The Sound We Make Together

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

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

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

Choral music was a particular passion of Grainger’s because, as a ‘democratic Australian’, he wanted his music ‘to breathe from the people’, to reach the masses. For the 1930s, the architects Gawler & Drummond designed a building for the Museum that would enable improvements to the facilities for the collection, visitors and staff. It gave its debut performance in September 2008 as part of Musica Viva Australia’s Menage series and since 2009 has been invited to present a series of concerts in the Melbourne Recital Centre.

The Consort’s repertoire ranges from 15th century motets to contemporary Australian compositions, and regularly performs both choral and in collaboration with instrumental soloists and ensembles. Future collaborations include work with the Melbourne Symphony Orchestra and the Australian Youth Orchestra and a concert of music in praise of St Cecilia, the Patron Saint of Music, in the Hawthorn Town Hall on 25 November. For further information see www.thecon.com.au. Further information on Cultural Treasures Day: www.unimelb.edu.au/culturaltreasuresday

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

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

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

The Museum building has been closed to staff and visitors and was not supporting the environment and facilities. For our collection; everything was then boxed up and moved. Meanwhile a conservation management plan for the Museum building was prepared by Lovell Chen Architects and Heritage consultants. Lovell Chen then worked closely with Grainger Museum staff and stakeholders in order to come up with a program for the building’s repair and renovation that was compliant with the strict requirements for a heritage-listed museum.

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

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

The Library is preparing to launch **Grainger Studies: An Interdisciplinary Journal**. This fully peer-reviewed, international, scholarly journal will be published annually, and the first issue will coincide with the 100th anniversary of Grainger's death, in February 2010.

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

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

- Professor Warren Bebbington, Deputy Vice-Chancellor (University Affairs), University of Melbourne (Chair of advisory board)
- Professor Malcolm Gilles, Vice-Chancellor, London Metropolitan University
- Associate Professor Kerry Murphy, Head of Musicology, School of Music, Faculty of the VCA and Music, University of Melbourne
- Professor Kate Dartnall-Smith, Professor of Australian Studies and History, Australian Centre, University of Melbourne
- Dr Angus Trumble, Senior Curator of Paintings and Sculpture, Yale Center for British Art, Yale University
- Associate Professor Mark Carroll, Elder Conservatorium of Music, Adelaide University
- Mr Brian Allison, Curator, Exhibitions and Programs, Grainger Museum, University of Melbourne (ex officio)

Grainger sought to understand the world around him and the music he played through a wide variety of aesthetic perspectives. Grainger Studies will emulate this approach, and will present not only interests of specialist Grainger scholars, but also those which would have undoubtedly piqued the sharp intellectual hunger which Grainger himself experienced throughout his colourful and adventurous life. As represented in the museum that he created, Grainger's numerous interests included, but were certainly not limited to, folk song and other orally transmitted musical traditions; the processes of music composition and improvisation; racial theories, of people and music; music education; piano pedagogy and performance; 'free', electronic and experimental music; community music-making; pre-Bach music and its performance; Australia's musical development; the music of Australia's neighbours including south-east Asia and the Pacific; the music of England and other English-speaking countries; biographical works on composers; clothing design and reform; architecture; museums and collecting; the languages, art and culture of Scandinavia; Anglo-Saxon language, history and culture; language development and reform; vegetarianism, health, sexuality and body image. A website for the journal has been commenced, and although still under development can be viewed at www.mp. unimelb.edu.au/index.php/graingerstudies/index.

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

The first open forum with Dr David Pear and Dr Belinda Nemec introducing the new journal, Grainger Studies, will involve an aim of the presentation is to give information and help from established musicians for a vivid picture of how it was when Kay Dreyfus and her team began the monumental task of bringing order to bear on Grainger's amazing life collection.


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**The New Percy Grainger Companion**

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

**Grainger Symposium ‘Let us sit in wait no longer’ Saturday 16 October 2010**

The re-opening of the Grainger Museum on 16 October 2010 will be part of the Melbourne Symposia ‘Let us sit in wait no longer’. Future directions in Percy Grainger scholarship, performance and interpretation will be explored at the symposium. Percy Grainger wrote in November 1914. In that original context the phrase conveys the urgency with which such a man as Percy Grainger believed that his contemporaries should be recognised and celebrated for contributing to music in a specialized vein. As we have seen his phrase’s meaning has extended to the many contemporary composers and performers who now draw on the rich legacy of Grainger’s music.

The title is drawn from an essay by the author Jennifer Hill published in the 1995 book ‘Let us sit in wait no longer: Percy Grainger’s Free Music, described Percy Grainger’s dilemma as a composer:

> People associate the name Percy Grainger with that appealing place (Grainger)'s Garden). Grainger has a world-wide reputation rather like that of Smetana or of Johannes Strauss; each is a great composer of pleasure music in a specialised field. To have such a reputation is, undoubtedly, no sad fate, but in Grainger’s case it is so far a partial recognition of artistic accomplishment that one is forced to reflect on the obstacle created by the wrong kind of fame.

Was Percy Grainger simply the arranger of congenial folk tunes like Country Garden? Percy came to see many topics and the symposium will have first been viewed previously: the nature of folk song, electronic music; his importance in extending the composer of orchestration; music education; the importance of the Wind Band; the need to appreciate music of the pre-war era; the need to appreciate music of different cultures; and, above all, the need to see through the fallacies of “internationalism”.

Are these many interests simply the result of an unformed and undisciplined mind? Or is there an overarching logic to the composer’s relationship?

Percy Grainger. In his own words’ seeks to put Percy Grainger’s music in context that provides a deeper understanding and appreciation of his music. Drawing on Grainger’s own writings and a broad spectrum of musical examples, the aim of the presentation is to provide the audience with new insights into ‘Australia’s first great composer’. 

Chalton Ragsdale was appointed as one of the recipients of the International Percy Grainger Medallion from the International Percy Grainger Society in recognition of his work on behalf of the music of Percy Grainger.