A man after Grainger’s own heart, the Grainger Museum’s first curator, Hyner, was eager to see the revamped museum to reflect on the Museum’s past. Robert Hyner, one of its earliest curators, was an opportunity; another, of Grainger-inspired Random Round included an elaborate performance of Grainger’s music (Peter Tregear), drawn, moral music, and masculinity in Australia (Sharon Peoples) and a review by Eleanor Tan of The New Percy Grainger Companions.

Submissions are welcome for issue #2 to be published in 2012, and should be sent to one of both: editor@grangerstudies.com or ines@anu.edu.au by 30 September 2011. Details are available on the Grainger Studies website, www.msp.unimelb.edu.au/index.php/grangerstudies. It is not essential for articles to discuss Grainger or his work, explicitly, but there must be a link between the topic of the article and something in his range of interests. The journal is published primarily in electronic format and is available free of charge — for issue #1 see www.msp.unimelb.edu.au/index.php/grangerstudies/issues/current/short/0. Readers preferring a traditional printed format can purchase copies in person or online from the Melbourne University Bookshop, www.bookshop.unimelb.edu.au/cbc/P18927014217554 or at the Grainger Museum.

Grainger Museum. Suzanne has worked in cultural heritage management for over 20 years, most recently as General Manager, Programs and Services with Museums and Galleries New South Wales. Her earlier experience includes a series of positions at the University of Sydney, including a rich selection of excerpts from Grainger’s music (Peter Tregear), drawn, moral music, and masculinity in Australia (Sharon Peoples) and a review by Eleanor Tan of The New Percy Grainger Companions.

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

O n March 1, 2010, the University of Melbourne granted me a sabbatical leave for the Fall semester 2010 (August through December). In anticipation, I had made plans to visit the Grainger Museum to study materials pertaining to my current Grainger-related research topic, the work of the American band leader and Grainger orchestra mentor, Arthur A. Clappé. I had been in touch with Astrid Brit Katzke-Schneider, the interpretive and research coordinator, with Brian Allison, of the Grainger Museum, for nearly a year ahead of my visit. The staff provided the preliminary research support necessary to identify the Museum’s holdings of correspondence and other materials connected with my area of study. I was able to gain a much clearer picture of how Captain Clappe may have influenced Grainger's band writing. I should mention also that Astrid showed a talent for bringing to my attention other materials she somehow knew I would be interested in, a skill not unlike mind-reading! Those who are interested in exploring the music of Percy Grainger are given a wonderful experience at the Museum. As an example, being able to study Grainger’s beautifully detailed drawings of his Free Music experiments gave me an understanding of the progression of these experiments (and, if I might add, an increased respect for his incredible inventive work in electronic music!). To be able to study the drawings and a 2.6 metre tall ‘Kangaroo-Pouch One-tool’ was a wonderful experience I will not soon forget.

To my delights, David Pear, co-editor of several Grainger-related reference books, had discovered on Grainger, and one of my heroes in Grainger research, was at the Library and Museum during my visit. I met David very gratefully and stayed for one week at one of the same house complexes where we enjoyed sharing thoughts on Grainger and his music.

Getting to experience the cooperation between the Baileys Library staff and the Grainger Museum staff, and the general sense of collegiality at the University of Melbourne, was one of the great pleasures of my trip. I was given the honor of the opportunity to present a lecture at the Grainger Museum for the first time, and my presentation was introduced graciously by Philip Kent, the director of the Library. As a longtime student of the music and life of Percy Grainger, I have wanted to visit the Grainger Museum, and viewed this as a ‘trip of a lifetime’. But I was not unprepared, and I have to get back to the collection, and the sooner the better.

Professor Chairan Rapidzie Director, Percussion Studies University of Arkansas


Percy Grainger's ManStyle

ManStyle is the first exhibition in Australia to focus on international and Australian men’s fashion from the 18th century to the present. The exhibition is on display in the Fashion Gallery of Victoria’s (NGV) fashion and textile galleries and features over 100 outfits spanning three centuries, including two outfits worn by Percy Aldridge Grainger.

The dandy and the peacock are two broad themes of ManStyle which have been used to characterise the exhibition’s two separate spaces. Thus, NGV Australia focuses on the evolution of the suit and its particular characteristics: the 80 or 90 inches of the waistcoat and the lowered armholes of the morning coat, which has been an enduring tradition of Australian men’s fashion. Grainger’s ‘Laid of Art’ tailoring outfit from 1924, Percy Aldridge Grainger and Eliza Violette Grainger, Grainger Museum collection.

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