12.2cm. Head and shoulder profile portraits of Maori mostly from the Nelson area. See separate article by Marian Minson in May 1990 issue of the *Record* for further details. PURCHASE.

KING, MARCUS, b. 1891. *The Signing of the Treaty of Waitangi, February 6, 1840. 1939.*
Oil on board, 123 × 185cm. Reconstructed view of the Treaty signing, painted for the centenary celebrations, February 1940. DONATION: Ministry of External Relations and Trade, Wellington.

LODGE, NEVILLE SIDNEY, 1918-1989, and MCCUNN, LEITH. *[Cartoons for the* Public Service Journal. *1958-1959]*
6 pencil, ink & wash cartoons. DONATION: P.S.A. National Office, Wellington.

MAURIN, ANTOINE, 1793-1860. *Nouvelle Zelande: 1.2. Vieille Femme et Esclave de Wangari. 3. Pako, Chef de Cap Reinga. 4. Tatouage de la Cuisse de Pako. 5. Naturel de Reinga.* de Sainson pinxt., Maurin lith. [Paris: J. Tastu, 1833]
Hand-coloured lithograph, 51.5 × 34.3cm. From J. S. C. Dumont d'Urville's *Voyage de la Corvette l'Astrolabe . . . Atlas*, vol. I. PURCHASE.

——— *Rangui, l'un des Chefs de Shouraki (Nouvelle Zelande).* de Sainson pinx.; Maurin lith. [Paris: J. Tastu, 1833]
Hand-coloured lithograph, 51.5 × 34.5cm. Detached from J. S. C. Dumont d'Urville's *Voyage de la Corvette l'Astrolabe . . . Atlas*, vol. I. PURCHASE.

MITCHELL, LEONARD CORNWALL, 1901-1971. *[Portrait of Nugent Welch] 1957.*
Oil on canvas, 101 × 82cm. Welch was Official War Artist during World War One and was Mitchell's tutor at Wellington Technical College School of Art. PURCHASE.

MONKHOUSE, THOMAS STEWART. *[Sketchbooks and Studies]*
4 sketchbooks, 18 loose pencil sketches and 1 manual on decorative art. Monkhouse was the first instructor of painting and drawing at the Melbourne Working Men's College in the late 1880s. DONATION: Walter Cook, Wellington.

NORMAN, EDMUND, 1820-1875. *Akaroa Harbour, New Zealand. [ca. 1855]*
Pen & grey ink (4-part panorama), 22.5 × 122.5cm. PURCHASE.

ROBLEY, HORATIO GORDON, 1840-1930. *[Miscellaneous Sketches, Cards and Illustrations]*
17 postcards, 4 illustrated envelopes, 1 ink & pencil sketch, 1 ink cartoon sketch & 37 illustrated letters. Consist mostly of Maori subject matter. PURCHASE.

SAINSON, LOUIS AUGUSTE DE, b. 1801. *Nouvelle Zelande: Cabane de la Baie Tolaga. Maison d'un Chef de la Baie des Iles. Maison du Chef Pomare . . .* de Sainson, pinx. et lith.; lith. de Langlume. [Paris: J. Tastu, 1833]
Hand-coloured lithograph, 32.5 × 52cm. From J. S. C. Dumont d'Urville's *Voyage de la Corvette l'Astrolabe . . . Atlas*, vol. I. PURCHASE.

SEDDON, BEATRICE, 1890-1987. *Bell House in Lowry Bay, Wellington.*
Watercolour, 36.7 × 41.7cm. DONATION: Mary Seddon, Wellington.

WORSLEY, CHARLES NATHANIEL, d. 1923. *Franz Joseph Glacier.*
Watercolour, 72 × 122.5cm. DONATION: Ministry of External Relations and Trade, Wellington.

Publications, Lectures etc., by the Staff 1989-90

COLQUHOUN, D. 'Maning, Frederick Edward 1811/12?-1883: Trader, Pakeha-Maori, Judge, Writer', in *The Dictionary of New Zealand Biography*, Volume I, *1769-1869*, edited by W. H. Oliver (Wellington, 1990), pp. 265-66.

——— An introduction to archives: seminar and workshop at the Centre for Continuing Education, University of Waikato, 9 June 1990.

COOK, W. Review of *Colonial Landscape Gardener: Alfred Buxton of Christchurch, New Zealand 1872-1950*, by Rupert Tipples (Lincoln, Canterbury, 1989), in *Landscape*, 44 (Summer 1990), p. 25.

——— AND WINSOME SHEPHERD. 'Ohariu Valley, A Vanishing Colonial Landscape', in *Onslow Historian*, 19, no. 4 (1990), 3-15.

——— Aspects of the Wellington and New Zealand Landscape, 1840-1900: talk to Forest and Bird Protection Society of New Zealand, Wellington, 21 November 1989.

——— The Liberty style in New Zealand: workshop at weekend seminar, New Zealand Royal Doulton Club, Wellington, 7 October 1989.

——— The Wellington Botanic Garden as a living archive: address and field trip for Archives and Records Association of New Zealand delegates, Wellington, 29 October 1989.

DELL, S. E. *James McDonald Kai-whakaahua; Photographs of the Tangata Whenua* (Wellington, 1989): exhibition catalogue.

——— 1990 Historic Record Search; a pilot project in the Wairarapa: address to Porirua Historical Society, 30 April 1990.

HEDLEY, W. *Empire and Desire: Gallipoli, 1915* (Wellington, 1990): exhibition catalogue.

HEMARA, H. 'Maori Manuscripts and Archives in the Alexander Turnbull Library', in *Archifacts* (April 1990), 38-39.

——— Biculturalism and the National Library: address to Department of Librarianship students, Victoria University of Wellington, 22 February 1990.

——— How to handle taonga in a culturally sensitive way: address to National Museum and National Art Gallery curators, 2 May 1990.

——— Library services to the Maori community: address to Department of Librarianship students, Victoria University of Wellington, 22 May 1990.

——— Maniapoto historical research report: three workshops at Oparure Marae, Oparure, 19 May 1990.

——— Te wero—the challenge; responses to the challenge of biculturalism: address at New Zealand Library Association Conference, New Plymouth, 15 February 1990.

HORNCY, J. *New Zealand Newspapers: How to Use them for Research* (Wellington, 1989): brochure.

——— 'The 1990 Publication Programme of the Alexander Turnbull Library', in *Te Puna Matauranga*, 2, no. 2 (May 1990), 8-10.

——— *St. Andrew's, the First 150 Years; a History of St. Andrew's on the Terrace, New Zealand's Oldest Presbyterian Church, from 1840 to 1990*, edited by Charles P. Littlejohn (Wellington, 1990): assistant editor with Geoffrey R. Sanderson.

HYDE, E. Biographical indexing from New Zealand newspapers using New Zealand Society of Genealogists volunteer indexers; a pilot project: address with Mary Keyes to New Zealand Library Association conference, New Plymouth, 14 February 1990.

LONG, M. M. 'Angas, George French 1822-1886: Artist, Naturalist, Writer', in *The Dictionary of New Zealand Biography*, Volume I, *1769-1869*, edited by W. H. Oliver (Wellington, 1990), pp. 5-6.

——— *Black Dawn to Wattle Grove; Australian Fine Printing and Private Press Books* (Wellington, 1989): exhibition catalogue.

——— 'The Foulis Press', *Turnbull Library Record*, 22, no. 2, (October 1989), 112-18.

——— 'King, Martha 1802/3?-1897: Teacher, Artist, Gardener', in *The Dictionary of New Zealand Biography*, Volume I, *1769-1869*, edited by W. H. Oliver (Wellington, 1990), pp. 227-28.

——— *The People and the Land: an Illustrated History of New Zealand, 1820-1920*, by Judith Binney, Judith Bassett and Erik Olssen (Wellington, 1990): picture research.

McCRACKEN, J. *Chronicle of the 20th Century*, edited by John Ross (Ringwood, Victoria, 1990): picture research.

MINSON, M. F. *The Art and Life of the Early Surveyor: an Exhibition to Commemorate the Centennial of the N.Z. Institute of Surveyors: Drawn from the Collections of the Alexander Turnbull Library* (Wellington, 1989).

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