

# Acquisitions

## Barry Tuckwell Collection Evelyn Portek

The Louise Hanson-Dyer Music Library has recently acquired a substantial collection from the eminent French horn player and conductor Barry Tuckwell AC OBE. Tuckwell is widely recognised both as the foremost horn player of his generation and for extending the instrument's technical possibilities. The collection was acquired with the generous assistance of a grant from the Ian Potter Foundation, one of Australia's leading private philanthropic organisations, to support the linking of education and the arts.

Barry Tuckwell's career spans more than 60 years. During this time he has performed throughout the world as soloist, chamber musician and conductor; he is also a highly regarded teacher. Born in Melbourne in 1931, he joined the Melbourne Symphony Orchestra at 15 and the Sydney Symphony Orchestra a year later before leaving for England at 19. After playing with the Hallé, Scottish National and Bournemouth Symphony orchestras, Tuckwell was principal horn with the London Symphony Orchestra for 13 years. He was elected to the board of directors and was chairman for six years.

Resigning from the LSO in 1968 to pursue a career as soloist and

conductor, Tuckwell was chief conductor of the Tasmanian Symphony Orchestra for four years, and founding conductor and music director of the Maryland Symphony Orchestra for 16. He has made more than 50 commercial recordings as a soloist and conductor and has received three Grammy nominations. He continues to have an active international career.

Tuckwell is a Professorial Fellow at the University of Melbourne and Honorary Patron of the Melbourne International Festival of Brass. His many awards include Honorary Doctor of Music from the University of Sydney, Fellow of the Royal College of Music, Fellow of the Royal Society of Arts, the George Peabody Medal for outstanding contributions to music in America and the Andrew White Medal from Loyola College. He is also an honorary member of the Royal Academy of Music and the Guildhall School of Music in London.

The Barry Tuckwell Collection includes his own library of music scores, concert programs, press reviews, sound recordings, promotional posters and photographs, engagement diaries and some business papers and personal correspondence. Notable amongst the scores are works composed especially

for Tuckwell by Gunther Schuller, Alun Hoddinott, Don Banks, Thea Musgrave, Oliver Knussen and Richard Rodney Bennett. Unique items include scores and parts in manuscript, often heavily annotated by Tuckwell, and accompanied by correspondence with the composer which serves to illuminate the process of composition. Other documents chart Tuckwell's study of horn repertoire by Mozart and Richard Strauss in particular.

The concert programs span Tuckwell's career from the mid-1940s until his retirement as a performer. Many feature performing groups with which he was associated, such as the LSO, the Tuckwell Wind Quintet and the Jones, Tuckwell and Langbein Trio. Tuckwell's solo career is also fully documented.

As the collection is being catalogued and listed, conservation measures are being taken to improve its physical condition and ensure its longevity. The Barry Tuckwell Collection is a significant and comprehensive resource for research into any aspect of Tuckwell's professional career and 20th-century horn repertoire or performance practice.

Evelyn Portek is Music Librarian, Louise Hanson-Dyer Music Library, University of Melbourne.



Previous page: Advertising poster, Israel Philharmonic Orchestra, 1974. Barry Tuckwell Collection, Louise Hanson-Dyer Music Library Rare Collections, University of Melbourne.

Left: Jon Cattapan, *Sister*, 1984, oil on canvas, 155.0 x 217.0 cm. Reg. no. 2008.0084, gift of Jon Cattapan, 2008, University of Melbourne Art Collection. © Copyright the artist.

## Jon Cattapan's *Sister* and *The sister drawings*

Chris McAuliffe

In 2008, Associate Professor Jon Cattapan (Faculty of VCA and Music) donated 19 important works to the University under the Cultural Gifts Program. The works are of immense personal significance to the artist and have been kept in his possession since they were made. They represent a pivotal moment in his development, establishing interests that continue to shape his art: the exploration of personal and emotional responses to trauma, improvisation and the daily practice of drawing, and responses to key moments in modern art (such as surrealism and cubism).

In 1984, Cattapan's sister, Adriana, was suddenly killed when a fire engine collided with her car. The artist's response was both immediate and reflective. *Sister* is a rawly painted cry of anguish. *The sister drawings* are more controlled, revealing Cattapan's tendency to use a daily process of drawings as a contemplative exercise.

Sketched in red pencil (for pain) and black (for sorrow), the drawings were the most thoughtful and reflective works he had yet made.

I think there is a desire to set up a harmony in these works. I made them about three

months after my sister's death over a period of three weeks ...

I began to realise I was inventing a cast of characters that would stand for my family. My interest in primitivism and animism comes through fairly strongly.

Although they are expressive there is a level of control. ...

And of course there's the issue of the invention of the imagery—that automatic doodling that goes back to surrealism.<sup>1</sup>

Averaging a drawing a day for three weeks, Cattapan couldn't help but see that improvisation generated its own kinds of regularity. Repeated motifs like the cross, the radiant head and the mourning figure might emerge from the unconscious but they are shaped by an acquired knowledge of Christian iconography.

In deferring his address to his sister's death, then attacking it as a daily exercise, Cattapan discovered something fundamental to his practice; time gave him the opportunity to digest emotion and distil it into a sustained program of imagery that was both cathartic and reflective. The drawings could achieve their premeditated role of mourning and, after the fact, could surprise the artist with unintended resonances.

Seeing the 'topsy-turvy space' of these works, Cattapan later noted, 'I've come to understand this as a representation of my sister's schizophrenia.'<sup>2</sup>

Dr Chris McAuliffe is Director, Ian Potter Museum of Art, University of Melbourne.

## Baillieu Library Print Collection

Kerriane Stone

It is with great excitement that the Print Collection at the Baillieu Library announces its first purchase of prints in a decade. The first of these acquisitions was 16 engravings by William Hogarth (1697–1764) which were printed after the artist's death, by James Heath in 1820. This group includes the series of 12 prints, *Industry and idleness*, depicting the fortunes of two apprentices. Also purchased was Hogarth's last print, *The bathos*.

The purchase of the Hogarth prints was generously supported by the Friends of the Baillieu Library, as was the purchase of a contemporary etching by Erik Desmazières (b.1948), *La Librairie Paul Jammes*. The acquisition of contemporary prints by artists like Desmazières, who are directly influenced by the work of the Old Masters, is a means of collecting with more vision and reinvigorating the Baillieu Library

**Right:** Fred Miller after Dante Gabriel Rossetti, *Beata Beatrix*, published by Robert Dunthorne at The Rembrandt Head, 1892, photogravure, plate: 57.6 x 44.7 cm. Reg. no. 2009.0107, purchased 2009, Baillieu Library Print Collection, University of Melbourne.



Print Collection's core collecting area—Old Master prints from 1430 to 1850. The gift of more than 200 Lionel Lindsay prints in 1964 by Mrs L.I. Wright demonstrated at that time how well suited to the collection was the work of a contemporary Australian printmaker. We are pleased to add another of Lindsay's international prints, a drypoint etching *The Bassra Guard* (1929).

The acquisition of *Beata Beatrix* (1892), a photogravure after Dante Gabriel Rossetti's 1863 painting representing the figure of Beatrice Portinari, relates to other collections in the Baillieu Library such as William Morris and his Kelmscott Press books, while the recent acquisition of Lucian Pissarro's (1863–1944) drawing, *Willows at Eragny* (c.1885) complements the Library's holdings of the complete titles from the Eragny Press. Another purchase resulted from this year's celebration of the Baillieu Library's 50th anniversary. *Our future was ours* (2005), a lightjet print by Melbourne artist Darren Sylvester (b.1974) was recently on exhibition and is now a proud addition to the Library's Special Collections.

Kerriane Stone is Special Collections Officer (Prints), Baillieu Library, University of Melbourne.

### Books from the Thorn family library Belinda Nemeč

Dr Peter Sutherland (MD, Melbourne, 1964) and his family recently donated 90 books from the library of his forebears, the Thorn family.

Dr Sutherland's grandparents, William Thorn (1860–1933) and Frances Elizabeth Mary Thorn (née Remington, 1869–1954), purchased a house in Hawthorn in 1911. The house has remained in the family and contains the extensive library of the Thorns and of Frances' sister, Catherine Remington (1872–1944, a schoolteacher), who lived with them in the latter part of her life. The collection as a whole covered a wide range of subject matter, reflecting the extensive interests of the three.

Included were collections of essays and poetry, classics, novels, writings on philosophy, psychology, religion, travel, biography, nature, geology, architecture and school books. Many contain pencil comments in the margin indicating serious consideration of the contents. Among the 90 volumes selected by Library staff for inclusion in Special Collections are works by H.G. Wells, George Meredith, Thomas Carlyle and Oliver Wendell Holmes.

Four successive generations of women in the Thorn/Sutherland

family have graduated with Bachelor of Arts degrees from the University of Melbourne, starting with Frances Remington in 1898, who became very active in the Australian Federation of University Women and other educational and civic organisations, and also Catherine Remington in 1904, founder of the Associated Teacher Training Institute, later known as Mercer House. Many of the men are also alumni, so the family felt that this was a fitting home for some of the books. The University Library is grateful to the Thorn and Sutherland families for their generosity.

Some of the books donated are pictured on the front cover of this magazine.

Dr Belinda Nemeč is editor of *University of Melbourne Collections*. This article draws on information kindly provided by Dr Peter Sutherland.

#### Notes

- 1 'A conversation between Jon Cattapan and Robert Nelson', *John Cattapan: Journal entries*, Melbourne: Australian Centre for Contemporary Art, 1993, n.p.
- 2 'A conversation'.