G.W.L. Marshall-Hall
'GWL Marshall Hall [sic]. First Ormond Professor. Born March 28th, 1862. Died July 18th, 1915.'
Photograph, Broothorn Studios, Melbourne, ca. 1915.
Grainger Museum, M-H 11/1-33.
G.W.L. Marshall-Hall

A Biography & Catalogue

Written and Compiled by
Thérèse Radic

Production Editor: Peter Campbell

The Marshall-Hall Trust
MELBOURNE
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LIST OF ILLUSTRATIONS
Unless otherwise attributed, all illustrations are from the collections of the Grainger Museum, University of Melbourne, and reproduced by courtesy of the Grainger Museum.


xii Programme of the concert ‘for the benefit of Master Percy Grainger’, under the direction of Professor Marshall Hall [sic], Melbourne Town Hall, 14 May 1895. GM.

xvi Marshall-Hall family portrait showing Kate (Kathleen), George and their son Hubert. M-H 11/1-36.

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24 Letter from G.W.L. Marshall-Hall to James Barrett, 30 May 1914, concerning Marshall-Hall's re-appointment to the Ormond Chair, but also noting transport difficulties due to the war. M-H 9/3-26.

26 G.W.L. Marshall-Hall outside the University of Melbourne Conservatorium building at the time of his arrival to take up his re-appointment as Ormond Professor in 1915. UMA.


ABBREVIATIONS

fn. footnote
GM Grainger Museum, University of Melbourne
M-HColl. Marshall-Hall Collection, Grainger Museum, University of Melbourne
M-HCon. Marshall-Hall Conservatorium
M-HConDiary Marshall-Hall Conservatorium Diary, Melba Memorial Conservatorium
M-HH Marshall-Hall Holdings, University of Melbourne Archives
MMC Melba Memorial Conservatorium
NLA National Library of Australia, Canberra
p., pp. page, pages
PGColl. Percy Grainger Collection, Grainger Museum
RCM Royal College of Music, London
UMA University of Melbourne Archives
UMC University of Melbourne Conservatorium
UMCRFL University of Melbourne Central Registry Letter Files
uncat. uncatalogued item
vol. volume
Introduction

There is an entry in the Grainger Museum historical files for 12 September 1935 (the date of the agreement made between Percy Grainger and the widow of the composer G.W.L. Marshall-Hall for the Museum to acquire the Marshall-Hall manuscripts) which clearly states Grainger's motive for buying this collection. This aim was 'The preserving of all things bearing upon the musical life of Melbourne, and Australia, and the lifting of Australian music out of the necessity for popularity and modishness into the domain of lasting interests and history'. As with so much else in what was once considered a mysterious and eccentric personal collection, the Marshall-Hall manuscripts have proved Grainger's judgement to be sound, even prophetic.

The origin of Grainger's interest in Marshall-Hall goes back much further than the period of acquisition in the 1930s. Though the Marshall-Hall collection houses no direct reference to the early relationship between the two composers, the Leader of 18 May 1895 records a benefit concert at the Melbourne Town Hall on 14 May, given under Marshall-Hall's direction with the child Grainger, then aged twelve, as solo pianist. Rose and Percy Grainger left for Europe on 25 May 1895 with the fifty pounds raised by this concert as their main resource.

Given Rose Grainger's awareness of the need to widen her son's musical education by exposure to the best models available, it seems probable that Percy attended Marshall-Hall's orchestral concerts with his mother, and that the older composer's influence was felt long before the direct contact, brought about by the concert preparations for 14 May, established a friendship between them. Had Grainger, as a child, attended the Marshall-Hall orchestral concerts from 1893, when he was ten, until 1895, when he was nearly thirteen, he would have heard four of Marshall-Hall's works. These were the Adagio from the Symphony in C Minor (26 June 1893), 'La Belle Dame Sans Merci' (28 August 1893, 23 September 1893 and 21 July 1894), 'Idyll' (31 March 1894) and the Overture Giordano Bruno (4 May 1895). There was thus a possibility that Grainger not only knew the man but heard his music played by his own orchestra under the composer's direction. In later years, Grainger seems to have kept up contact with Marshall-Hall through meetings in Melbourne and London.

The motives for the purchase then, may have been deeply personal ones, including gratitude for the financial and artistic support that effectively launched Grainger into the European period of his life, and remembrance of music heard at a very impressionable age. No one has yet thought to trace the effects of Marshall-Hall's influence in Grainger's music. The undoubted value of collecting scores by Australian composers, and composers resident in Australia, was obviously not the only motive behind Grainger's purchase. It
A CONCERT

Under the Direction of Professor MARSHALL HALL,

FOR THE BENEFIT OF

MASTER PERCY GRAINGER

MELBOURNE TOWN HALL, TUESDAY, MAY 14, 1895.

PROGRAMME.

PART I.

1.—ORGAN SOLO, Toccato and Fugue, D Minor
   Mr. W. E. NOTT.  ...  Bach

2.—
   "The Woodland Rose"  ...  ...  ...  ...  Fischer
   "This Pleasant Month of May"  ...  ...  ...  Beale
   THE CATHEDRAL QUARTET.

3.—
   Prelude in D Minor
   Gavotte and Musette in D Minor  ...  ...  ...  ...  Bach
   MASTER PERCY GRAINGER.

4.—ARIA from "Sanson et Palila"
   MADAME WIEDERMANN.

5.—CELLO SOLO, D Minor (Polonaise)
   HERR LOUIS HATTENBACH.

INTERRVAL OF TEN MINUTES.

PART II.

1.—
   "Sleep, Gentle Lady"
   "A Franklyn's Dogge"  ...  ...  ...  Bishop
   THE CATHEDRAL QUARTET.

2.—SONATA, G Major, Op. 14
   (a) Allegro
   (b) Andante
   MASTER PERCY GRAINGER.

3.—SONG
   MADAME WIEDERMANN.

4.—CELLO SOLO (Nocturne)
   HERR LOUIS HATTENBACH.

5.—SONG, "From the White-blossomed Sloe"
   MR. PARKINSON.

6.—ORGAN SOLO, Offertoire (D flat Major)
   MR. W. E. NOTT.

God Save the Queen.

ACCOMPANIST — HERR BENNO SCHERERK.

Hon. Treasurer—T. P. HUBBAND, 57 Queen Street.
Business Manager—C. J. McGUIE, Flanders Lane.

Programme of the concert 'for the benefit of Master Percy Grainger', under the direction of Professor Marshall Hall [sic], Melbourne Town Hall, 14 May 1895. GM.
was, after all, the major Australian acquisition he made and though, at that time, Marshall-Hall's name would have been the first to spring to mind, Grainger may already have been disposed to search out the archive.

As it was, he did not have far to look. By locating the Museum within the grounds of the University of Melbourne, he automatically came into close contact with its Chancellor, Sir James Barrett, a friend of Marshall-Hall's from the day the new Professor of Music landed on 7 January 1891 until his death on 18 July 1915, and who remained his champion until his own death in 1945. The responsibility Barrett assumed for the affairs of Marshall-Hall's widow completed the circle of cause and effect. Some twenty years after the purchase was made, and obviously with it very much in mind, Grainger wrote:

Believing that great achievements in musical composition are seldom the result of a purely individualistic effort on the part of a composer, but are oftener the outcome of a coming-together of several propitious circumstances of fructifying personalities, I have tried in this Museum to trace as best I can the aesthetic indebtedness of composers to each other and to the culturizing influence of parents, relatives, wives, husbands and friends ... The contents of the Grainger Museum have been assembled with the main intention of throwing light upon the processes of musical composition (as distinct from performances) during the period in which Australia has been prominent in music—say from 1880 on.

Grainger's alertness to the need for study of compositional processes in Australian music and his awareness of the crucial nature of social formation in a composer's development led him to preserve the work of G.W.L. Marshall-Hall almost intact, but the manuscripts and the supporting collection of letters and memorabilia were left only partly sorted and numbered, and without annotation. Though sporadically used by scholars, the collection remained difficult of access. This present work and the recataloguing of the collection are intended to set the matter to rights.

THE ACQUISITION

When George William Louis Marshall-Hall died on 18 July 1915, his estate passed to the care of his widow, Kate Marshall-Hall. Some years later, Mrs Marshall-Hall's mental health began to fail and by the time Percy Grainger stepped in to rescue the Marshall-Hall manuscripts from oblivion she had ceased to be responsible for her own affairs. In 1934, her cable of reply to Grainger's queries about the location of the scores simply refers Grainger to her son, Hubert Marshall-Hall, then living in England, but a year later she was cableing that she was not well, implying she was no longer capable of dealing with the matter. At this point, no sales seem to have been negotiated, and indeed the earliest records kept in the Grainger Museum relate directly to the sale of the manuscripts and Grainger's first attempts to locate them.

The final date of the payments to Kate Marshall-Hall for the Marshall-Hall manuscripts is, however, certain. A receipt for £33 signed 'B. FRIEND', then acting for Kate Marshall-Hall, is stamped and dated 14 October 1938, and specifically states that the purchase of the music has been made. The beginning and the end of the episode of acquisition are therefore established. This is supported by a letter of B. Friend to Percy Grainger dated 15 October 1938 concerning the last of the agreed £100 which Grainger was to pay for the Marshall-Hall manuscripts. This same letter also mentions a last manuscript left neglected on a shelf due to 'Mrs Hall's state of health, which does not improve'. Grainger had bought this last manuscript also, but the writer fails to identify it. Thus the purchase of the manuscripts from Kate was complete by the time Grainger opened a correspondence with G.W.L. Marshall-Hall's son, Hubert, in late 1938 or early 1939. Grainger then sought to buy the Tom Roberts portrait of Marshall-Hall which Hubert had with him in London.

It seems probable that Grainger suspected that the manuscript collection was incomplete and that he was making general inquiries for Marshall-Hall scores in several places. The main reason for contacting Hubert was certainly the Roberts portrait, not the scores but, in the process, Grainger uncovered a new
source. On the surface, the dealings with Hubert seem straightforward enough, but the son paints a picture of his mother as an incompetent and unbalanced woman whose musical ignorance seems astounding in the wife of a musician prone to communicating everything he knew and felt to everyone around him. Hubert makes his mother out to be a fool for whom he felt a maudlin pity.  

There would seem to have been a deep rift between mother and son at the time of Grainger’s search. Hubert reports that his mother would not even allow his letters to be read to her, saying he was dead. This indicates a longstanding disagreement rather than the madness to which Hubert attributes it. This family feud remains pertinent to the location of the last of the Marshall-Hall scores, since Kate Marshall-Hall may have had possession of further manuscripts at the time of the Grainger purchase which failed to be shown to Grainger. Kate’s mind, thought for some years to be faltering, seems to have finally given way. Her estate passed to the care of the Master in Lunacy, Kew, Victoria.

Kate Marshall-Hall died in February 1940. She was buried two days later in a grave at Brighton Cemetery, Melbourne, with G.W.L. Marshall-Hall and a 12-month-old child registered in the cemetery records as Eric [a] Hore, a child who died of dysentery in February 1900. This child has the surname Hore registered in the record, but the gravestone is inscribed not only with Marshall-Hall’s name but with the words ‘and his infant son Herrick’. Thus the child is presumably the composer’s son. Kate Marshall-Hall’s maiden name was Hoare, and it is possible, therefore, that this baby was illegitimate, a child of Kate and G.W.L. Marshall-Hall born out of wedlock at the time of the obscene poetry scandal referred to below. Hubert, too, appears to have been illegitimate. Several attempts were made to conceal this. The evidence of Marshall-Hall’s grandson (see note 15) and the marriage certificates of the collection show that G.W.L. claimed four children resulting from his first marriage, at twenty-one (to May Hunt at Newton Abbot, Devonshire, England in 1884), of which two were dead and two living at the time of his second marriage to Kathleen Hoare in Melbourne on 6 March 1902. One of the surviving children was Elsa Marshall-Hall Inman who died in November 1980; the other is untraceable. I suspect that this was Hubert and that one of the dead children was Herrick. Marshall-Hall also claimed to be a widower since August 1901, by which time his relationship with Kate was well established and apparently passed off as a marriage. It is therefore possible that Kate was trying to suppress inquiries by Hubert and others into the Professor’s life because she feared exposure of a relationship then considered scandalous. She may also have feared Hubert’s discovery of his illegitimacy. Had he found out, his respect for his father would possibly have been diminished. There is evidence in the letters of the Marshall-Hall collection to suggest that it was Kate’s lone fight to protect her name and her dead husband’s reputation which led to a breakdown in her health.

For whatever cause, her refusal to acknowledge Hubert’s existence towards the end of her life meant that Grainger was obliged to deal with Hubert without her help. Hubert was therefore free to tell Grainger what he pleased without fear of contradiction. Since Hubert was chronically penniless, he saw Grainger as providing a splendid financial future. He wrote letters very carefully designed to appeal to Grainger’s generous feelings for a dead composer’s son, asking for Grainger’s help in his career rather than money direct. Hubert claimed to have the manuscripts of Romeo and Juliet, Stella and the Symphony in E-flat, as well as of other works. He thought that Grainger could therefore only have purchased printed scores or copies from Kate Marshall-Hall. Hubert offered to exchange manuscripts for printings in a bid to see the originals safely stored and performing copies made available for performances he then intended to engineer.

With some hope of a BBC performance of Romeo and Juliet, Hubert was anxious to have as many printed piano scores as he could get, but he discovered these had vanished in Melbourne. He thought that his mother had probably included them as manuscripts in the Grainger purchase and asked Grainger to let him know if this was the case. When a performance of the Symphony in E-flat in Australia was proposed, and Hubert’s help sought in locating the score, Hubert found that the printed score previously in
Sir James Barrett's possession had disappeared. Hubert had borrowed Sir Henry Wood's score of the work and sent it to Australia; to whom, he does not mention. The score used by Marshall-Hall in Melbourne was, Hubert thought, either in Grainger's possession or with Henri Verbruggen or the Sydney Conservatorium. Hubert thought Verbruggen was the last to have it in his hands.

The string quartets had also disappeared. Hubert had requested these from his mother many times but her only response had been to send him thirty scores of the Quartet for Violin, Viola, Piano and Horn, with the request that he cease bothering her, and that these were copies of every quartet Marshall-Hall had written. Hubert claimed to have only one set of parts for this, and asked Grainger to promote the work in America. Amongst these scores received from his mother, Hubert discovered a first violin and cello part of the quartet in C major copied, strangely enough, by a copyist named Grainger at Allans, Melbourne. On this evidence, Hubert informed Percy Grainger that the rest of the quartets must have been in 'that big green cupboard' over which Tom Roberts' portrait had hung. He believed Grainger must have seen the picture and the cupboard.18

The Marshall-Hall collection today holds two full score manuscripts of Stella, three of Romeo and Juliet, as well as two published vocal and piano scores, a manuscript and a published full score of the
Symphony in E-flat. Some of these may have come from Hubert, but there is no indication that this was so. Though a Horn Quartet and two Violin Fantasies exist, the only other chamber works for strings present in the collection are the String Quartet in F major and the String Quartet in C major. It is very possible that at least part of the holdings of these two quartets came into Grainger’s possession by purchase from Hubert. The fate of the apparently large number of quartets composed by Marshall-Hall remains a mystery, though there is a slight chance that they remained in Kate Marshall-Hall’s estate.

Hubert proved only too eager to sell the Tom Roberts portrait to Grainger, and the purchase was complete by 7 June 1939. An envelope postmarked 1939, held in the Marshall-Hall collection, contains a red pencil note in Grainger’s hand which reads ‘Museum. Hubert Marshall-Hall, re second £15 for Tom Roberts portrait of his father’. The letter from this envelope is dated 7 June [1939] and is from Hubert Marshall-Hall in Sussex to Percy Grainger in Sweden. In it, Hubert thanks Grainger for the £15 mentioned. Grainger has written across the first page ‘£15 for Tom Roberts portrait of Marshall-Hall second installment’. The letter of 29 January, also probably from 1939, already referred to, records the first offer Grainger made of £15 as the entire amount paid for the portrait, with no mention of a second payment, yet one would seem to have been made. No mention of any further payment is made in any of the letters and, even at the stage of this first Hubert/Grainger letter, Hubert was offering to take the painting and a picture (that is, a photograph) of the orchestra to be deposited at Schott’s for delivery to Grainger. Hubert also offered Marshall-Hall’s presentation baton, given to him by his students in 1906.

The Tom Roberts portrait, now an important item in Australia’s artistic heritage, is part of the Marshall-Hall collection. The baton has not been traced. The photograph of the orchestra is also housed in the Grainger Museum as part of the collection. Hubert also tried to interest Grainger in putting pressure on Schott and Co., London, who had refused to issue new editions of Marshall-Hall’s Violin Fantasies in C-sharp minor and A major from 1904. Marshall-Hall had later reworked these in simplified form for Hubert’s use as a violin student. Schott had been so disinterested in the Marshall-Hall works that they offered Hubert the copyright for £50, or so Hubert told Grainger. Hubert insisted that he only wanted to see his father’s name revived, but he asked Grainger to rework the piano part of the Fantasies, add it to what was already done by Marshall-Hall and re-issue the works under his [Grainger’s] name. There is no record of Grainger taking up Hubert’s suggestion.

The evidence thus far on acquisition proves that Percy Grainger bought the major items of the Marshall-Hall papers specifically for inclusion in the Grainger Museum collections. Purchase was made in 1938–39 from the family, that is, the widow and only son. The major scores and pictures come from this source.

At this point, the figure of Sir James Barrett enters the picture. As the long-term patron and champion of Marshall-Hall he remained devoted to his cause and the cause of music even after the composer’s death. No praise is too high for Sir James’ loyalty to his friend. It seems Grainger reached the point of the family purchases only through the good offices of Sir James. It was through him that Grainger first met Kate Marshall-Hall in November 1934.

A year later, on 12 September 1935, negotiations were completed and the Secretary of the Melbourne University Conservatorium, J. Sutton Crow, was instructed by Grainger to collect the manuscripts. On 10 February 1936, Crow wrote to Grainger telling him that he had possession of all the Marshall-Hall manuscripts. By then, Barrett had taken over Kate Marshall-Hall’s affairs. As early as February 1935, he was obliged to ask Grainger to pay any money owing to Kate to him as Chancellor of Melbourne University, promising to see her estate as properly administered and lamenting that ‘it’s very very sad’. At the same time, Barrett informed Grainger that he had instructed the University to house all his letters concerning Marshall-Hall in the Grainger Museum. These were described as ‘in all, five large bundles’. Some of Barrett’s letters from Marshall-Hall are today housed in the University of Melbourne Archives, as well as in the Grainger Museum’s Marshall-Hall Collection, where they exist separately and in albums.
Only one major gap has been found in the Grainger holdings of the Marshall-Hall manuscripts. A letter from Barrett to Grainger on 25 January 1937 tells of a search made by Professor (later Sir) Bernard Heinze for the G-flat Symphony, apparently a work known to Barrett. The score was missing, but the parts were 'available'. Neither score nor parts are now present. The question remains—did Barrett mean the E-flat Symphony of 1903 and the typist render this as G-flat? Barrett's handwriting is far from easy to decipher and a typist may have taken it from notes. Heinze, however, did find a symphony written in 1892 which was unknown to Barrett who was astonished that he had never heard Marshall-Hall mention such a work. Heinze performed the slow movement of this symphony, which is probably the Symphony in C minor which bears the date 'Dec. 1892', some time before the date of this letter.

Late in 1937, acting on Grainger's instructions, Sutton Crow sent one of the three vocal scores of Stella then in the collection to Hubert Marshall-Hall. Two vocal scores and a full score remained at that time. An intact third vocal score is not present in the collection, though a second full score has been added.

Only three of the manuscripts in the Marshall-Hall collection bear markings related to the identification of the source of the acquisitions. These are two piano and vocal scores of Romeo and Juliet, published by Enoch & Son in 1914, each bearing the words 'given to Grainger Museum 25 June 1935 by K. Marshall-Hall'. The undated full score of the Symphony in E-flat of 1903 is inscribed 'Per Sir J. Barrett 14/6/39'. It was published by Paris & Co., Berlin.
THE PATRONYMIC
In a letter dated 2 November 1920, now housed in the Marshall-Hall Holdings, University of Melbourne Archives, Hubert Marshall-Hall wrote to Herbert Brookes concerning the spelling of his (Hubert's) father's name. He pointed out that the hyphen in Marshall-Hall's name had been left off his tombstone:

The Marshall-Hall is a surname. This is not the case with Sir E. Marshall Hall, KC [then a figure often confused in the public mind with the family of Marshall-Hall]. His father, Dr Hall, attended my gt-gnd-father Dr Marshall-Hall at his last illness, and to commemorate a great friendship asked permission later of my grandfather, to christen (Dr Hall's) son Marshall. This was granted but remains a Christian name'.

Pen and ink sketch of G.W.L. Marshall-Hall that appeared on the programme cover for an opera matinee benefit concert. Initialled 'M.B.' [Mary Barrett?].
Introduction

NOTES

1 Letter extract in typescript within acquisition from the University of Melbourne Conservatorium (hereafter UMC), now part of the Grainger Collection in the Grainger Museum (hereafter GM) historical files.


3 *Australasian*, 1 July 1893.

4 *Australasian*, 2 September 1893; *Leader*, 21, 28 July 1894; undated programme in Hince Collection, National Library of Australia (hereafter NLA), Canberra.

5 *Leader*, 7 April 1894.

6 *Leader*, 11 May 1895.

7 Several uncatalogued letters in the Percy Grainger Collection, Grainger Museum (hereafter PGColl.), record these contacts: Percy Grainger to Rose Grainger, 2 November 1903, Brisbane: 'I'll put in one good time with the O'Haras, likely Sunday morn, and look out for a Marshall-Hall meet next also at McKinnon meal'; Rose Grainger to Roger Quilter, 3 November 1903, Adelaide: 'Marshall-Hall and Prof. Petersen [sic] and Orchard's brother (conductor of the Sydney Liederfestival) are all very keen on him, and offer support when he comes again'; Percy Grainger to Rose Grainger, 22 October 1908, Melbourne: 'Met Marshall-Hall yesterday. He's a real good sort and lots of fun'; Percy Grainger to Rose Grainger, 30 October 1908, Toorak, Melbourne: 'Saw Marshall-Hall and both Scharfs last night'; Percy Grainger to Rose Grainger, 9 May 1909 (postmark uncertain), Sydney: 'I'll hear Marshall Hall's [hyphen omitted] orchestral concert Sat after [oon]. There is also an entry in Grainger's London diary, 13 February 1907: 'M-Hall?'. The Marshall-Hall Conservatorium Diary (hereafter MHConDiary) of 1909 records Grainger as being in the audience for the Marshall-Hall Orchestra's concert of 15 May 1909, given in Melbourne. These diaries are held by the Melba Memorial Conservatorium, Melbourne. Grainger and Marshall-Hall were both resident in Melbourne from 1891 to 1895, when Grainger was aged 8–12 and Marshall-Hall 29–33.


9 Cable, Kate Marshall-Hall to Percy Grainger, 11 April 1934, PGColl., uncat.

10 Cable, Kate Marshall-Hall to Percy Grainger, 31 January 1935, PGColl., uncat.

11 Receipt, B. Friend to Percy Grainger, 14 October 1938, PGColl., uncat.


15 Interview with Marshall Hall Inman, grandson of G.W.L. Marshall-Hall, conducted by the author at the Grainger Museum, University of Melbourne, 15 March 1979. Application has been made to the State Department of Mental Hygiene for further information concerning Kate Marshall-Hall's estate.

16 The central office grave record shows that the child was 'Eric(a) Hore, 12 months. Brighton (Residence), Brighton (Born). Infant. Died of Dysentery. 24 Feb. 1900, buried'. It also provides the following entry: 'Catherine Marshall Hall. 12 February buried 1940. Aged 76. Hawthorn (Residence). Occupation. Home Duties. Rev. Smith minister.'


18 Letter, Hubert Marshall-Hall to Percy Grainger, 28 January, no year [circa 1939], PGColl., uncat. Hubert also suggested to Grainger that Percy might take him to Australia to see his mother when he was next touring Australia as Hubert had not been able to afford the trip. Grainger does not seem to have taken up this suggestion.
The spelling 'Quartett' is Marshall-Hall's standard usage.

The 1939 envelope referred to above, for example, uses the term 'Museum' in connection with the Roberts purchase.

Not from Elsa Marshall-Hall Inman, the daughter of the marriage to May Hunt. Her name is missing from the purchase correspondence. Her son, Marshall Hall Inman, in questioning his mother late in 1978, learnt that she had nothing belonging to G.W.L. Marshall-Hall that she believed had any value.

Letters, M. Barrett to Mrs Grainger (presumably Lady (Marion) Barrett, Sir James's first wife, not Monica née Heinze, the second Lady Barrett who bore the same initial, to Ella Grainger), 29 November 1934, and an undated letter in the same chronological context; Letter, Sir James Barrett to Percy Grainger, 19 November 1934. All three letters in PGColl., uncat. Sir James Barrett (1862–1945) was Vice-Chancellor of the University of Melbourne 1931 and Chancellor 1935–39. See Who's Who in Australia, 1944 ed. The Australian Encyclopedia (Sydney, 1965) gives 1934 as the date of Chancellorship. In this work, he is referred to as Sir James only when the context is later than the date of knighthood, that is, 1918.

Entry in Grainger Museum Diary, 12 September 1935, GM. This reads 'All Prof. M-H's MSS from widow, musical and literary for sum of £100'.

Letter, J. Sutton-Crow to Percy Grainger, 10 February 1936, PGColl. GM, uncat. This gives the date of the letter of instruction from Grainger as 19 December 1935.

Letter, Sir James Barrett to Percy Grainger, 8 February 1935, PGColl. GM, uncat.

Letter, Sir James Barrett to Percy Grainger, 8 February 1935, PGColl. GM, uncat.


Australasian, 1 July 1893. This records the Adagio of Marshall-Hall's Symphony in C minor as being performed by his orchestra on 26 June 1893.


Marshall-Hall Collection (henceforth M-HColl.), M-H 1/5-5 and M-H 1/5-6.

Biography: Portrait of a Lost Crusader

George William Louis Marshall-Hall arrived at Melbourne in the S.V. Curzo on 7 January 1891. As the first Ormond Professor of Music at the University of Melbourne, it might have been expected that he would quietly process into the groves of academe, never to be seen again. But no. To the astonishment of town and gown, it quickly became apparent that Francis Ormond’s £20,000 endowment of a Chair of Music had purchased no pale replica of the standard English organist-pedagogue of the day, but a flesh-and-blood bohemian who believed passionately in Art with a capital A and, to everyone’s horror, in God not at all.

Born 28 March 1862 at 6 Albion St, Hyde Park, London, Marshall-Hall came of a middle-class professional family, the grandson of a famous physiologist whose wealth enabled his son to declare himself a gentleman and to pass his life as a patron of the sciences. Two years later, in 1864, the family moved to 3 Cleveland Terrace, London W2, their home until 1870, when they moved to Brighton where Marshall-Hall and one of his brothers attended Mr Creak’s school, The Wick. It was not until 1873 that the family’s return to London occurred. The next six years were spent in Blackheath where the Marshall-Hall sons were enrolled at the Proprietary School under Mr Kemphorne.

The London period saw the first stirrings of musical interests in the young George. His brother, John Edward, remembered him rising “at untimely hours” to study harmony, a necessary practice when their parents showed an active disapproval of music as a career for their sons. Somehow, George won permission to study under Mr Lees, the organist at St Margaret’s Church. From some person unknown, he learnt the violin and was, in his brother’s words, “always curious in trying the resources of other instruments.”

He had a setback in health in this childhood period which left him temporarily deaf. The aurist, Mr Dalby, was called in but, even after he was pronounced cured, Marshall-Hall retained a distorted tone sense for some time, one suspects even for life.

In 1878, when he was sixteen, George spent a few months as a student at King’s College, London, but in October of that year the family removed to Montreux in Switzerland. Here the boy set up a small choral class which met in his parents’ drawing-room. Though he was younger than the other members, he commanded their respect and a degree of competence was reached that enabled private concerts to be given. At this time, the major part of George’s education was taken up with the study of music and of languages.

By 1879, Marshall-Hall was back in London, reading for the Civil Service with a private tutor, a future in the colonies—the established way for a young man to make his mark—seemingly looming large. But
something went wrong with this plan for early in 1880 he was appointed Assistant-Master for French and German as well as organist to the new Oxford Military College at Cowley, near Oxford, where a Mr White was then headmaster.\textsuperscript{12} Before he took up his work as a teacher, he decided to spend six months in Germany studying music and languages in order to fit himself for his first post. He left in March 1880 and did not return to Cowley until September.

In Berlin, he studied music\textsuperscript{13} with Carl August Haupt, Director of the Royal Institute for Church Music,\textsuperscript{14} and singing with the tenor Kotzol of the Royal Opera.\textsuperscript{15} Though he made no claims to having studied at the Conservatoire, Marshall-Hall still managed to move among musicians associated with that institution.\textsuperscript{16} Back in Cowley, he found himself in the invidious position of being younger than most of his pupils, but already he had the knack of being obeyed, and discipline was never a problem in his classes.

At Christmas 1882, Marshall-Hall resigned his post and went up to London where he was, briefly, a student at the Royal College of Music.\textsuperscript{17} In September 1883, he was enrolled to study organ with Walter Parratt, composition with Hubert Parry and counterpoint with Frederick Bridge,\textsuperscript{18} but he was not recorded as a student in 1884.\textsuperscript{19}

It was at the Royal College that he met the composer Hamish MacCunn (who was to remain a friend for thirty years until Marshall-Hall’s death),\textsuperscript{20} Otto Fischer-Sobell (later to come to Australia as a teacher of a ‘new’ singing method), Edmund Stone Duncan (the music critic, later to write Marshall-Hall’s finest panegyric), and the entrepreneur Schulz Curtis.\textsuperscript{21} The brevity of Marshall-Hall’s period at the Royal College has been held to indicate his lack of musical education, but Sir George Grove, then director of the newly established college, wrote of him in 1888:

His knowledge of music, theoretical and practical and his power of teaching it, gained during eight or nine years practice, are very great. He is a practised and able lecturer and has a wide knowledge of literature of various kinds and he has a remarkable power of exciting the interest and enthusiasm of his pupils. At the same time, Mr Hall is a man of singularly simple and honest mind, and of an almost ideal morality.\textsuperscript{22}

Whatever the reason for Marshall-Hall’s short stay under his direction, it does not seem to have affected Grove’s high opinion of him, though in later years overtones of mild scandal surrounded the tales of his departure.

In August 1884, Marshall-Hall became organist and choirmaster at Newton College, Newton Abbot, South Devon, where G. Townsend Warner was headmaster. Again, he was obliged to teach languages, this time French and German,\textsuperscript{23} and the work left him little time for composition. At Christmas 1886, he left for London once more.\textsuperscript{24} For some time afterwards, there are no official traces of him, but the daughter of friends, Ella Winter, recounting family fables at a much later date, recalled the poverty of his early marriage when the furniture was either sold or pawned and the couple ‘sat quite happily on a biscuit box’ while Marshall-Hall composed. There is even a legend that he ‘slept in the snow in Trafalgar Square’, and was so poor that, when he sought work, he kept his coat buttoned up because of the lack of waistcoat or collar under it, his pride before fellow musicians and prospective editors too great for him to admit his need. The snow seems to have given place rapidly to rooms ‘in one of the worst quarters of London’ where their neighbours were known street thieves. Though the passerby was frequently ambushed and set upon, Marshall-Hall was left unscathed and reluctant to believe any ill of his friends on the other side of the communal house walls. Ella herself recalled Marshall-Hall ‘recounting stories of his early days in London when he once took Bernard Shaw by his collar and threw him out of the room (in the office, where he was dramatic critic of The Star I believe) for a criticism of Joachim which Prof. didn’t approve. His father cut him off with a shilling because he “wouldn’t have any damned fiddler in his family”’.\textsuperscript{25}

Sometime between Christmas 1886 and February 1888, Marshall-Hall spent two terms as assistant to the director of music, A. Gray, at Wellington College,\textsuperscript{26} but he was living at Willisden in
London by the latter date, and had taken up his last English post as director of the orchestra and choral society at the London Organ School and College of Music where he also taught composition and singing. It was this post that he relinquished in order to migrate to Australia, late in 1890, though his writings for such magazines as *Musical World*, and the *Magazine of Music and School* continued for some time thereafter.

Apart from the brief outburst of bohemianism in London, Marshall-Hall's early career as a musician is a conventional one of humble provincial teaching posts. His domestic life reveals an early marriage, the death of a son, a pressingly-felt need for money and, for time to compose, a need which drove him first to London and then out again. His interior life, that is the little he reveals in his writings, can still be traced faintly in the fulsome emotionalism of some of his magazine articles, and in the vaguely socialist idealism of others. There are references to German philosophy and indications of a liberal education and of an inquiring turn of mind in the literary references. There is some evidence of a temper of no mean order in the tale told by Ella Winter about Marshall-Hall and G.B. Shaw.
But, above all, this background reveals a man at some variance with established values yet at the deepest level accepting what he has received, a European in musical heritage, but with little formal training, with the educated Englishman’s broad acquaintance with dead languages and classic literature, and the self-made man’s rebellious thirst for a finer knowledge, a higher adventure. His waywardness made him a ripe candidate for migration to a heroic New Britannia rather than to Victoria's Empire as a servant of the Raj, as his father possibly intended. Marshall-Hall’s creative life, however, flourished in spite of dreary country schoolrooms and big city poverty.

The Grainger Museum collection houses most of Marshall-Hall’s English articles, but no letters or other personal artefacts from the period before his appointment as Ormond Professor. The music holdings include much that is, literally, undated, but some approximations are possible even in these cases. The opera in five acts known as Dido (catalogued as M-H 1/3) was written when Marshall-Hall was fifteen, that is, in 1877, if the evidence of his brother John Edward can be accepted. The piano and vocal score (M-H 1/3-3) appears to be the earliest version. The title is simply Dido, the text by Algernon S. Marshall-Hall, the music by George. But there are present in the archive a later reworking of Act II retitled Dido and Aeneas (M-H 1/3-5), and perhaps the still-later pair of full scores of Act I Scene IV (M-H 1/3-1 and 2), the orchestral parts of the same score (M-H 1/3-6) and even the piano and vocal score of Act I, section 5 (M-H 1/3-4), belonging to the period preceding the performance of a scene from ‘the Music-Drama Dido and Aeneas’, given on 11 October 1899 by the Marshall-Hall orchestra at the Town Hall, Melbourne.90

Both Dido and Leonard, a new vanished opera, appear in John Towers' Dictionary-Catalogue of Operas and Operettas as having ‘been performed upon the public stage’, but other than a duet (M-H 4/89: 18) existing in a book of songs (M-H 4/8-9), one of which is dated December 1883, Leonard has no representation in the Grainger Museum collection.

Harold, an opera on the subject of the last Saxon king, to the composer’s own libretto, was written prior to February 1888 for, though the scores are undated, the scene from it known as ‘The Defence of Earl Godwin before the Witan’ was introduced by Sir Charles Santley at the ‘11th concert’ of the London Symphony Orchestra under George Henschel on 2 February 1888. The Grainger Museum archive contains separate full scores of Act I and Act II, and of an extract from the Prologue to Act I, but a single full score of the entire opera is not present. Piano and vocal scores of the whole work are extant. A full score of an extract from the Prologue (M-H 1/4-3) matches the orchestral parts present (M-H 1/4-8: 1 to 40) indicating that these were assembled for Henschel’s use. The full score of Act I (M-H 1/4-1), however, contains notes on performance in the composer’s hand and a later post-London form of his signature and Melbourne University address, indicating a later revival of the work in Australia. The Act I Prologue and third scene are given in German as well as English, and it was probably these sections which were prepared for a projected performance in Cologne. An excerpt, ‘Where the Thorny Brake’ (M-H 1/4-6), was published in Magazine of Music in the September 1888 supplement. The only other performance of the work seems to have been that of an organ arrangement of the opening of the Prologue at a recital given by John F. Runciman at St Nicholas’s, Cole Abbey, Queen Victoria Street, London, in March 1890, which was reviewed favourably by George Bernard Shaw in the Star on 25 March 1890. The Harold Overture (M-H 2/3-1) exists as a separate work in full score, signed and dated 1888.

The sextet Die Blumen (Flowers) exists as a full score (M-H 4/6-1) but, although signed and dated 1886, the signature and hence the authorship is in doubt, though the postal markings on the covers suggest that the score travelled to and from Adelaide in the care of a friend and colleague of Marshall-Hall’s, Otto Fischer, who was at the time a singer living in South Australia.

The Soliloquy from Tennyson’s ‘Maud’ (M-H 4/4-1) belongs to the period immediately before Marshall-Hall left for Australia. This exists as a photocopy of a vocal score, the original having been borrowed and lost many years ago. It is probable that the orchestral parts (M-H 4/4-2: 1) are of the early
Australian period before 6 July 1895, when the Marshall-Hall orchestra performed the work at the Town Hall, Melbourne. It appears again in the publisher's galley (M-H 4/7-1 to 5) of A Song Cycle of Life and Love, brought out by Joseph Williams late in 1890. A number of these works may be traceable to the sixteen-year-old Marshall-Hall, as later writers have claimed, but there is little evidence for this, although one work, Meeting (M-H 7/1: 1), is by Algernon S. Marshall-Hall, the brother who seems, on his own evidence, to have known little of George in the years immediately preceding his departure from London. The title for the published song 'Long After' obscures the fact that this is a piano and vocal score of the Soloquy.

The post as Ormond Professor of Music at the University of Melbourne was first advertised in 1887. A selection committee was established in London. This originally included Sir George Macfarren, Principal of the Royal Academy of Music, but he was replaced after his death early in 1888 by the successor to his post, Sir Alexander Campbell Mackenzie, who was also conductor of the Royal Choral Society and the Philharmonic Society. The rest of the committee comprised Dr (later Sir) John Stainer, organist of St Paul's; Mr (later Sir) Charles Halle, pianist, conductor of the Manchester orchestra and first principal of the Royal College of Music in that city; Sir Frederick Ouseley, composer and professor of music at Oxford for thirty-four years; Sir Graham Berry, Agent-General for the Colony of Victoria; Otto Goldschmidt, pianist, composer and conductor; and Dr (later Sir) Charles Villiers Stanford, professor of composition and orchestral playing at the RCM, London, and professor of music at Cambridge.

A debate in Melbourne over the salary to be offered, and general hostility towards the academic institutionalisation of music on the lines of the English university system, delayed the selection from candidates at the London end. Australians, quite justifiably, also objected to being unable to go to London to present their cases to the selection committee meeting there. It was plain that no local man would get the job. By the time the committee met on 26 March 1888, there were forty-eight applications to hand. Five men were selected to be interviewed, of whom Marshall-Hall was one. The committee re-met on 19 April 1888, but none of the five was found suitable, though Halle spoke in Marshall-Hall's favour. The prohibition in the terms of employment concerning the giving of private lectures or lessons outside the University was thought to be inhibiting good men from applying, since it prevented both a musical involvement in the community and the supplementing of the modest income of the Chair, then standing at £750 per annum. The question of salary soon became crucial, and the whole matter was returned to Francis Ormond—who was endowing the Chair personally—in Australia to be reconsidered.

By late 1888, new conditions were offered of £1,000 a year, £150 passage money, a five year tenure, a reduced list of teaching duties and the contentious issue of private work left to the discretion of the University Council. By March 1889, seven candidates were chosen for examination. Dr Gower, organist of the Cathedral at Denver, Colorado, USA, Oliver King, Dr J. Smith, and Marshall-Hall survived the second scrutiny. Gower was the only one who had not been a candidate the year before. Still no decision was made, however, and the ailing Ormond was applied to yet again.

Ormond died on 5 May 1889. Suddenly there was no one to guide the selection. Sir Frederick Ouseley had died, Goldschmidt had resigned, and Stainer was ill. The remaining members, Berry, Halle, Mackenzie and Stanford, felt the matter hopeless without a new method of selection but, as Halle was due to tour Australia as a pianist, they decided to await the outcome of his visit and discussions in Melbourne with the University Council. He duly arrived, met with the Council on 9 June 1890, advised them that the teaching of subjects then laid down as part of the Professor’s duties was absurd and expressed the view that in so prosperous a colony a Conservatoire for practical music could easily be financed, as well as a Chair, and local fears of music ending in an academic dead-end were groundless. He was not to know that an economic depression as severe as that of the 1930s was about to set in. It was plain to Halle that the Council had no idea of what teaching music meant, that its demands on a single man were foolish and its expectations crude.
In the end, Marshall-Hall was selected on the advice of one man, Sir William Robinson, the former President of Montserrat in the West Indies, Administrator of Dominica, Governor of the Falkland Islands, of Prince Edward Island, and the Leeward Islands, of Western Australia, the Straits Settlements, South Australia and, at this decisive moment, acting Governor of Victoria. As if this were not enough, he was also an amateur composer of songs and, appropriately in this case, of comic opera. On 19 June 1890, he wrote to the University Council to say he had met with Mackenzie, Sir George Grove, and Sir Frederick Cowen in London and that all were of the opinion that Marshall-Hall should be offered the post:

He is a man of very exceptional ability as well as a scholarly and original writer; and were it not that he resolutely refuses to lower his art by pandering to the public taste he would be today a comparatively wealthy man and certainly not a candidate for employment out of England. In other words he has set himself a high standard of what his Art should be and from that he will not descend for the sake of making money. His musical abilities and knowledge are so great that in spite of a certain outspoken manner, he would, I think, command the respect and confidence of the musical profession in Victoria, and I should say that as a lecturer and leader of musical thought a man of his description would be of high value in a new country such as Australia.42
In September 1890, the Council finally reached a decision. The next day, Berry was notified in London and, on 24 October 1890, Marshall-Hall accepted the post. The new Professor's arrival in Melbourne was heralded by the reprinting of his London articles in the local press. These were admired and the new man was talked about enthusiastically. Marshall-Hall's credo, as expressed in these articles, was a matter of some importance to Melbourne. It was to shape institutionalised music here and, consequently, the standards of teaching, and it was to direct the choice of music and method of performance by an influential orchestral group, the only one, in fact, capable of educating public taste at the time. This body, known as the Marshall-Hall Orchestra, but later confused with amateur and Conservatorium orchestras also conducted by Marshall-Hall, was founded in 1892, with the support of George Allan and his music warehouse.

But neither the sober disciplines of the conductor nor those of the academic were ever applied by the new professor to what he wrote. Soon after he arrived, Marshall-Hall began what seems an endless stream of new articles and, later, lectures he intended for publication, most of them in a high testamentary style and full of passionate declamation. In a typically overblown defence of music as the greatest of the arts he once wrote:

All that words and painting labor to express, but can only succeed in hinting at, receives actual embodiment in music-tones. The most lofty and awe-inspiring passion, equally with the gentlest, tenderest emotion can be plucked out from its mysterious shadowland, and by a touch from the genius of music become petrified in tangible reproducible form. All that man is capable of feeling is able to be translated and eternally perpetuated in music. Of what man does, or thinks in words, music tells nothing; but the emotion which causes, or is caused by, such thoughts and actions, it registers.

Thus, from the beginning, Marshall-Hall's theories were rooted in a belief in the power of emotive discipline. He remained opposed to pedantry all his life, his outspoken obduracy over the matter making enemies everywhere in a society devoted, at that time, to a narrow imitation of constricted, middle-class, late Victorian English mores and morals. In an effort to cast off the dual taints of convict ancestry and gold lust, Melbourne had become a society determined to display solid virtues, solid wealth, respect for the law, the state and the church. An incipient bohemian let loose in the midst of that most sombre and sedate of institutions, the University of Melbourne, was bound to cause trouble.

Though there was a good deal of laughter later over the extravagance of his language, there was, at first, a solemn respect for the opinions expressed by Marshall-Hall as Ormond Professor, and it was to be several years before bitterness crept into the heated exchanges which he encouraged in the press. His frequently published view that the wealthy were unfeeling parasites and that music was properly the property of the common man, did not endear him to the emergent nouveau riche, though it chanced well with the emerging nationalism of the times. But this belief in the power of music to educate the senses towards nobility of response endeared him to the female half of that society, already imbued with a church and oratorio tradition of music used as an instrument for refinement of the soul. As students, they flocked to his Conservatorium, and at his orchestral concerts they always formed the large majority of his audiences.

His advocacy of Wagnerian theory was found stimulating at first, but the public soon tired of his obsession and, after his 1906–07 European tour, even Marshall-Hall seemed to have grown weary of the matter and turned to Richard Strauss, Debussy and Puccini for newer ideas. But at first there was no stopping the enthusiasm which George Bernard Shaw had already recorded in London:

I am delighted to find him, as a representative of young genius, denouncing the stalls, trusting to the gallery, waving the democratic flag, and tearing around generally.

Prophetically, he remarks of Marshall-Hall's championing of the working class:
Biography

For Beethoven purposes, society is divided into people who can afford to keep a piano and go to operas and concerts, and people who cannot. Mr Marshall-Hall's idea that people who cannot are nevertheless screwed up to concert pitch by honest, thorough, manly toil, shows that, though he be an expert in the music question, in the labour question he is a greenhorn.  

These were words which proved all too true of the business management of the Marshall-Hall Orchestra in 1902, when Sir James Barrett came to the financial rescue, and in 1908–12, when the orchestra was destroyed by union action.

In Melbourne, his public running battles with the critics of the local press smouldered for years, but after 1900 there was a noticeable lack of provocation on both sides, as if the excesses of the 1898–1900 debate over Marshall-Hall's publication of allegedly obscene poetry had shamed everyone into more prudent ways. Nonetheless, he retained a life-long hatred of the critics, shared by most public performers even now.

His wide reading in the classics and in philosophy, notably Schopenhauer and Nietzsche, can be felt behind the published lectures, but the interchange on a private level with the artists of the Heidelberg school, and with Lionel Lindsay, who was even more widely read than Marshall-Hall, can also be perceived.

In the six months after his return from Europe in 1915, Marshall-Hall began to implement new educational theories and spoke of new compositional techniques for two major projected works. His sudden death on 18 July 1915 left underdeveloped this new phase in his thinking.

The first appearance Marshall-Hall made as a conductor in Melbourne was with the Victorian Orchestra, then under the direction of Hamilton Clarke, on 12 March 1891 in the overture to his own musical drama, Harold. The Victorian Orchestra was a government-subsidised, professional body created out of the orchestra assembled, under the conductorship of Sir Frederick Cowen, for the six months of concerts associated with the 1888 Centennial Exhibition. These had roused public enthusiasm for symphonic music to such a pitch that there was a demand to retain the players. Unfortunately, the economic depression hit shortly thereafter. This, together with the unfortunate importation of the rigid-minded Clarke as conductor, brought about the failure of the orchestra just at the moment when Marshall-Hall stepped onto the Australian stage.

The orchestra assembled by Marshall-Hall, and backed financially by George Allan, gave its first concert at Melbourne's Town Hall on 21 December 1892, and its last on the 16 November 1912 after 111 concerts. But Marshall-Hall's first concert was not to pass without the storm which accompanied most of his activities. Marshall-Hall had made some uncomplimentary remarks to the press about Cowen's conducting of the Beethoven Symphony No.5 in Melbourne, to which Cowen had replied in a letter from Genoa advising him not to cast aspersions on colleagues, and reminding Marshall-Hall that it was due to his (Cowen's) recommendation to Sir William Robinson that he was in the post of Ormond Professor at all. The argument raged for months, much to the amusement of the public.

It was an argument symptomatic of Marshall-Hall's inability to accept correction, which he seemed to equate with defeat. Yet he approached these frequent verbal prize fights with such admirable zest that much which could have been interpreted as childish bravado, or a lack of maturity, became public entertainment. Marshall-Hall was, in fact, a showman. Later on, it was this almost constant use of the public platform to air his grievances that kept the public interested in the man as a personality and bought that public to hear him.

Over the twenty years of concerts, Marshall-Hall established a first-rate body of players able to produce excellent performances of orchestral music, much of it new to the colony. It was recognised by visiting musicians as being of a standard equal to that of the general order of European orchestras, and Marshall-Hall himself gained a reputation as a conductor of the first rank.
In an annual subscription series of some five to seven concerts, with chamber music concerts at times providing a secondary series, Marshall-Hall set about raising and developing musical taste. The consistently large attendances at his concerts indicates his success in this, maintaining over the years an enthusiasm and support which did not flag, even at the time of the 1900 debacle. In 1902, the orchestral management passed into the hands of a committee when Marshall-Hall found it too difficult to continue alone. He had no head for business and stood in grave need of the organisational skills and sincere friendship given him then by Dr (later Sir) James Barrett. In 1908, a trust fund was established (named after Lady Northcote, a patron) to support the growing structure, following on the example set by A.E.J. Lee's donation of £1,000, made as a personal gift to the conductor in order to see that his work was done free of financial difficulty. But from that point on, troubles with the Musicians' Union beset Marshall-Hall's efforts and finally brought the orchestra to a halt.52

The philanthropist and author, Archibald E. J. Lee, wrote of his achievement:

And suddenly Melbourne found itself in possession of something like the Leipzig Gewandhaus; a full-fledged orchestra collected from all quarters, and a conductor endowed with ideas and ambitions. What Mendelssohn once had done for Leipzig and all North Germany, Marshall-Hall now did for Melbourne and all Australia. Letting no difficulty stand in his way (and the difficulties were great and numerous) he gave to the Australian people all that was best in music. Taking the great classics as a basis, he introduced them to Wagner and Brahms, to Berlioz and Liszt, to the Russians, to Strauss, Cesar Franck and Debussy. He had an untrained public to educate; and he went to work on an educative principle, thoroughly familiarising them with one school of thought before he brought them into contact with another. By the time I came out to Australia, the Marshall-Hall concerts had been established for several years, and their repertory included all the music which was available and came within the scope of the orchestral players.

At my first Marshall-Hall concert, the 'pièce de résistance' was Beethoven's Pastoral Symphony. I went to that concert expecting to hear an amateurish performance, not comparable in any way with the kind of thing one heard at the Queen's Hall or Albert Hall in London. Before half the first movement of the Pastoral had been played, I knew that I had never heard anything to match this before. I felt that for the first time I was hearing that music as it must have taken shape in the mind of Beethoven. It was not that the orchestra was anything out of the ordinary. The virtue of the performance lay in the conductor's interpretation. After hearing many more of these concerts I came to the conclusion that Marshall-Hall was one of the finest conductors of his time, and nothing in my subsequent experience has shaken that opinion.

Marshall-Hall died during the second year of the Great War, and the English-speaking world was certainly unaware that it had lost one of its greatest interpreters of music: one who had stood as far above Wood and Beecham as Wood and Beecham stood above Stanford and Bridge.53

This whole-hearted endorsement of Marshall-Hall's work was shared by the supporters of his orchestra and, although his reputation as an academic and a composer was thrown into question many times, his ability as a conductor was never seriously challenged.

The support Marshall-Hall received from the musical world was endorsed by the artistic community. Marshall-Hall's involvement with the painters of Melbourne, notably those of the Heidelberg School, resulted in the fine Tom Roberts portrait of 1900 becoming part of the Grainger Museum Marshall-Hall collection, but his first encounter with the group, which included Roberts, predates this work by many years.

Late in 1891, Marshall-Hall camped out at Mosman's Bay near Saunders Boat House with Arthur Streeton and other artists,54 and was so delighted with the experience that he dedicated a book of poems,
Hymn to Sydney (M-H 6/5), to Streton, who later claimed that he was the first painter in Australia to meet the composer. There was a period, probably in 1892, when Streton and Marshall-Hall lived together at St Kilda when, as Streton put it, 'he was rather unhappy', possibly due to the breakdown of his marriage. There is a fine portrait of Marshall-Hall by Streton, dating from this year, now in the National Gallery of Victoria.

The three letters from Marshall-Hall to Roberts referred to by R.H. Croll in the Streton-Roberts exchange, Smike to Bulldog, hold only one date, 13 July 1892. It would seem, therefore, that by this period Roberts was well known to the composer. The full-length portrait panel dated 1899 seems to have been the outcome. The Grainger Museum portrait of 1900 reveals not this forthright, vigorous creature, standing feet apart, arms akimbo, head cocked in some shared joke with the viewer, but the tormented, wasted face of a persecuted man, as indeed Marshall-Hall was at the time. The contrast between this portrait and the bluff joker depicted by Streton could not be greater.

E. Phillips Fox is mentioned in the second of the three letters from Croll, as if some degree of friendship between Marshall-Hall and the newly-returned Fox already existed by 1892. It was this artist who painted the last portrait of Marshall-Hall, completed within a few days of the composer's death and, as it turned out, a few months before that of the artist. Though the portrait has not yet been traced, there is a colour reproduction of it in the Grainger Museum collection, the heavy, worn face serene enough, and something of the burly heartiness of the Streton apparent again.
The portraits, however, are not the end of the connection with the artists’ community. Marshall-Hall was so influenced by Streeton that he dedicated his overture *Ciordano Bruno* to him, describing it in visual terms (related to the outdoor periods spent with the artist) in the London programme for the Crystal Palace performance of 4 March 1893, under the conductor August Manns. In turn, Streeton took to attending Marshall-Hall’s orchestral rehearsals and reading the lives of composers.

Croll records that McCubbin and Marshall-Hall were the only two of the group whom Streeton thought could be termed ‘deep’, that is, ‘thinking’ men. Certainly Marshall-Hall’s advice was freely given to both Streeton and Roberts. How strong his influence was, and how new his ideas were to the artistic colony, is still a matter for debate. Virginia Spate thought Marshall-Hall encouraged Roberts towards ‘imaginative art’, a concept possibly based on the transmission of ideas from the European Symbolists. Wagner, as the hero of this movement and, at that time, also Marshall-Hall’s, was played frequently at the Marshall-Hall orchestral concerts, and Marshall-Hall himself went into print many times to propagate his own version of Wagnerian theories of art. These appear to tally with those of the Symbolists, but it is not possible to attribute the theories that influenced Roberts directly to Marshall-Hall alone. In fact, Marshall-Hall himself came under the influence of another artist of the period, Lionel Lindsay, who is a much more likely source of Symbolist theories because of the extreme breadth of his reading, if not of his art. Lionel and his brother Norman, both artists and both writers, wrote autobiographies which record Marshall-Hall’s life among the artists toward the end of the century, not only in the city’s bohemian setting but, as with Streeton, with them in the bush.

The decayed estate of Chartersville near Eaglemont outside Melbourne possessed a number of dilapidated and cheap outhouses used by artists, journalists and musicians, among them Marshall-Hall and members of his orchestra, as temporary retreats at weekends and holidays. It was a link with the camping sites at Box Hill and the house at Eaglemont where the earlier Heidelberg School flourished. Marshall-Hall, Ernest Moffitt (the secretary of the orchestra and a musician, as well as an artist) and Hermann Kühr (the Hungarian-born horn player of the orchestra) spent considerable time there with the Lindseys and their friends. That influence was exerted on both sides is evident. Marshall-Hall’s close relationship with Moffitt, shattered by the artist’s sudden death, resulted in Lionel Lindsay being commissioned by the composer to write what Lindsay claimed as the first art book published in Australia, *A Consideration of the Art of Ernest Moffitt* (Melbourne, 1899). It was Lionel Lindsay who, with Annear, painted the Greek temple sets for Marshall-Hall’s *Aeolus* in 1898, and Norman Lindsay who produced woodblock window cards advertising his concerts. The cover of the 1897 book of poems, *Hymn to Sydney*, dedicated to Streeton, holds a design by Moffitt, and that of *To Irene* (M-H 6/6) has a poppy design signed ‘Streeton’. With such a weight of evidence, the mutual exchanges between artists and musicians in Melbourne at the time is difficult to deny.

With his position as Ormond Professor of Music established, and a fine orchestra in the making, Marshall-Hall turned to the matter of a Conservatoire, a question debated heatedly before his arrival. A plan submitted by William Adolphus Laver through the Chancellor to the Council of the University of Melbourne in December 1889 was publicly debated, but set aside for want of finance and of Francis Ormond’s support. But it did have Sir Charles Halle’s approval, solicited during his Australian tour of 1890. When Laver struck up a friendship with Marshall-Hall shortly after the latter’s arrival, it was with a view to putting this plan into effect by enlisting the new Professor’s support.

With the promise of Laver’s free services and the transfer of his teaching practice to the new institute, the University Council accepted Marshall-Hall’s recommendation for a Conservatoire on 5 June 1894. Marshall-Hall left for Europe on 23 July 1894, his purpose to study European models for the courses to be offered. By the time he returned in the first week of December 1894 with his plans finalised, Laver, as Acting Professor, had made the necessary preparations, and the Melbourne University Conservatorium was opened on 28 February 1895 in the Queen’s Coffee Palace on the corner of Rathdowne and Victoria Streets, Carlton. Some three or four years later, the Conservatorium was removed to a building in
Biography

HYMN TO SYDNEY

DEDICATED TO ARTHUR STREETON IN HIS CAMP AT MOSSMAN'S BAY

BY G.W.L. MARSHALL-HALL

DECORATED BY ERNEST MOFFITT

Albert Street, East Melbourne, opposite St Patrick’s Cathedral, in what is now the Victorian Artist’s Society premises.79

From the start, the Conservatorium was a success, musically and financially. The University’s refusal to accept the financial responsibility meant that in 1900, when Marshall-Hall’s tenure as Ormond Professor was not renewed, the penny-pinching University was hoisted on its own petard. It had no claim on the building and it became possible for the ex-Professor to become director of his own Conservatorium, retaining his loyal staff and students, without shifting ground. That he then renamed the institute the ‘Conservatorium of Music, Melbourne’, was a deliberate but legal insult to the University which was obliged to start its own Conservatorium again from scratch, minus its best teacher and an established student body, and still without finance.80 Geoffrey Blainey justly notes in his History of the University of Melbourne, that the University Council’s decision to establish a Conservatorium in the first place

was striking proof of how much the utilitarian concept of education dominated the University and a pointer to the rapid growth of technological education as soon as money was forthcoming.81

Marshall-Hall himself believed that a practical school associated with the Chair was essential for musical growth in the community. The result was a Conservatorium of a European type, offering an academic course recognised by the University. Its establishment raised the ire of the rival teaching schools of which there were many, and of the teaching body as a whole.82 Professional jealousy by this time had gathered enough momentum to destroy its object, but the opportunity to give vent to the anger felt by his enemies was about to be provided by, of all people, the composer himself.

In 1900, it was possible for Arthur Somerwell, then travelling in Australia as an examiner for the Associated Board of the Royal Schools of Music, to write to Sir Charles Stanford concerning Marshall-Hall:

He has created an enthusiasm for music where formerly no enthusiasm existed, and a musical atmosphere which will produce in a short time (and even now there is strong evidence) the best results. I examined in Sydney, I have nearly finished in Melbourne, and the standard of the two places is as different as chalk from cheese, and I attribute it to the fact that they have had here for some years a first-rate musician, a man with a head on his shoulders, who is to this juvenile country what a schoolmaster is to a boy, disciplining him into the right way of thinking and acting, fearlessly upholding only the highest ideals, and utterly scouring the Philistines who oppose him.83

By that time, the Philistines had done their worst and Somerwell was championing a man then the centre of a remarkably ferocious scandal.

It began with the publication in 1898 of a book of poems by Marshall-Hall entitled Hymns Ancient and Modern (M-H 6/8).84 It had been on sale at Mullen’s Library for four weeks when, on 5 August 1898,85 the Argus newspaper suddenly launched a full-scale attack on the book and on the morals of the writer, accusing him, amongst other things, of lewdness, animalism, lasciviousness and anti-clericalism, and implying that he was an atheist and his opinions thus discreditable.

Only thirty-eight copies of the book had been sold when it was withdrawn from Mullen’s counter.86 The excessive outrage of the Argus, followed as it was in the next few days by a spate of letters from indignant correspondents, had all the appearance of a calculated campaign. The so-called ‘lewd’ poems today appear trite and harmless. The epigrams which followed still have a schoolboy vulgarity about them. Even the Dramatic Fragment, forming the equally remarkable third section, is a rewritten version of the tale with which the opera Haroldi opens, the trial of Sweeny before the Witan for his abduction of the nun, Algizte. Though two of the poems, ‘Sapphics’ and ‘Among the Ti-Trees’87 were singled out for particular attack, it was the Preface that finally came to occupy the attention of the composer’s enemies. Its derisive rejection of the Christian belief in an after-life, and its advocacy of evolutionary theory and sexual freedom, couched in Marshall-Hall’s usual baroque style, provided ammunition for any number of Mrs
Grundys. The various newspapers of the town began a series of lively exchanges and, libel laws not being what they are today, the matter was soon out of hand.

On 12 August 1898, the Melbourne University Council, challenged by the Argus to show cause why Marshall-Hall should be permitted to 'lecture to the young, especially the young women, of Victoria', called a special meeting and the witch-hunt was on. Lionel and Norman Lindsay's Outpost (23 June and 14 July 1900) later suggested that the scandal that now burst into public consciousness had its origins, not in the poems at all, but in the confrontation between Marshall-Hall and Dr Alexander Leeper, the Warden of Trinity College, University of Melbourne, during a production of Euripides' Alcestis which Leeper directed, and for which Marshall-Hall composed an elaborate score (M-H 1/1). They also suggested that the public attention given to this score roused Leeper to jealousy. Leeper's diaries, however, reveal no animosity toward Marshall-Hall until after the publication of Hymns Ancient and Modern.

Between the time of his arrival and the outburst of the Argus in August 1898, Marshall-Hall had composed several major works. These included the overture Giordano Bruno (M-H 2/4), alluded to above, in 1891, the Symphony in C minor (M-H 2/1) in 1892, La Belle Dame sans Merci (M-H 4/3) for voice and orchestra, circa 1893, the Idyll (M-H 2/73) for orchestra, circa 1894 (although originally composed before coming to Australia—see note 37 and text above—it was orchestrated at this time and reshaped). Alcestis, however, was the first work for the theatre he had composed in Australia.

Though Marshall-Hall began work on Alcestis possibly late in 1897, an illness prevented him making a start on the full score until 25 March 1898. It was completed on 17 April 1898. As the annual Trinity College play, it was booked into the Melbourne Town Hall for a week's run in June 1898, but the Alcestis, soprano Florence Towl, a student of Trinity College, had a cycling accident and was unable to go on. Without a replacement, the work seemed doomed but it was eventually given for a single night on 22 June 1898. It was repeated on 1 August 1898, minus costume and scenery.

During the preparations for Alcestis, Marshall-Hall ran foul of Leeper. A classics scholar, Leeper had thought to do the work in Greek with pseudo-antique music supplied on campus via the Ormond Professor, but he was confronted, instead, by a modern score consisting of background music for the entire play, an aria for the dying Alcestis, and double choruses (derived partly from Harold). The orchestra used was, of course, the Professor's. The chorus was from the Melbourne Liedertafel, of which Marshall-Hall was conductor.

Sometime during its run, a visiting German scholar, Dr. Poeschel, heard Alcestis, was impressed, and subsequently had it performed by the Fürsten und Landesschule, Meissin, at the Stadttheater in 1913, in the presence of the Crown Prince of Saxony. The press praised it for its male double choruses.

When Alcestis was repeated on 1 August 1898, as part of the Melbourne Liedertafel concert series, Marshall-Hall took the opportunity to present a commemorative baton to the acting conductor, August Siede, and to make a speech, using the recent death of Bismarck as his starting point. He admired, as emotional people do, the calm and the controlled but, being Marshall-Hall, his tongue got the better of him and he launched into an astonishing eulogy of war which included some rabidly anti-clerical remarks. Three days later, the Argus discovered a neglected little book of verses at Mullen's and it became plain that a vicious campaign had been mounted against a man who was foolish enough to speak his mind in public.

When the University Council met on 12 August 1898 to consider whether or not to censure Marshall-Hall's conduct, it had before it a printed document dated 11 August 1898 (M-H 8/7-1) in which the erring Professor set out his defence, both of his opinions and of his poetry. As a declaration of independence and a defence of free speech it still stands. In a letter supplied with it he wrote, 'There is no toleration and no freedom when men must echo conventional views of life, religion and politics or hold their peace.'

Before any decision could be made, a second letter from Marshall-Hall was received, and the Council summoned again. This time the Professor sought a leave of absence of twelve months, to which he was entitled, promising to resign at the end of that time. He also undertook not to embarrass the Council further. It was a sober retreat. The Council debated and redebated the matter. Finally, in October, it accepted the resignation, but stipulated that the leave of absence would be granted only if Marshall-Hall 'abstained from giving musical instruction in Victoria.'

This was tantamount to official exile without income. Naturally enough, Marshall-Hall withdrew his resignation and decided to stand his ground. He informed the Council that he intended to remain in Australia as a teacher and that he had no intention of returning to England where it would be reported, under the circumstances, that he had been obliged to flee the country. At the same time, he reminded Council of Section 23 of the University Act which stated that no religious test could be administered in order that a person might hold office. The Council was not impressed, and adopted what came to be known as 'the libidinous resolution.' This accused Marshall-Hall of endangering the future of the School of Music and the Conservatorium of Music, and infringing the neutrality in religious matters which has so conduced to the usefulness of the University. It was resolved not to renew tenure when it fell due at the end of 1900.

During the following year, 1899, a whisper campaign got under way. Rumours were spread that Marshall-Hall was giving improper advice to his female pupils. The stories grew wilder as time passed. The Bulletin of 7 July 1900 eventually tried to pin down the source of the trouble and wrote:

One Melbourne University dignitary used his best influence against Marshall-Hall, presumably because the Professor counselled his daughter, a student, to read Tolstoi's 'Kreutzer Sonata', for the sake of its criticism of musical art. The learned one had read the book himself—for the sake of other things in it, perhaps—and feared the daughter might read them too.
In May 1899, more fuel was added to the fire by W.A. Laver. He and David Coutts (teacher of theory at the Conservatorium, 1896–1922), in an effort to assist the Leeperites, questioned some of the women attached to the University Conservatorium, asking if Marshall-Hall had ever made any improper remarks to them. This so outraged a colleague, Marguerite Henderson, a singing teacher, that she made a Statutory Declaration on 4 May 1899 to the effect that Laver and Coutts had tried to persuade her to declare against Marshall-Hall:

He said that if one student would come forward and say that the Professor had made any improper remarks in class his dismissal would be certain ... Mr Laver said this was a very important matter as I had not been appointed a Teacher in the Conservatorium by the University Council, but only by Professor Marshall-Hall, who had no power to appoint me; but that if I came forward against the Professor my position would be made secure, as he (Mr Laver) had strong support in the University Council.\(^{113}\)

The University Council met on 4 June 1900, intending to reinstate Marshall-Hall, but Bishop Goe, then Bishop of Melbourne, asked that the selection of a Professor be referred to the London committee again and that Marshall-Hall be declared ineligible. This made matters very awkward for the Council as the Ormond Professor had recently reminded the University that it had only limited interest in the Conservatorium, that it had its origins in Marshall-Hall’s efforts, was rented in his name and paid for out of his own pocket. The University, in other words, was being threatened with a rival Conservatorium since Marshall-Hall plainly intended to set up his own, using precisely the same buildings, staff and student body as was then under University patronage. The University Conservatorium would have to start all over again. Clearly the reinstatement of Marshall-Hall was a necessary diplomatic and financial move. The Council tried to side-step and referred the matter to a two-man Conservatorium committee.

On 6 June 1900, this committee requested Marshall-Hall to sign a new undertaking not to embarrass the University further. He signed. At once, Leeper took over. A circular was sent under his name and that of J.P. Wilson, Headmaster of the Presbyterian Ladies College, to schools all over the state, asking support for a protest against Marshall-Hall’s reinstatement. This was signed by seventy-eight headmistresses of girls’ schools and the heads of the University colleges.\(^{114}\) It was presented to Council on 18 June 1900.\(^{115}\)
The opposition rallied with a counter petition, the two deputations clashing outside the Council chamber. The female Conservatorium students took to sewig 'hero' buttons supporting Marshall-Hall on their hatbands and dresses. Hilarious poems and a burlesque, 'Beauty and the Beast or the Good Fairy Leeper and the Bad, Bold Demon, Marshall-Hall' (intended as a Gilbert and Sullivan parody), appeared in Outpost (28 July 1900). But not even the satire of the Lindsays could stem the tide. Boer War hysteria (the war began on 12 October 1899) was thought to be behind some of the more strident condemnations of Marshall-Hall and for the widening of the debate on free speech which centred on him, but hysteria, war-caused or not, is the only term that could be used to explain the press debates that followed.

The signature gatherers were spurred on to greater efforts. Further petitions were lodged by the parents of past and present students of the Conservatorium. Letters arrived from teachers there, from the Liedertafel societies, representatives of the musical profession, and the Victorian Artists' Society. All but two members of the Professorial Board (the two were on leave) signed a letter to Council defending Marshall-Hall. In reply, the Argus gathered resolutions against the Professor from the major private schools and the Presbyterian Church. Though the deputations were heard and petitions presented, the University Council voted against re-appointment on 25 June 1900. A single vote, that of Wrixon, the Vice-Chancellor, tipped the scales, and the fight was, it appeared, over. There was, however, a suitably nasty epilogue to the story.

By some means, later admitted to have been devious, the London Committee did not have Marshall-Hall's name submitted to it as one of the forty-five applicants for the reopened post. Sir Andrew Clarke, Victorian Agent-General in London, somehow took it for granted that it should not be presented. Stanford and Parry later protested strongly about this and said that, had his name been put forward, it was highly likely that he would have been chosen. The committee, however, selected Franklin Sievers Eber Peterson, Mus. Bac. Oxon, an organist in Edinburgh. The University appointed him on 10 December 1900.

In mid-April 1901, the new Professor was seen at an orchestral concert given under Marshall-Hall's baton. Church, state, press, University and social dignitaries attended as if nothing untoward had occurred, and at last the lion lay down with the lamb. On 16 June 1900, at a Wagner Concert, Marshall-Hall's supporters took up the cue, packing the Town Hall to shout and cheer as wreaths and flowers were piled up at the composer's feet.

It was during this period, from the success of Alcestis through the time of the obscene poetry scandal and the forced re-establishment of his own Conservatorium, that Marshall-Hall wrote Aristodemus (M-H 1/2). The libretto was published in 1900, but the completed full score (M-H 1/2-1) is dated 11 August 1902.

It is curious that during all this turmoil and with the added strain of personal ill-health and grief for his son Herrick's death, Marshall-Hall should have been writing a music-drama on an antique Greek theme of a peculiarly tragic and fatalistic kind. It was as if he had spent the period in a hidden battle with all that Leeper and his world stood for. Some of the parallels between the facts of Marshall-Hall's life and the fiction of the plot are uncanny if one is to accept the usual premise that he sought solace in a remote, detached and frozen past. But, at least for a time, the composer's name appeared in print only in the reviews of his concerts.

The success of his orchestra has already been discussed, as has the intervention of James Barrett in 1902 to put the orchestra on a sound financial footing. With the loyal support of his old staff, and the continued allegiance of a devoted student body, the years passed in comparative quiet and, though Marshall-Hall's name appeared in letters to the editor over current issues and in a long series of reports from Europe during a visit there from late August 1906 to 3 May 1907, the indiscretions of the past were not repeated.

To this period belong the Choral Ode (M-H 4/2) of 1898, an Australian National Song (M-H 4/1) of 1900, and the Symphony in E-flat (M-H 2/2), completed on 29 October 1903. The Argus of 25
September 1907 reported that Sir Henry Wood had conducted this work at a concert in Queen's Hall, London, and had written to Marshall-Hall to announce it as 'a decided success', that his orchestra was very enthusiastic about the work and he himself delighted to be 'the first to produce so important a composition from your pen' (which he was not, but apparently colonial performances, even by the composer, didn't count). Arthur Nikisch had offered to perform the E-flat symphony in 1905, if Marshall-Hall would alter the second movement. When Marshall-Hall refused, Nikisch lost interest. Marshall-Hall wrote:

> While of course it cannot but be a disappointment to me to think my symphony just missed having so admirable a musician and so 'genial' a conductor for chaperone, at its first ball—quoi faire? It can't be helped! I must be less ambitious!\

Other works included the Phantasy for Horn (M-H 2/5), dated 25 October 1905, the play Bianca Capello (M-H 6/1), published in 1906, the two Violin Fantasies (M-H 3/5), circa 1907, the Caprice for Violin and Orchestra (M-H 2/6), circa 1910, the String Quartet in F (M-H 3/2), circa 1910, the Horn Quartet (M-H 3/1), circa 1910, and the lost String Quartet in D Minor of 1911. Though there are a number of further works in the catalogue from approximately this period, their dates of composition are not established, and no performances have as yet come to light.

The truce came to an end when Marshall-Hall returned from Europe in 1907. From that time on, a running battle was fought between the Musicians' Union and the Marshall-Hall Orchestra's board of management over the fees payable for extra rehearsals. The poor players were caught between the two organisations and their loyalty to Marshall-Hall. With labour politics still in its infancy, the management had no idea that it was fighting a battle it was doomed to lose. Neither the committee of the board nor Marshall-Hall realised their problem was historical. The Australian movement towards unionism was
Her Majesty's Theatre, Melbourne,
SATURDAY AFTERNOON.
—SEPT. 7, 1912, at 3 P.M.—

FOURTH CONCERT
...of the Season...

Marshall-Hall
Orchestral Concert.

ANALYTICAL PROGRAMME
...BY...
Prof. G. W. L. Marshall-Hall

...PRICE...6d...
swifter and more successful than elsewhere, and there were no reliable precedents in the English example. Union membership was forced on the professionals. In turn, they were forbidden to play with non-unionists, that is, the lady amateurs trained at Marshall-Hall's Conservatorium, whom Marshall-Hall was obliged to use for want of professionals still willing to risk attachment to his orchestra. The Musicians' Union attempted to form a rival orchestra but it failed for want of musical leadership. Marshall-Hall had to step in personally and try to reconcile unionists and management. Until that time, he had wisely stayed out of the argument, but by then there were rumours, later disproved, that the management was making huge profits and at the same time refusing to pay the players a just wage. In fact, the orchestra ran at a loss. It was player against player, Marshall-Hall against his own board. Little by little, jealousy, in thatcripplings Australian version already displayed towards Marshall-Hall in 1900, mushroomed again, slowly poisoning the air of trust between conductor and instrumentalists, the board and the public.

By the time of the Sheffield Choir visit in July 1911, the Marshall-Hall Orchestra was no longer able to supply the expected support, and reports of its failure travelled with the group. Marshall-Hall himself spent five weeks thereafter in Sydney for the J.C. Williamson/Melba Opera Company as conductor of Lobengrin for the performance of 30 September 1911. When JCW offered him a post as conductor on a permanent basis, Marshall-Hall declined.

The Marshall-Hall Orchestra ceased to be effective early in 1911, but it managed to struggle on until 5 October 1912. With union action threatened against the orchestral players, and the destruction of twenty years' work as a conductor imminent, Marshall-Hall, against all the odds, produced his opera Stella at Her Majesty's Theatre on 4 and 12 May 1912 as part of his annual subscription series.

The piano and vocal score of Stella (M-H 1/6-3) records that the work was begun on 23 December 1909 and finished on 4 February 1910, but the full score (M-H 1/6-1) adds 'finished in the tail of Halley's comet', 12 May 1910, 1.30 am. Less cosmic events delayed its production for two years. Though the opera was a success, the orchestra had failed, and Marshall-Hall began to plan a tour to England from which he did not intend to return. He was, quite literally, disgusted with this country. On 14 December 1912, the 'Balcony Scene' from Marshall-Hall's opera Romeo and Juliet was performed at Her Majesty's Theatre as part of the annual opera programme of the Marshall-Hall Conservatorium. Again, his work was well received, but by then his passage was booked, and on 21 February 1913 Marshall-Hall, his wife Kate and their son Hubert sailed for England in the Beltana.

In London, Marshall-Hall went at once to James Barrett who had preceded him. Negotiations were begun with the Moody Manners Company for a production of Stella; but the fee demanded was such that Marshall-Hall refused to have anything further to do with them. Barrett, A.E.J. Lee and Dr Leland determined to form a syndicate to raise the fee and began sending scores to every notable who would receive them. In this way, the score of Stella came into the hands of Thomas Beecham.

Meetings were arranged with Louisa Kirkby Lunn, Leonard Borwick, Melba, Alfred Coates, Hamilton Harty, Mark Hambourg and Alfred Kalisch. Otto Fischer-Sobell and the Berlin pianist Madame Carreño saw the scores of Stella and Romeo and began promoting the works through influential friends. Meanwhile, a score of Stella was taken to America by Charles Levey, a former horn player in the Marshall-Hall Orchestra and acting manager of an American theatre company willing to invest £2,000 to have Stella staged. But Levey had no luck, and the promise of production was never fulfilled.

In London, Beecham's interest was revived by a rumour that Stella was about to be published. The opera was proposed for Aldwych and, if successful, for Beecham's May season at Covent Garden. In March 1914, Marshall-Hall was writing to Barrett that Stella was to be produced at the Adelphi in June. There was talk of funds being raised via the editor of the British-Australasian, but none of these attempts came to anything.

In April 1914, Herbert Brookes sent the money to back the production which finally appeared at the Palladium on 8 June 1914. Brookes, a wealthy Melbourne businessman married to Ivy Deakin, a former
pupil of Marshall-Hall and the daughter of former Prime Minister of Australia Alfred Deakin, another of Marshall-Hall's allies, cherished his friendship with the composer and was prepared to do whatever he could to see his ambitions fulfilled.\textsuperscript{153} There were to be fifteen performances, with promises of a provincial and an American tour to follow. A contract for an abridged version of \textit{Stella} was also signed.\textsuperscript{154} In January 1914 Enoch agreed to publish \textit{Romeo and Juliet}.\textsuperscript{155} For the second time, Brookes paid Marshall-Hall’s bills.\textsuperscript{156} As early as June 1913, Beecham's manager, Fairbairn, had introduced Marshall-Hall to Ricordi's who offered to publish \textit{Romeo} provided the composer surrendered his rights to the work for one guinea. Marshall-Hall refused.\textsuperscript{157}

Undeterred, he set about fitting the German translation by Schlegel to the score.\textsuperscript{158} This was completed with the help of an old Melbourne friend, Herr Wertheimer,\textsuperscript{159} an export merchant then in London, who

\textit{Final page of the autograph full score of Stella, signed and dated by the composer: 'Finished in the tail of Halley's Comet, May 12 1910. 1.30 A.M.' M-H 1/6-1.}
arranged through his brother for the completed opera to come to the attention of Robert Heger, Kapellmeister at Nürnberg.\textsuperscript{104} The work was scheduled for production at the Stadttheater, Nürnberg,\textsuperscript{104} when the Intendant, Herr Hofrath Balder, went mad and Romeo was cancelled.\textsuperscript{102} This left Marshall-Hall with all his hopes pinned on Stella.

But Stella, in its cut down version, bore little resemblance to the work seen in Melbourne. Marshall-Hall reported to Brookes that:

Stella had been produced under the most shocking conditions, a vile orchestra; a third-rate company; shabby scenario; and mutilated beyond recognition. It could not go on in this form. It is something that 4/5ths of the audiences were quite enthusiastic about it—even as it was. But the atmosphere of obscene clownery etc., etc., nearly drove me crazy. The one general impression seems to be that it contains a flow of real melody with charm in it. Otherwise I am where I was before . . . I am weary of all these fruitless exertions, which tax one's powers to the utmost to overcome impossible difficulties without any hope of a good result—when will it all be over?—I see plainly there is no future for me. I have not the business faculty without which everything else is vain . . . Last week has shattered my nerves. Fifteen performances with such conditions, rehearsals and other vile worries in between have nearly done for me—but, unluckily, not quite.\textsuperscript{105}

In spite of Barrett's hopes of having Marshall-Hall conduct the Queen's Hall Orchestra, nothing could distract the composer.\textsuperscript{106} All hopes seemed at an end, and deep depression set in. Hubert and others began to fear suicide.\textsuperscript{106} Friends invited Marshall-Hall to join a walking tour in Switzerland where he was caught by the sudden mobilization of troops for the war. He escaped at the last minute from Zurich. The old world was, he thought, coming to an end but, as fate would have it, he was not to die with it.

On 21 June 1914, Franklin Peterson, the second Ormond Professor, died.\textsuperscript{106} On 6 July 1914, the Melbourne University Council decided to offer the chair to Marshall-Hall for the second time,\textsuperscript{106} but at the meeting it was disclosed that the off-shoot committee meeting of 3 July 1914 had been equally divided between offering Marshall-Hall the position and declaring the position open to competition.\textsuperscript{106} Already, forces were massing on either side. The Council had a deputation to meet with a petition of 1,997 signatures supporting Marshall-Hall's reappointment, but the Council refused the deputation admission for fear of creating 'a dangerous precedent'.\textsuperscript{106} Dr Leeper moved to throw the position open to competition to candidates from the Empire and America, but Dr Bride and Colonel (later General Sir) John Monash supported Marshall-Hall. Already, the real contest was clearly not between the Marshall-Hall appointment and an open competition, but between the supporters of W.A. Laver, then Acting Professor, and those of Marshall-Hall.\textsuperscript{170} The vote was ten to seven in favour of appointing Marshall-Hall.\textsuperscript{171} The students of the University Conservatorium called a mass meeting on 10 July 1914 in protest against the appointment.\textsuperscript{172}

It was then realised by all concerned that the hope for amalgamation of the two conservatoriums under one head would be opposed.\textsuperscript{173} It had become apparent that differing principles of teaching, opposed constitutions and student loyalties were involved. There was also the question of two staffs. It was obvious that, should the Conservatoria ever fuse, the duplication of staff would have to be resolved. The teachers of the Marshall-Hall Conservatorium, then simply known as Albert Street, showed particular alarm since they had no University status to protect them.\textsuperscript{\textsuperscript{174}} They clung to Fritz Hart, then the Director. Too late did the Council realise that it was involved in a personal power struggle from which one contestant, Marshall-Hall, was missing and the other, W.A. Laver, was highly reluctant to be brought into the open.\textsuperscript{175} Again, the city was alive with petition gatherers. The petitions came from past and present students, the public and secondary school heads, the convents, the staff of the Conservatoria, the Professional Musicians' Union of Australia, even from his rival, Professor Ives, the incumbent of Adelaide's Elder Chair of Music.\textsuperscript{176} Letters to the editors of various newspapers expressed every shade of opinion.\textsuperscript{177}
Letter from G.W.L. Marshall-Hall to James Barrett, 30 May 1914, concerning Marsball-Hall's re-appointment to the Ormond Chair, but noting transport difficulties due to the war. M-H 9/3-26.
Public meetings were called, and such respected names as Baillieu, Deakin and Pinschof appeared in open declarations of support for and against Marshall-Hall. Yet again, the community was involved in a divisive exercise with people from all walks of life being drawn in. But, on 20 July 1914, the final decision was made in Marshall-Hall’s favour.

The news that he could have the Ormond Chair again, should he wish it, reached Marshall-Hall as he left to go to Switzerland, and it was from Zurich that he sent his cable of acceptance. In January 1915, Marshall-Hall arrived in Australia for the second time as the newly appointed Ormond Professor of Music at the University of Melbourne. He left behind him an England of which in September 1914 he wrote:

The leaves fall from the trees and the over-coats sprout upon humanity. And thousands of poor devils die daily in the muddy trenches—what a world!—I think fifty years of this mixture of meanness and madness ought to be the limit—one has seen enough by then.

His words seem, now, prophetic.

By March he was reconciled to his adopted country, preferring Australia as it was then, with all its crassness, to the Europe he left behind, and prepared to face the future without reference to the past:

The young babe of the future Art must be born in sunshine and freedom, from the loins of healthy living youth! Let poor old Europe totter to her grave—it is out here that the world buds anew.

With plans afoot to make peace with the unions and to restore the orchestra to its former glory, with a whole range of new plans about to be launched to refurbish the teaching methods of the University Conservatorium, and with an uneasy truce called with Fritz Hart at Albert Street, the future for the new Professor looked promising. On 8 May 1915 The Trojan Women was staged by Gregan McMahon’s Melbourne Repertory Theatre at the Athenaeum Hall with music by Marshall-Hall, using the Melbourne Orchestral Society under John Dawson. No trace of the music has yet come to hand.

Suddenly, on 18 July, Marshall-Hall was dead: a neglected appendix condition; a belated operation at Mount St Evin’s Hospital, Eastern Hill; peritonitis. George William Louis Marshall-Hall was buried in the Baptist section of Brighton Cemetery, Melbourne. Today this is Lot E 119, near Adam Lindsay Gordon’s monument. A slanted marble slab lies over Marshall-Hall’s grave. The scrolled surface is badly corroded but bears the inscription:

G.W.L. Marshall Hall. First Ormond Professor of Music. University of Melbourne. Born 1862 Died 1915. Also his infant son Herrick. Now art thou far and I bereft and Nothing but thy Bluest Remembrance left. Also his dearly beloved Catherine who passed away 10 February 1940.

The moment of triumph had come and gone within so brief a time that his friends and students were left stunned. There was no one to take his place. No orchestra of any worth appeared; no cult figure emerged. The High Colonial period of Australian culture was over Gallipoli, and all it meant, was about to harden the minds and hearts of the nationalists; cinema, radio and the phonograph were soon to change the whole nature of social life. The world would never be the same again.

**EPITAPH**

When Percy Grainger bought the collection from Marshall-Hall’s widow in 1935–38, he saved for the nation not only the work of his friend and patron but an important musical heritage, the value of which cannot be measured in musical terms alone. As a crucial example of the dislocation of colonial and migrant cultural values from their origins in Europe, the life and work of G.W.L. Marshall-Hall has a significance beyond that of his musical contemporaries in this country. As part of English music history he is a curious footnote, but to his adopted country he was, in his own day, an inspiration.

He came to Australia expecting to find a purer version of his own culture. It is an illusion from which
many of our migrants suffered. He found a vigorous, ugly society, of which at least half seemed intent on his destruction. He remained to create a teaching institution and a major orchestra which he also used as a teaching tool, and to compose a body of music which still wants for adequate exposure in performance for judgements to be made about it. His influence remained in the work of his students, who educated the next generation, and in the broadening of musical taste which he effected through his orchestral concert series.

But above all, as the anvil on which his society hammered out its attitudes to the role of music and the arts, to freedom of speech, to the meaning of academic responsibility and the purpose of a University, to much that marks the struggle towards a separate identity in colonial peoples, Marshall-Hall was a vital and necessary element in the making of our national awareness.
NOTES

1 Grant W. Laver, *The Consummation of a Youthful Dream—The Origins and Establishment of the Ormond Chair and the Conservatorium of Music in the Melbourne University*, ts., 27. Based on the private papers of W.A. Laver, Ormond Professor of Music, 1915–1925. Grant W. Laver is his second son. Also letter, G.W.L. Marshall-Hall to the Council of the University of Melbourne, 24 October 1890, UMCRFL Box 1890/30. This gives the date of his leaving England as 21 November 1890. His passage money was forwarded from the University. Information supplied by the composer’s daughter, Elsa Marshall-Hall Inman in letters to the author dated 12 December 1969 and 3 March 1970, and by her son, the composer’s grandson, Marshall Hall Inman, in a tape-recorded interview with the author at the Grainger Museum on 15 March 1979, indicates that G.W.L. Marshall-Hall came to Australia with his first wife, May, nee Hunt. Their marriage had taken place in 1884 at Newton Abbot, Devonshire, when Marshall-Hall was twenty-one years old. Their daughter, Elsa, named for the Wagnerian character, was born in Melbourne on 17 August 1892.

2 University of Melbourne Council letter files 1887/41, UMCRFL and Council Minutes 1887” Central Registry, University of Melbourne. By 2 May 1887, this sum had been accepted by the University of Melbourne as the gift of Francis Ormond intended as an endowment for a Chair of Music. The complex history of the endowment is to be found in Radic, *Musical Associations in Melbourne 1888–1915*, vol.1, section 3.

3 *Table Talk*, 16 January 1891. This interview, conducted a few days after Marshall-Hall’s arrival, mentions that his father ‘took an amateur interest in scientific research’. John Edward, G.W.L. Marshall-Hall’s brother, claimed that their father was a flute player in an amateur orchestra at Cambridge and that he was also a champion light-weight boxer. See Marshall-Hall Holdings (hereafter M-HH), University of Melbourne Archives (UMA), Group 1, No.1/1/1. This brother attributed Marshall-Hall’s musical heritage to his paternal grandmother whose blind brother was an organist and composer of hymns and other church music. In the *Table Talk* interview, Marshall-Hall claimed that this grandmother had taught him notation and early finger exercises. John Edward goes on to comment on the origin of the family name. He believed it was first hyphenated by a Captain Marshall-Hall, whom he described as a captain of the Royal East Middlesex Militia, a man of some wealth, devoted to the patronage of ‘scientific enterprises’, and one of the founders of the Mineralogical Society. He organised, so John Edward claimed, the scientific cruise of the *Norma* in 1870, anticipating the memorable voyage of the *Challenger* by three years. This relative was also credited with being a Fellow of the Royal Geological Society and other scientific bodies, a member of the Alpine Club, the first to make the passage of the New Weissthor from Zermatt and was called to the bar but never practised as a barrister. The UMA holds a small number of documents relating to Marshall-Hall. Copies are housed in the GM.

4 M-HH, Group 1, No.1/1/2. This document appears to be a direct statement by Marshall-Hall’s brother, presumably John Edward, though no first name is present.

5 M-HH, Group 1, No.1/1/2.

6 Ibid. This document also records that the later Bishop of Lichfield, son of Mr Kempthorne, was a school-fellow of Marshall-Hall’s. M-HH Group 1, No.1/1/1 and No.1/1/2 differ in approach and style. The first, attributed by name to John Edward is anecdotal, the second, unsigned but by a brother, is crisply factual. Though the first may be a badly-made paraphrase of a letter, the second appears to be from the original hand without more than a typist as intermediary. Both documents may, indeed, have come from the same source, but it seems likely that two brothers responded to a request for biographical material.

7 M-HH, Group 1, No.1/1/1.

8 *Table Talk*, 16 January 1891.

9 M-HH, Group 1, No.1/1/2. However, he did not practise at the organ of this church but elsewhere in Blackheath, where one of his brothers worked the bellows for him for a fee that regularly used up his small supply of pocket money.

10 M-HH, Group 1, No.1/1/1. John Edward claimed that Marshall-Hall began to compose at fourteen while still at the Proprietary School, Blackheath. He and his brother John brought out a weekly paper there, written themselves. George also wrote ‘a great deal’ of verse, most of it based on the style of Thomas Moore’s *Khorassan*, presumably the extract from *Lalla Rookh* entitled ‘The Veiled Prophet of Khorassan’. 
11 M-HH, Group 1, No.1/1/2. By this time Marshall-Hall was fifteen. His brother John Edward claimed that it was at this time that George wrote the opera *Dido and Aeneas*, as well as unspecified works for orchestra (see M-HH, Group 1, No.1/1/1).

12 M-HH, Group 1, No.1/1/2. However, UMCRLF Box 1890/30, which houses the Marshall-Hall testimonials sent on application for the post as Ormond Professor, includes a copy of a letter dated 13 January 1882 from the then headmaster of the Military College Oxford, A.S. Bourne, claiming that Marshall-Hall had been assistant master and organist at the College for three and a half years before that date, though this headmaster had been there only two of those years. This would make Marshall-Hall barely sixteen at the time of the appointment, which seems unlikely, unless the post was that of a student-teacher.

13 Not piano, as sometimes claimed. *Table Talk*, 16 January 1891, records Marshall-Hall stating specifically that he studied ‘music’. No mention of piano is made, though it is certainly possible that he learnt piano from Haupt. For whatever reason, he did not make that claim.

14 Letter, G.W.L. Marshall-Hall to the Council, University of Melbourne, 3 January 1889, UMCRLF Box 1890/30.

15 Letter, G.W.L. Marshall-Hall to the Council, 3 January 1889. The name is variously given as Kotgold, kotzolt and kotolt.

16 *Table Talk*, 16 January 1891. Frau Materna, a Wagnerian singer, and Herr Kotolt are described as being part of that circle and as personal acquaintances of Marshall-Hall.


18 *Students’ Register 1883–34*, Royal College of Music, London (hereafter RCM). This gives Marshall-Hall’s full name, with hyphen, his address as 9 Great Western Road, Westbourne Park, his age as 21, his date of birth as 28 March 1862, and his father as a Barrister-at-Law living in Canton Vaud, Switzerland. Marshall-Hall took organ as principal study under Walter Parratt, composition as his second study under Hubert Parry, and studied counterpoint with Frederick Bridge. He took the entrance examination on 24 September 1883 and entered the College at the same time, leaving on 21 December 1883. The register records Parratt’s remark for second term (‘Has worked well’), as well as Parry’s (‘most hardworking and intelligent’) and Bridges’s (‘Intelligent student’). His conduct was listed as ‘Excellent’. The remarks column states that he ‘Withdrawd with consent of the Director’. His tuition fees of £15 appear to have been paid.

19 *Students’ Register 1883–34*, RCM.

20 M-HH, Group 1, No.1/1/2. The painting *Two Strings to her Bow* by John Pett, RA, referred to in M-HH, Group 1, No.1/1/1, shows MacCunn and Marshall-Hall (the taller of the two).

21 M-HH, Group 1, No.1/1/1. This adds ‘who introduced Wagner’s music at His Majesty’s Theatre’.

22 George Grove to the Council, University of Melbourne, 6 March 1888. Copy of a testimonial, UMCRLF Box 1890/30.

23 M-HH, Group 1, No.1/1/2. G.T. Warner to the Council, University of Melbourne, 21 October 1886, copy of a testimonial, UMCRLF Box 1890/30. In his application for the post of Ormond Professor, dated 3 January 1889, UMCRLF Box 1890/30, Marshall-Hall claimed a knowledge of French, German, Latin and Greek; a reading ability in Spanish, and also to have studied chemistry, botany, architecture and painting. The marriage contracted with May Hunt in this period at Newton Abbot is detailed in Ref.1 of this section.

24 M-HH, Group 1, No.1/1/2. He may have taught at a school at Bechenham about this time, according to his brother’s evidence, but no dates and no name for the school are given.

25 Letter, Ella Winter to Herbert Brookes, circa late 1920, in unnumbered M-HH. Sent in response to requests for biographical material of Marshall-Hall after his death when a biography was planned that did not eventuate. Ella Winter’s family name had formerly been Wertheim but was changed during World War I.
Biography

26 A. Gray to the Council, University of Melbourne, 17 March 1888. Copy of a testimonial, UMCRLF Box 1890/30. Not to be confused with the well-known Wellington College at Crowthorne, Berkshire. A letter in the author's possession from the Master of Wellington, the Hon. E.F. Fisher, dated 30 April 1975, denies that Marshall-Hall was ever a master or organist there.


28 Letter, Marshall-Hall to the Council, University of Melbourne, 3 January 1889, UMCRLF Box 1890/30. Possibly also for the Musical Times on the evidence of Marshall-Hall's brother (see M-HH, Group 1, No.1/1/2).

29 M-HH, Group 1, No.1/1/1.


33 'To Constantia', No.3, M-H 4/8-9: 21. Another song in a loose bundle of unpublished songs bears the same title and is similar (M-H 4/8-6). Thus the book of songs and the loose bundle are probably circa 1883.

34 Programme for 4 March 1893 for the 13th Saturday Concert, Crystal Palace, London (in M-HH). The Saturday orchestra was under August Manns. The preface introduces a concert overture of Marshall-Hall's.

35 The Musical World, 29 September 1888, claimed that a well-known German entrepreneur was making arrangements with Marshall-Hall at that time; Table Talk, 16 January 1891, claimed that Harold was first heard in Cologne in 1890.


37 Leader, 15 July 1895. It was given again on 25 August 1906 and 5 October 1912. See Radic, 'Musical Associations in Melbourne 1888–1915', vol.3.

38 The galleys may have been all that Marshall-Hall had to hand when he sailed from England on 21 November 1890. George Bernard Shaw, Music in London 1890–4, in a review of 31 December 1890, records receiving a final published copy of the cycle on Christmas Eve, 1890. But though the finished book may not have been available to the composer before he left, it is curious that the Marshall-Hall collection contains no copy sent out later. Communication between London and Melbourne was not difficult or protracted by this time and a traffic in music, as in letters, was well established both commercially and, very importantly in this case, privately. It is simply not true that Marshall-Hall was isolated from all European influence either through lack of scores or ideas being denied to him. Orchestras did not travel at that time but opera companies did and celebrity soloists of all kinds used the Empire circuit.

39 M-HH, Group 1, No.1/1/2.

40 The words of both correspond to Part II, Section IV, verses I, II, III, VI (with the added line 'In a Moment-ah'), and the last four lines of verse XIII of Tennyson's Maud: A Monodrama. Though this book of songs (M-H 4/7) exists only in galleys, another copy may once have been in the collection until a period shortly before the end of World War II. The letter files of the Grainger Museum record that on 16 May 1944 the museum sent Hooper Brewster-Jones in Adelaide the 'Lady Janet' (M-H 4/8-5), 'On a Picture' (M-H 4/8-4), 'Little Miss Muffet' (M-H 4/8-2), 'Tristesse' (M-H 4/8-7; 1 and 2), and a Folio of Songs (possibly M-H 4/8-9: 1 to 38). A letter to the curator, Miss D. Nicholson, from Brewster-Jones, dated 6 May 1946, came with the returned manuscripts stating that 'The Lady Janet', 'On a Picture', and 'Tristesse' had been broadcast on National Radio on 4 February 1946, with Miss Mavis Roberts as the soprano. He also offered to perform 'Long After' if it could be traced.

41 Radic, 'Musical Associations in Melbourne 1888–1915', vol.1, section 3; UMCRLF Box 1888–90; Minute Books of the Council, University of Melbourne 1886–92, Central Registry, University of Melbourne. Biographical notes are from the Australian Encyclopedia (Sydney: Gollner, 1963); Grove's Dictionary of Music and Musicians
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42 Letter, Sir William Robinson to the Council, University of Melbourne, 19 June 1890, UMCRLF Box 1890/30.

43 Letter, Marshall-Hall to the Council, University of Melbourne, 24 October 1890, UMCRLF Box 1890/30. Marshall-Hall was then living at 11 Baron's Court Road, West Kensington, London.


45 James Barrett, address, 21 March 1935; pamphlet (M-HColl., M-H 8/6-1).

46 'The Letter and Spirit of Music' from the *Monthly Musical World*, 1899, as quoted in *Table Talk*, 16 January 1891.

47 George Bernard Shaw, *London Music in 1888–89 as Heard by Corio di Bassetto* (London: Constable, 1937), p.131. This article, dated 31 May 1889, was originally published in the *Star* [London], for which Shaw was music critic 1888–89. Shaw comments on a letter by Marshall-Hall in 'The Music of the People', noting, 'Mr Marshall-Hall [is] a young composer who is much spoken of among the young lions of Hamish McCunn's [sic] generation'. Marshall-Hall's views are expressed in articles, letters, programme notes, poems and memorial material in the M-HColl., M-H 6/1 to 8; M-H 8/1 to 24; M-H 9/1 to 7; M-H 10/1 to 15 and M-H 12/1 to 4. See also Bebbington, *The Operas of G.W.L. Marshall-Hall*, for abstracts of Marshall-Hall's views on various subjects, and Radic, 'Musical Associations in Melbourne 1888–1915', section 4.


49 Radic, 'Musical Associations in Melbourne 1888–1915', appendices, vol.3, Marshall-Hall orchestral programme lists. The last of these was a benefit concert given for the players and, like the chamber music concerts given by members of the orchestra, is not usually counted as part of the 111 concerts attributed to this group.

50 Radic, 'Musical Associations in Melbourne 1888–1915', vol.1, section 2. It would seem that Marshall-Hall had access to the score annotated by Gowen and inherited first by the Government after the 1888 exhibition, then by the Victorian Orchestra and finally by the University of Melbourne and thus Marshall-Hall and his orchestra.

51 *Australasian*, 4 February 1893.


54 R.H. Croll, ed., *Smike to Bulldog* (Sydney: Ure Smith, 1946), 17. This is a collection of the letters of Sir Arthur Streeton to Tom Roberts.

55 Letter, Arthur Streeton to Henri Verbrugghen, 28 June 1920 (M-HH, uncat.). In this letter Streeton is uncertain of the date of the first camping expedition to include Marshall-Hall and puts it at 1894–95, saying he 'lived with me under my tent on the shores of Sydney Harbour', that it was Marshall-Hall's first sight of Sydney, and that he was 'very happy there, just like a child'. As Marshall-Hall was in Europe in roughly the period indicated and in Melbourne in 1895, the earlier date seems more likely.

56 Letter, Arthur Streeton to Henri Verbrugghen, 28 June 1920. It is possible that this was the period during which Mrs Marshall-Hall (May Hunt) took their child, Elsa, and sailed for England. Croll, *Smike to Bulldog*, pp.59ff; gives three letters of Marshall-Hall to Tom Roberts, one postmarked 13 July 1892, all with German and French phrases and bars of music dropped into the texts. These record Marshall-Hall's visit to Braemar House, Macedon, where he had 'joyful artistic company' which helped restore his unhappy mind. He had received at that time, 'a cheery letter' from his wife who was enjoying the voyage thoroughly'.

57 Croll, *Smike to Bulldog*, 17. A reference by Croll to Streeton painting a Marshall-Hall portrait in 1889 is in error as Marshall-Hall had not then arrived in Australia. Other candidates include Marshall Iyle, a lawyer well known to artists in Melbourne.
Biography

58 Reproduced in Virginia Spate, Tom Roberts (Melbourne: Lansdowne Press, 1972). Oil on unprepared wood panel, approximately two feet high. The work was put up for sale at $9,000 at the Joshua McClelland Gallery in Collins St, Melbourne, in 1979. It is now in the collection of the Performing Arts Museum, Melbourne.

59 Reproduced in the Catalogue of E. Phillips Fox paintings of 1916 (M-HColl., M-H 8/20). In a pamphlet in the author’s possession, ‘E. Phillips Fox’ (1969) by the artist’s nephew Leonard Fox, the date of the artist’s death is given as 8 October 1915. A copy of the pamphlet is also included in the Shirley Fox Schneider Collection, GM. In an unpublished article by Leonard Fox, also in the author’s possession, it is stated that Streeton dedicated twenty-one panels of his 1907 Melbourne exhibition to Marshall-Hall. The article appears in amended form in the periodical Overland (1978) ed. Stephen Murray-Smith. There may well be other finished portraits of Marshall-Hall since Frederic McCubbin is also mentioned as a close friend in a letter of Marshall-Hall to Streeton postmarked 1 March 1895 (M-H 9/7-1), as is Ernest Moffitt, who was also a musician in, and secretary of, the Marshall-Hall Orchestra. The same letter offered Streeton a large studio for low rent in the Queen’s Coffee Palace, then being used as the University of Melbourne Conservatorium, and the use of the concert hall for an exhibition. The letter is dated the same day as the Conservatorium was officially opened.

60 Australasian, 22 April 1893; Glasgow Herald, 6 March 1893; Truth [London], 9 March 1893. This was the work variously known as (a) Giordano Bruno, (b) Dramatic Study, (c) Overture in G Minor, now existing under titles (a) and (c); M-H 2/4-1, 2 and 3; 1 to 56 dated 1891, with a clarinet part dated 4 March 1893.

61 Programme, 4 March 1893 (M-HH). Themes in G minor are included in the analysis. Magazine of Music, February 1893, recorded that Marshall-Hall had given birth to a baby daughter and to an overture in 1891. The baby was Elsa and the overture Giordano Bruno. Marshall Hall Inman (see Introduction, note 15) and his mother, Elsa Marshall-Hall Inman (see Introduction, note 16; Biography, notes 1 & 56), believe Marshall-Hall’s first wife, May see Hunt, returned to England with her daughter Elsa some time after the birth of the child in Melbourne on 17 August 1892. The child was given into the care of an aunt, Maria Hunt, a spinster. When her father next encountered her, he was appalled at Elsa’s Cockney accent, implying that whoever reared her in this period possessed this accent and its attendant social status. The fate of May Hunt is as yet unknown. Family legend had it that she was an alcoholic and hence unfit to rear her child. She died in 1901.


63 Croll, Smite to Bulldog, 42.

64 Croll, Smite to Bulldog, 37.

65 Croll, Smite to Bulldog, 59.


68 Lindsay, Comedy of Life, 114. Moffitt died of a ruptured appendix, as did Marshall-Hall.

69 Lindsay, Comedy of Life, 117.

70 Lindsay, My Mask, 111.

71 It is perhaps fitting that Marshall-Hall was farewelled at the Café Francaise on 19 February 1913 by Frederick McCubbin before he sailed on 21 February on the momentous last voyage to England. See Marshall-Hall Conservatorium Diary of 1913, clipping at 19 February from the Age and the handwritten entry at 21 February. A clipping at 18 April 1913 records Arthur Streeton welcoming Marshall-Hall when his ship berthed.

72 Grant W. Laver, The Consummation of a Youthful Dream. W.A. Laver, born 20 August 1866 at Castlemaine, Victoria, studied at Frankfurt Conservatoire 1882–89, and was a friend of Brahms and of Clara Schumann. While still a student, aged 22, he applied for the post as Ormond Professor of Music and was refused finally, because of his age, his musicianship not being in question. At that time, he conceived the plan for a Conservatoire which he placed before the public and the press, as well as the University, in 1889. There can be no doubt that his claim to being a co-founder of the Conservatorium at the University of Melbourne and creator of the plans on which it was based is correct. He became the third Ormond Professor of Music when Marshall-Hall died. The question of Chair versus Conservatoire, academic versus practical music, which roused such heat before Marshall-Hall’s arrival, seems to centre around this plan. The enmity shown towards Marshall-Hall after the founding of the
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Conservatorium was partly due to other planners with rejected plans who opposed Laver right from the start, and transferred their feelings to Marshall-Hall as director.

73 Grant W. Laver, The Consummation of a Youthful Dream.
74 Leader, 21 July 1894.
75 Leader, 8 December 1894.
76 Leader, 27 October 1894.
77 Grant W. Laver, The Consummation of a Youthful Dream. Con Amore, Melba Conservatorium Magazine, No.10, 1943, claims this was the building later known as St Anne’s Hostel. It no longer exists. The Latinised name for the institute was chosen in preference to the French usage or its English version since Australians associated the term with a hot-house for exotic plants. The Council was not unaware of the use the satiric press was likely to make of the joke.
78 Grant W. Laver, The Consummation of a Youthful Dream; Kenneth Hince Collection, NLA, MS 2691/1152.
79 Grant W. Laver, The Consummation of a Youthful Dream. By this time, Laver had quarrelled with Marshall-Hall over credit as founder of the Conservatorium. Though he had defended Marshall-Hall against slanders then circulating against Marshall-Hall in England to Sir George Grove in a letter of 12 February 1893, he now joined the ranks of his enemies.
80 Con Amore 10 (1943). In 1937, when former director Fritz Hart had the titles checked, it was found that legally this was the name that Marshall-Hall gave his Conservatorium, but it was known as the Albert Street Conservatorium or the Marshall-Hall Con. locally. After Melba’s involvement began in 1915, it was known as the Melba Conservatorium. Today this institution is known as the Melba Memorial Conservatorium.
81 Geoffrey Blainey, Centenary History of the University of Melbourne (Carlton, Vic.: Melbourne University Press, 1957), 114.
82 Their argument was that the public had been deceived into thinking a teacher not associated with the Conservatorium was somehow inferior. Later, when local and English examination bodies were superseded by the Australian Music Examination Board associated with the University, the teaching profession again split on the issue, those opposed accusing the University of creating a monopoly in a free enterprise system, a trade analogy much in vogue when protectionist legislation was under debate at the time of Federation.
83 Letter, Arthur Somervell to Sir Charles Stanford, 22 December 1900, in University of Melbourne Council Minutes 1900, Central Registry, University of Melbourne.
84 Not the first he had published. Others to this date include To Irene (M-H 6/6), possibly 1896 though undated, but Bebbington (‘The Operas of G.W.L. Marshall-Hall’, 110) has more to say on this. To Irene and Hymn to Sydney of 1897 (M-H 6/5) exist printed together in the original undated edition by William Macalardy, Sydney (rare books section, La Trobe Library, State Library of Victoria, Melbourne). A Book of Canticles (M-H 6/7) appeared in 1897. The short ‘From Cremorne Point’ (M-H 6/3) appeared in the Bookfellow, 25 March 1899, 13–15. No later poetry appears to have been published. It should be noted that the press greeted all of these works with some contempt.
85 Outpost, 14 July 1900; document dated 11 August 1898 (M-H 8/7-1), a printed holding constituting Marshall-Hall’s defence before the Council of the University of Melbourne.
86 Document dated 11 August 1898 (M-H 8/7-1).
87 ‘Sapphies’
Soft the air blows here as the sighs of lovers
Lip to lip entranced in the purple twilight.
When twixt sleep and wake nodding wavelets droop and
Drowsily murmur:
Forms grow formless, shadows are lost in shadow;
Hectic night peers forth, as a shamefaced maiden
Fearing, peers, and towards the Beloved’s chamber
Noiselessly glideth:
Biography

Lot! the heart of slumbering ocean trembles,
Feeling her so near, and her mouth’s full sweetness
Poured on his, and o’er his her eyes’ deep violets
Dreamily shadowed:—

Ahh! enough for me, ’mid the cool rich darkness
Lying thus, to feel in the rhythmic ti-tree
All the old-world beauty, and Homer weaving
Evermore ballads.

‘Among the Ti-trees’

Ye that dwell aloof
in the infinite quiet of heaven
Whose tireless eyes
Are tranced in evermore vigil.

Happy radiant spheres!
you surely the souls of true lovers
Inhabit, ev——
er smiling upon one another.

The rich voluptuous air
flows warm on my temples and forehead,
Deep fragrant with
the kisses of blossoming ocean.

Fragrant as thy sighs,
thou world of me, O my beloved!
When on my breast
thou dreamest o’er again our caresses.

Woe is me! the night
vibrates with mysterious rapture.
Trembles and quails
beneath thy invisible presence.

88 Ernest Scott, A History of the University of Melbourne (Carlton, Vic.: Melbourne University Press, 1936), ch.11. It should be added that Marshall-Hall’s friends (notably Lionel and Norman Lindsay; George Douglas and Casteau, then reconciled to Marshall-Hall’s cause) claimed in the Outpost of 1+ July 1900 that Hymns Ancient and Modern was written ‘during his convalescence after a severe illness. As poetry they were not worth a moment’s attention. As declarations of opinion about all things beneath the sun and above the heavens, they proved that a very fine musician may be an exceedingly poor philosopher. They were, however, a small thing and his own and that was enough for the Argus. Its enemy had written a book’.


90 Radic, ‘Musical Associations in Melbourne 1888–1915’, vol.3. First performed, 4 March 1893, under August Manns at the Crystal Palace, London, and then by the Marshall-Hall Orchestra under the composer’s baton, 4 May 1895, at the Melbourne Town Hall. See also fn.60 and 61 above.

91 Australasian, 1 July 1893. First performed by the Marshall-Hall Orchestra, 26 June 1893, Melbourne.

92 Australasian, 2 September 1893. First performed by the Marshall-Hall Orchestra, 26 August 1893. Possibly also performed on 23 September 1893 and 21 July 1894. The former date is from a programme in the Hince Collection, NLA, MS 2691/1152, the latter from the Leader, 21 and 28 July 1894.

93 Leader, 7 April 1894. First performed by the Marshall-Hall Orchestra, 31 March 1894, Melbourne. A Prospectus for 1906 (M-H 8/ 14-3) lists it as being scheduled again for 21 July 1906.

94 Leader, 7 April 1894, gives the first performance of I defy as 31 March 1894.
95 The dating is from the score, M-H 1/1-1; Argus, 2 August 1898; Outpost, 14 July 1900, states that during the writing of *Hymns Ancient and Modern* Marshall-Hall was convalescing after a severe illness. This is the same period as that occupied by the writing of *Acestis*.

96 Valentine Leeper, *Memoirs*, p. Leeper Library, Trinity College, University of Melbourne. Under an enlightened policy Trinity College was admitting women as students at that time.

97 It was the period of the bicycle craze.

98 Age, 22 June 1898. With the Marshall-Hall Orchestra and the Melbourne Liedertafel.

99 Age, 1 August 1898. With the Marshall-Hall Orchestra and the Melbourne Liedertafel. Age, 27 May 1898. The 'Death Scene' was reported as given by the Marshall-Hall Orchestra on 28 April 1898; a programme, M-HColl. M-H 8/10-2, records the 'Prelude' being performed by the Marshall-Hall Orchestra on 22 September 1900; the Marshall-Hall Conservatorium Prospectus for 1903 in the Melba Memorial Conservatorium archives records that the 'Death Scene' was given on 20 December 1898 in the Alexandra Theatre, Melbourne by students of the Melbourne University Conservatorium in their annual 'Scenes from Opera' series.

100 Leeper, *Memoirs*, Music in supposed ancient Greek style to accompany antique Greek plays was then in vogue at various European campuses.

101 Radic, 'Musical Associations in Melbourne 1888–1915', vol.2, section 6. Marshall-Hall was conductor from 1898 to 1904. The Melbourne Liedertafel and the Metropolitan Liedertafel amalgamated as the Royal Victorian Liedertafel in 1905. Marshall-Hall was recorded as too ill to conduct for some time after 10 September 1898.

102 *Victorian Artist's Society Journal* 30 (1 November 1913).

103 Argus, 2 August 1898. 'Life means war and war is a good thing. Nay! the best of all things. It is a symptom of vitality, energy, superabundant strength'. Of course, Marshall-Hall spoke without any idea of what actual war meant.

104 Outpost, 14 July 1900. It should be noted that amongst his most bitter opponents were T.H. Guernett, music critic of the Argus, 1883 to circa 1901, and Henry Bourne Higgins, MLA, of the University Council, both of whom Marshall-Hall had repeatedly held up to ridicule.

105 Argus, 20 August 1898.

106 Scott, *A History of the University of Melbourne*, ch.11.

107 Argus, 4 October 1898.

108 Argus, 4 October 1898.

109 Outpost, 14 July 1900.

110 Outpost, 14 July 1900.


112 Bulletin, 7 July 1900. Earlier, in the *Bulletin* of 27 August 1898, this 'Melbourne University dignitary' had been identified as R. Murray Smith, a trustee for the *Argus* who was also a member of the University Council that censored Marshall-Hall in 1898. Press debates and cartoons during 1898-1900 used the Marshall-Hall question to challenge censorship in art and in literature and to point out the hypocrisy of those in high places, both in Church and State.

113 Outpost, 14 July 1900.

114 Scott, *A History of the University of Melbourne*, ch.11.

115 Outpost, 14 July 1900. Of the school heads, it was said most were from primary schools and principals who were only vaguely aware of Marshall-Hall before Leeper informed them of his status.


117 Dunstan, *Wousers*, 198–99. Trinity College Council and Presbyterian Ladies' College (12 June 1900), Melbourne Grammar (13 June 1900), Wesley College (14 June 1900), Methodist Ladies' College, Geelong Grammar, Scotch College, the Elders of the Presbyterian Church of Victoria (16 June 1900).
118 *Weekly Times*, 30 June 1900.

119 Scott, *A History of the University of Melbourne*, ch.11. Then consisting of Sir Hubert Parry (Professor of Music at Oxford), Dr C. Villiers Stanford (Professor of Music at Cambridge), Sir Frederick Bridge (organist at Westminster Abbey), Sir George Martin (organist at St Paul's, London), and Sir Alexander Mackenzie (of the Royal College of Music).

120 Scott, *A History of the University of Melbourne*. By this time, Robert Murray Smith, Justice a Beckett and other erstwhile opponents of Marshall-Hall had recanted. The University professors sent a cable to Peterson trying to warn him off, but Peterson accepted after he received an anonymous cable reading only "2 Kings 6, 16" [the King James Bible gives: 'Fear not: for they that be with us are more than they that be with them'].

121 *Outpost*, 20 April 1901.

122 Marshall-Hall, of course.

123 Peterson. Not the first time an audience had shown loyalty by supporting Marshall-Hall’s orchestra’s concerts during the period of the scandal. For example, on 27 October 1898, Lady Madden and Lady (Janet) Clarke headed the list of society women present, unafraid of spoiling their good name (see *Bulletin*, 8 October 1898).


125 The working period is indicated in *Outpost*, 28 April 1900. The libretto also exists in German (M-H 1/2-6). The printed libretto (M-H 1/2-5) is undated, but recorded in Percy Serle, *Bibliography of Australasian Poetry and Verse, Australia and N.Z.* (Melbourne, 1925).

126 A chorus from the work, 'The Birth of Hercules', was given at the 2nd Melbourne Liedertafel Concert, in 1901, under Marshall-Hall (see the books of programmes, uncatalogued, in the GM). The existence of a ronced vocal score of Act I, Scene II—the chorus 'Woe! Woe! Woe unto us' (M-H 1/2-4)---indicates that another performance of an extract was at least planned.

127 Eric(a) or Herrick) Hoare, died 24 February 1900. Misspellings occur on the tombstone of Marshall-Hall’s grave as well as in the records of the office of Brighton Cemetery. The child was a year old and shares his parents’ grave. See Introduction, note 16, and the allied text.

128 M-HConDiary of 1906: clipping at August 1906. M-HConDiary of 1907: handwritten entry at 3 May 1907. A cable at 23 November 1906 in the M-HConDiary of 1906 reveals that Marshall-Hall had an operation for a serious eye ailment in November 1906. James Barrett seems to have been involved, not only as a friend, but as one of the leading oculists of his day.

129 Melbourne Liedertafel programme, 23 October 1899 (uncat., GM). This was the date of its first performance. Marshall-Hall conducted.

130 Bebbington ("The Operas of G.W.L. Marshall-Hall", 236) states this was published in closed score in *Federated Australia*, 1900.

131 Letter, Marshall-Hall to Herr Wertheim, 29 November 1905 (M-H 9/5-1). It was first performed in Melbourne on 28 May 1904 (see Radic, "Musical Associations in Melbourne, 1888-1915", vol.3, for the Marshall-Hall orchestral concert lists). It was scheduled again for 29 June 1907 and given on 10 July 1908 by the Marshall-Hall Orchestra. Edmondstone Duncan in the *Australian Musical News*, December 1935 (M-H 8/4-5, 6), adding 'at a Queen's Hall Promenade Concert'. A letter from Sir Henry Wood to James Barrett, dated 5 November 1912 (M-H 9/4-36), claims the work was played twice by Sir Henry at Queen's Hall. The second performance appears to have been in 1911. The Symphony in E-flat was published by Paris & Co., Berlin, undated (M-H 2/2-2), and donated by Sir James Barrett to the Marshall-Hall Collection on June 1939. Breitkopf & Härtel published a four-hand version by Eduard Scharf, a friend and colleague of Marshall-Hall, in 1905 (M-H 2/2-3: 1 to 3).

132 Radic, "Musical Associations in Melbourne, 1888-1915", vol.3. First performed on 19 May 1906 with Herman Kuhm as soloist.

133 Also in German (M-H 6/2).

134 Published in 1907 by B. Schotts Söhne, Mainz.

135 M-HConDiary, 1910, records this as first performed on 9 April 1910 with Herman le Plat as soloist.

136 Bebbington, "The Operas of G.W.L. Marshall-Hall", end lists. Appendix II.
137 Bebbington, 'The Operas of G.W.L. Marshall-Hall'.

138 M-HConDiary, 1911, records this as first performed at the Athenaeum Hall, 5 October 1911. There may be other 'lost' quartets.

139 Radic, 'Musical Associations in Melbourne, 1888–1915', vol.2, section 5; see also Suzanne Robinson, 'A History of Stella', preface to vocal score of Stella (Parrville, Vic.: Centre for Studies in Australian Music, School of Music, University of Melbourne, 1992)

140 It is possible, on verbal evidence received from Dr Ralph Traill by the author, that his relative, Stella White (that is, Star), daughter of the assistant State astronomer of the time, and a pupil of Marshall-Hall, gave her name to this opera. She was the mother of the composer, Dorian le Gallienne. The opera includes a scene set at a beach house through the grounds of which 'moonlight picnickers' go singing. Thought a trifle absurd in London, this scene is based on the liedertafel societies' local practice of taking whole families off to the sea on summer nights, where they walked the beaches singing. It is, in fact, a very Australian scene. Stella's aria to the stars, which is included in the scene, is obviously a reference to the comet which was seen vividly in Melbourne at the time.

141 M-H 1/5-2. This is dated 26 July 1912 at the end of Act II. A letter from Marshall-Hall to James Barrett, 28 October 1912 (M-H 9/36), records the completion of the score which was published by Enoch & Sons, London, in 1914 (M-H 1/5-6). The libretto of M-H 1/5-1 is paralleled in German, possibly with a German production at Nürnberg in mind, as suggested in a letter from Marshall-Hall to James Barrett, 18 June 1913 (M-H 9/3-16). M-H 9/3-16 may possibly be the translation mentioned there, and is thus datable from the letter.

142 M-HConDiary, 1913, clipping at 18 April; letter, Marshall-Hall to James Barrett, 6 January 1913 (M-H 9/3-8); letter, Marshall-Hall to Sir James Barrett, 12 December 1912 (M-H 9/13-7). These reveal that Marshall-Hall had raised the money for his journey by cashing an insurance policy by which he hoped to be able to support himself and his family for two years. This proved impossible. Marshall-Hall mentions working on the music for As You Like It. No work of this type or title has as yet come to light.

143 Letters, Marshall-Hall to James Barrett, 8 May 1913 (M-H 9/3-12) and 28 October 1912 (M-H 9/3-6). Marshall-Hall was disgusted at the bribery that he discovered was necessary then for musical works of newcomers to go on. He was apparently unaware of the custom of fees then prevalent and could not, in any case, afford such payments. A letter from Marshall-Hall to James Barrett, 6 May 1912 (M-H 9/3-5), records that further Melbourne performances were made impossible because of prior bookings for the theatres. A syndicate to provide money to back Stella in London was mooted by Barrett soon after the Melbourne productions. The entrepreneur/friend, Alfred Schultz-Curtius, was also mentioned as interested.

144 Letter, A.E.J. Lee to James Barrett, 3 May 1914 (M-HH). Lee, the donor of the £1,000 that set the Marshall-Hall Orchestra on its feet, championed Marshall-Hall's cause again in London. Asked for advice about Stella shortly after it was completed, he wrote to Barrett on 28 July 1911 (M-HH) that a British composer would have difficulty convincing the British that an opera in English was of any worth. He suggested translating Stella into French, citing the success of Dame Ethel Smyth's operas when they were translated into German and, having succeeded in Germany, found their way to Covent Garden and New York. Smyth had the extra handicap of being a woman and a militant feminist. Perhaps Lee considered Marshall-Hall's colonial taint as an equal handicap to be overcome in the same way.

145 Marshall-Hall to James Barrett, 1 January 1914 (M-H 9/3-20).

146 Letter, Marshall-Hall to James Barrett, 8 May 1913 (M-H 9/312). Marshall-Hall wrote that he was so busy he was unable to get on with a new opera 'which is burning my brain'.

147 Letters, Otto Fischer-Sobell to James Barrett, 16 December 1912; Marshall-Hall to James Barrett, 12 December 1912; Marshall-Hall to the Council, University of Melbourne, (?) July 1914; Marshall-Hall to James Barrett, (?) September 1914 and 23 March 1915 (M-HH). These letters reveal that Dorothy Jacobs of Adelaide, who was to sing the role of Mrs Chase in Stella, was a former pupil of Marshall-Hall. She was then in London to study with Fischer-Sobell who had been in South Australia for a time. He had been a tenor at Covent Garden and later taught at Hampstead with Cecil Sharp. When war broke out, Marshall-Hall strenuously pushed Fischer-Sobell's cause to escape internment in England by being appointed a singing teacher at the University of Melbourne Conservatorium in 1915, after Marshall-Hall's reinstatement. This was successful. Thus, the network of musicians in Australia extended to Europe. Many examples of such intricate relationships exist before and after this
period. This example shows how Australians advanced themselves, even in an alien environment. No contact was ever ignored. Even Madame Carreno was no stranger. She had toured Australia shortly before.


149 Letters, Marshall-Hall to James Barrett, 12 December 1913 (M-H 9/3-19) and 28 October 1912 (M-H 9/3-6); Marshall-Hall to Franz Dierich, circa 1913 (M-H 9/6-6), recalls A. Levey trying to promote Stella in San Francisco; Marshall-Hall to Franz Dierich, 23 October 1913 (M-H 9/6-2), notes that Dierich had been in Minneapolis and there approached Andrew Dippel, manager of the Chicago Grand Opera Co. about an Marshall-Hall opera (no title given), without success. It also states that Marshall-Hall was told of a proposal to publish Alcestis with Greek and German texts; nothing seems to have come of this; Marshall-Hall to James Barrett, 19 August 1913 (M-H 9/3-17), discloses that Marshall-Hall was notified at this time of the successful production of Alcestis at Meissen.

150 Letter, Marshall-Hall to James Barrett, 1 January 1914 (M-H 9/3-20).


152 Letter, Marshall-Hall to James Barrett, 17 February 1914, (M-H 9/3-22). Marshall-Hall was then ill with 'flu and iritis'. See also the letter, Marshall-Hall to James Barrett, 25 June 1915 (M-H 9/3-28), which suggests that the Victorian League may have offered to back Stella.


154 Letter, Marshall-Hall to James Barrett, 8 April 1914 (M-H 9/3-24). Marshall-Hall felt that it was Jacob's publicity campaign which finally secured production. Hubert first wrote to James Barrett with the news on 20 March 1914 (M-H 9/3-24), Marshall-Hall stood in real need of money by this time. He was relying on a success with Stella to find the funds to go on with attempts to have Romeo produced. The insurance policy, he cashed had not been fully honoured, nor had his final salary from his Conservatorium been paid. Though he refused help from the Pinschers, with whom he had quarrelled, and though he did not intend to conduct in Europe, he came to realize he would have to find work teaching, arranging and copying; see letter, Marshall-Hall to James Barrett, 14 February 1913 (M-H 9/3-9). Though he wrote articles for the Argus, these were not paid for, and Marshall-Hall was obliged to look elsewhere for journalistic work; see letter, Marshall-Hall to James Barrett, 17 February 1914 (M-H 9/3-22).

155 Letter, Marshall-Hall to James Barrett, 14 January 1914 (M-H 9/3-21). It came out in April; see letter, Marshall-Hall to Ivy Brookes, 3 April 1914 (in M-HH). In May, John Coates was suggesting that the 'Balcony Scene' be done at the Coliseum, London; see letter, Marshall-Hall to James Barrett (M-H 9/3-12).

156 Letter, Marshall-Hall to James Barrett, 17 February 1914 (M-H 9/3-22). Barrett was offended that Marshall-Hall had not come to him for the money. Beecham delayed the final publication with Enoch when he did not return the score; see letter, Marshall-Hall to James Barrett, 12 December 1913 (M-H 9/3-19).


159 Letter, Marshall-Hall to A. Wertheimer, 18 June 1913 (M-HH).

160 Letters, Marshall-Hall to A. Wertheimer, 18 June 1913 (in M-HH); Marshall-Hall to Franz Dierich, circa 1913 (M-H 9/6-6). This letter also asked Dierich to contact (?) Delmer in Berlin to promote Romeo.


162 Letter, Marshall-Hall to James Barrett, 17 October 1913 (M-H 9/3-18). It was after this failure that Brookes stepped in to publish Romeo, hoping this would aid production.

‘Australianness’ of Stella, made to the editor of the Sunday Times and also explaining the spelling of his name is to be found in M-H 9/5-8.

164 M-H 9/4-37 to 41, ca. 1913-14. The management of the orchestra regretted that they could not engage Marshall-Hall for that season, but sent their schedule of fees for hiring the orchestra to Barrett, who seems to have considered paying them, until he realised the price was too high.

165 Letter, Ella Winter to Herbert Brookes, 4 August 1921 (M-HH).

166 Australian Musical Monthly, 1 August 1914.

167 Australian Musical Monthly, 1 August 1914.

168 Australian Musical Monthly, 1 August 1914.

169 Australian Musical Monthly, 1 August 1914.

170 Australian Musical Monthly, 1 August 1914.

171 Australian Musical Monthly, 1 August 1914.

172 Australian Musical Monthly, 1 August 1914.

173 Marshall-Hall had not settled the matter of closing his own Conservatorium when he left in 1913. His neglect of the matter and Fritz Hart’s determination to keep the Albert Street, that is, the Marshall-Hall Conservatorium, separate from the University Conservatorium, led to a very awkward situation for Alfred Deakin; see NLA MS 15401/3/651, undated, circa 1914). It also created problems for James Barrett; see letter, Marshall-Hall to James Barrett, 15 July 1914, M-H 9/3-32. Fritz Hart refused to budge; see letter, Fritz Hart to James Barrett, 29 (? 1914, M-H 9/445: 2).

174 Age, 11 July 1914.

175 Argus, 13 July 1914.

176 Argus, 13 July 1914.

177 For example, Argus, 14 July 1914.

178 On 18 July 1914. Undated clipping in context of 18 July 1914, Hince Collection, NLA MS 1619.

179 Argus, 17 July 1914.

180 Letters, Marshall-Hall to James Barrett, 8 July 1914 (M-H 9/3-30) and 7 August 1914 (M-H 9/3-31). Bennett first broached the subject in a letter to Marshall-Hall who replied on 3 July 1914 that he would be happy to be reappointed, but asked for funds to study new teaching methods in Berlin before he returned. The war put a stop to this plan (see M-H 9/3-29). The acceptance may even have occurred earlier; see M-H 9/3-26, a letter from Marshall-Hall to James Barrett, dated 30 May 1914, a date which may be in error.

181 M-HConDiary, 1915: clipping at January; letter, Marshall-Hall to Herbert Brookes, 4 September 1914 (M-HH), refers to Marshall-Hall’s proposed journey to Australia in the Medic, leaving England on 19 December 1914 and due to arrive on 1 or 7 [unclear] January 1915. The M-HConDiary, 1915, however, states that he went to Hobart on the Corinthic and transferred to the Loongara, which berthed in Melbourne in January. A letter, Marshall-Hall to James Barrett, 30 May 1914 (M-H 9/3-26), possibly wrongly dated as war did not break out until August—reports Marshall-Hall’s inability to pay the passage, difficulty getting a berth due to the war, his failure to get his insurance money, his anger at the Germans, Hubert’s enlistment in the Territorials, and Marshall-Hall’s own attempt to enlist (which his age and teeth prevented). He wrote to Herbert Brookes on 10 July 1914 (M-HH) that he had been offered the post as director of the Sydney Conservatorium but had refused, adding that if he took the Melbourne post he would ‘be able to write my two more operas in peace now!'—It is a great relief. These operas are untraced. In a letter to Brookes, 17 June 1914 (M-HH), he wrote of the Sydney post: ‘But between the Tory parsons, and the Labour unionists, I have not the least chance. I hope [Hamish] MacCunn gets it'. In a letter to Brookes of 23 August 1914 (M-HH), he wrote that Kate was very ill and in hospital with ‘the old heart trouble'; aircraft floated over London, troops were everywhere. Of war he said: ‘But how barbarous, how useless!—I only trust that this cursed military sprint is not going to seize on democratic England ... Military men seem invariably to be the most rigidly-stupid of all upstanding beings—good for nothing but the butcher’s shop'.
182 Letter, Marshall-Hall to Herbert Brookes, 23 September 1914 (M-Ill).

183 Letter, Marshall-Hall to (?!) Wertheimer, 23 March 1915 (M-II 9/5-6).

184 Herbert Brookes Papers, MS 1924/28/1232, NLA.

185 *Argus* 19 April and 10 May 1915.

186 At the foot of the tombstone is an open marble book, inscribed, in now much worn notation, with an extract from *Romeo and Juliet*, the words in German. If this is compared with the Enoch vocal score (MH 1/5-6), it will be seen that it constitutes the passage from the top of p.116 to the end of bar one of p.117, that is, Act II at the ‘Balcony Scene’. The words read: ‘O blessed, blessed night! I am afraid, being in night, all this is but a dream, too flattering sweet to be substantial. (JULIET): Three words, dear Romeo, and goodnight indeed. If that thy bent of love be honourable, thy purpose marriage, send me word tomorrow, by one that I’ll procure to come to thee’. Taken from the tombstone and score (M-II 1/5-6) and photographs of the gravesite taken in 1978 by the author. The Herbert Brookes papers (NLA MS 1924) indicate that the stone was in place in 1920. It is possible that Brookes paid for the monument and that Kate Marshall-Hall was asked to suggest a suitable inscription. Musically, the extract is not central. It is cut in German, not English. Why then, was it selected? Was Kate questioning her husband about their belated marriage? Both she and Marshall-Hall, according to Kate’s niece, believed in spiritualism. In her last years, Kate was often found alone in her room, trying to talk to her husband. It may, indeed, have been a question intended to reach beyond death, but to which there was no answer.

Under the Patronage of
His Excellency the Governor-General & Lady Northcote,
and
His Excellency the State Governor & Lady Talbot.

Marshall-Hall
Orchestral Concert.
Season 1905.

Second Concert of the Season,
being the 80th since their inception.

Town Hall, Melbourne,
Saturday Afternoon, May 13,
3 p.m.

Orchestra of 62 Artists.
Conductor:
Prof. G. W. L. Marshall-Hall.
Soloist: Mr. Scharf.

Prices of Admission:
Balcony and Reserved Chairs 5/= 
Body of hall 3/= 
Area 2/= 

Box Plan at Allan’s.

W. J. Hopkins, Orchestral Manager.
M. Philip Fox, 472 Chancery Lane,
Asst. Secretary.

Catalogue

A. STAGE WORKS

M-H 1/1 – Alcestis.
M-H 1/2 – Aristodemus.
M-H 1/3 – Dido and Aeneas.
M-H 1/4 – Harold.
M-H 1/5 – Romeo and Juliet.
M-H 1/6 – Stella.

Box 1, 2
Box 3–5
Box 6
Box 7–10
Box 11–16
Box 17–22

1. Alcestis

The archive consists of:

M-H 1/1-1 – Full score.
M-H 1/1-2 – Fragments.
M-H 1/1-3 – Orchestral parts.

Extensive musical setting for the play by Euripides. To be performed in the original Greek. The score consists of orchestral accompaniment with much choral work by two male choirs to support the play itself which is declaimed against the music or spoken unaccompanied. Flexible staging is indicated. The orchestral forces required are 2 flutes, 2 hautboys, 2 clarinets in B-flat, 2 bassoons, 4 horns, 2 trumpets in C, 3 trombones, contra bass tuba, timpani, harp and strings.

Synopsis: The god Apollo has conceded to Admetus, King of Pherae in Thessaly, the right to appoint another in his place when Thánatos (Death) comes to claim the king. Admetus fails to find a willing replacement until his wife, Alcestis, offers herself. The demi-god Heracles (Hercules) arrives on the day Death is to take Alcestis. He meets the grief-stricken Admetus who urges Heracles to remain in his house as a guest. Alcestis dies. Out of pity for the plight of both Alcestis and Admetus, Heracles pursues Thánatos, wrestles him into submission and brings Alcestis home to her repentant husband.

Holdings

M-H 1/1-1

Autograph full score. Brown leather-bound volume tooled in a flower design at the edges. 39 cm x 50 cm x 3 cm. Damaged spine lettered 'ALKESTIS' (c.f. Alcestis
elsewhere) in black. Two front papers. 1st recto of these is signed in red pencil ‘GWL Marshall-Hall’. 30-stave score paper, no imprint, black inked. 175 paginations of score paper inscribed in pencil on the lower right corner with a second pagination at the top right corner. Page 1 is inscribed in pencil: ALKESTIS. The score begins at p.5, which is inscribed with the title in Greek, then: ‘Act I. Introduction.’ and signed ‘GWL Marshall-Hall. 25 March 98’, the date copying of this score commenced. The scoring is: 2 flutes, 2 hautbois, 2 clarinets in B, 2 bassoons, 4 horns, trumpets in C, 3 trombones, contra bass tuba, timpani, harp and strings.

The Introduction ends at p.12, and the score continues at p.13 with ‘Act I. Melodrama.’ The spoken Greek is present in the written score on pp.13–18, but generally the words of the actors are present only on cut-out sections of the published play in Greek which are pasted in throughout. English occurs sporadically throughout the score in pencil wherever space has allowed. It would seem that the work was sung in Greek wherever the chorus was introduced, but, to aid understanding for the singers, an English translation has been filled in.

At p.21, the scoring is again indicated, the hautbois being replaced by the words: ‘20 bars’ and with the addition of timpani. At this page also, two TBB ‘semi-choruses’ are introduced. At p.85 the page is headed ‘Finale. Act I.’ Act I ends at p.91. ‘Act II Introduction’ begins at p.93. At p.119 a stage direction in English is added in red pencil. At p.151 the word ‘chorus’ is written in the right margin. Act II ends at p.126. ‘Act III Introduction’ begins at p.129 and ends at p.159. ‘Act III Melodrama’ begins at p.161 and ends at p.164. ‘Finale. Act III’ begins at p.166 and ends at p.174 where the page is signed and dated: ‘FINIS. G.W.L. Marshall-Hall. 17/4/98’.

M-H 1/1-2: 1 to 5 Fragments of Alcestis.

M-H 1/1-2: 1. Vocal and piano score fragment in black ink. Equates with the full score of Alcestis at M-H I/I-1 from bar 2, p.63 of the lower pagination, to p.84. 6 pages (3 sheets) of 15-stave score paper once part of a 30-stave format but torn across at the half page. No pagination or imprint. Much overscoring at the second recto and verso and the third recto.

M-H 1/1-2: 2. Single sheet of score paper written on one side only: 20 bars of an unidentified piano sketch in pencil, the vocal part not present. Apparently once part of M-H 1/1-2:1.

M-H 1/1-2: 3. Vocal and piano score fragment, marked as ‘Chorus VI’. Equates with the full score of Alcestis M-H I/I-1 from p.151 to p.158. 12-stave score paper with a circle emblem imprint and the words ‘Austral Nr.3’ within. Black inked. The first recto margin holds the pencilled inscription: ‘Prof. Marshall-Hall.’ 8 paginations. Slip of additional notation at p.3.

M-H 1/1-2: 4. Vocal and piano score of Chorus 1 & 2 of Alcestis. Equates with the full score at M-H I/I-1 from p.21 to bar 7 of p.61 of the lower pagination. 14-stave score paper, imprinted ‘Austral Nr.2’ within a circle.

M-H 1/1-2: 5. Vocal and piano score of a section of Act II of Alcestis and another of Act II. Equates with the full score at M-H I/I-1 from bar 3 of p.14 to p.17 for the first recto and verso of the two sheets of the archive. This first sheet holds the imprint
Catalogue

'Austral Nr.2' within a circle. The second sheet is torn and though possibly once joined to the first sheet does not continue the score from that point, though it is also black inked as a vocal and piano score with Greek wording. The first sheet holds a pencilled underlay of the Greek original which appears to be a phonetic version to aid the choir in pronunciation. The second sheet is possibly bars 5 and 6 of p.99 to p.100 of Act II in M-H I/1-1, in reduced form.


M-H 1/1-3: 1 to 18 Orchestral parts of Alcestis. A brown paper folder, 28cm x 36.5cm, contains orchestral parts. The cover is inscribed in red pencil: 'Alcestis. Divinitie du Stisc.' also spelt ALC ESTES on some parts. 12-stave score paper imprinted 'Bell Brand No.3(a)' with a bell emblem above for all except M-H 1/1-3: 9. Present are: 4 first violin parts, 5 second violin, 2 viola, 1 violoncello, 1 double bass, 1 Hautboy, 1 clarinet 1 bassoon, 1 trumpet, 1 French horn.

2. Aristodemus

The archive consists of:

M-H 1/2-1 – Full score.
M-H 1/2-2 – Piano and vocal score.
M-H 1/2-3 – Second piano and vocal score.
M-H 1/2-4 – Printed choral score of Act I Scene II.
M-H 1/2-5 – Published libretto in English.
M-H 1/2-6 – German libretto.

An opera in twenty-five scenes requiring a minimum of two alternating sets. All major characters are non-singing actors. Major musical forces are a double SATB chorus and an orchestra of 3 flutes and piccolo, 2 oboes, hautbois, 3 clarinets, 1 bassoon, 4 horns, 3 trumpets, 2 tenor trombones, 1 bass trombone, 1 bass tuba, 1 harp, timpani, violins, violas, cellos and double basses.

The libretto is based on the legend of the Messenian king, Aristodemus (reigned 751–724 BC). According to J. Lernprieire's A Classical Dictionary (London, 1860), this king conducted a successful campaign against Sparta during which the proud Spartan women were prostitutes as part of the policy of conquest. When Aristodemus found his own unmarried daughter with child, however, with clear double standards, his rage was turned against the girl, whom he murdered. Thereafter the king was haunted by visions of his daughter's long hair, the symbol of womanhood. He commits suicide, leaving a bloody war behind him as his only heir. G.W.L. Marshall-Hall's version of this story is much more complex.

Synopsis: The virgins of Sparta, coming to worship before the shrine of Artemis, are raped by the Messenian youths. Out of shame the maids commit mass suicide by slitting open their veins. King Teleclus, hearing their cries, attempts to rescue them but is killed by Artander. As he lies dying, the king grasps the feet of the statue of the goddess and begs retribution. In reply Artemis sends pestilence and death to the Messenian youths and war to Sparta. The Messenian king, Aristodemus, is forced to retreat with the remnants of his army to the citadel of Ithome. Artemis pursues him, predicting that to appease her Aristodemus will sacrifice his daughter in vain, that all his house will die as suicides and that his subjects will be forced from the land or given into slavery.

Tis is, son of Alcis, is sent by Aristodemus to the Pythian Apollo at Delphi to ask how the anger of Artemis should be appeased. Apollo answers that a virgin of the blood of Aephytus was to be elected from the
descendants of Herakles and sacrificed to Artemis. If no-one of that clan could be found then a maiden of another race could be substituted, but only with the consent of her father. The lot falls on the daughter of Lyciscus. Ophineus, a blind sage tries to warn Aristodemus that the oracle has deceived him and the elected virgin is not a descendant of Herakles. Aristodemus refuses to listen. Appollo restores Ophineus's sight and sends the sage into a frenzied trance during which he sees a vision of the deaths of the King and Queen. A guard finds Lyciscus and his daughter have escaped, leaving a message with a slave that the girl was adopted and Lyciscus therefore was not free to give her in sacrifice. Aristodemus's daughter, Taıra proudly offers herself as a replacement since she is of the blood of Herakles and her paternity certain. A messenger brings news of disaster on the nearby battlefield and Aristodemus steels himself to the death of his child whose life must be sacrificed by his own hand as chief priest of his people.

Damis, who is betrothed to Taıra, accuses Aristodemus of being deceived by the oracle and thus the murderer of his own child. He claims she is no virgin but already pregnant to him and the sacrifice has been in vain. Aristodemus rushes to the altar of Artemis where Taıra is preparing for her death. The King takes the girl by the hair, and shouting 'Liar' cuts her throat, splits open her belly and demands that all should look on her innocence. Aristodemus is told by Ophineus that the sacrifice is not acceptable to the goddess. Aristodemus prays for a sign to contradict the sage but the shield of Artemis falls and shatters on the shrine's floor and the palace doors clash in a sudden burst of lightning and thunder. The Queens hangs herself. Aristodemus, on finding her, orders three perfumed litters to be placed before the shrine. He lays out the bodies of mother and daughter on either side of the empty central bier and goes to meet the enemy at the city gates. There he tells the people to abandon the land and take ship to safety. He then returns to the shrine of Artemis and commits suicide. He is found there by the Spartans who see the vision of Ophineus of the three funeral biers and the three furies standing by each. one with a knife, one with a halter and one with a sword.

Holdings
M-H 1/2-1

Full score of Aristodemus. Calf bound. Composer's autograph. 27.5cm x 35cm x 5.25cm. The front and back covers are tooled at the edges in black patterns and with the title 'Aristodemus' also in black tooling in a design on the front cover only. Black inked score except for Scene XX which is in blue ink. The first recto is inscribed 'G.W.L. Marshall-Hall, Melbourne c/o Fischer-Sobel [sic], 1 Harley Rd., Swiss Cottage N.W.' in the composer's hand. The second recto holds the top page of a published libretto reading: 'Aristodemus. A Tragedy by G.W.L. Marshall-Hall. 'Alle Schuld racht sich auf Erden' – Goethe.' The libretto is, therefore, by the composer. The second verso holds a page from a published libretto reading:

'Aristodemus. Characters:
Artemis
Aristodemus, King of Messenia
His Queen
Taıra, his Daughter
Ophineus, a soothsayer, blind
Messenger
Damis, a youth betrothed to Taıra
Coryphoeus
A Boy
Chorus of Messenian women and old men
Spartans
Soldiers, attendants, etc
Catalogue

Tysis, Bearer of the Oracle

The Scene is laid before the Palace of the King of Ithome."

Only the members of the Chorus of Messenian women and old men are required to sing. The score reveals that this list of characters does not indicate singers but actors who are required to declaim extensive poetic passages throughout with orchestral accompaniment.

The final occupied page (p. 528) is signed and dated: 'Aug 11th 1902. G.W.L. Marshall-Hall.' The score consists of 528 paginations and eight blank leaves of score paper. There are three frontpapers, as described above, and two blank endpapers. The score paper, imprinted 'B.C.' on a bar across a lyre emblem, underwritten 'No.6.' No orchestral parts are present in this collection, but the instrumentation indicated by this score is for: 3 flutes, piccolo, 2 oboes (with Hb. p.14. and Hob., p.16, indicating the use of the hautboy after the opening scene), 3 clarinets, 1 bassoon, 4 horns, 3 trumpets, 2 tenor trombones, 1 bass trombone, 1 bass tuba, harp, timpani, violins, violas, cellos, double basses.

Note: the University of Melbourne holds the library of the Royal Victorian Liedertafel. This contains an uncatalogued holding of 125 printed copies of the chorus: 'Honour the mighty Father' from Scene V of Aristodemus and the orchestral parts to the same chorus consisting of 6 first violin parts, 6 second violin, 3 viola, 2 cellos, 2 double basses, a combined part for first and second flute, another for third flute and piccolo, a clarinet part, a harp part, and single parts for bass clarinet, for 4 horns in two divisions, bass tuba, bassoon, contra bassoon, a fourth horn together with a third bassoon, an oboe, two trumpets together and a third separate, two trombones, a bass trombone and timpani.

The work is divided into 25 scenes, 20 marked in red ink and roman numerals as:

I. Scene 1 – pp.1-26
II. Scene 2 – pp.27-83
III. Scene 3 – pp.84-86
IV. Scene 4 – pp.87-100
V. Scene 5 – pp.101-164
VI. Scene 6 – pp.165-166
VII. Scene 7 – pp.167-177
VIII. Scene 8 – pp.177-199
IX. Scene 9 – pp.200-227
X. Scene 10 – pp.228-232
XI. Scene 11 – pp.233-248
XII. Scene 12 – pp.249-250
XIII. Scene 13 – pp.251-263
XIV. Scene 14 – pp.265-289
XV. Scene 15 – pp.289-303
XVI. Scene 16 – pp.305-375
XVII. Scene 17 – p.376
XVIII. Scene 18 – pp.377-444 (4 blank pages occur)
IX. Scene 19 – pp. missing from the numbering
XX. Scene 20 – pp.449-493
A piano and vocal score of the opera *Aristodemus*. Off-white linen bound. Black inked score. 24cm x 27cm x 5cm. There are four frontpages. The first recto is inscribed ‘G.W.L. Marshall-Hall. Conservatorium of Music. Melbourne, Victoria.’ The second recto holds the first page of a printed libretto as for M-H 1/1-1 (full score). The second verso holds the printed cast list as in M-H 1/1-1 and of the same origin as M-H 1/2-5. There are four endpages, the first recto holding an Index of 25 scenes and their definition and pagination viz:

**Introduction**

Scene I. Artemis. p.3
Scene II. Hymn to Artemis. Chorus. p.13
Scene III. Entrance of Aristodemus. p.50
Scene IV. Entrance of Tisio. p.52
Scene V. Chorus. The birth of Hercules. p.60
Scene VI. Entrance of the Queen. p.105
Scene VII. Entrance of Taira. p.106
Scene VIII. March. p.112
   The sacrifice. p.116
Scene IX. Entrance of Ophionius. p.119
   Ophionius’ frenzy. p.120
Scene X. Chorus. ‘Words of madness’ etc. p.131
Scene XI. Entrance of guard. p.134
   Taira’s self-sacrifice. p.136
   Chorus ‘Soundless are the feet’. p.141
Scene XII. Entrance of Messenger. p.144
Scene XIII. Farewell of Taira. p.145
Scene XIV. Chorus. ‘The Lament’. p.151
Scene XV. Entrance of Damis. p.165
Scene XVI. Chorus. ‘Agamemnon’s sacrifice’ [sic]. p.170
Scene XVII. Messenger. Death of Taira. p.221
Scene XVIII. Curse of Ophionius (Shield scene). p.222
Scene XIX. Chorus. ‘Thou that dwellest’ etc. p.229
Scene XX. Chorus. ‘The Fall of Ilium’. p.255
Scene XXI. Messenger. Death of the Queen etc. p.278
Scene XXII. Guard. Fall of Ithome etc. p.279
Scene XXIII. Death of Aristodemus. p.280
Scene XXIV. Chorus. ‘Behold! Behold!’ p.286
Scene XXV. The vengeance of Artemis [sic]. p.297.’

There are 298 pencilled paginations. The pages have originally been numbered in another order and replaced throughout. This may have been done to allow for the addition of pp.13–54 which are on smaller paper than that of the general score. 12-
stave score paper imprinted ‘Bell Brand No. 5’ with emblem of four bells and tie, the bells marked ‘A & Co M’ (i.e., Allan and Company; Melbourne). The additional smaller pages (pp.13–54) are 12-stave and of the same imprint, but size No.1. These hold Scene II. The libretto is partly written over the piano scoring for the actors, and partly consists of pasted-in extracts from a printed libretto.

M-H 1/2-3 Piano and vocal score of Aristodemus. Bound in off-white linen. Black inked. 27cm x 3cm x 5cm. The front cover is enscribed in black within a design in the upper left corner: ‘Aristodemus’. 4 front pages. The second recto and verso contain pasted-in title page and character list from a printed libretto, as in M-H 1/1-5. 298 paginations on the recto with verso implied. Pencil. 12-stave score paper imprinted ‘Bell Brand No.5’, with the emblem as for M-H 1/2-2. The published libretto is pasted in at entries throughout for the actors but is otherwise handwritten for the chorus. Occasional handwritten words also occur for the actors. The choral areas are also given a German libretto written above the English.


M-H 1/2-5 Published libretto of Aristodemus inscribed as being by G.W.L. Marshall-Hall. Orange Pink covers of soft paper. 47 pages holding 25 scenes. 18.5cm x 24.75cm x lcm. Printed by the Atlas Press, Block Place, Little Collins St, Melbourne. The text is substantially the same as that used throughout the full score and the vocal scores.

M-H 1/2-6 Handwritten German libretto for Aristodemus. An exercise book with red marbled hard cover, labelled on the front: ‘Aristodemus in German’. 63 paginations of blue-lined white exercise paper with one third of the volume blank. A translation from the English by M-H Two loose leaves at p.21 containing verses in English. On biscuit-coloured exercise paper, blue lined. 25 scenes marked. Appears to be in M-H’s hand, but the loose leaves are in another hand.

3. Dido and Aeneas

The archive consist of:

- M-H 1/3-1 – Full score of Act I, Scene IV.
- M-H 1/3-2 – Second full score of Act I, Scene IV.
- M-H 1/3-3 – Piano and vocal score.
- M-H 1/3-4 – Piano and vocal score of Section five of M-H 1/3-3.
- M-H 1/3-5 – Piano and vocal score of Act II.
- M-H 1/3-6 – Orchestral parts.

Opera in five acts, requiring five sets, SAAB soloists, 1 male and 1 female chorus, orchestra of full strings, 2 flutes, 2 hautboys, 2 clarinets in B-flat, 2 bass clarinets in B-flat, 2 bassoons, 4 horns in F, 2 trumpets in C, 2 tenor trombones, bass trombone, contra bass tuba, timpani and harp.

Note on the title: The title of this opera is given in the autograph complete vocal score as simply ‘Dido’. It is inscribed as the work of George William Louis Marshall-Hall, the composer, the libretto being the work of his brother, Algernon S. Marshall-Hall. This appears to be the earliest part of the archive. It is probable that this dates from the period before the Australian appointment and possibly indicates that the opera is
part of the Marshall-Hall juvenilia. The title: 'Dido and Aeneas' is inscribed in Marshall-Hall's mature hand in the piano and vocal score of Act II, but the title 'Dido' reappears in the piano and vocal score of section five of Act I, where the work is referred to as a 'dramatic cantata'. As no other complete version of the work is present, it would seem that at least Act I, Scene IV, and all of Act II were later revised without the whole work undergoing reconstruction.

Synopsis: [Amended version of the synopsis contained in M-H 1/3-3.] Aeneas, [leader of the Trojan forces], wandering in quest of the land promised to him by Jupiter, puts in at the port of Carthage where he accepts the hospitality of its Queen, Dido. Aeneas falls in love with Dido who secretly returns his passion. Under the influence of her sister Anna, Dido invites Aeneas and the Trojans to a grand hunt to be given in their honour. At the height of the chase Juno summons a great storm, forcing Aeneas and Dido to take refuge in a cave where, after a vain attempt at refusal Dido gives in to Aeneas's entreaties. Time passes while the lovers remain engrossed in one another and the Trojans become restless through enforced inactivity. Jupiter appears to Aeneas in a dream, warning him that he must depart at once. Aeneas orders the ships made ready and goes to take leave of Dido. The Queen has been told by Anna of the preparations going on around the ships and reproaches Aeneas for deserting her. He pleads that it is at the command of the gods. The Trojans, fearing that Dido will hold them by force, resolve to weigh anchor in the night. As they are offering up their customary prayers Anna and Dido come in disguise to make a last effort to persuade Aeneas to stay. They find Achates [a Trojan chieftain] who turns them back. Dido returns to the palace where, in the courtyard, a pyre has been erected on her orders. Her intention is to free herself from the grip of love by burning the armour Aeneas has left behind in his haste. Anna leaves to fetch the priests. Dido sings a passionate complaint against Aeneas, lights the pyre and mounts it in a paroxysm of frenzy, cursing Aeneas, She stabs herself with Aeneas's sword and dies as the priests enter. They pray to Jupiter to send Iris to rescue her from Hades. The fleet of the Trojans is seen in the distance sailing away.

M-H 1/3-1

Autograph full score of Act I, Scene IV. Green leatherette bound volume with ruled impress edge back and front. 48cm x 37.5cm x 0.5cm. Black inked score. One blank frontpage, one blank endpage. The first recto is inscribed 'Dido and Aeneas. Act I Scene IV' and signed: 'G.W.L. Marshall-Hall.' 30-stave score paper without imprint or pagination. Scored for 2 flutes, 2 hautboys, 2 Clarinets in Bb, bass clarinet in B-flat, 2 bassoons, 4 horns in F, 2 trumpets in C, 2 tenor trombones, bass trombone, contra bass tuba, kettledrums, violins, violas, cellos, double basses.

M-H 1/3-2

Second full score of Act I, Scene IV. Green leatherette bound volume with ruled impress at edge back and front. Gold inscribed front cover: 'Dido and Aeneas. Act I. Scene IV. Full Score.' The recto of the frontpage is signed: 'G.W.L. Marshall-Hall, Melbourne University, Victoria, Australia.' The first recto of the score is inscribed 'Dido and Aeneas [Act I Scene IV]. G.W.L. Marshall-Hall' and is so signed at the foot of the page also, where the words 'Melbourne University Victoria' are again added. 20-stave music score paper. Imprinted 'BREITKOPF and HÄRTEL. No.12. C.' with the bear and shield with a legioneer's head and the date 1719 used as an emblem. 48 paginations.

Scoring indicated: flutes, hautboys, clarinets in B, bass clarinet in B, bassoons, 4 horns in F, trumpets in C, 2 trombones, bass trombone, tuba, kettledrums, 2 harps, violins, violas, cellos and double basses. Binding and cutting of the left edge of the page has obliterated some numbers, but the actual score is for two of each. Compare with M-H 1/2-1 and M-H 1/2-6: 1 to 18.
Catalogue

M-H 1/3-3
Autograph complete piano and vocal score. Navy leatherette bound volume. Tooled and gold embossed on the cover: ‘Music’. 23.5cm x 29.5cm x 0.75cm. Black inked score. 200 paginations. Predominantly red marbled endpapers. The first recto inscribed ‘Dido. Opera in five Acts by Algernon. S. Marshall-Hall. Music by George W.L. Marshall-Hall’. The first verso is blank but the second verso is inscribed ‘Index’. The page is partially obscured by newspaper clippings on gardening pasted over the handwritten entries. Pagination of the Acts is indicated together with scenes and important entries. The second recto holds the title ‘Dido’ and a list of characters, viz:

DIDO [Queen of Carthage] – Soprano
ANNA [her sister] – Mezzo Soprano
ACHATES [a Trojan chief] – Tenor
AENEAS [leader of the Trojans] – Baritone
JUNO – Mezzo Soprano
Trojans, Carthaginians, Dido’s maidens.
Priests, Priestesses – Chorus

A synopsis follows. At p.168, the score ends at the half page and is inscribed ‘The End. George W.L. Marshall Hall [no hyphen]’. Then follow paginations 171-200 which are almost totally covered in newspaper clippings on gardening. These are obscuring music in the same hand as the rest of the score, being additions and insertions to it.

M-H 1/3-4
Manila folder holding a piano and vocal score of a scene from Dido and Aeneas. 14 pages [7 sheets] of unpaginated 12-stave score paper. Scored in black ink. No imprint. 30.75cm x 24.25cm. The first recto is inscribed ‘Scene from Dido. A Dramatic Cantata’ and is roughly signed ‘GWLMH’ run together. This scene in fact corresponds to p.25 of the vocal score and its continuation in M-H 1/3-3, i.e., it is the second last section—Section five of the Index of Act One of Dido.

M-H 1/3-5
Black leatherette bound volume with impressed design on back and front covers containing a piano and vocal score of Act II of Dido and Aeneas, the front cover impressed ‘Music’. The inside of the front cover is inscribed in pencil: ‘Dido and Aeneas Act II by G.W.L. M-H’ in Marshall-Hall’s hand. Also: ‘Patey and Willis. 44 gt [great] Marlborough St, London’. 23.5cm x 29.5cm x 0.5cm. 12-stave Acme score paper. No imprint. The pages are sewn into the cover. Black inked. No paginations. 29 occupied sheets, i.e. 58 unmarked pages, the last verso blank. The end page marked: ‘End of Act II’ and signed ‘G.W.L. M Hall [no hyphen]’. Some overscrocing occurs at the presumed p.15. Additions in pencil occur at p.35 bar 3, p.38 line 2, p.41 last bar, p.42 last line, p.48 second line.

M-H 1/3-6: 1-36
Brown paper holder inscribed in red pencil: ‘Dido and Aeneas. parts’ and in plain pencil: ‘Professor G.W.L. Marshall Hall [no hyphen]’ and ‘Full Scene in Inventory [?]’. Beneath the red-pencilled title page in plain pencil is written: ‘Act I Scene IV’. The contents are as indicated. Score paper for all the parts is of uniform size 34cm x 27cm and is imprinted ‘B.C.’ on a lyre design as emblem and under it ‘No.2’. All parts are in black ink with the same heading: ‘Dido and Aeneas. Act I. Scene IV’, followed by the composer’s name and the part intended. Red pencilled alphabetical
rehearsal cues present throughout. Present are: 7 first violin parts, 8 second violin, 3 viola, 3 violoncello, 2 double bass, 1 first and second flute, 1 oboe, 1 clarinet, 1 bassoon, 1 first and second horn, 1 third and fourth horn, 1 trumpet, 1 first and second trombone, 1 bass trombone, 1 bass tuba, 1 timpani, 1 Harp.

4. Harold

The archive consists of:

M-H 1/4-1 – Full score.
M-H 1/4-2 – Full score of Act II.
M-H 1/4-3 – Full score of an extract from the Prologue.
M-H 1/4-4 – Piano and vocal score of Act I.
M-H 1/4-5 – Piano and vocal score of Acts II, III and IV.
M-H 1/4-6 – Published song, ‘Where the Thorny Brake’ for Act II.
M-H 1/4-7 – Fragment of piano and vocal score.
M-H 1/4-8 – Orchestral parts.

See also: ‘A Harold Overture’ M-H 2/3-1 included in the orchestral works listings. This full score is headed ‘founded upon the music drama by G.W.L. Marshall-Hall’.

Opera in four acts, requiring 10 sets for 12 scenes, 2 sopranos, 2 contraltos, 4 tenors, 3 baritones and 2 basses as soloists, with two other male voices not specified by the composer directly but as a baritone and a tenor (The Monte and Earl Rolfe), a male chorus and an orchestra consisting of a strings, 2 flutes, piccolo, 2 hautbois, 2 clarinets in C, 2 bassoons, a double bassoon, 4 horns in F, 4 trumpets in C, 5 trombones, tuba, contra bass, kettle-drum and percussion.

Synopsis: Harold is an opera in four Acts with a Prologue. There are 12 scenes in all with a possible duplication of Act I, Scene I, and Act I, Scene II, as well as Act I, Scene III and Act III, Scene II.

Prologue: Godwin, Earl of Wessex voluntarily appears before the Witan (the Saxon Parliament) accused of treason. The Saxon Godwin argues that he rightly defended his own people against the foreign Normans in their midst and that he is loyal to the king, Edward the Confessor. Godwin is exonerated. Swyn, his eldest son, is then accused of seducing a nun, Algve, who was forced into the cloister to prevent her marrying Swyn. In repentance, Swyn relinquishes his heritage as his father’s heir, and this his claim to the English crown, in favour of his brother Harold. He becomes a pilgrim. The double trial inflames the Witan which calls on the Saxons to drive out the Normans.

Act I Scene 1: To strengthen his cause and provide a Saxon heir able to replace the aging King Edward’s idiot son, Godwin urges Harold to marry Aldyth, daughter of the Saxon Morcan of Mercia. Harold resolves to remain true to Edith, his cousin, whom he cannot marry without dispensation under the laws of consanguinity.

Act I Scene 2: To ensure he keeps the peace, hostages from Godwin’s family, Wolnoth, Harold’s brother, and Haco, Swyn’s eldest son, are taken by Odo, Bishop of Bayeaux, to be placed in the Norman Duke William’s care in France. His mother, Githa, makes Harold swear to rescue Wolnoth if William refuses to release him.

Act I Scene 3: Edith and Harold meet to declare their love. The seer, Hilda, Edith’s grandmother, sees a crown blazing over Harold’s head and predicts that the day the couple marries will be the most fateful of Harold’s life.
Act II Scene 1: With William ill in England, Harold rashly promises to support William’s claim to the throne in order to keep the threatened peace. William, intending to force an oath of allegiance from him, lures Harold to France by keeping the hostages beyond the agreed time. Harold is warned by Haco not to trust William, but Harold resolves to keep his promise.

Act II Scene 2: On Haco’s advice, Harold acts as if in a dream as he swears the required oath with his hand on a covered reliquary. Odo uncovers the contents to reveal only bones. Harold starts back, horrified.

Act II Scene 3: Githa persuades Edith to enter the nunnery, thus setting Harold free to marry Aldyth. Harold and Alred enter, arguing the validity of Harold’s oath to William, which Harold now intends to break. Harold sends Alred to the chief priests to ask if they will still follow him if he breaks his vow. He refuses to marry Aldyth. Edith, returning, overhears this. She renounces all claims on Harold and leaves to become a nun. Harold laments his broken vow to William and to Edith.

Act II Scene 4: The dying Edward names Harold as his heir. As monks begin prayers for the dying, Edward starts up and prophecies that a distant nation will rule England, a new tongue will be imposed and the Saxons will disappear.

Act III Scene 1: Harold, with the Saxon army, prepares to march against the Norman invasion. Before his troops, who have no knowledge of the broken oath, a Norman messenger-priest accuses the new king of perjury and demands he be delivered up to William as a traitor. Harold sends a reply that he was duped into the oath and that the church has relieved him of any guilt. His troops rally to him and leave for Hastings. Alone, Harold broods on his fate, fearing his sin will be England’s ruin.

Act III Scene 2: Hilda tells a shocked Edith that Harold will soon be hers. Harold comes to bid Hilda farewell. Hilda gives him a protective banner Wicca, a witch appears, and Hilda asks her to predict the outcome of the battle. Wicca hands her a stick which turns into a snake. It’s bite kills Hilda.

Act IV Scene 1: With others, Githa, Alred and later Edith search for Harold among the fallen on the battlefield of Senlac.

Act IV Scene 2: As William’s troops celebrate their victory, the searchers find Harold’s body. Alred asks for it, but William orders the body be left exposed. He predicts the rise of a great nation through this mingling of blood on the battlefield. Edith reviles William, praises Harold’s sacrifice of love and life, and dies, cradling his body. Alred raises his arms in blessing as the agitated bystanders run from the scene.

**Holdings**

M-H 1/4-1

Autograph full score of Act I of *Harold*. Deep purple leatherette bound volume, the spine embossed in gold: ‘Harold—Act I.’ 36.5cm x 28.75cm x 2.5cm. Black inked score. One blank frontpage and one blank endpage. 233 paginations, plus two unpaginated score paper sheets preceding the score itself. Imprinted ‘LARD ESNAILT. Paris 25 Rue Feydeau’ in an embossed rectangle. 24-stave score paper with two printed additional percussion lines below. Brown staving. The first recto inscribed in the composer’s hand: ‘G.W.L. M-Hall. Melbourne University.’ The first verso inscribed ‘Harold.’ Music Drama by G.W.L. Marshall-Hall.’ The asterisked indication reads: ‘founded upon Lytton’s Historical Romance.’ This is followed by a cast list:

- **Sopranos:**
  - **EDITH** grand-daughter of Hilda, cousin to Harold
  - **GITHA** wife of Godwin, cousin to Hilda

- **Contraltos:**
  - **HILDA** grandmother of Edith, a VALA
  - **WICCA** a reputed witch
The second recto inscribed 'Chorus of Saxons, and Normans; a monk; Norman lords; Earl Rolf; Saxon and Norman serving-men, knights etc. etc. The scene of action is sometimes in England, and other times in Normandy.' Both the first recto and first verso are in M-H's hand. The second recto is signed by him and the following notice is added: 'N.B. The various tempi are only partially indicated, their exact rendering being left to the discretion of the conductor, who must be guided by his musical feeling. In many scenes (such as Act II, Scene III) the utmost liberty is allowable, and the tempo slackens or quickens with the ebb and flow of the melody, and can be regulated only by the emotional perception of the conductor. Considerable latitude must also be extended to the singers, when emotional exigences come under consideration; But any alteration of the score for the sake of vocal display is to be absolutely avoided as grossly misrepresenting art. Where the voice and the orchestra are heard together, the forte and fortissimo of the latter must be tempered to those of the former: G.W.L. Marshall-Hall.'

The recto is blank. Pagination then begins at p.1 where the Prologue commences.

Page 114 is headed: 'Act I. Scene 1. A room in the house of Godwin.' The scene is described in English in red ink. From p.114 to p.181 stage directions are given in English only and in red ink. The libretto is given in English only but in black ink. At p.161 the page is headed: 'Scene 11' in red ink. At p.182 the page is headed: 'Scene 111' in red ink. From p.182 to the end of the volume, i.e. Scene 111, the English libretto is underlined in German. At p.201 the English stage directions are also given in German in red ink.

A full autograph score of Act II of Harold. Description and dimensions as for M-H 1/4-1 of which it is the extension. The spine is embossed in gold: 'Harold – Act II.' Black inked score. One blank front endpage and one blank endpage. Pagination begins at 234 and ends at 456, the verso occupied but not paginated. At p.234 the page is headed: 'Act II' in black ink and inscribed in red ink: 'Scene 1. Normandy. A room in a castle of Duke William.'
Catalogue

The orchestration is as for M-H 1/4-1. Imprinted as in M-H 1/4-1. The libretto is in English in black ink. The stage directions are in English in red ink, at p.288 the page is headed in red ink: ‘Scene I. A long, narrow, dimly lit chapel.’ and continues with an extensive scene description. At p.320 at the half page: ‘Scene III’ is inscribed in black ink. Then in red ink: ‘England. A park in the vicinity of the royal palace.’ At p.427 the page is headed in red ink: ‘Scene IV. The Confessor’s Chamber,’ followed by an extensive description of the scene. Deletions and renotations occur on the majority of the pages as in M-H 1/4-1. These are easily read and do not create a major disturbance to page visuals as in Vol.1, nor are they as extensive in each instance. No German is included in this Volume. No full score of Act III or Act IV is present in the archive.

Full score autograph extract from the Prologue to Harold. A navy leatherette cover 27.5cm x 37.5cm x 1.5cm with darker corners and with edgings embossed in arabesques holds a white label on the front section reading: ‘HERVAR’. The interior sides of this cover are green and grey marbled. The score within is separate and does not appear ever to have been bound into the cover. It lies horizontal to the cover opening. The score paper pages are of the same size as the cover. They are tied at the left edge in three places with twine string. There are 48 paginations. Black inked score. 24 stave. No imprint.

The contents correspond to the full score M-H 1/4-1 from p.20 at the last bar to the end of p.60, i.e. from the first page of the extract to the end of its p.44. At p.45 of the extract corresponds to p.61 of the full score. M-H 1/4-1 but the extract lacks the vocal lines present in the full score. pp.46,47,48, of the extract do not correspond with the full score, where the vocal fabric is continued, but constitute an orchestral ending to the extract not present in the full score. This extract may have been the section of Harold known as ‘Godwin’s Defence’ used at the 1888 performance of a portion of the opera by Henshel at the London Popular Concerts (see Biography). The origin of the term ‘Hervar’ on the label is not clear.

See also M-H 1/4-8: 1 to 40

An autograph piano and vocal score of Act I of Harold. A purple leatherette bound volume, the spine and corners of a stronger shade of purple than the brown toned cover which is embossed in gold on the front: ‘Music.’ 24.5cm x 29.5cm x 2.5cm. Black inked score. No imprint. 12-stave score paper in brown lining. Pagination begins at 2 and continues to 222, with four preceeding blank score paper pages, excepting the fourth, which is an unpaginated p.l. The volume ends with 11 blank score paper pages, the verso of the eleventh being plain paper and inscribed:

‘Prologue. Scene 1. The WITENA-GEMOT: p.1

Act I Scene I

Godwin and Githa – p.130
Godwin and Harold – [p.] 147
Harold alone – [p.] 161
Normans Odo and Harold – [p.] 166
Ditto. Githa and Wolnath – [p.] 168
Ditto and Haco – [p.] 174

Act I Scene II

Edith and Harold [p.] 182
Ditto and Hilda – [p.] 207
2 red marbled front end pages are followed by 4 white front end pages, the first recto of which is inscribed ‘Harold. Music – Drama by G.W.L. Marshall-Hall (founded upon Lyttons Historical Romance)’. The first verso holds a list of characters which corresponds to that of the full score M-H 1/4-1. The second recto holds the same performance advice as is given in M-H 1/4-1 on the second recto of the front end pages of that score. Page l. (unpaginated) is headed: ‘Prologue. The Witena-gemote.’ The scene ‘Westminster Hall’ and its following description are in red ink. At p.4 the left margin contains indications for four male choruses to be used. Greek words are pencilled over the piano score at p.165 and continue to the 4th line of p.166. They recur at p.179.

An autograph piano and vocal score of Harold acts two, three and four. This is the only copy of Acts Three and Four in the archive, possibly also the only surviving copies. A blue-green leathernette bound volume, the spine and corners in a darker shade. The spine is embossed in gold bands, with the word ‘Music’. 24.5cm x 30cm x 3cm. Black inked score. The score has been inserted reversed and must therefore be read commencing at the back of the volume. Marbled endpapers occur where the score begins. A label on the inside of the front cover reads: ‘Bound by Thos. Atkinson. Bookseller etc. Kendal.’ The recto of the first plain endpage is inscribed ‘Harold’ in pencil. An arithmetical problem in pencil is also inscribed. A loose sheet of tattered paper is inserted before the score begins. This is the Index to the volume in which the scene commencement pages and entries of soloists are given for Acts 2, 3 and 4 in black ink. There are 299 paginations and 11 blank pages of 12-stave brown line M.S. without imprint. The libretto is in English and in black inked throughout. Page l. is inscribed in black ink: ‘Act II’ and in red ink: ‘Scene 1. Normandy. The interior of a castle of Duke William’.

At p.37 the second scene begins. The page is inscribed ‘Scene II. A long, narrow, dimly lit chapel’. Page 61 is inscribed ‘Scene III. England. A Park in the vicinity of the royal palace.’ Page 146 is inscribed ‘Scene IV. The Confessor’s Chamber.’ Page 161 is ended: ‘End of Act II.’ Page 162 is headed: ‘Act III. Scene I. Part of a Saxon encampment.’ Page 192 is headed: ‘Scene II – The same as Act I Scene III – Edith is seated on the greensward, near the fountain.’ Page 247 is inscribed ‘End of Act III.’ Page 248 is inscribed ‘Act IV. Scene I. The battlefield of SENLAC.’ Page 253 is headed: ‘Scene II. A curtain of the tent is drawn, and discloses a large number of Normans, amongst whom is Duke William, carousing.’ Page 299 ends: ‘The end of Act IV’ and is signed across the right margin: ‘G.W.L. Marshall-Hall.’ Pages 119-122 are in fact additional printed areas from a published score of the same size as the general format of this score. These correspond to part of M-H 1/4-6, i.e., pp.45, 46, 47, 48 of the latter, here also numbered in ink 119, 120, 121 and 122. Of these pp.45-46 are loose. Pages 47-48 are pasted in. These pages carry additional inked entry markings. These are: p.119 (published page 45) headed ‘Harold’ as is p.120 (46) in black ink; p.121 (47) 3rd last bar: ‘Edith’ in black ink; p.122 (48) headed ‘Edith’; at the 2nd last line of line 3 in black ink ‘Edith’ in red and over it black ink; and at line 4 bar 2: ‘Harold’ in red over black ink. Over the last 2 bars a pasted in additional pair of staves is headed: ‘Edith’ and ‘Harold’ under it in red ink. At p.123 the score in original form resumes. At pp.205 and 206, Greek is pencilled over the English libretto together with pencilled added notation. This occurs again at pp.208, 249,
The published song ‘Where the Thorny Brake’. Also sub-titled: ‘From the second Act of Harold’ by G.W.L. Marshall-Hall. Published by the Magazine of Music as a Supplement in September 1888 together with an Andante for Organ or Harmonium by Allen Allen. The pages present are numbered 45 to 48. These correspond to Act II, vocal score M-H 1/4-5 pages 117 to 122.

Fragment of a piano and vocal score of Harold. 4 pages (2 leaves) of score paper of which 3 pages are occupied in black ink. 12 stave. No imprint. This corresponds to M-H 1/4-5 at p.1+3, 1+4, 1+5 i.e. Act II Scene III, but appears to be a related working, not a duplicate. It is for Harold alone as soloist.

Orchestral parts of Harold. All on score paper 25cm x 31.5cm. 12 stave. A segment of the Prologue corresponding to M-H 1/4-1 from p.20 at the last bar to bar 5 of p.64. Present are: 7 first violin parts, 7 second violin, 5 viola, 8 violoncello and double bass, 1 flute, 1 piccolo, 1 oboe, 1 clarinet, 1 bassoon, 1 double bassoon, 1 first and second horn, 1 third and fourth horn, 1 trumpet, 1 first and second trombone, 1 bass trombone, 1 tuba, 1 kettledrum. These parts appear to be for the same section as that treated as M-H 1/4-3. The preparation of these orchestral parts lends weight to the argument that they may have been used for the 1888 performance by Henschel at the Popular Concerts in London. Equally they may have been prepared for a Melbourne concert.

5. Romeo and Juliet

The archive consists of

- M-H 1/5-1 – A full score of Act I
- M-H 1/5-2 – A full score of Act II
- M-H 1/5-3 – A full score of Acts III and IV
- M-H 1/5-4 – A piano and vocal score
- M-H 1/5-5 – Piano and vocal score of Act I, Scene I: the Queen Mab scene
- M-H 1/5-6 – Published piano and vocal score
- M-H 1/5-7 – Second published piano and vocal score
- M-H 1/5-8 – Publisher’s proofs
- M-H 1/5-9 – Orchestral parts
- M-H 1/5-10 – Orchestral parts Act II, Scene I
- M-H 1/5-11 – MS libretto

This four act opera requiring five sets, possibly reducible to four sets. The libretto is an adaptation by the composer of the Shakespearean play bearing the same title. The work requires two tenors, two baritones, six basses, two sopranos and one alto as soloists, a mixed chorus and mutes, and an orchestra consisting of: piccolo, 3 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion, Harp and strings.

Synopsis: The plot closely follows that of Shakespeare’s Romeo and Juliet.
Full score of Act One of the opera *Romeo and Juliet*. Brown leather bound volume. Autograph score, in the composer’s hand. 36cm x 28cm x 2cm. Gold embossed on the front cover: ‘Romeo and Juliet. Act I.’ Black inked score. One front endpage and one blank endpage. The second recto is inscribed ‘Romeo and Juliet. Opera in 4 Acts after Shakespeare by G.W.L. Marshall-Hall. 1912’ in the composer’s hand.

The third recto is inscribed ‘Romeo and Juliet.’

- Romeo – tenor
- Paris – tenor
- Mercutio – baritone (high)
- Benvolio – baritone (low)
- Capulet – bass
- Friar Laurence – bass
- Friar John – bass
- Peter – bass
- Tybalt – bass
- Prince Escalus – bass
- Juliet – soprano
- Lady Capulet – soprano
- Nurse – alto

Chorus of Capuleto; Montagues; Citizens.
Characters who do not sing. Officers and attendants; servants; pages.’

The fourth recto is inscribed ‘The Action takes place in Verona.


Scene 2. The Great Hall in the palazzo of Capulet.

Act 2. Scene 1. An orchard, overlooked by a balcony of Capulet’s house.

Scene 2. A street, with the Chapel of the Franciscans at the back.

Scene 3. The same.


Act 4. Scene. A burial ground, containing the Monument of the Capulets.’

The fifth recto holds a sketch in black ink of a steam ship. This is signed: ‘T. Scharf’. Below are the words: ‘If thy ways star anew! The old sun waits on you. The old loves too!’ The words are signed: ‘Olive Scharf.’ Three bars of piano music run up the right side of the drawing and are signed: ‘Your old friend E.S.’ Sketch 5.8cm x 8cm pasted in.

The score contains 172 paginations. 24 line score paper imprinted ‘B & H. Nr 14. c.’ with the Breitkopf & Härtel emblem. The orchestration indicated at p.1 of the score is: piccolo, 2 flutes, oboe, English horn, 2 clarinets in B, bass clarinet, 2 bassoons, 4 horns in F, 3 trumpets in C, 3 trombones, tuba, kettledrums, side drum and cymbals and strings. The page is inscribed at the head: ‘Act I Scene I. G.W.L. Marshall-Hall.’ A red inked German libretto with adjusted notation is placed under the English libretto.
Catalogue

M-H 1/5-2

Full score of Act II of the opera *Romeo and Juliet*. Identical in description to M-H 1/5-1 of which this volume is the extension. An autograph in a抄ist’s hand. 229 paginations. 5 pages of blank score paper. 10 front-end pages and 2 end pages blank. Black ink autograph score not in the same hand as M-H 1/5-1. At p.229 the score paper is signed with the composer’s initials: ‘M-H’ where the page is also inscribed ‘End of Act 2. 26/7/12’. The red inked German libretto continues at p.2. Three additional single line slips occur at p.126. These accommodate the red inked German libretto associated adjustments of notation. Elsewhere such adjustments occur on the score body.

M-H 1/5-3

Full score of Acts III and IV of the opera *Romeo and Juliet*. Identical in description to M-H 1/5-1 and M-H 1/5-2 of which this volume is the final extension of the set of three. An autograph in a copyist’s hand. Black inked score. 203 paginations. 10 front-pages and one endpage blank. Page 1 is inscribed ‘Act 3 Scene 1’ and p.121 is inscribed ‘Act 4’. No Scene II occurs for either Act. Renotation occurs at p.3. Blue pencilled cue numbers are used throughout. A Red-inked German libretto continues as in M-H 1/5-1 and M-H 1/5-2. Revised tempo indications occur at pp 82-82, 85, 105.

M-H 1/5-4

Piano and vocal score of the opera *Romeo and Juliet*. Brown linen bound volume, the pages now loose, apparently from use. Autograph black inked score. Inscribed on front cover and spine: ‘Romeo and Juliet’. 36cm x 28cm x 2.5cm. 287 pencilled paginations. 12-stave score paper imprinted ‘B & H. Nr L.C.L.10’ with the Brietkopf & Härtel emblem to the left.

The first recto of the 3 front-end sheets is inscribed in blue-black ink in M-H’s hand: ‘Romeo and Juliet. Opera in 4 Acts by G.W.L. Marshall-Hall. After the original text of Shakespeare. The German version is from the famous translation of Teck and Schlegel.’ This is written over a nearly obliterated pencilled address in London. Not decipherable.

The third recto is inscribed in pencil: ‘Dedicated to my Australian friends.’ In the composer’s hand.

The first recto of the score paper is unpagedinated but bears in the place usually reserved the number 2578. In black ink it is signed by M-H and inscribed ‘Romeo & Juliet. Act I. G.W.L. Marshall Hall’. A faintly pencilled address is partly visible at the page end. This is possibly 11 Sterndale Road, Wood Greene [London?]. Page 1 of the score is inscribed ‘Romeo and Juliet. Act I. Scene I. G.W.L. Marshall Hall.’ The black inked score is much overwritten in pencil in English and in German, apparently in M-H’s hand. The English libretto is underwritten with the German libretto in red ink with accomodating notation. At the page end is inked: ‘E x S. 4558.’ This number also occurs at p.29 and 167. This is the publisher’s plate number, corresponding with that of the published piano and vocal score by Enoch and Son, M-H 1/5-6. This autograph score appears to have been that used for publishing purposes as p.2. is inscribed ‘Note for Printer — omit numbers’, a reference to the blue pencilled rehearsal cue numbers which occur throughout. Pencilled numbers occurring throughout at line ends appear to be associated with the engraving process. The recto of the endpage is occupied with a German translation of the English directions of the final page of the score, in pencil.
A page from the published vocal score of Romeo and Juliet (London: Enoch & Sons, 1914), Act 2, scene 1 (page 98). M-H 1/5-6.
All additions, deletions and writing seem to be, like the score, in M-H’s own hand. This makes the artifact a particularly important one (a) because it is a final corrected autograph of M-H’s and (b) it was used to produce the published score of Enoch and Sons, London. It therefore represents M-H’s final thoughts on the opera, the published version appearing in 1914, shortly before the composer’s death.

M-H 1/5-5

Part of a vocal and piano score of the Queen Mab scene of Act I, Scene I, of the opera ‘Romeo & Juliet’. 20 pages (10 sheets) of 12-stave score paper of which 5 sheets (10 pages) are blank. No imprint. The brown paper cover is inscribed ‘Romeo & Juliet. 5’. The words ‘Acts 3 and 4’ have been crossed out. A label on the inside cover reads: ‘Prof Marshall-Hall. 1 Creswick St. Hawthorn’ on a Sands & McDougall, Stationers of Collins St. Melbourne. label, together with a Mayne Nickless parcel’s receipt. The first recto is inscribed in pencil: ‘Act I Scene I’ but in fact this is the Queen Mab scene beginning at p.26 of the published score M-H 1/5-6 and running to p.36.

M-H 1/5-6

Published vocal and piano score of the opera Romeo & Juliet, 1914. 24.5cm x 31.4 cm x 2.5 cm. Grey paper cover, black bound back, blue printed front. Handwritten at the top of the front cover, possibly in Percy Grainger’s hand: ‘Given to the Grainger Museum 25 June 1935 by ...’ and signed K. Marshall-Hall. This is possibly the signature of M-H’s wife, Kate. The cover reads: ‘Romeo and Juliet. An Opera in 4 Acts. Arranged from the Original Text of Shakespeare. The German version from the famous Translation of Tieck & Schlegel. Music by G.W.L. Marshall-Hall. Price 12/-net. London. Enoch and Sons. 14 and 14A Great Marlborough Street W ... Printed in England. Copyright MCMLXIV by Enoch and Sons. All cast lists, action places, and contents are duplicated in German. Publisher’s plate number is ‘E & S. 4558’. Some hand pencilled performance directions occur throughout. There are indications on the housing of this artifact that it was part of a donation from Mrs Kate Marshall-Hall.

M-H 1/5-7

The second published vocal and piano score of Enoch & Sons. The description is as for M-H 1/5-6.

M-H 1/5-8

Publisher’s proofs of M-H 1/5-6, i.e. E&S. 4558. 4 bundles of sheets holding on one side only a page of the published score. 32.5 cm x 26.5 cm. Bundle One: Act I Scenes 1 and 2. i.e. to the end of Act I as in M-H 1/5-6. Sewn in 2 places with green cotton on the left edge. Bundle Two: Act II, Scene I. To the end of Act II, Scene I of M-H 1/5-6. Sewn in 2 places with white cotton with some pages loose. Bundle Three: Act II, Scene 2 and Scene Three. To the end of the act as given in M-H 1/5-6. Sewn in 2 places with green cotton. Bundle Four: Acts 3 and 4. To the end of the opera as given in M-H 1/5-6. Sewn in 3 places with white cotton with some pages loose.

M-H 1/5-9-1 to 22

Orchestral parts of the opera Romeo & Juliet. A bundle in brown paper tied with white string with a University of Melbourne label reading: ‘Miscellaneous M.S. Orchestral Parts by G.W.L. Marshall-Hall.’ The word ‘Aristodemus’ had been crossed out and ‘Romeo and Juliet’ added. These are Orchestral parts on 12-stave score paper with the imprint: ‘B & H. Nr I.C. 1.10.’ with the Breitkopf & Härtel emblem. Parts are for Act I Scene 1, but are incomplete, extending to the rehearsal figure 14 only. Present are: 1 first violin part, 2 second violin, 1 viola, 1 violoncello, 1 double bass, 1 first and second flute, 1 piccolo, 1 oboe, 1 English horn, 1 first and second clarinet, 1 bassoon, 1 first and second horn, 1 third and fourth horn, 1 first and
second trumpet, 1 third trumpet, 1 first and second trombone, 1 third trombone and tuba, 1 kettledrum, 1 cymbals, 1 side drum and triangle with ‘etc.’ i.e. other percussion.

M-H 1/5-10: 11-35 Orchestral Parts of Act II, Scene 1 of the opera Romeo and Juliet. Each part in a brown paper cover. Generally 12-stave score paper with the imprint: ‘B & H. Nr I.c.10.10.’ and the Brietkopf & Härtel emblem. Present are: 7 first violin parts, 4 second violin, 4 viola, 2 violoncello, 2 double bass, 1 combined first and second flute, 1 third flute and piccolo, 1 first and second oboe, 1 English horn, 2 bass clarinet, 1 first and second bassoon, 1 first and second horn, 1 third and fourth horn, 1 first and second trumpet, 1 third and fourth trumpet, 1 third trombone and tuba, 1 timpani, 1 bass drum, cymbals and triangle, 1 harp.

M-H 1/5-11 Libretto of the opera Romeo & Juliet. 24 paginations of Ruled exercise book paper 20-1/2 cm x 26 cm, sewn at left edge in white linen. Typed in purple with underlining in red ink, the first recto hand written: ‘Romeo & Juliet. Opera in 4 Acts. After the play of Shakespeare by G.W.L. Marshall-Hall. Copyright.’ The second recto holds a handwritten character and action list.

6. Stella

The archive consists of:

M-H 1/6-1 – A full score.
M-H 1/6-2 – A second full score.
M-H 1/6-3 – A piano and vocal score.
M-H 1/6-4 – A second piano and vocal score.
M-H 1/6-5 – Sections of a piano and vocal score.
M-H 1/6-6 – Orchestral parts.
M-H 1/6-7 – Libretti.

This one act opera requires three sets, SATBB soloists, mixed chorus, children’s chorus and an orchestra of full string sections, 3 flutes/piccolo, 2 oboes, 1 cor anglais, 2 clarinets, 1 bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, harp and percussion. Where possible the full score used for performance by the composer when conducting has been used to identify fragments. This score is indicated by its catalogue number throughout. Where a second check has been necessary this has also been included; in this case the check has been via a vocal and piano score in which not only the usual form is present but which includes rare detailing. The libretto is by the composer.

The one act opera, Stella, was given at Her Majesty’s Theatre, Melbourne on 4 and 12 May, 1912. Billed as an opera in three scenes, it was directed by Madame Elise Wiedermann and Mr Harry Hill. The composer conducted. Signor Rebottars was Chorus Master and the cast consisted of:

Stella (Soprano) – Rosina Buckman
Dr Kirke (Tenor) – Richard Hawley
Mostyn Chamley (Bass) – A. Bartleman
Rev. Welson (Baritone) – Stanley Horwood
Mrs Chase (Mezzo-Soprano) – Marg. Murdoch.

The programme clearly sets the place of action as: ‘Australia’. Fifteen performances were given in London at the Palladium from 8 June 1914.
Synopsis: Scene 1: In the house of the widowed Mrs Chase her child lies ill, attended by Dr Noel Kirke who is in love with the child’s nurse, Stella. A friend of Mrs Chase, Mostyn Chamley, mayor of the town and President of the Social Purity Society, visits the house which Stella and Kirke are there conferring over the treatment of the child. Chamley recognises Stella as the girl whom he eloped with ten years before but whom he has since deserted. Chamley, now married with a family and a position to protect, hints at assistance for Stella in return for her silence. Stella treats the offer with contempt but Chamley broods over the power he feels she has over him. The Rector finds Chamley in Mrs Chase’s house and speaks to him about the dislike of the Jewish Kirke’s being called in to attend Mrs Chase’s son. Kirke has dismissed the nurse sent by the Rector, the Rev. E Weldon, and substituted Stella. For a member of his congregation therefore Kirke had in fact substituted a woman the Rector regarded as of bad repute.

Like Chamley, he had recognised her as the girl who had run off to have an affair with a man who abandoned her some time later. At the time, the Rector recalls, Chamley was on holiday with the Weldons. The Rector intends to tell Mrs Chase, a member of the Social Purity Society; that Kirke has placed this ‘wicked woman’ in her household and that it can bode no good. Chamley tries to change his mind, saying that to get another nurse at short notice would be difficult. The Rector gives in. Mrs Chase enters and arranges for a meeting of the Society to be held in her house that night, as is usual, and induces Chamley to bring his new hymn for performance.

Scene 2: In the garden of Kirke’s house Stella meets the doctor in order to collect the child’s medicine. She recalls how, by Kirke’s kindness, she has been able to find work as a nurse for some time past. She announces that this happy time must now end but refuses to tell Kirke why. In order to keep her with him Kirke proposes marriage. Stella refuses. Kirke asks is it because she does not love him. Stella bursts into tears. They are interrupted by a manservant who brings the child’s medicine. Kirke gives it to Stella, warning her that it is poisonous if wrongly taken and tells her he will see her later that evening to hear her reply to his proposal. She leaves.

Scene 3: An open scene shows the ti-tree bush, the garden, verandah and lit windows of Mrs Chase’s house where she is welcoming the members of the Social Purity Society. Picnickers pass in the ti-tree to a moonlight picnic and the strains of a waltz (known as the Stella-waltz) are heard. Stella passes sadly into the house as the Rector and Chamley enter. The Rector still intends to tell Mrs Chase of Stella’s past and as Noel enters confronts him. But Kirke says he dismissed the old nurse because she drank. The Rector implies Stella is no better and Kirke demands he explain himself as he is speaking of the woman he has asked to be his wife. Kirke goes into the garden. The Rector and Chamley heatedly discuss the need to tell Mrs Chase the truth while that good lady comes onto the verandah, sees Noel there below and sings of her desire to see a match between Stella and the doctor. Stella comes out, hearing Kirke’s voice and watches, unseen from among the garden trees. These various threads lead to a Quintet. Mrs Chase leads Kirke off. As the Rector goes to enter the house he comes face to face with Stella. They recognize one another but the Rector passes without greeting her. Agitatedly Stella goes to Chamley and asks if the Rector really knows all. Chamley says he does and that he, the Rector, will tell Mrs Chase as soon as the Society Meeting is over.

Stella considers. She cannot stay and bring dishonour to Kirke, nor leave with her name tarnished in his eyes. Chamley offers to help her. Before she can reply the window near them opens noisely and the Rector is heard announcing Chamley will address the meeting on ‘The Necessity of Pure Ideals in Our Home Life’ and that later Chamley’s new hymn will be sung. Chamley staggers wildly into the house protesting it is all a hideous nightmare. Stella drinks the child’s medicine in a suicide attempt as she hears Kirke coming. He finds her in a state of distress. She tells him of her past. Kirke breaks into an impassioned and generous declaration of sympathy for her. He still thinks her merely distraught as she sinks into his arms.
dying, as the voices of the Social Purity Society rise in Chamley’s hymn. General consternation and hyste-
ria break out as first Kirke screams, then the others rush out and realise Stella is dead.

Holdings:
M-H 1/6-1
A full score of the opera Stella. Off white linen bound. Composer’s autograph. Pos-
sibly used only as a reference score. 40cm x 50cm x 2.5cm. Black inked score.
Second recto inscribed ‘Stella. Opera in three Scenes by G.W.L. Marshall-Hall’.

Third recto is inscribed ‘Persons of the drama –

NOEL KIRKE. Tenor. A young physician.
MOSTYN CHAMLEY. Basso cantante. Major; and President of the local ‘Social
Purity Society,’ a former lover of Stella.
THE REV. WELDON. Baritone. Rector of the Parish.
STELLA WINTON. Soprano. Nurse to Mrs Chase’s sick child.
MRS CHASE. Mezzo soprano. A lady friend of the Mayor, and Rector; in whose
house the members of the S.P.S. meet.
MUTE CHARACTERS. Servant to Mrs Chase. Manservant to Noel. The sick child
of Mrs Chase.

Chorus of Picknickers; and of The Committee of the ‘Social Purity Society.’

Fourth recto shows pencil sketches of the stage set abstracts for Scenes 1, 2 and 3.
These are inscribed over: ‘Place of the action: A seaside town in Australia. Time:
Present Day (1909). Scene I. A room in the house of Mrs Chase. Scene II The garden
of Dr Kirke’s house. Scene III. Garden and verandah of Mrs Chase’s house, with
Bush-country, and sea-scape.’ The fifth recto is blank. The instrumentation consists
of strings, 3 flutes, piccolo, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bas-
soons, 4 French horns, 2 trumpets, 3 trombones, tuba, harp, kettledrum, bass drum,
cymbals, gong, side drum and triangle.

The score consists of 176 score paper pages, all but six occupied. One blank endpage.
Pagination occurs sporadically throughout but is not useful for general identifica-
tion. The last occupied page of the score paper area is footnoted: ‘Finished in the tail
of Halley’s Comet. May 12. 1910. 1.30 am. G.W.L. Marshall-Hall.’ This is in M-H’s
hand.

30-stave score paper employed. No imprint. Black inked. Scene identification oc-
curs at: Scene 1 at Cue 1 – a room in the house of Mrs Chase; Scene 2 at Cue 7 after
6 bars; Scene 3 at Cue 22; Scene 4 at cue 35; Scene 5 at Cue 40b; Scene 6 at cue 49
– a garden of Dr Kirke’s house; Scene 7 at cue 72, bar 16, at the Sostenuto marking
– a verandah of Mrs Chase’s house; Scene 8 at cue 92 at ‘The ill you cause is worse
than that you cure’; Scene 9 at cue 117 at ‘How can I live so wounded in his thoughts.’
No Scene 10 occurs in this score. The contradiction of the forepage specification of
only three scenes is apparent on examination of the score paper pages.

M-H 1/6-2
A full score of the opera Stella. Calf bound. Possibly a performance score. 27.2cm x
35.3cm x 3cm. Black inked score. Inscribed in black on the spine: ‘Stella. Full
Score’ First recto inscribed ‘Stella. Opera in One Act by G.W.L. Marshall-Hall.’ in
black ink. At the foot of the page is pencil led ‘Copyright.’ Second recto inscribed
‘Prof. Marshall-Hall Melbourne Victoria Australia. London address: c/o Messrs
SCHUY-CURTIS and POWELL. 44 Regent St. London. W. England.’ Eighth recto in-
scribed with case and scene list. 355 paginations of occupied score paper and three blank pages. 24-stave paper imprinted 'B & H. Nr 14. C.' with the Breitkopf & Härtel emblem. Running time is indicated as non-cumulative, sectionalised minutes in M-H's hand throughout.

M-H 1/6-3


'Scene 1 – Mrs Chase and Noel. Noel alone
2 – Noel and Stella.
3 – Stella and Chamley
4 – Chamley alone. Chamley and Rector
5 – Mrs Chase, Rector, and Chamley (Trio)

Curtain
6 – Entr’ Acte. Stella and Noel

Curtain

7 – Picknickers. Stella alone.
8 – Rector, Chamley, and Noel. Afterwards Mrs Chase and Stella (Quintett)
9 – Stella and Chamley. Stella alone.
10 – Noel and Stella. Ensemble.

End.'

A list of the cast follows together with a description of the place of action. This includes the following relationship key between the original three scenes and sets and the larger number of interior vocal and instrumental scenes:

'Scenes 1-5 – A room in the house of Mrs Chase.
Scene 6 – A garden attached to Dr Kirke’s house.
Scenes 7-10 – Before Mrs Chase’s house.'

These scenes occur within this score at:

Scene 1 – p.1
Scene 2 – p.14 at ‘Good Morning nurse’ (Noel)
Scene 3 – p.41 at ‘Excuse me, is Mrs Chase in?’ (Chamley)
Scene 4 – p.54 at the interlude and ‘I thought the past being past’ (Chamley
Scene 5 – p.63 at ‘I fear I’m late, a strange experience’ (Rector)
Scene 6 – p.76 at introduction and ‘I’m glad to see you’ (Mrs Chase) A red inked 6 is superimposed here over a black inked 5 for the scene number, thus confusing the divisions. However Scene 7 holds the roman numerals VI plus VII at p.97 at the actual set change: ‘A garden attached to Dr Kirke’s house’ and the entry ‘I saw you from my window’ (Noel) thus establishing the validity of Scene 6 commencing as the Index of the scenes at p.265 states.

Scene 7 (VII used) is left unchanged at p.133 and is marked clearly at the set
change: 'The verandah of Mrs Chase’s house'.
Scene 8 – p.157 at ‘The ill you cause is worse than that you cure’ (Chamley).
Scene 9 – p.208 at the introduction to Stella’s entry at the direction: ‘Stella rushes up to Chamley and plucks him agitatedly by the sleeve.’
Scene 10 – p.230 at the key change (to D-flat) and time change (to 9/8), and the entry: ‘Stella! You are suffering, you are ill’ (Noel).

12-stave score paper imprinted ‘Musette No.1. Manuscript Music Paper.’ The inked words of the libretto in the vocal parts is paralleled in German. Directions are in English and German, in pencil.

A piano and vocal score of Stella. Bound in off-white thick linen. Pages measure 25cm x 27cm Black inked score. 196 paginations with two blank pages of score paper. Seven front endpages. Front cover has printed lettering: ‘STELLA’. First recto inscribed ‘Miss Buckman’ pencilled over another name. There is also a barely visible address: ‘Her Majesty’s Theatre Sydney.’ In pencil: ‘Mr A. Levey. 406 Humboldt Bank building. Frisco. Cal. U.S.A.’

Second recto inscribed ‘Stella Opera in one Act by G.W.L. Marshall-Hall.’ (Black ink.) At the base of the page: ‘G.W.L. Marshall-Hall, 1 Creswick St Hawthorn, Melbourne.’ The third recto holds a pencilled diagram of ‘Mrs Chase’s room’ under the heading ‘Scene I, II, III, IV, V’ in pencil. The fourth recto holds a diagram for Scene VI. The sixth recto is inscribed with cast and scene lists but divides the three set-scenes into ten interior scenes, not nine as is generally the case in associated scores and parts for Stella. This page is in a hand differing from the preceding pages. The sixth verso is inscribed ‘N.B. The stage action is all changed. Take no notice of pencillings.’ In M-H’s hand. The frontpage and sixth recto and verso therefore differ but the remaining front endpages appear to be all in M-H’s hand. The markings on the score itself also appear to be in the composer’s hand.

12-stave score paper imprinted ‘B & H. Nr I. C.6.09’ with emblem as before. Purple and red pencil markings (for tempo and other conductor’s markings) occur throughout. Some overscoring. Cuts indicated at pp.38-42, 49-61, 75-79, 100-112, 188-89. at p.23 the cut is marked: ‘Cut in British Countries to $.’ Though the sixth recto indicates a Scene 10, the score does not hold a Scene 10. The Scenes are marked:

Scene I – p.1
Scene II – p.11
Scene III – p.32, corresponds to those of M-H l/6-3.
Scene IV – p.45
However Scene V – p.59, begins at Mrs Chase’s entry: ‘I’m glad to see you’ and the reply ‘Dear Mrs Chase, the Social Purity Society, you know’ (Rector).
Scene VI – p.76, begins at the change of scenery – A garden attached to Dr Kirke’s house. A long introduction leads to Noel’s entry: ‘I saw you from my window’ and the reply ‘How kind you are’ (Stella).
Scene VII – p.110, begins at the change of scenery: The Verandah of Mrs Chase’s house and entry of children’s chorus followed by Stella’s entry: ‘Tired nature sleeps.’
Sections of a piano and vocal score of *Stella*. All identification is taken from M-H 1/6-2.


M-H 1/6-5: 1-2. Scene 4 of *Stella*. Fragment. Once the end page of M-H 1/6-5: 1-1. An alternative ending of the vocal trio and the following orchestral interlude’s opening from Scene 4, p.126, cue 48 of M-H 1/6-2.


M-H 1/6-5: 4. Scene 7 of *Stella*. 20 pages (i.e. 10 leaves) of score paper of 12 staves. No imprint. Corresponds to M-H 1/6-2 pp.189-231.

M-H 1/6-5: 5. Parts for 2 bassoons. Physically part of the artifact, not a misplaced article. Corresponds with M-H 1/6-2 Scene 6 (cues 70, 71, 72), Scene 7 (from before cue 75 to 91), Scene 8 (cues 92 to 148). 20 irregular paginations 12-stave score paper imprinted ‘B & H. Nr1.C.6.09’ with emblem.

M-H 1/6-5: 6. Scene 8 of *Stella*. The vocal quintet corresponding to M-H 1/6-2, pp.246 (from the change of key and Stella’s entry) to p.265. 16 pages paginated in pencil 27 to 42. 12-stave score paper imprinted ‘Musette No.1 Score paper’.

M-H 1/6-5: 7. Scene 8 of *Stella*. Corresponds to M-H 1/6-2 pp 233-355 (i.e. the end of the opera). 66 pages (33 leaves) of 12-stave score paper without imprint. The pencilled markings at 1 (Score 9) and M (Scene 10), and again at Mm, are not consistent with the full score which does not have a Scene 9 or 10 marked. These markings of the section are in blue pencil and in M-H’s hand.

M-H 1/6-5: 8. Fragment of *Stella*. Corresponds to M-H 1/6-2, the last bar of p.211 and from bars of p.212. A single leaf of 12-stave score paper. No imprint. Contains 5 bars of a vocal and piano section with the words: ‘other Happy, Happy, radiant worlds’.


M-H 1/6-5: 9-2. Fragment of a vocal and piano section of *Stella*, continuing M-H 1/6-5:9-1. Corresponds to M-H 1/6-2, p.296 (bar 2-3) to p.301 (bar 3), i.e. part of the final scene from midway in cue 121 to the end of cue 124. Vocal parts for *Stella* and Noel in the poison scene.
M-H 1/6-5: 9-3. Scene 10 of *Stella*. First verso headed in pencil: 'Part of Last Act.' In another hand: 'Scene 10.' Corresponds to M-H 1/6-2, third last bar p.301 to bar 2, p.337, from cue I25 to cue 142, i.e. the end of the section to the Furioso and change of key. 24 pages (12 leaves) of 12-stave score paper imprinted 'Musette No.1. Manuscript Music Paper.' This takes up M-H 1/6-5:9-2 after a lapse of 6 bars.

M-H 1/6-5: 10. Fragments of a vocal and piano score of *Stella*. Originally one artifact. There are 32 leaves (64 pages) of score paper of halved paper originally of 30 staves but roughly cut to 15 staves of compressed full score paper 38cm x 13.75cm. This score has been, at one time, edge taped into sections with white masking tape. Much of this is still intact. The group of fragments thus separated do not appear to have ever been bound as a single entity. There is some pagination running 1 to 48 at which point in the 64 pages the pencilled numbers cease. Thus M-H 1/6-5:10 denotes the group of fragments. Individual parts are given the suffix -1 to -6.

M-H 1/6-5: 10-1. pp.1-7 of M-H 1/6-5:10. Corresponds to Scene 1 of *Stella* of M-H 1/6-2 from p.1 to the end of the score at p.18 bar 2.

M-H 1/6-5: 10-2. pp.9-17 of M-H 1/6-5:10. Together with 3 pages not numbered. Corresponds to M-H 1/6-2 at Scene 5 of *Stella* from cue 40 (b) where the scene commences to its end at p.129, cue 48. These pages are folded together, not bound.

M-H 1/6-5: 10-3. pp.19-29 of M-H 1/6-5:10. These pages are not numbered on the recto. Headed in pencil: 'Scene 8. Quintetto.' Corresponds to M-H 1/6-2 Scene 8 of *Stella*, cue 97, bar 4, p.243 to the end of bar 2, p.271. This occupies up to p.28 (implied recto) of this fragment. Pages 29-30 hold music headed: 'Scene 9 (Finale)' blue pencilled. Corresponds to all but one bar of p.348 from the 2nd bar of cue 146 at the Molto lento to the end of the opera at p.355 of M-H 1/6-2. This scene is in an altered form from that of the full score. Signed at the verso of p.29 with Marshall-Hall's initials: 'G.W.L. M-H.'

M-H 1/6-5: 10-4. pp.21-26 and pp 43-48 of M-H 1/6-5: 10. Paginated in pencil. Headed: 'Scene 8' in blue pencil. Corresponds to Scene 8 of *Stella* in M-H 1/6-2, p.232 cue 92 to p.245, 2nd last bar of cue 98. A gap then occurs. Page 43 of the fragment picks up the scene at the third bar of p.271 of the full score and runs to the end of bar one, p.292, cue 119, at the strettto marking within the scene.

M-H 1/6-5: 10-5. 21 pages (11 leaves), unnumbered. Headed: 'Scene 9–10'. Continues M-H 1/6-5:10-4. Corresponds to M-H 1/6-2 bar 2, p.292 at cue 119 to the end of bar one, p.348 cue 146 at the Molto lento marking where the fragment breaks off within the scene.

M-H 1/6-5: 10-6. The back page of M-H 1/6-5:10-6. Detached. Blank. Holds the words: 'Mrs Chase' in blue pencil. The full score M-H 1/6-2 contains only eight scenes. Thus this vocal and piano fragment falls within Scene 8. However, it corresponds more accurately for the additional scene marks with M-H 1/6-3 at p.107 (Scene 9) and p.230 (Scene 10).

M-H 1/6-7: 2 Light Plot *Stella*. Last Act. So designated on first page. 7 leaves of exercise paper blue rules on one side only and in red and black inks in capitals. Describes additional stage business for the Last Act of *Stella*. Last page inscribed: 'Please return to Mr Harry Hill 406 Collins St. Melbourne.'

M-H 1/6-7: 3 A hand written libretto of *Stella* in a black covered exercise book with red edged pages 18.5cm x 24.25m x 0.75cm. Unpaginated. 41 leaves out of 64 occupied. Black ink and blue pencil with numbers and additions consisting of stage directions in plain pencil. Only the additions appear to be in the composer's hand.

**B. ORCHESTRAL WORKS**

M-H 2/1 — Symphony in C Minor. Box 23
M-H 2/2 — Symphony in E. Box 23, 24, 25, 26
M-H 2/3 — *A Harold Overture*. Box 27
M-H 2/4 — Overture in G Minor/Overture to Giordano Bruno. Box 27
M-H 2/5 — Phantasy for Solo horn and Orchestra. Box 28
M-H 2/6 — Caprice for violin and Orchestra. Box 28
M-H 2/7 — *An Idyll*. Box 29, 30
M-H 2/8 — 'Melody'. Box 30

**1. Symphony in C minor**

The archive consists of:

M-H 2/1-1 — A bound full score MS autograph of composer.
M-H 2/1-2:1 to 30 — Orchestral parts for the Adagio (2nd movement) of this symphony.

**Holdings**

M-H 2/1-1 A full score of the Symphony in C minor, bound in green leatherette. Composer's autograph, 48-1/4 cm x 38-1/2cm x 1 cm. Embossed in gold on the spine: SYMPHONY. Black inked score. The front end page suffers from foxing. A large rectangle has been cut from the centre, possibly to remove a newspaper clipping once pasted there as the shape suggests. The edge to centre of this page is torn through. The endpage, also foxed, is blank. There are 54 pencilled paginations of 30-stave score
paper. i.e. 27 leaves. No imprint. The first recto is inscribed: ‘Symphony Vivace’ and is signed: G.W.L. Marshall-Hall. The first movement, Vivace, ends at p.20. The second movement, Adagio sostenuto, begins at p.21 and ends at p.30. pp.31, 32 are blank. The third movement, Allegro, begins at p.33. The score ends at p.53 where it is signed: ‘G.W.L. Marshall-Hall Dec 1892.' The work is scored for 2 flutes, 2 hautboy, 2 clarinets in B, 2 bassoons, clarinet ‘played as written’, 4 horns in E, 2 trumpets in C, 2 tenor trombones, 2 bass trombones, tuba, kettledrum, strings.

M-H 2/1-2: 1 to 30 A manila envelope 30cm x 40cm contains a manila folder holding orchestral parts. Two types of paper are used: (a) Possum Music Paper I.A. Smooth Finish, a 12-stave paper 31.5cm x 25cm; and (b) a larger format paper without imprint 3icm x 27cm, also 12 stave. Present are: 4 first violin parts, 4 second violin, 3 viola, 3 violoncello, 3 double bass, 1 first flute, 1 second flute, 1 oboe, 1 clarinet, 1 bass clarinet, 1 first and second bassoon, 1 first and second French horn, 1 second and third [sic.] French horn, 1 trumpet, 1 first and second trombone, 1 tuba, 1 kettledrum.

2. Symphony in E-flat

The archive consists of:

- M-H 2/2-1 – An autograph manuscript full score.
- M-H 2/2-2 – A published full score.
- M-H 2/2-3 – A piano reduction for four hands in 3 copies.
- M-H 2/2-4 – Orchestral parts for the complete symphony.

Holdings

M-H 2/2-1 MS full score of the Symphony in E-flat. Composers autograph black inked score. The artifact is in three sections, each containing one of the three movements of the symphony. These sections consist of unbound folded score paper separated at the movement divisions. Each section is 33.5cm x 38.5cm x 1cm. A cut-down 21-stave version of full score paper has been used throughout. No imprint. The first recto is signed and dated: ‘Oct 29, 1903 GWLMH.' The score is singularly unmarked.

The first section, holding the first movement is paginated 1 to 57 with a blank verso and a blank leaf i.e. 30 leaves (60 pages). Pagination in this and in Section Two occurs on the recto only in the uneven number sequence. The second section, holding the second movement is paginated 58 to 88 which has a blank verso i.e. 16 leaves (32 pages). The third section, which holds the third movement, is not paginated. It consists of 22 leaves (44 pages).

The scoring indicated is for: 2 flutes, 2 oboes, 2 clarinets in B, bass clarinet in B, 2 bassoons, 4 horns in F, 2 trombones, tenor trombone, bass trombone, bass tuba, 4 timpani, strings.

First movement, Vivace. The first recto contains a pasted over re-notation section covering the upper half of the page. It is on this that the dating occurs. The First movement ends at p.57.

Second movement, Largamente. Begins at p.58. At p.66 under the score is written in ink: ‘E che lo movo peregrin d'amore Punge [?] pange], se ode squilla di lontano, Che paia il giorno pianger che si more.' The movement ends at p.88. The verso
Catalogue

contains a pencilled sketch for a re-working of part of the Second Movement, the location of which is not clear.

Third movement, Allegro con spirito. At the unpaginated p.38 of this section the score peters out for 9 bars which are blank. It resumes at p.39. The movement ends at p.45.

The inner brown wrapping paper present around this artifact is inscribed 'Marshall-Hall: Symphony in E-flat. full score (MS) 2 arr. for piano (printed). The latter works are not present in the bundle but are in the collection as separate items. Also present with this artifact are xeroxes of the First Movement p.1 to 6.

Published full score of the Symphony in E-flat. Publisher: Paris Co. Berlin. 157 pages. 34cm x 27cm x 1.25cm. An autograph/photocopy process, hand engraved; marked on the 1st recto: Paris & Co. Berlin N.58. The front cover, now loose, is inscribed in pencil: 'Per Sir Jas Barrett. 14/6/39'. The first recto also bears the printed inscription: 'Dedicated to my friends and comrades under the Southern Cross'. This is the only English used as the rest of the score is rendered in German. Blue and plain pencilled markings throughout are in Marshall-Hall's hand, indicating that the score was used at rehearsals by him. Notation is corrected in pencil throughout, again in Marshall-Hall's hand. At pp.99-100 the score has been cut and re-pasted together to effect an amendment to the music sequence. The scoring differs slightly from M-H 2/2-1: 2 flutes, piccolo, 2 oboes, cor anglais, 2 clarinets in B, bass clarinet in B, 2 bassoon, 4 horns in F, 2 trumpets, 2 tenor trombones, bass trombone, bass tuba, timpani & triangle, strings. The movements are divided as follows: 1 – VIVACE, pp.1-60; 2 – LARGAMENTE, pp.61-94; 3 – ALLEGRO CON SPIRITO, pp.95-157.

M-H 2/2-3: 1

Published 4-hand piano reduction of the Symphony in E-flat. Publisher: Breitkopf and Hartel. Page 2 holds the following inscription at the base of the page: 'stich und druck von Breitkoph & Hartel in Leipzig. Klav. Bibl. 249+4. Copyright 1905 by Breitkopf & Hartel. Aufführungsrecht Vorbehalten.' The work is headed at the (p.2) Secondo and (p.3) Primo parts with the title in English and German and the inscription: 'G.W.L. Marshall-Hall fur klavier zu 4 handen von Edvard Scharf' 71 pages. 34cm x 27cm x 0.5cm (not including the depth of the hard cover which is not present for M-H 2/2-3:3, and M-H 2/2-3-3). The hard board cover holds a design in green and purple. Engraved score. 12-stave score paper with double (piano) bracing. A rendition of all 3 movements is present.

M-H 2/2-3: 2


M-H 2/2-3: 3


M-H 2/2-4: 1 to 105

Orchestral parts of the Symphony in E-flat. 12-stave score paper imprinted 'Bell Brand No.3(a)' used throughout. Roman numerals are used here, as in the original MS to indicate a part for the first, second, or third movement. All movements are represented. The original order of the artifact has been retained. Present are:

<table>
<thead>
<tr>
<th>Instruments</th>
<th>Movt I</th>
<th>Movt II</th>
<th>Movt III</th>
</tr>
</thead>
<tbody>
<tr>
<td>First violin</td>
<td>7</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Second violin</td>
<td>7</td>
<td>5</td>
<td>6</td>
</tr>
<tr>
<td>Viola</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Violoncello</td>
<td>2</td>
<td>4</td>
<td>3</td>
</tr>
</tbody>
</table>
double bass  3  3  3
First flute  1  1  1
Second flute and piccolo  1  0  1
First oboe  1  1  1
Combined oboe  0  1  0
Second oboe and English horn  1  0  0
First clarinet  0  0  1
First and second clarinet  1  2  0
Bass clarinet  1  1  1
First bassoon  0  1  1
First and second bassoon  1  0  0
First and second French horn  1  0  1
First and third French horn  0  1  0
Second and fourth French horn  0  1  0
Third and fourth French horn  1  0  1
First and second trumpets  1  1  1
First and second trombones  1  1  1
Bass trombone  1  1  1
Bass tuba  1  1  1
Kettledrum  1  1  1

3. A Harold Overture

M-H 2/3-1 Composer’s autograph full score. Black inked. Dark Green leatherette bound volume 35.25cm x 26.5cm x 0.5cm. Embossed on the front cover in gold: ‘A Harold Overture. Full Score.’ 1st recto signed: ‘G.W.L. Marshall-Hall. The University Melbourne Victoria. Australia.’ 2nd recto inscribed ‘A Harold Overture. (Founded on the music drama by G.W.L. Marshall-Hall.) ’1888’. Both these inscriptions of recto 1 and recto 2 appear to be in the composer’s hand. The 2nd verso holds the following verse in M-H’s hand: ‘To my Instruments / O gentle masons, with how sweet an art / Ye build your fairy fabric on the heart, / Deleting the world’s bitterness and pain! / Alas! / Like morning-dreams ye come, and so depart /And with a sigh I waken once again.’ 50 pagination in pencil with two blank endpages. Signed at p.1 ‘A Harold Overture. (Founded upon the music drama) by G.W.L. Marshall-Hall.’ in the composer’s hand. The final page, p.50, ends with the pencilled inscription in M-H’s hand: ‘G.W.L. M-Hall. Mildura. Blythe St. Brunswick.’

Scored for: piccolo, flute, 2 hautboys, 2 clarinet in B, 2 bassoons, double bassoon, 4 horns in F, 4 trumpets in C, 2 tenor trombones, bass trombone, tuba, bass tuba, kettledrum, side drum, bass drum, cymbals, 2 harps, strings.

4. Overture in G minor/Overture to Giordano Bruno

The archive consists of:

M-H 2/4-1 – A full score of Overture in G Minor.
M-H 2/4-2 – A full score of Overture to Giordano Bruno, i.e. M-H 2/4-1 under another name, also known as Dramatic Study.
M-H 2/4-3 – Orchestral parts for Overture to Giordano Bruno.
Holdings
M-H 2/4-1
Composer’s autograph ms. full score of ‘Overture in G Minor’. Black inked. Bound in dark green leatherette with the cover embossed in gold: ‘Overture in G Minor’, now scratched over. 29.5cm x 23.5cm x 0.5cm. 18-stave score paper. Inner front cover holds the label of: ‘T. Craig & Co, Bookbinders & Manufacturing Stationers, 268 Post Office Place, Melbourne.’ Verso of the front endpage holds a blurred impression from a rubber stamp reading: ‘G.W.L. Marshall-Hall.’ There are 52 pencilled pagination. The single endpage holds another impression of the rubber stamp described above.

The first recto of the score has the title: ‘Dramatic Study’ superimposed on a partially obliterated former title. The left margin is inscribed in pencil: ‘Overture in G Minor.’ The top right of the page is signed: ‘G.W.L. Marshall-Hall’. The score ends at p.52 where there is an additional pencilled sketch and the signature: ‘G.W.L. Marshall-Hall. 1891’. This date refers to the completion of the score as this was Marshall-Hall’s custom.

The work is scored for: 2 flutes, 2 hautboy, 2 clarinets in B-flat, 2 bassoons, bass clarinet in B-flat (labelled: ‘N.B. Played as written’), 4 horns in F, 2 trumpets in C, 2 tenor trombones, bass trombone, bass tuba, kettledrums, strings.

M-H 2/4-2
Overture to Giordano Bruno. This is another copy of the Overture in G Minor, also known as the Dramatic Study, i.e. M-H 2/4-1. An unbound autograph full score. 20-stave score paper sewn at the left fold. 34cm x 26.75cm x 0.5cm. Black inked. 52 pencilled pagination. Imprinted ‘B.C. No 20’ on a bar over a lyre emblem. The first recto holds the inscription: ‘Overture to Giordano Bruno. (N.B. the various changes of tempi must be brought about as it were imperceptibly—without interruption to the flow of rhythm.) The upper left hand corner of the first recto holds an impression of a rubber stamp which is now much faded. It reads, in part: ‘J.W. Grainger, clarinet. Music Copyist. Allans Collins St.’ The same stamp occurs at p.52. The same page, the final one of the score, is signed ‘G.W.L. Marshall-Hall’ and bears, in blue pencil, the inscription: ‘12 M’. Possibly 12 minutes duration is thus indicated.

M-H 2/4-3: 1 to 56
Orchestral parts of Overture to Giordano Bruno. 2 types of paper are in use. Both are 12 stave. The large format is 27cm x 34cm. The small format is 24.5cm x 30.25cm. Present are: 8 first violin, 7 second violin, 5 viola, 5 violoncello, 5 double bass, 2 first flute, 1 second flute, 1 oboe, 1 first and second oboe, 2 clarinet, 2 bass clarinet, 2 bassoon, 2 first and second French horn, 1 third French horn, 2 third and fourth French horn, 2 trumpet, 2 first and second trombone, 1 third trombone, 1 bass trombone, 1 tuba, 1 bass tuba, 2 kettledrum.

5. Phantasy for Solo Horn and Orchestra

The archive consists of:

M-H 2/5-1 – A full score.
Holdings
M-H 2/5-1
Unbound composer's autograph full score. Black inked. Cut down score paper folded at the left edges, now containing 14.5 staves only. 38.5 cm x 24.5 cm x 0.5 cm. The pagination 1 to 28 occurs on the rectos only in uneven number sequence. These are followed by 3 blank leaves (6 pages) of score paper. The first recto holds the inscription: 'Phantasy. For Solo horn and Orchestra. Dedicated to Herrman Kiihr. by G.W.L. Marshall-Hall.' The final verso (p.28) is signed and dated: 'GWL Marshall-Hall. 25/10/05.' The work is scored for: solo horn in F [or possibly E]; first and second violins, violas, double basses, all labelled: 'divisi and con sordini'; with the later addition through the score of 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets and timpani. Alphabetical rehearsal cues occur throughout in ink and in pencil. The work is in one movement with a da capo from p.15 to 28.

M-H 2/5-2:1 to 37
Orchestral parts. Present are: 7 first violin, 8 second violin, 3 viola, 3 violoncello, 3 double bass, 1 first flute, 1 second flute, 1 first oboe, 1 second oboe, 1 first clarinet, 1 second clarinet, 1 first bassoon, 1 second bassoon, 1 first French horn, 1 second French horn, 1 first trumpet, 1 second trumpet, 1 kettlekdrum.

6. Caprice for Violin and Orchestra

M-H 2/6-1
Autograph full score of 'Caprice for violin and Orchestra'. Brown paper covered. 50 paginations in pencil. 20-stave score paper imprinted 'B.C. No.7' on a bar with a lyre emblem. There are 3 leaves unnumbered which precede the score. The first recto of these is inscribed in black ink: 'Caprice pour Violon et orchestre par GWL Marshall-Hall.' in the composer's hand. The rest of these pages are blank. The first paginated recto contains the title in English and the tempo marking 'Allegretto scherzando'. It is signed at p.50 'GWLM-H', but is undated.

The work is scored for: solo violin, flute, 2 oboe, 2 clarinet in B 2 bassoon, 4 horns, trumpet in C, 2 tenor trombones, bass trombone, timpani, strings

7. An Idyll

The archive consists of:

M-H 2/7-1 – A full score.
M-H 2/7-2 – A second full score.
M-H 2/7-3 – Orchestral parts.

Holdings
M-H 2/7-1
Full score of the orchestral work, An Idyll (here spelt Idyl). Bound in navy leatherette. Black inked score. Party autograph of composer, partly by a copyist. 38.5 cm x 49 cm x 1.5 cm. Two blank front endpages, the second mended across the recto with brown paper. Two blank endpages blank. 51 paginations. 30-stave score paper. No imprint. First recto inscribed 'An Idyl for orchestra by G.W.L. Marshall-Hall. Dedicated to ...' (the dedication is not filled in). The spelling of the name: IDYL is variously spelt in M-H 2/7-2 and in the orchestral parts, M-H 2/7-3: 1-46. The base of the first recto is inscribed '(the more important modifications of Tempo are marked in the score, the lesser nuances however being left to the discretion of the conductor.) G.W.L. M-H.'
The work is scored for: 3 flutes, 2 hautboys, English horn, 2 clarinets in B, bass clarinet in B, 2 bassoons, bassoon, 4 horns in F, 3 trumpets in C, 2 tenor trombones, bass trombone, contrabass tuba, harp, 2 pair kettledrums, cymbals, strings.

The score has been drastically re-worked throughout. The score ends at p.51. The verso is inscribed 'G.W.L. Marshall-Hall. Melbourne Victoria Australia'.

An unbound full score of the orchestral work *An Idyll*. 30-stave score paper. Black inked score. Composer's autograph with some markings in another hand. Bound at left edge in brown paper, now decayed. 33 black inked pagination and a system of deleted pencilled pagination.

The first recto is inscribed in pencil: 'IDYLL (Full Score)'. (This spelling differs from that of M-H 2/7-1, as do the orchestral parts, M-H 2/7-3:1 to 46 which are erratic in usage). Part of a signature in pencil can be seen where the upper right hand corner has been torn off. Substituted in black ink is: 'By G.W.L. Marshall-Hall' which starts off across the page. The left base edge of the sheet is also torn off.

The score following appears to be an amended version of M-H 2/7-1, and therefore is of a later date. The score ends on the unpaginated verso of p.33. The blue ink writing 'By G.W.L. Marshall-Hall' is not in the composer's hand. It is not dated.

Orchestral parts for *An Idyll*. Some parts are on 12-stave score paper imprinted 'B.C.' on bar with lyre motif and 'No.29' below. Others are on a slightly larger 12-stave paper. The parts are drastically corrected and pasted over with deletions and additions. All hold the red stamp of the Grainger Museum.

Present are: 7 first violin, 6 second violin, 5 viola, 6 violoncello, 3 double bass, 1 first and second flute, 1 third flute and piccolo, 1 first and second oboe, 1 English horn, 1 first and second clarinet, 1 bass clarinet, 1 bassoon, 1 double bassoon, 1 first and second French horn, 1 third and fourth French horn, 2 first and second trumpet, 1 third trumpet, 1 first and second trombone, 1 bass trombone, 1 tuba, 1 kettledrum, 1 cymbals, 1 harp.

8. 'Melody'

Orchestral parts. A brown paper folder containing orchestral parts of 'Melody'. 32.5cm x 25cm x 1cm. Parts are on 12-stave score paper, black inked, and all in the same hand. The front cover is inscribed in black ink: 'Marshall-Hall. Melody in F'.

The words: 'Full score' have been struck through and 'orchestral parts only' substituted in pencil. Inside front cover contains an inscription in blue pencil which may read 'Sc. G.W.L. M-H' with an indecipherable word below. It also contains a list of the orchestral parts and scores originally present but which are now reduced to the orchestral parts listed hereafter.

The original list reads: 5 violino primo, 4 violino secondo, 2 viola, 2 violoncello, 1 c. basso, harp, piccolo, 1 flute, 1 oboe, 1 clarinet, 1 bassoon, 1 horn, 1 trumpet, trombone, tuba, 1 drums etc., organ, pianoforte, conductor, full score. Present are: 5 first violin, 5 second violin, 2 viola, 2 violoncello, 1 double bass, 1 flute, 1 oboe, 1 clarinet, 1 bassoon, 1 French horn, 1 trumpet, 1 kettledrum.
C. CHAMBER WORKS

M-H 3/1 – Horn Quartett in B Major.
M-H 3/2 – String Quartett in F Major.
M-H 3/3 – String Quartett in C Major.
M-H 3/4 – *Jubilam Amoris*.
M-H 3/5 – Two violin Fantasies.
M-H 3/6 – A bassoon and piano work.

Box 21, 32, 33
Box 34
Box 34
Box 34
Box 34
Box 34
Box 34

1. Horn Quartett in B Major.

The archive consists of:

- M-H 3/1-1 – Twenty-one printed copies of the full score.
- M-H 3/1-2 – Ninety-three parts.
- M-H 3/1-3 – Arrangement of horn part for cello.

Holdings

M-H 3/1-1: 1 to 21 Twenty-one printed copies of the full score. The score is undated. It is headed at p.1: ‘Quartett for horn in F, violin, viola and Pianoforte by G.W.L. Marshall Hall’ (the hyphen of the name is missing). The scoring is then arranged (in descending order): violin, viola, horn in F and piano. The first verso holds the imprint of a purple rubber stamp reading: ‘Auto-copyist Print by Edmanson & Co.’ All scores are 40.75cm x 33cm x 0.7cm. The four movements are marked with Roman numerals:

I Allegro at p.1
II Lento penseroso at p.12
III Allegretto grazioso at p.18
IV Allegro animato at p.25

The 21 scores are numbered M-H 3/1-1:1 to M-H 3/1-1:11. Of these, M-H 3/1-1:1b is held in a torn cover of cardboard and parts of envelopes and is inscribed ‘Marshall-Hall MSS’ in pencil, and below in ink ‘horn Quartet (also horn part arr. for cello)’. (The cello part mentioned is now stored as a separate item, M-H 3/1-3, see below.) The score contains additions in the composer’s hand i.e. an X in pencil sporadically throughout; the pencilled dynamic markings at pp.6, 13, 20, 21, 37; pencilled notation corrections at pp.5, 6, 7, 17, 27, 31 and added tempo markings at pp.25 and 28. This copy appears to have been one used by Marshall-Hall for a performance or rehearsals.

M-H 3/1-1: 1d contains the pencilled word ‘corrected’ on the recto of the loose front cover but appears unaltered. M-H 3/1-1: 1e holds a black-inked arithmetical calculation on the final verso and the pencilled inscription: ‘Separate parts for violin, viola, horn (or cello) 1 copy’ on the second recto. M-H 3/1-1: 11 contains some pencilled notation corrections at p.12. Pages 17 to 20 are cut with a razor blade, and a sheet numbered 19-20 is missing three-quarters of the length of the page, while p.21-22 (a single sheet) is missing.

M-H 3/1-2

Horn Quartett in B Major. Parts. 93 parts are present, all printed by the method used for M-H 3/1-1 (see above). 13-stave pages. No imprint. 32cm x 25.5cm. 12 pages.

M-H 3/1-3

Horn Quartet in B Major. Arrangement of horn part for cello. A brown envelope containing the score holds an inscription in black ink: ‘Grainger Museum. G.W.L. Marshall-Hall: horn part of Horn Quartet arr. for cello by composer (composer’s MS)’. The envelope contains a light yellow cardboard folder 28.5cm x 37cm. The top edge is reinforced with brown cardboard. Inscribed in black ink on the outer cover, on a pasted-in white strip of paper, is: ‘G W L Marshall-Hall: horn Quartet (Quartet, F# min, for horn, viola and Piano) horn Part arr. for cello by composer (composer’s MS) Original MS’. Inscribed on the first recto: ‘(horn arranged for V.cello)’. Headed: ‘QUARTETT’. Some re-notation occurs on p. 7. Sewn into the folder is a MS of 6 sheets (12 pages) of 12-stave paper. Blue-black ink is used. A composer’s autograph. Pages 26.75cm x 36.25cm with the imprint: A.L. No.6 below a circular emblem containing the drawing of a sailing ship are used.

2. Quartett for Two Violins, Viola and Violoncello in F Major

The archive consists of:

M-H 3/2-1 – A full score of movements 1-3.
M-H 3/2-2 – A full score of the fourth movement.
M-H 3/2-3 – Parts.
M-H 3/2-4 – Fragment.

The archive of the Quartett in F is contained within a Manila folder 27cm x 35.5cm inside a Manila envelope 40cm x 30.5cm. The outer envelope is inscribed in pen: ‘Marshall Hall, Quartet in F, 2 violins, viola and cello. Score and Parts (complete)’. The inner folder is inscribed in pencil: ‘Quartet movement, F Major. marked IV and, crossed out, ‘Score only’.

Holdings
M-H 3/2-1

A full score of 3 movements of the Quartett in F Major. 12-stave score paper, 27cm x 33.75cm. Composer’s autograph score. Folded score paper, not bound. Once held together by adhesive tape. Black inked score. 50 pagination in 25 sheets. Imprinted ‘Bell Brand No.3a’ under a bell emblem. The first recto is headed: ‘Quartett for 2 Violins, viola and violoncello’. It is signed by the composer at the right upper edge in pen. Under this in purplie pencil is the address: ‘12 Yarra Street Hawthorn’.

The page is then marked: ‘1. Allegretto’, indicating the start of the first movement, which ends at p.25 where it is signed: ‘G.W.L. Marshall-Hall’. The word ‘attacca’ has been added in pencil at the bottom of the page; p.26 is blank. The second movement begins at p.27 which is headed: ‘II. Adagio molto sostenuto, con sentimento’. The rest of the inscription is pencilled out, but formerly read ‘e sottilezza di suono’. Above the notation in pencil words are inscribed from p.27 to p.32. These are: ‘Once [replaced by an overwritten 0], once again to hear thee say I love thee. Once, once again to read it in thine eyes, That here in quiet night our souls might flow, In kisses forth [?] and music with the night air that night’. Thereafter, several words are not decipherable, but no longer occur solely above the score but through it at pp.28-29. At pp.30-31, the words occur sporadically. Decipherable fragments are:
G.W.L. Marshall-Hall

p.28: ’That we might die . . .’; ’Thou in my arms . . . a cloud’
p.29: ’but we might cease . . . evenings . . .’
p.30: ’with us pain’

The second movement ends at p.40, where it is signed: ’G W.L. Marshall-Hall’. The third movement begins on the same page (p.40). It is headed ‘Scherzo. Allegretto vivace’. This movement ends at p.50 and is not signed.

M-H 3/2-2

Fourth movement. The composer’s autograph black inked score. The paper is of a different format to M-H 3/2-1. It was once bound as a separate item, with brown paper at the left edge. 15 staves remain of a 30-stave score paper cut roughly at the lower edge to give a format of 37.5cm x 24.5cm. The pages are numbered from 1 to 12 in black inked pagination with a blank sheet at the end of the score, ie 7 sheets, 14 pages. Page 1 is inscribed in black ink: ’Quartet in F (Finale). Marshall Hall. IV. Allegrett con brio’.

Pencilled words occur above the score at pp.2, 3, 4, 5, 9 and 10. Most are not decipherable. Fragments readable are:

p.2: ’Do you remember the day when you came to see me and I forgot how terrified I was as I stood waiting for you . . .’

p.3: ’. . . so? I pictured you, a gruff old man, with great bushy beard . . . coming . . . time . . . able to answer . . . For my part, I was . . . very well . . . come, and every time I say to myself . . .’

p.4: ’. . . my fortune . . . You only saw . . . with . . . round frightened eyes. Who would not speak, yes, but your eyes, your eyes, spark my heart’

The score ends at p.12 without a concluding double bar line and is unsigned and undated.

M-H 3/2-3: 1 to 4

Parts. M-H 3/2-3: 1 is a first violin part. M-H 3/2-3: 2 is a second violin part. M-H 3/2-3: 3 is a viola part. M-H 3/2-3: 4 is a cello part. These are four separated folded sets of pages of the same size and imprint: 25.25cm x 32cm with ’S.A. Press Australian Broadcasting Commission (Victorian Division)’ at the base of the page. 12 stave. Black inked notation. The parts are therefore of a much later date than the score itself. Possibly intended for broadcasting at the time of Prof. Sir Bernard Heinze, perhaps at the instigation of Percy Grainger. Four movements are present in all copies: Allegretto, Adagio Molto Sostenuto e con sentimento, Scherzo Allegretto Vivace, Allegro Con Brio.

M-H 3/2-4

Fragment. A half sheet of score paper containing 18 bars of pencilled notation. Sheet 17.75cm x 25.5cm. Possibly a re-working intended for the 1st movement violin part. Two blank pages have been left loose with the above items. They are of the same format as the score pages of the 4th movement (see above).

3. Quartett in C Major

The archive consists of:

M-H 3/3-1 – A full score of the second movement.
M-H 3/3-2 – violin and cello parts.
Second movement, known as 'Fugue-like movement' because of its inscription. A manila envelope 23.5cm x 30.5cm is inscribed on the cover in Percy Grainger's hand: 'Fugue-like movement for String Quartet [sic] E Minor with a poem on back 'Where from the Tree-tops'. Score only'. Within the folder is a MS of eight pages on 12-stave score paper, imprinted 'Acme P & W'. Folded, black inked score. The first unpaginated recto holds the inscription 'Largo con moto sentimento' and the faded word 'Movement'.

This is the full score (for 2 violins, viola and cello) of the Quartet in C Major's second movement, which is in E Minor. No full score of the three movements of this quartet are present, but the parts extant for first violin and cello (see below) confirm this as the full score of the central movement, the Largo appassionato – E Minor, in a highly chromaticised working of the key.

4. Jubilum Amoris

Piano Score. MS and brown paper cover. 36cm x 27cm. 12 stave. Black inked copyist's score. Imprinted 'B & H. Vr 4. C.' with the Breitkopf & Härtel emblem of a bear and shield. Unpaginated nine sheets (18 pages). The outer cover is inscribed in pencil: 'Jubilum Amoris. Piano Score. G.W. M Hall' and stamped in purple 'G.W.L. Marshall-Hall'.

The first recto is inscribed 'Jubilum Amoris. G.W. L. Marshall-Hall. Allegro molto e briosso. Hambourgisch'! At the eleventh page is '(mit Hambouhgersicher Feinheit)'. [A work of humorous intent?]

On the last line of the fourth page words are introduced above the score: '(She:) Lo! as the moonbeams kiss the sea, Thou, O Beloved, kiss thou me! As rocks the sea mew on the sea's breast, O, on they bosom let me rest' The words end at the fifth page. Some key and tempo markings have been added throughout.

5. Two Violin Fantaisies

Two printed violin Fantaisies. Published by Schott as 280+1 and 280+2. Present are 4 grey folders 25.75cm x 32.5cm. At the base of the pages is printed: 'Stich v Druck von B Schott's Söhne in Mainz' with the number beneath.

280+1 consists of a violin part and a violin and piano score. The work is dedicated to 'my friend Eduard Scharf'.

280+2 consists of a violin part and a violin and piano score. The work is dedicated to 'Professor Hugo Heerman in memory of his first visit to Australia'.
6. A bassoon and piano work

M-H 3/6-1 A manila cover and MS. 23.5cm x 31cm. 12-stave score paper imprinted ‘B.C. No.29’ on a lyre emblem. Black inked score. Composer’s autograph. 20 sheets (40 pages), paginated 1 to 12 where the verso is not numbered and commencing again at 1, continuing to 19. The final recto is not signed, but bears an inscription in Marshall-Hall’s hand: ‘don’t boast’. No date given for the year. Marked ‘All’ con brio’ at p.1. The score is stained.

The verso of p.12 is a sketch in pencil, much reworked. At the following page the numbering begins again at 1 on the recto. The page is set out as if the work were to begin again. There is no marking to indicate a second movement to the preceding Allegro con brio, however. It is headed: ‘In the Orchard, Chartersville’, and is signed: ‘G.W.L. M-H’ and ‘Adagio quasi Andante’. The tenor clef is used for this area as opposed to the bass clef in the preceding pages. The B.C. No.29 on lyre imprint continues.

D. VOCAL WORKS

a) Works for Chorus and Orchestra
M-H 4/1 – An Australian National Song. Box 35
M-H 4/2 – Choral Ode from Goethe’s Faust (Part II, Act III). Box 35

b) Works for Solo Voice and Orchestra
M-H 4/3 – La Belle Dame Sans Merci. Box 29, 35, 36
M-H 4/4 – Soliloquy from Tennyson’s Maud. Box 36

c) Works for Solo Voice and Chamber Orchestra
M-H 4/5 – Am Grabe Anselmo’s. Box 36
M-H 4/6 – Die Blumen. Box 36

d) Published Songs
M-H 4/7-1 – ‘Life and Love’. Box 36
M-H 4/7-2 – ‘Voice From Dreamland’. Box 36
[M-H 7/11 – ‘Meeting’ by A.S. M-H]. Box 36
M-H 4/7-3 – ‘Foreboding’. Box 36
M-H 4/7-4 – ‘Past: A Study on Tennyson’s Orana’. Box 36
M-H 4/7-5 – ‘Long Afar: A Study on Tennyson’s Maud’. Box 36
See also: M-H 1/4-6 (Harold) ‘Where the Thorny Brake’ Box 36

e) Unpublished Songs
M-H 4/8-1 – ‘By the Stream’. Box 37
M-H 4/8-2 – ‘Little Miss Muffet’. Box 37
M-H 4/8-3 – ‘A Lade of Woe’ (sketch). Box 37
M-H 4/8-4 – ‘On a Picture (by Sandys)’. Box 37
M-H 4/8-5 – ‘The Lady Janet’. Box 37
M-H 4/8-6 – ‘To Constantia’. Box 37
M-H 4/8-7 – ‘Tristesse (Melancoly)’. Box 37
M-H 4/8-8 – ‘Yearning’. Box 37

f) Miscellaneous Vocal Album
M-H 4/8-9 – Volume of vocal and piano works. Box 37
1. *An Australian National Song*

M-H 4/1-1  
Autograph full score of a work for SATB chorus and an orchestra consisting of 3 flutes, 2 hautboys, English horn, 2 clarinets in A, bass clarinet in A, 3 bassoons, 4 horns in F, 3 trumpets in C, 2 tenor trombones, bass trombone, tuba, timpani, cymbals, strings. 4 sheets (8 pages) of 20-stave score paper unpaginated and unbound. Black inked score. Imprinted 'B.C. No.5' on a lyre emblem. 26.75 cm x 34 cm. The first recto holds an inscription in red pencil in the composer's hand: 'An Australian National Song by G.W.L. M-Hall'. The score begins on the second recto which holds a red pencilled addition: 'Transpose to E' in the composer's hand at the head of the page. The fourth recto similarly holds 'Riten'. The fourth verso is inscribed in pencil: 'Australian National Song. Parts'.

M-H 4/1-2: 1 to 44  
A set of orchestral parts for 'An Australian National Song'. Each part is on a page of cut score paper 27 cm x 17 cm. Imprint: B.C. No.2 on lyre emblem. Parts present: 7 first violin parts, 2 second violin, 3 viola, 3 violoncello, 3 double bass, 3 flute, 2 oboe, 1 English horn, 2 clarinet, 1 bass clarinet, 1 first bassoon, 1 second and third bassoon, a pencilled bassoon, 1 first and second French horn, third and fourth French horn, 1 first and second trumpet, 1 third trumpet, 1 first and second trombone, bass trombone, 1 tuba, 1 kettledrum, 1 cymbals.

2. *Choral Ode from Goethe's Faust* (Part II, Act III)

M-H 4/2-1  
Bound full score. Composer's autograph with possibly another hand. 26.75 cm x 33.25 cm x 1.25 cm in a hardboard and beige linen cover. The front cover is embossed in black: 'Choral Ode'. Two endpages and 103 paginations in pencil through 108 pages (5+ sheets of score paper). 18-stave score paper used, imprinted 'B.C. No.5' on a lyre emblem. Black inked score. The first recto is inscribed in the composer's hand: 'Choral Ode from the 'Helena' of Goethe. Set to music by G.W.L. Marshall-Hall. Composed for, and dedicated to the Melbourne Liedertafel. 1898'. The first verso is inscribed 'G.W.L. Marshall-Hall. 'Easterton' Parkstone Dorset. Available copies: 2. Full scores; 2. PF & vocal scores; 1. chorus-master's score; Orchestral parts Chorus do. (c/o A. Schulz-Gartius Esq. 44 Piccadilly Circus)'. These are no longer all present in the collection. The score then begins. The text of the chorus appears in English and in German. Page 1 is headed in pencil: 'Choral Ode'. The work is scored for: flute, oboi, clar. B, fagotti, 4 corni F, 2 trombe C, 2 ten. Trombe, brass tromb and bass tuba, timpani (E-flat, F-flat, G), violini, viole, coro (Soprani, Alti, Tenori, Bassi), celli e c. bassi.

M-H 4/2-2  
Piano and choral score of *Choral Ode from the 'Helena'*. Autograph piano and choral score in a manila folder, the pages folded but not bound and in two sections. Paginated to 40 where the first section ends and continuing in the second section from 41 to 48. These are preceded by 2 unpaginated sheets (4 pages) of which the first recto is occupied by the inscription: 'Choral Ode from the 'Helena' (Faust Part II. Act III of Goethe. Set to music by G.W.L. Marshall-Hall. Composed for and dedicated to the Melbourne Liedertafel'. The second verso is inscribed 'G.W.L. Marshall-Hall. Easterton. Parkstone. Dorset'. These inscriptions resemble the composer's hand on the first recto, but the unevenness of the style puts this matter in doubt. The inscription on the second verso is more certainly Marshall-Hall's signa-
G.W.L. Marshall-Hall

The score ends with 2 unpaginated sheets (4 pages). The final verso contains pencilled workings, minus the implied treble clef, of a single melodic line, partly accompanied by English words.

12-stave score paper imprinted ‘B.C. No.2’ with lyre emblem. 34.25cm x 27cm x 0.5cm. Black inked score. Page 1 is headed: ‘Choral Ode from ‘Faust’ Part II Act III by G.W.L. Marshall-Hall’. The text is given in English and German as an underlay to the choral section. Black inked alphabetical rehearsal cues occur throughout. This score and the two scores which are here indicated as M-H 4/2-3 and M-H 4/2-4 are held within a general manila folder inscribed in pencil in Percy Grainger’s hand: ‘Marshall-Hall. 3 vocal scores of Choral Ode (The ‘Helena’, Faust II Act III) (MSS)’.

M-H 4/2-3
Chorus Master’s score of Choral Ode. A manila folder containing the choral sections with piano cues of the Choral Ode on 10-stave score paper without imprint in 10 pagination. The 5 sheets are held in a brown paper cover, now torn at the left edge, the back missing, and inscribed ‘Choral Ode. G.W.L. Marshall-Hall’. At the base of the cover at the right corner are the words ‘Chorus Master’. Text underlay in English and German. 32.5cm x 26cm.

M-H 4/2-4
Piano and choral score of Choral Ode. A manila folder holding a black inked autograph score in two sections of score paper of differing sizes: 1) pagination 1 to 32. 12-stave score paper imprinted ‘Austral No.3: in a circle. 26.5cm x 34.5cm; 2) pagination 33 to 46 with seven additional pages partially occupied as indicated below. 31cm x 23.5cm. Imprinted ‘A & Co M’ on a 4- bell emblem with No.1 below and the bells tied. Page 1 is headed ‘Choral Ode. From Faust 2nd Part. Act III. G.W.L. Marshall-Hall’. The score is not in the composer’s hand.

3. La Belle Dame Sans Merci

M-H 4/3-1
Composer’s autograph full score. A purple linen and hardboard bound volume 38.25cm x 49cm x 0.5cm. The front cover is embossed in gold, ‘La Belle Dame Sans Merci. G.W.L. Marshall-Hall’. The back cover holds the remnants of brown paper labels. One blank front endpage and one back endpage. 6 unpaginated sheets (12 pages). Black inked score. The left edges of the pages are re-enforced with white tape. The first recto is inscribed ‘La Belle Dame sans Merci’ ballad for Tenor voice and orchestra. Poem by Keats. and is signed ‘G.W.L. Marshall-Hall’. The work is scored for Tenor and orchestra of 2 flutes, 2 oboes, clarinet in B, 2 bassoons, 2 horns in F, 2 trumpets in G, 2 tenor trombones, bass trombone, 3 kettledrums, harp, strings. The final recto is signed at the end of the score ‘G.W.L. Marshall-Hall’. The final verso is blank. No dating is given.

M-H 4/3-2
Composer’s autograph score. Unbound, 12 sheets (24 pages) of unpaginated 20-stave score paper imprinted ‘B.C. No.20’ on a lyre emblem. Black inked score with the final sheet a blue inked added leaf pasted to the rest of the score and of a slightly smaller format. The general size is 26.5cm x 34.5cm. The first recto is inscribed ‘La Belle Dame Sans Merci. Ballad for Tenor Voice and Orchestra. Poem by Keats. G.W.L. Marshall-Hall. Return to Fischer-Sobell’. At the bottom of the page in pencil and in reverse position is inscribed ‘Schumann S. Akad. Berlin. Chor. ode (Choral Ode from the ‘Helena’) or thinks [? Kings] Nevil Smith do. Delmer’.
4. Soliloquy from Tennyson’s Maud
Also known as Long After: A Study on Tennyson’s ‘Maud’. This work also exists as a song with piano accompaniment as No.6 of the publisher’s galleys volume here given as M-H 4/7-5 (see below).

M-H 4/4-1
A Xerox copy of a MS piano and vocal score in the composer’s hand prefaced by two pages of the words, also in the composer’s hand. The words are from Tennyson’s ‘Maud; a Monodrama’, Part II Section IV. The verses used are Verses I, II, III, VI (with an added line: ‘In a moment—ah’) and the last four lines of verse XIII. The original was on 12-stave score paper. 20 Xerox sheets are present, representing a half page of the original on each sheet. The original paper was imprinted ‘Boomerang Brand No.1’ below a five-boomerang emblem.

M-H 4/4-2: 1 to 29
A set of orchestral MS parts. These are on varying sizes of score paper. 12-stave score paper. Varying imprints. Parts present: 5 first violin parts, 5 second violin, 4 viola, 4 violoncello, 3 double bass, 1 flute, 1 hautboy, 1 clarinet, 1 bassoon, 1 first and second French horn, 1 third and fourth French horn, 1 first and second trumpet, 1 kettledrum.

5. Am Grabe Anselmo’s

M-H 4/5-1
A torn brown paper cover holds both the full score and the orchestral parts. The cover is 37cm x 28.75cm. It is inscribed on the front of the cover ‘Am Grabe Anselmo’s’ in black ink. Two stamped addresses occur above this, one over the other. These read ‘The Conservatorium of Music Melbourne. Albert St. East Melbourne’, in purple, over a fainter stamp ‘The University Conservatorium of Music, Victoria Street Carlton’. The contents are then listed at the right lower corner of the cover ‘1 Score’ (written in pencil) and under this (in black ink) ‘4 Viol I, 4 Viol II, 2 viola, 2 V’cello, 1 Basso, 1 Flauto, 1 Clarinetti, 1 Oboi, 1 Fagott, 1 Corni. 18 parts’. The full score consists of 4 sheets (8 pages). Black ink composer’s autograph. 15-stave score paper once the upper halves of 30-stave score paper. No imprint. Unpaginated. The first recto is headed ‘Am Grabe Anselmo’s’ and holds the same stamped addresses as above. The text is in German. The work is scored for voice, flute, 2 hautboys, 2 clarinets in A, 2 bassoons, 2 horns in E, strings.

M-H 4/5-2: 1 to 18
Orchestral parts. 12-stave score paper with the imprint ‘B.C. No.2’ on a large emblem. 27cm x 34cm. All bear the above title and the same stamped addresses as for M-H 4/5-1. None are given a heading which includes the composer’s name. The lack of a signature on the full score and the lack of a composer’s name on the parts casts
some doubt on the authorship of this work. Parts present: 4 first violin parts, second violin, 2 viola, 2 violoncello, 1 double bass 1 flute, 1 oboe, 1 clarinet, 1 bassoon, 1 French horn.

6. Die Blumen (Sextet for Voice and Strings)

M-H 4/6-1

Autograph full score. A torn olive-brown paper cover 28cm x 38cm contains three sheets (6 pages) of 24-stave score paper. No imprint. Unpaginated. The front cover inscribed in black ink 'Die Blumen. Schuller). Flowers. Sextet for Voice, 2 Violins, Violoncello and Double-bass, Viola by George W.L. Marshall-Hall'. The first recto is inscribed 'Flowers. Die Blumen. G.W.L. Marshall-Hall 1886'. A note in pencil on the right margin states that this is 'not M-H's handwriting'. The final recto is signed and dated 'GWL Marshall-Hall. 1886'. The black inked score is certainly signed in Marshall-Hall's hand. The work is scored for 1st violin, 2nd violin, viola, voice, cello, double bass. The text appears in German above the vocal line and in English below it. No amendments have been made.

The back cover holds a postage stamp for 2d. A duty stamp showing a purple facing, portrait of the young Queen Victoria and the word 'Victoria', indicating the state, rather than the Queen. A postal date appears in black in a circle: 'Melbourne 14 S. SE 10 89'. The cover has once been folded and used as an outer postal cover. It bears the address in black ink: 'Otto Fischer, Esq. Marshall's Warehouse, Rundle Street, Adelaide'.

7. Published Songs

A set of publisher's galleys with navy hardboard cover 29cm x 37cm x 1.5cm. No inscription on the outer cover but stamped on the inner back cover 'The Conservatorium of Music. Melbourne. Albert St. East Melbourne'. Remnants of labels inside the front cover hold the purple pencilled date '1/10/08'. The folder is held together by 4 navy tapes capable of being loosely tied. One of these, from the front lower cover, is missing. The printed songs are held together at the left edge by sewn in string and are not bound into the folder. The six songs present occupy 41 sheets and are thus paginated. All sheets bear the publisher's number N.8395 at the base of the page. Page 1 of the volume is inscribed in pencil in the composer's hand 'Another proof please. G.W.L. Marshall-Hall'.

M-H 4/7-1


M-H 4/7-2


[M-H 7/11

No.3: 'Meeting' by A.S. M-H. This work is not by G.W.L. Marshall-Hall, but by his brother Algernon. Thus, the work is not given a number within the sequence in use here but bears instead the number of the section in which works written by other composers, but held within the Marshall-Hall collection, are included. It is listed also in that section (ie Miscellaneous Music). It is listed here because it is physically an integral part of a volume of songs by G.W.L. Marshall-Hall and obviously intended to be publicly issued together with works by that composer.]

M-H 4/7-3

No.4: 'Foreboding' by G.W.L. Marshall-Hall. Occupies pp.15 to 24.

M-H 4/7-4

No.5: 'Pass'. No composer's name appears. Occupies pp.25 to 29. It is headed 'A Study on Tennyson's Oriana'.
Catalogue

M-H 4/7-5

No.6: 'Long After—A Study on Tennyson's Maud'. Occupies pp. 30 to 41. Although this song does not bear a composer's name it is identical with M-H 4/4-1 (see above). It is therefore the work of G.W.L. Marshall-Hall. The first recto holds the red-inked inscription 'insert in small letters arranged from the orchestral score'. This is meant as a direction to the printer. Below the title of p. 30 is printed 'Composed for Madame Sophie Loewe von Glehn'.

See also M-H 1/4-6, 'Where the Thorny Brake'.

8. Unpublished Songs

The following songs were originally housed together and are therefore retained here as an entity.

M-H 4/8-1

'By the Stream', song with piano accompaniment. A four-leaf, 12-stave score paper in black ink. No imprint. Unpaginated. Signed at the first recto and the last verso 'G.W.L. Marshall-Hall'. The first recto holds the inscription 'By the Stream. To Mrs Pettie.' followed by a verse in the composer's hand commemorating the New Year. These are not the words of the song which follows. MS 24.75cm x 31.25cm.

M-H 4/8-2

'Little Miss Muffet', song with piano accompaniment. Unpaginated. A single sheet of 12-stave score paper. No imprint. Blue inked score. Unsigned. Not in the composer's hand. Occupied on the recto only. 35cm x 25.5cm.

M-H 4/8-3

A sketch for a song with piano accompaniment, the text beginning 'O lady of woe'. 4 folded sheets of 12-stave score paper. No imprint. Unpaginated. Black inked score heavily corrected in pencil and overscored in ink. Unsigned. The first recto and verso unoccupied. 24.75cm x 31.25cm.

M-H 4/8-4

'On a Picture'. Four folded sheets of 12-stave score paper. Black inked score for a song with piano accompaniment. Unpaginated. Signed at the first recto 'G.W.L. Marshall-Hall'. The page is headed 'On a Picture. (by Sandys)'.

M-H 4/8-5

'The Lady Janet', song with piano accompaniment. Unpaginated. 4 folded sheets of 12-stave score paper. No imprint. Black inked score. Unsigned. Not in the composer's hand but headed at the first recto 'The Lady Janet' by G.W.L. Marshall-Hall' in another hand. 24.5cm x 30.75cm.

M-H 4/8-6

'To Constantia', song with piano accompaniment. Unpaginated. 4 folded sheets of 12-stave score paper. No imprint. Black inked score. Signed at the first recto 'G.W.L. M-li' and at the last verso 'G.W.L. Marshall-Hall'. The first recto is headed 'To Constantia. Shelley'. There is a couplet in German at the upper left corner: 'Krone des hebens, Gluck dem [?] RUH [?] Liebe bist du, O Liebe bist du!' The text of the song is in English. 23.5cm x 30cm.

M-H 4/8-7: 1

'Tristesse (Melancoly)', song with piano accompaniment. 2 folded sheets of 12-stave score paper. No imprint. Unpaginated. Black inked score. Signed at the first recto 'G.W.L. Marshall-Hall'. The first recto headed 'Tristesse. (Melancoly). (Alfred de Musset)'. 25.5cm x 35cm. Text in English and in French.

M-H 4/8-7: 2

'Tristesse (Melancoly)', a second copy.
9. Miscellaneous Vocal Album
A bound volume consisting of works for piano, songs with piano accompaniment, duets and choral workings. It includes the duet extract from the operetta *Leonard* (see 4/8-9:18). 24cm x 29.75cm x 1.75cm. A cardboard, lemon-leatherette bound volume of score paper. The front cover of faded purple embossed in gold ‘Music’. The corners and spine are of navy leatherette. There are 133 pencilled foliations contained on the upper right of each recto page only; the even numbers being omitted. From p.66, one volume has been occupied in reverse, the numbering being retained in the original position. It is black inked throughout. There are 3 front papers of which the third recto is occupied by a purple stamp reading ‘G.W.L. Marshall-Hall’. These and subsequent pages to 25 are stained through with brown markings. Three sheets have been roughly cut from the volume preceding the present pagination 1. Page 1 is signed ‘by G.W.L. M.-H.’.

M-H 4/8-9: 1

M-H 4/8-9: 2

M-H 4/8-9: 3

M-H 4/8-9: 4
‘As from Thine Eyes’, song with piano accompaniment. Occupies pp.12 to 13. Text in both German and English.

M-H 4/8-9: 5
pp.14, 15 and 16 contain an untitled vocal and piano working beginning ‘Wie large ich’. The word ‘Recit’ (recitative) is written over the first vocal entry. An aria-like area begins at p.14, bar 16. The text is in German only. The work is incomplete and unsigned.

M-H 4/8-9: 6-7
The lower halves of pp.16 and 17 are occupied by a piano sketch of a contrapuntal working. The two pages appear to be related but are here given two numbers. Unsigned.

M-H 4/8-9: 8

M-H 4/8-9: 9

M-H 4/8-9: 10

Pages 24 and 25 of the volume are blank.
`Fort aus dem augen`, song with piano accompaniment. Occupies pp.26 to 27. Signed ‘G.W.L. M-H’. Text in German.


‘Die Ruhe’, song with piano accompaniment. Occupies pp.30 (lower half) and 31. Unsigned. Text in German.


Untitled song with piano accompaniment, beginning ‘O du leichter lose wind’. Occupies pp.34, 35 and upper part of p.36. Unsigned. Text in German.

Pages 36 and 37 hold a purple stamp reading ‘G.W.L. Marshall-Hall’.


‘Duett from the Operetta Leonard by G.W.L. MHall’ (the M is joined to the H without use of the hyphen). Duett for 2 voices with piano accompaniment. Occupies pp.40 to 45. Text in English.

Untitled song with piano accompaniment, beginning ‘Shall I compare thee to a summer’s day’. Occupies pp.46 to 48 where a sheet is cut from the book. Text in English.

Untitled song with piano accompaniment, beginning ‘What time the sombre shades of evening fall’. Occupies pp.49 to line 1 of p.53. Unsigned. Text in English.


Page 130 holds 10 incomplete bars of a song with piano accompaniment, the words beginning ‘bringing radiance for a seraph’s flight’. Page 133 holds a pencilled fragment of a bar of treble clef music.

At p.66 the volume reverses. Thus the order of the works also reverses, running consecutively from p.133 backwards to 66, the pencilled paginations thus appear upside down at the left edge of the left hand pages.

Untitled working for solo voice, 4 part choir and piano (possibly intended for organ) of the biblical text beginning ‘Lord I cry unto thee make haste unto me Lord, I cry’. Occupies pp.131 to 119; p.118 is blank.
G.W.L. Marshall-Hall

M-H 4/8-9 26 Untitled working of the 'Magnificat' for 4 part choir with sketch below of organ [?] part. Occupies pp.117 to 111 (upper half of the page). Text in English.

M-H 4/8-9 27 Untitled working of the 'Gloria in excelsis' using the English text ['Glory to God in the highest']. For 4 part choir. Occupies pp.111 (lower half of the page) to p.109.

M-H 4/8-9 28 Fragment of a working for 4 part choir, text beginning 'He that hath pity'. Occupies p.108. Text in English.

M-H 4/8-9 29 'Nunc Dimittus', so titled but the English translation ['Lord, now lettest thou thy servant depart in peace'] used as the text. 4 part choir. Occupies pp.107 and 106. Incomplete.

Pages 105 and 106 are blank.

M-H 4/8-9 30 pp.103 to 100 (to the half page) are occupied by a piano work. Untitled and unsigned.

M-H 4/8-9 31 pp.103 (commencing 2 lines before the end of the page) to the first line of p.96 are occupied by a piano work. Untitled and unsigned.


M-H 4/8-9 33 'Deliver Me' (vocal trio indicated), 'Anthem for Soprano Solo and Trio'. Signed G.W.L. M-H.'. Occupies pp.87 to 84. Organ [?], soprano solo and trio of Soprano, Contralto and Bass indicated at the end of p.86.

M-H 4/8-9 34 Piano work. Occupies pp.83 to 79. Incomplete, though a possible repeat of the 'Allegro vivace' section is indicated where the work breaks off. Page 78 contains a 7-chord inked sketch.

M-H 4/8-9 35 Piano work. Occupies p.77 and the top line of p 76.


M-H 4/8-9 37 Piano work. Occupies pp.74 to 69; p.68 is blank.

M-H 4/8-938 Piano work for which the opening appears to be missing. Occupies pp.67 and 66.

At this point, as noted above, the volume reverses.

E. ARRANGEMENTS, SKETCHES AND FRAGMENTS

M-H 5/1 – A notational fragment. Box 37
M-H 5/2 – A notational fragment. Box 37
M-H 5/3 – 'Lascia chio pianga'. Sketch. Box 37
M-H 5/4 – Four sketches. Box 37
M-H 5/5 – A harmony paper. Box 37
M-H 5/6 – Fragment bearing the name 'Lovie Mueller'. Box 37
M-H 5/7 – Arrangements of two Mozart songs for orchestra. Box 37

Holdings

M-H 5/1 A notational sketch in pencil and in ink occupying three pages of score paper contained within a folded set of 18 sheets of score paper. This paper is a cut down
version of a 30-stave format, now measuring 38cm x 24.5cm. The remaining pages are blank. Only the 2nd recto and verso and part of the 3rd recto are occupied. The fragment is bound at the left edge by means of red tape and a wire holder.

M-H 5/2
A notational sketch in pencil and in ink occupying the first recto and last verso of an otherwise unoccupied 12-sheet score paper of 11.5 staves. This paper is a cut down version of a larger format, now measuring 39cm x 35.5cm (approximately jagged edges to the paper prevent exact measurement).

M-H 5/3
‘Lascia chio pianga’. A manila folder holds this title in pencil on the cover in Percy Grainger’s hand. The cover contains 2 loose sheets of autograph MS headed in black ink ‘Lascia chio pianga’ and the blue stamp ‘Conservatorium of Music, Melbourne. Albert St. East Melbourne’. This is overlaid by a second stamp of which the words ‘Victoria St. Carlton’ alone are visible. The black-inked notation of the sketch occupies only the first recto and verso. The second sheet is blank. Possibly intended as a working for voice and strings.

M-H 5/4
A manila folder holding four notational sketches is inscribed in Percy Grainger’s hand ‘Scraps of music’. The contents have therefore been catalogued as parts of one entry in order to preserve Grainger’s intention. Autograph MS. The notation is in black ink and in pencil.

M-H 5/4/1. 2 sheets of occupied score paper of a work written for piano and solo instrument above, type not specified. 12-stave score paper. No imprint. Black inked score.


M-H 5/4/3. 2 sheets of occupied score paper in pencil and in black ink. Fragments include one headed ‘Sweet lavender street cry’.

M-H 5/4/4. 4 sheets of score paper of which the first recto and verso and the second recto are occupied by an unfinished piano sketch. Black inked. 12-stave score paper, imprinted ‘Austral Nr 3’ in a circle.

M-H 5/5
Envelope containing an autograph harmony paper in the composer’s hand and in black ink 25cm x 31.25cm.

M-H 5/6
Fragment of pencilled notation on 6 staves of score paper on a part sheet, 13.5cm x 23.5cm and occupied on one side only. It holds the name ‘LOVIE MUELLER’.

M-H 5/7
Manila folder inscribed in Percy Grainger’s hand ‘Orchestration of Mozart Songs’. The two works held within this cover are therefore catalogued together in order to preserve Grainger’s intention. Both works are on black-inked MS of 15 staves cut from a larger format, folded and sewn at the left edge. 19.25cm x 25cm.

M-H 5/7 1. The working of Mozart’s ‘Quando Miro’ (Spellbound). It is headed on the first recto of the seven sheets in Marshall-Hall’s hand and in pencil. The text is given in Italian only. Scoring is for 2 flutes, 2 oboes, 2 clarinets, 2 bassetoons, 2 horns, strings and voice.

M-H 5/7 2. The working of Mozart’s ‘La Mammaletto’ (The Violet). It is headed on the first recto of the four sheets in Marshall-Hall’s hand and in pencil. The text is given in Italian only. Scoring is for 2 oboes, 2 bassetoons, strings and voice.
F. LITERARY WORKS BY MARSHALL-HALL

For his librettos, see Section A: Stage Works.

M-H 6/1 – Six printed copies of the play *Bianca Capella*, 1906. Box 38
M-H 6/2 – German translation in MS of *Bianca Capella*. Box 38
M-H 6/3 – MS poems, typed. Box 38
M-H 6/4 – MS poems, autograph. Box 38
M-H 6/5 – Published poems, *Hymn to Sydney*, 1897. Box 38
M-H 6/6 – Published poems, *To Irene*. Box 38
M-H 6/7 – Published poems, *A Book of Canticles*, 1897. Box 38
M-H 6/8 – Published poems, *Hymns Ancient & Modern*, 1898. Box 38

Holdings


M-H 6/2  German translation of *Bianca Capella*. Handwritten manuscript in a black covered exercise book 18.5cm x 23.5cm. The name of the translator inside the front cover is not clear [H.W. PUTT?]. It is dated July 1906 and dedicated ‘To the Author of this Play with sincere regards’.

M-H 6/3  Typed manuscript of poems and translations by G.W.L. Marshall-Hall. 68 quarto pages. These appear to be carbon-copies.

p.1. Translations from the Persian i.e. ‘Elysium’ which follows.
p.7. ‘Tempus fugit’.
p.8. ‘Among the ti-trees, Brighton Beach’.
p.11. ‘Charterville Idyl’.
p.13. ‘Thyris’.
p.16. ‘From Cremorne Point, Sydney’.
p.19. ‘Charterville At Night’.
p.22. ‘Lalage’.
p.29. ‘To Helena’.
p.34. ‘In the Orchard. Charterville’.
p.38. ‘On lines from the Purgatorio XXXI’.
p.41. ‘Alla Madonna mia’.
p.45. ‘On lines from the Paradiso XXXIII’.
p.47. ‘Spring’.
p.50. ‘On lines from the Purgatorio XIV’.
p.53. ‘Ignoto Deo. To the Beautiful’.
p.56. ‘To the gods’.
p.59. ‘To Rene’.
p.62. ‘Cremorne (Looking towards Sydney—South Shore)’.
p.66. ‘On the statuary of an Egyptian Sheikh. BC 6000’.

M-H 6/4  Manila folder inscribed in Percy Grainger’s hand ‘Poems, cuttings, scraps’. Within is an exercise book 18.75cm x 23.5cm. This contains handwritten poems in black ink.
G.W.L. Marshall-Hall

No pagination. Titles, where present, are given below; where omitted, the first words of the poem are given in quotes.

p.1. 'O that the heavy pain'.
p.3. 'Awake!'.
p.5. To Spring.
p.7. To the Pines on Asylum-Hill, Kew. At daybreak.
p.11. History.
p.13. Corpus et anima.
p.23. 'In the stainless tranquil sky'.
p.27. On a Portrait.

The volume is then blank except for 3 loose sheets at the back of the book which contained pencilled lecture notes. In addition, three separate articles have been interleaved. These are 1. a loose sheet holding the poem 'Corpus et anima'; 2. An undated article from The Musical World entitled 'The Artist and His Critics', no author named; 3. a draft of a poem in pencil on a larger sheet of paper on the reverse of a circular concerning a Musical Congress.

M-H 6/5 Published poems Hymn to Sydney by G.W.L. Marshall-Hall. Printed by The Atlas Press, Block Place, Melbourne, dated on the title page MDCCXC (1897). The work is dedicated to 'Arthur Streeton in his camp at Mossman's Bay'. The work holds line drawings by Ernest Moffitt. 20.5cm x 26cm.

M-H 6/6 Published poems To Irene by G.W.L. Marshall-Hall. The front cover design with poppy is signed 'Streeton'. Printed by W.H. Maclardy & Company, 82 Pitt St Sydney. 20.5cm x 26cm. Undated.

M-H 6/7 Published poems A Book of Canticles by G.W.L. Marshall-Hall. Printed by the Atlas Press (W.H. Newlands), Block Place, Melbourne, dated 1897. The book is dedicated to the author's mother. 12.5cm x 18cm.

M-H 6/8 Published poems Hymns Ancient and Modern by G.W.L. Marshall-Hall. Printed by The Atlas Press (W.H. Newlands), Block Place Melbourne, dated 1898. Contains address in pencil 'Mrs Shove. 71 St George Parade. Hurstville'.

M-H 6/9 Handwritten from Don Juan. 2 sheets, ends 'From the German of ...'. Found in Box 26, Folder Lady Northcote Boards, etc.

G. MUSIC BY OTHER COMPOSERS

M-H 7/1 – Nouvelle Valse de Concert for violin by T.S.Hamilton. Box 39
M-H 7/2 – Quartet No. 4 by G. Hurst. Box 39
M-H 7/3 – Concert Overture to 'The Tempest' by G. Hurst. Box 39
M-H 7/6 – Extract from Rienzi by Wagner. Full Score. Box 39
M-H 7/7 – Sections of a volume of Beethoven piano sonatas. Box 39
Catalogue

M-H 7/8 — Covers of printed music possibly owned by G.W.L. Marshall-Hall. Box 39

M-H 7/9 — Scraps of music, fragments of printed volumes. Box 39


M-H 7/11 — 'Meeting', song, by A.S. Marshall-Hall (see listing at M-H 4/7). Box 39

Holdings

M-H 7/1
Manila folder inscribed 'Nouvelle Valse de Concert. T.S. Hamilton. Violin & Piano. (MS violin only). It is also inscribed 'Quartette No. 4. G Hurst. Score. MS'. This latter work is now housed elsewhere (see M-H 7/2). The MS held in this folder contains a violin part, black inked. The first recto is inscribed 'Violin. Nouvelle Valse de Concert par T.S. Hamilton'. 12-stave score paper with imprint of Breitkopf & Härtel, viz. 'B&H. Nr.1. C. 5.10' with bear and shield emblem. 6 sheets. The second verso has been altered by a pasted over section of notation. The penultimate verso and the final sheet are blank. 27cm x 35.5cm.

M-H 7/2
Manila envelope inscribed 'Quartet No.4., G. Hurst' holds a black inked autograph score of a string quartet inscribed on the first recto 'Quartet (sic) No. 4. G. Hurst'. There are 15 occupied paginations on 8 sheets of 26-stave score paper imprinted 'B.C. No.9' with lyre emblem. The movements are p.1 'Allegro non troppo', p.9 'Adagio', p.10 'Allegro moderato'. 27cm x 34cm.

M-H 7/3
Brown paper covered autograph score of 'Concert Overture to The Tempest' by G.W.L. Marshall-Hall so inscribed on the outer cover proves to be incorrectly labelled. The first recto of the 26 paginations is headed 'Concert Overture to The Tempest'. G. Hurst'. This is not a pseudonym for Marshall-Hall. George Hurst was a contemporary composer living in Melbourne (see T. Radic, 'Some Historical Aspects of Musical Associations in Melbourne, 1888–1915', PhD thesis, University of Melbourne, 1978). The 13 sheets are sewn into a brown paper cover. 24-stave black-inked score occupying all 26 paginations. Scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, tympani and strings. Page 3 holds a pasted in area of correction. Black-inked alphabetical rehearsal cues are used throughout. At p.11 a loose account sheet (from 'Allan's Phono Depot 300-302 Little Collins St, Melbourne') occurs. It is dated 25 November 1910, and signed 'H. Trubridge'.

M-H 7/4
'The Lament of a Flower', song. A brown paper cover inscribed 'Song The Lament of a Flower. Words by G.W.L. Marshall-Hall. Music by H.G. Marshall-Hall'. Holds 2 sheets of a blue inked 12-stave score paper. The first recto and the first pagination hold the same inscription as that used on the cover. The verso of the cover holds the address 'H.G. Marshall-Hall. Sutherland Place, W2'. The first recto of the MS is headed in pencil 'To Thea (if she will accept it!) from Hubert'. The music is therefore a setting of a poem by G.W.L. Marshall-Hall by his son, Hubert. MS 30.5cm x 24.5cm.

M-H 7/5

M-H 7/6
Sections of a volume of Beethoven piano sonatas pp.1-46 missing, pp.46-63 fragmentary, pp.63-430 intact, pp.430-448 fragmentary; last section missing. Study marks in some sonatas in Marshall-Hall’s hand.

Covers of printed music possibly owned by G.W.L. Marshall-Hall. These are


M-H 7/8-8 Title page and poem of C. Hubert H. Parry’s *Scenes from Shellel’s ‘Prometheus Unbound*’ (London Novello). Property of G.W.L. M-H. Dedicated to him ‘from his friend and former pedagogue C.H.H.’


M-H 7/8-16 Single page of vocal score of *Olivette*, a comic opera by Audran (London Chappell & Co.).

M-H 7/8-17 3 sheets from the back of a Novello octavo edition of operas score.


M-H 7/8-20 Back cover, Edition Peters, advertising music available for violin and piano.

M-H 7/8-21 O. Sevcik *Doppelgriff-Vorstudien* (Bosworth & Co.).

M-H 7/8-22 Back cover (blank).

M-H 7/8-23 4 pages advertising music available from Boosey & Sons, 24 & 28 Holles Street, London.

M-H 7/8-24 2 pages, similar to M-H 7/8-23 but different in details.


M-H 7/8-30 Front cover of Bach’s *Concerto in D minor* (Edition Peters, No. 2194).


M-H 7/8-32 as for M-H 7/8-20

M-H 7/9 1-14

Scrap of music


M-H 7/9-2 Sample of *Die Musik* (ie the song ‘Alles endet, was Entstehet’) by Hugo Wolf. 4 pp., plus 8pp. of advertisements for a Mannheim publishing house.

M-H 7/9-3 pp.4-11 of the violin part of a suite of dances (Edition Litolf 11098A).

M-H 7/9-4 8pp. of MS sketches (harmony and second species counterpoint exercises), presumably the youthful efforts of Hubert Marshall-Hall (p.3 ‘Writen [sic] by H Hall in 50 minutes’).


M-H 7/9-6 Single sheet of score paper of harmony and counterpoint exercises in a childish hand.

M-H 7/9-7 Double sheet of score paper as for M-H 7/9-6.

G.W.L. Marshall-Hall


M-H 7/9-10 Covers and pp.67-76 from O. Sevcik's Violin Method for Beginners, Part VI.


M-H 7/9-12 Front cover, endpage and titlepage of Mendelssohn's Two Part Songs (London, Novello).


M-H 7/11 ‘Meeting', song by A.S. Marshall-Hall (see listing at M-H 4/7).

H. PRINTED MATERIALS

M-H 8/1 — Typescript of play King Rene's Daughter. Box 40
M-H 8/2 — Australian Musical News, October 1911. Box 40
M-H 8/3 — Australian Musical News, February 1915. Box 40
M-H 8/4 — British Musician, 1935. Box 40
M-H 8/5 — Musical Standard, 1874. Box 40
M-H 8/6 — Address by Sir James Barrett, 1935. Box 40
M-H 8/7 — Marshall-Hall's defence, 11 August 1898. Box 40
M-H 8/8 — Catalogue of works by Cyril Scott. Box 40
M-H 8/9 — Programme for Messiah, Tasmanian Exhibition, 21 December 1893. Box 40
M-H 8/10 — Programmes of Marshall-Hall Orchestral Concerts, 1899–1912. Box 40
M-H 8/11 — Programmes of Student Concerts under Marshall-Hall 1900–1904. Box 41
M-H 8/12 — Programmes of Melbourne Orchestral Society, 1909 and 1911. Box 41
M-H 8/13 — Advertisement for violinist Marie Hall. Box 41
M-H 8/14 — Prospectuses of Marshall-Hall Orchestral Concerts, 1904–1912. Box 41
M-H 8/15 — Lady Northcote Trust Fund Reports, 1910–1929. Box 41
M-H 8/16 — Programmes of Stella, May 1912. Box 41
M-H 8/17 — Programmes for Memorial Concert of opera extracts, December 1915. Box 41
M-H 8/18 — Libretto of Tosca from 1911 Melba Season. Box 41
M-H 8/19 — Australia Beautiful. Box 41
M-H 8/20 — Catalogue of pictures by E. Phillips Fox, February 1916. Box 41
M-H 8/21 — Pamphlet, 'Outline History of Orchestral Music in Melbourne', 1940. Box 41
M-H 8/22 — Programme for Brahms Evening, 28 July 1911. Box 41
M-H 8/23 — Programmes for First Musical Festival of the Empire, 1911 (Sheffield Choir). Box 41
M-H 8/24 — Donation of R. Bernard re Miss Mabel Woolcock, Soprano, pupil of Marshall-Hall and others, 1907–1910, letters, clippings, reports, prospectuses. Box 41
M-H 8/25 — Age [Melbourne], 13 October 1934, '100 Years of Music' by A.E.H. Nickson. Box 41
Holdings

M-H 8/1
Typescript copy of a play *King Rene's Daughter*. Labelled 'Prompt'. Black cover. 35 paginations. Story based on the Tristen and Isolde legend. Pencilled stage directions throughout. Page 16 holds a role against the name Sir Raymband that reads 'Romton' 1906 (Rontow) [sic] 1907. No author given.

M-H 8/2

M-H 8/3
*Australian Musical News* 4.8 (1 February 1915). Cover photograph of Marshall-Hall (possibly, therefore, dates the large version of this photograph in the Grainger Museum Research Room as having been taken very shortly after the composer’s return to Australia.)

M-H 8/4
Six copies of *British Musician and Musical News*. M-H 8/4 1, 2, 3 make up the November 1935 issue, and M-H 8/4 4, 5, 6 the December 1935 issue. These contain two parts of an article, 'This Splendid Musician G.W.L. Marshall-Hall'. The articles occupy pp.253 to 256 of the November issue and pp.273 to 275 of the December issue. This magazine also incorporated *The Musical News* and was issued from 53 Barclay Rd, Warley Woods, Birmingham, England.

M-H 8/5
Musical Standard. Periodical issuing from 185 Fleet St, London. 6 copies from Vol.VII. (New Series) are present, dated and numbered as follows:

- M-H 8/5-1: No.541, 12 December 1874.
- M-H 8/5-2: No.542, 19 December 1874.
- M-H 8/5-3: No.543, 26 December 1874.
- M-H 8/5-4: No.544, 2 January 1875.
- M-H 8/5-5: No.545, 9 January 1875.
- M-H 8/5-6: No.546, 16 January 1875.

M-H 8/6-1 to 3
Three copies of Address entitled 'Professor G.W.L. Marshall-Hall', delivered by Sir James Barrett, Deputy Chancellor of the University of Melbourne on the occasion of the opening of the Marshall-Hall Wing of the University Conservatorium of Music, 21 March 1935. Copy M-H 8/6-1 varies slightly from the other two copies.

M-H 8/7-1 to 2
Two copies of Marshall-Hall's defence to the Chancellor and Council of Melbourne University, dated 11 August 1898. Printed for the composer by W.H. Newlands, Block Place, Melbourne.

M-H 8/8

M-H 8/9

M-H 8/10-1 to 17
Programmes for Marshall-Hall Orchestral subscription concerts at the Town Hall, Melbourne:

- M-H 8/10-1: Wednesday 11 October 1899
- M-H 8/10-2: Saturday 22 September 1900
- M-H 8/10-3: Saturday 26 April 1902
G.W.L. Marshall-Hall

M-H 8/10-4: Saturday 16 May 1903
M-H 8/10-5: Saturday 25 July 1903
M-H 8/10-6: Saturday 12 September 1903
M-H 8/10-7: Saturday 30 April 1904
M-H 8/10-8: Saturday 28 May 1904
M-H 8/10-9: Saturday 13 May 1905
M-H 8/10-10: Saturday 10 June 1905
M-H 8/10-11: Saturday 22 July 1905
M-H 8/10-12: Saturday 3 June 1911
M-H 8/10-13: 1. Saturday 24 June 1911 (analytical programme)
M-H 8/10-13: 2. Saturday 24 June 1911 (analytical programme)
M-H 8/10-14: Saturday 5 August 1911 (analytical programme)
M-H 8/10-15: Saturday 1 June 1912 (analytical programme)
M-H 8/10-16: Saturday 7 September 1912 (analytical programme)
M-H 8/10-17: Saturday 5 October 1912 (analytical programme)

M-H 8/11-1 to 5 Programs of Student Concerts.

M-H 8/11-1: Opera performance, Alexandra Theatre, Saturday 31 March 1900. (This programme was given by the 'Conservatorium of Music, Melbourne University'. The Director is given on the programme as G W L Marshall-Hall. This is possibly the last programme issued before the 'dismissal' became effective. See Biography, above.)


M-H 8/12-1 to 2 Programmes of the Melbourne Orchestral Society Marshall-Hall, President.

M-H 8/12-1: Thursday 1 April 1909.
M-H 8/12-2: Tuesday 11 April 1911.

M-H 8/13 Brochure advertising Marie Hall, violinist, in a concert tour beginning Saturday 1 June 1907 with an orchestra conducted by Marshall-Hall.

M-H 8/14-1 to 9 Prospectuses of the Marshall-Hall Orchestral Concerts for:

M-H 8/14-1: 1904
M-H 8/14-2: 1905
M-H 8/14-3: 1906
M-H 8/14-4: 1907
M-H 8/14-5: 1908
M-H 8/14-6: 1909
M-H 8/14-7: 1910
M-H 8/14-8: 1911
M-H 8/14-9: 1912
Catalogue

M-H 8/15-1 to 2 The Lady Northcote Permanent Orchestra Trust Fund reports.

M-H 8/16-1 to 3 Programmes for the opera Stella.
   M-H 8/16-2: As for M-H 8/16-1, but in a printed cover.
   M-H 8/16-3: As for M-H 8/16-1, another copy.

M-H 8/17-1 to 2 Programme of Scenes from Opera, King’s Theatre, Melbourne, 4 and 11 December 1915. In aid of Vic Red Cross and Marshall-Hall Memorial. Cover design by M.B. shows pen and ink portrait head of Marshall-Hall. M-H 8/17-2 is a duplicate of which the cover only is present.

M-H 8/18 English libretto of Tosca. From the Melba Grand Opera Season, circa 1911.

M-H 8/19 Australia Beautiful, large magazine, 1929. Holds pasted-in envelope addressed to ‘Percy Grainger Esq., 7 Cromwell Place, White Plains, N.Y. U.S.A.’ and in pencil ‘May 1, 1928’.
   Plate 1 is a view of Sydney Harbour from North Shore by Arthur Streeton, then in the possession of Dr H. Moxham, Sydney. The quotation used is from a poem by Marshall-Hall: ‘City of laughing loveliness, sun-girdled queen’.


M-H 8/22 Programme for a ‘Brahms Evening’, Athenaeum Hall, Melbourne, Friday 28 July 1911.

M-H 8/23-1 to 2 Programmes for the ‘First Musical Festival of the Empire’, 1911. With the Sheffield Choir.
   M-H 8/23-1: Melbourne
   M-H 8/23-2: Adelaide

M-H 8/24-1 to 21 Donation of Mr R Bernard, Pymble, NSW. Received 9 November 1976. Data related to the early training of the soprano Mabel Woolcock at the Melbourne Conservatorium of Music, that is, the institute in Albert St, East Melbourne, under the directorship of G.W.L. Marshall-Hall (not to be confused with the Melbourne University Conservatorium of Music). The donation consists of:
   M-H 8/24-1 to 4: Four prospectuses for the Conservatorium of Music, Melbourne, Albert St, East Melbourne:
      M-H 8/24-1: Prospectus for 1907.
      M-H 8/24-2: Prospectus for 1908.
      M-H 8/24-3: Prospectus for 1909.
G.W.L. Marshall-Hall


M-H 8/24-6 to 7: Reports issued by the Conservatorium of Music, Melbourne (Albert St) on the work of Miss Mabel Woolcock as a student there.

M-H 8/24-7: Report dated 12 December 1908.

M-H 8/24-8 to 10: Letters.

M-H 8/24-8: Letter from Ernst Hartung to Miss Mabel Woolcock, 15 May 1908, re praise of her performance as a singer, and offer of concert tickets. 1 page.

M-H 8/24-9: Letter from Ernst Hartung to Mrs Woolcock, 23 July 1908, re her daughter’s progress as a student of the Conservatorium of Music, Melbourne (Albert St). 2 pages.


M-H 8/24-11 to 19: Newspaper clippings.

Reviews of student and other concerts at which Miss Mabel Woolcock appeared:

M-H 8/24-11: Melbourne Punch, 8 July 1909, by ‘Orfeo’
M-H 8/24-12: Argus, 8 August 1910
M-H 8/24-13: Herald, 22 November 1910, by ‘Sancho’
M-H 8/24-14: Argus (94th Student Concert, Melba Conservatorium)
M-H 8/24-15: Age (106th Student Concert, Melba Conservatorium)
M-H 8/24-16: Age (Student Concert, Melba Conservatorium)

Three unidentified clippings:

M-H 8/24-17: ca. 21 November, no year
M-H 8/24-18: “Melba as Teacher”
M-H 8/24-19: ca. 18 March, no year

M-H 8/24-20: A Xerox copy of all the above donation.

M-H 8/24-21. Photograph of 2 young women in identical stage costumes. No identification. Board 23.25cm x 30.5cm on which the photograph 18.75cm x 12.75cm is pasted. One figure is seated.


I. CORRESPONDENCE

M-H 9/1 – Marshall-Hall Memorial Fund Data
M-H 9/2 – Letters from A.E.J. Lee
M-H 9/3 – Letters from Marshall-Hall and his sons
M-H 9/4 – Marshall-Hall and Lady Northcote Permanent Orchestra Trust Fund

Box 42
Box 42
Box 32
Box 42
The letters, other than those pasted into albums and scrapbooks exist in groups housed in manila folders holding the original inked numbering system used at the time Percy Grainger acquired the collection. These groupings have been retained in the order originally intended. See also M-H 8/24-8, 9 and 10, and section M-H 12/1 holding scrapbooks and albums containing letters, etc.

1. Marshall-Hall Memorial Fund Data
Envelope so labelled holding the original cover so labelled. Unless otherwise stated all letters are handwritten. All typed material is carbon copied. Unless otherwise stated the term ‘page’ indicates a sheet of paper: it does not indicate length. A question mark before a name indicates initials are not decipherable but present. A question mark after a name indicates the writing is not clear.

Holdings

M-H 9/1-1  ‘List to whom notices of General Meeting have been sent’. A list of names on one page.

M-H 9/1-2  Six small and one large sheet of paper pinned together. Six pages of pencilled names and addresses. One page of typed names and addresses.

M-H 9/1-3  James Barrett [?] to Herbert Brookes, 24 April, no year, re memorial to M-H. Unsigned. Typed.

M-H 9/1-4  Herbert Brookes [?] to Kate Marshall-Hall, 28 April, no year, re publication of memorial book on M-H. Unsigned. Typed.

M-H 9/1-5  Herbert Brookes [?] to Kate Marshall-Hall, 2 May, no year, re book on M-H. Objections raised by M-H’s wife. There are to be lectures on M-H. Unsigned. Typed.


M-H 9/1-7  Three pages pinned together. The smallest page, holds a draft letter, dated 27 August 1915, calling a General Committee meeting of the Marshall-Hall Memorial Movement. Signed Lucy Rowe and J. Sutton Crow. The two larger pages hold a list of names and addresses.

M-H 9/1-8  Draft of M-H 9/1-7 with names and addresses added. 1 page.


M-H 9/1-10  List of names and addresses headed ‘Concert Committee’. Undated. 1 page. Unsigned.

G.W.L. Marshall-Hall

M-H 9/1-12 List of names of General Committee of M-H. Memorial fund. 1 page. Typed.

M-H 9/1-13 Minutes of Marshall-Hall Memorial fund meeting at the Town Hall, Melbourne, 3 August, no year [?1915]. Three typed pages pinned together. Typed.


M-H 9/1-15 Minutes of first meeting of Concert Committee of M-H. Memorial, 12 August, no year [?1915]. 1 page. Typed.

M-H 9/1-16 Minutes of second meeting of Concert Committee of M-H. Memorial, 2 September, no year [?1915]. 1 page. Typed.

M-H 9/1-17 Minutes of third meeting of Concert Committee of M-H. Memorial, 21 September 1915. 1 page. Typed.

M-H 9/1-18 Note signed E.M. Green, 8 October 1915, re list of Subscribers. Minutes of 6 August meeting. 1 page.

M-H 9/1-19 List of addresses wanted. Typed and handwritten.

2. Letters from A.E.J. Lee
Folder inscribed 'The late Professor Marshall-Hall. Letters from A.E.J. Lee, Founder of the Northcote Trust'.

M-H 9/2-1 Archibald E.J. Lee to James Barrett, 4 September 1910, re Lee's proposed visit to Australia in October 1910. Will not settle in Australia. 1 folded page.

M-H 9/2-2 Archibald E.J. Lee to James Barrett, 9 October 1910, re not sailing until 20 January 1911. Rival concerts by Zelman and Schrãder to those of M-H. Kubelik and Teresa Carrêno testimony that M-H. is a great conductor. Lee believes M-H. the greatest living English conductor. Rendering of works not heard before remarkable. Seldom had a high-class orchestra and often two small for modern works. Lee wishes M-H. to come to London, believing he was wasted in Australia, to compete for Hans Richter's posts when Richter retired, as was expected. In Melbourne, the orchestra could be taken over by Charles Beauchamp. He thought the clerical element which had absented itself would return if M-H. left, but that otherwise the organisation would soon fall into disrepair. Two pages occupied on both sides of each page.

M-H 9/2-3 Archibald E.J. Lee to James Barrett, 4 November 1910, re advice on improvement of M-H. orchestral concert series. Aim to elevate standards to those of Europe. Lee noted deterioration between standards of 1907 and of 1910. Lee fears the Victorian Professional Orchestra will attract the best players and achieve better results. The M-H. orchestral players as Lee heard them in May 1910 were inferior performers. He warns that the M-H supporters have shut their eyes to the facts. M-H. had said he wanted the best players regardless of how reprehensible their behaviour was outside the orchestra. Lee agreed and advised Barrett to choose players only by ability to play. Lee asks is there other cause for worry than the trade unionists. He draws a parrellel between the break up of the Queen's Hall Orchestra in 1904 with the formation of the London Symphony, and the M-H. orchestral players resentment of conditions between 1907 and 1908. 200 instrumentalists in Melbourne. 15 good enough
for orchestral work and employed in two orchestras. M-H. orchestra retained best principal players but the rest were poor. He advocates two orchestras, not in rivalry but as supplementary to one another. The difficulty would be to persuade players to join the second orchestra. Lee advocates accepting union rulings but that this must allow the self-management of the M-H. orchestra still. 6 pages.


M-H 9/2-7 Unsigned letter from E. Phillips-Fox to Archibald E.J. Lee, 12 January 1911, re justification of stance taken by M-H. orchestral management against union demands. Fox attributes troubles of orchestra to jealousy of M-H. States no room for two orchestras unless subsidised. 5 pages. Typed.

M-H 9/2-8 Archibald. E.J. Lee to James Barrett, 28 July 1911, re Lee's support to have Stella put on in London. He recounts difficulties with money, which is needed to put on the opera, supplied by London and by Australia jointly. 3 pages.

M-H 9/2-9 Archibald E.J. Lee to James Barrett, 21 September 1911, re scores being sent out from Breitkoff & Härtel. 1 folded page.

M-H 9/2-10 Archibald E.J. Lee to James Barrett, 7 October 1911, re Barrett’s visit to London, 1912. New works heard. 1 folded page.


M-H 9/2-12 Archibald E.J. Lee to James Barrett, 3 May 1914, re Stella to be performed at Palladium in June. Lee uneasy over it, fears failure. Futurist music. 1 folded page.

3. Letters from Marshall-Hall and his Sons
Folder inscribed 'The late Professor Marshall-Hall. His own and his sons letters'.

M-H 9/3-1 A.W.F. Marshall-Hall to James Barrett, 21 July 1909, re M-H. conducting an orchestra in Sydney. Remarks on Arundel Orchard's conducting methods and on those of Slapoffski. M-H. not well. Typed. Presumably a later copy as the signature has been incorrectly typed, i.e., A.W.F. instead of G.W.L. This is a frequent misreading of Marshall-Hall's signature. This letter is, however, unmistakably from Marshall-Hall. 2 pages.

M-H 9/3-2 Unsigned letter to Frank G. Robson, 8 September 1910, re financial arrangements
for use of the Marshall-Hall Orchestra during the Sheffield Choir–Empire Festival concerts of 1911. Typed. 1 page.

M-H 9/3-3 G.W.L. Marshall-Hall to James Barrett, 17 May 1911, re intrigue within the ranks of the Marshall-Hall orchestral players over internal division due to Union pressure. Discussion of programming. 2 pages.


M-H 9/3-7 G.W.L. Marshall-Hall to James Barrett, 12 December 1912, re Barrett’s efforts to have Stella produced in London. M-H to travel to Europe with his family at the end of February 1913 on funds raised from an insurance policy. Hopes to be able to support himself for 2 years. Hopes to get Romeo produced. ‘Arranging [?]’ ‘As you like it’. Typed but partly handwritten. 1 page.


M-H 9/3-12 G.W.L. Marshall-Hall to James Barrett, 8 May 1913, London. Attempts by M-H to
make himself known to contacts. Comments on Manners Co. M-H. refuses to allow then to produce *Stella*. His disgust at the venality of the musical world. John Coates interested in *Romeo*. Suggests production of the balcony scene at the Coliseum, London. Comments on Wagnerian opera M-H. has seen. Asks if newspapers in Melbourne would accept articles by him for a fee. M-H. being encouraged by meetings with Lunn, Borwick, Melba, Coates, Hamilton Harty, Hambourg, Kalisch. M-H. unable to 'get on' with a new opera 'which is burning my brain.' 2 pages.

**M-H 9/3-15**
F.G. Legge to James Barrett, 16 May 1913, re Barrett's contribution to the Frederic Beard Memorial Fund from the Hon. Treasurer of the Victorian Festival Choir. 1 page.

**M-H 9/3-14**
Edvard Scharf to James Barrett, 28 May 1913, re praise of Mrs Parker's musical talent. 1 page.

**M-H 9/3-15**

**M-H 9/3-16**

**M-H 9/3-17**

**M-H 9/3-18**

**M-H 9/3-19**
G.W.L. Marshall-Hall to James Barrett, 12 December 1913, re collapse of the Conservatorium in Melbourne imminent. M-H. asks Barrett to ask his lawyer, Edgar Dye of Whitney and Atkink (M-H.'s brother-in-law) [sic], to act on the power of attorney M-H. had left with him to retrieve £100 still owed to M-H. Further attempts to produce *Stella* in London. Levey 'deserts' M-H. Brookes supports *Romeo* publication but publication delayed as Beecham has the score. 1 page.

**M-H 9/3-20**
G.W.L. Marshall-Hall to James Barrett, 1 January 1914, re *Stella* at Aldwych proposed and, if successful, to be produced in Beecham's May season at Covent Garden. Beecham's renewed interest in *Romeo* due to its coming publication. M-H's view of the London workers' demonstrations. 3 pages.

**M-H 9/3-21**
G.W.L. Marshall-Hall

M-H 9/3-22
G.W.L. Marshall-Hall to James Barrett, 17 February 1914, re Barrett offended at M-H. not consulting him over withdrawing from the Conservatorium debate and Brookes’s support for publication of *Romeo*. M-H. refuses to write further articles when his work is published but not paid for by the *Argus*. M-H ill with flu and iritis. Opinion of Lee. The editor of the *British–Australasian* attempts to raise funds for *Stella*. Typed. 3 pages.

M-H 9/3-23
G.W.L. Marshall-Hall to James Barrett, 12 March 1914, re M-H’s disillusion with Londoners. *Stella* to be produced at the Adelphi in June. 2 pages.

M-H 9/3-24
Hubert Marshall-Hall to James Barrett, 20 March 1914, re *Stella* to be produced at the Palladium opening 8 June 1914 for 2 weeks. Promise of provincial American tour. Typed. 1 page.

M-H 9/3-25
G.W.L. Marshall-Hall to James Barrett, 8 April 1914, re Barrett told to read article by M-H. in the *British–Australasian*, 26 March 1914. Brookes puts money into *Stella*. Jacobs publicity campaign secures production. M-H signs contract with the Palladium for an abridged version of *Stella* in 15 performances with follow up tours if successful. Discussion of choice of cast. Typed. 1 page.

M-H 9/3-26

M-H 9/3-27
G.W.L. Marshall-Hall to James Barrett, 12 June 1914, re success of *Stella* in London but the cut down version is not popular enough to warrant a run. Melbourne. production better. M-H. applies for Sydney Conservatorium post. 2 pages.

M-H 9/3-28

M-H 9/3-29
G.W.L. Marshall-Hall to James Barrett, 3 July 1914, re possibility of M-H’s reappointment to Ormond Chair broached by Barrett. M-H. in favour but wishes to go first to Berlin and Paris to study newest teaching techniques in the relaxation method which the English do not understand. M-H short of money. Asks if the University would pay for Berlin and Paris. Intends to get more press work. 3 pages.

M-H 9/3-30
G.W.L. Marshall-Hall to James Barrett, 8 July 1914, re M-H. receives cable of confirmation of his appointment as Ormond Professor. Discussion of relaxation method and of Sobell’s appointment and recruitment of other teachers of the new method. Going to Switzerland for a walking tour with Wertheim. 2 pages.

M-H 9/3-31
G.W.L. Marshall-Hall to James Barrett, 7 August 1914, re the war. How to bring out Sobell to Australia. M-H. trying to get to Melbourne by January 1915. Had last minute escape from Zurich (at declaration of mobilization for war) by M-H. He had sent cable of acceptance of Ormond Chair from Switzerland. 2 pages.

M-H 9/3-32
G.W.L. Marshall-Hall to James Barrett, 15 July 1914, re amalgamation of the two
conservatoriums. How to induce Sobell to go to Australia. Recruitment of other teachers. Relaxation method discussed. 3 pages.

M-H 9/3-33
G.W.L. Marshall-Hall to James Barrett, 22 August 1914, re effect of war on music in England and advantage for Australia. Sobell may be more willing to come due to war. Support of Monash for M-H. 1 page.

M-H 9/3-34
G.W.L. Marshall-Hall to James Barrett, 4 September 1914, re M-H's return on the Medic. Arrest of German nationals. War news and rumours discussed. 3 pages.

M-H 9/3-35

M-H 9/3-36
G.W.L. Marshall-Hall to James Barrett, 9 April 1915, re intrigues of the Conservatorium and staffing. Attempts to pacify union faction and re-establish orchestra. 1 page.

M-H 9/3-37
G.W.L. Marshall-Hall to James Barrett, 29 May 1915, re introducing Mr Macleod. Enrolment of students at University Conservatorium good. Concerts not yet re-established. Sent to Egypt. 1 page.

M-H 9/3-38
G.W.L. Marshall-Hall to James Barrett, undated, re M-H conducting Lobengrin in Sydney. [Dates from the period of the preparations for the 1911 Melba season?] 2 pages.

M-H 9/3-39
G.W.L. Marshall-Hall to [?] Tallis, undated, re negotiations over M-H. conducting Lobengrin. [Dates from period of the Melba season of 1911?] Pencil. 2 pages.

M-H 9/3-40
G.W.L. Marshall-Hall to James Barrett, undated, re difficulties of programming arrangements for an orchestral concert. Pencil. 1 page.

M-H 9/3-41
A.W.F. Marshall-Hall to James Barrett [mistyped, G.W.L. is intended], undated, re death of James Barrett's father. Typed. 1 page.

M-H 9/3-42

4. Lady Northcote Permanent Orchestra Trust Fund Correspondence
Folder inscribed 'The late Professor Marshall-Hall and the Lady Northcote Permanent Orchestra Trust Fund. Correspondence. Miscellaneous. Relating thereto. Directly and Indirectly.'

M-H 9/4-1

M-H 9/4-2
Typed copy of M-H 9/4-1. 2 pages.

M-H 9/4-3
Another copy of M-H 9/4-2. 2 pages.

M-H 9/4-4
Unsigned circular letter, 3 April 1903, re request for donations for payment of orchestral players for sufficient rehearsals to enable new music to be performed. Typed. 1 page.
Copy of article titled 'May Day Songs. Professor Marshall-Hall asked to conduct them', Argus, 20 April 1908. Typed. 1 page. Holds letter to M-H. from W. Dudley Flinn, 14 April 1908.

Franziska Roll to unknown recipient, 12 July 1909, re orchestral parts available for the singer to prepare works as a soloist under M-H's baton. 1 page.


Alex Law to James Barrett, 19 November 1910, re particulars of pianos for sale at the Pianola Company, Melbourne. 2 pages.

Charles Harriss to James Barrett, 19 November 1910, re arrangements for the visit of the Sheffield Choir to Australia for the Empire Festival of 1911. News of Harriss's travels. Typed. 1 page.

[?] Tallis to James Barrett, 2 December 1910, re Melba requests loan of normal pitch instruments from M-H for her opera season of 1911. Details of Melba and Co. and J.C. Williamson arrangements. Typed. 2 pages.

Charles Harriss to James Barrett, 10 December 1910, re arrangements of Melbourne section of Empire Festival. 1 page.

A.N. Southwell to James Barrett, 22 February 1911, re arrangements for the visit of the Sheffield Choir to Melbourne. 1911. Typed. 1 page.

C.H. Beauchamp to James Barrett, 1 April 1911, re chamber concert arrangements and difficulties reported. Internal arguments of the group. 4 pages.

J. Sutton Crow to James Barrett, 3/4/1911, re receipt of scores. 1 folded page.

Unsigned circular letter, 13 April 1911 from James Barrett's address re outline of attempts to accommodate union demands for the Marshall-Hall orchestral personal and the position taken by the management of the M-H. orchestra. Typed. 2 pages.

Mary Masson to James Barrett, 30 April 1911, re meeting of Gade and M-H. 1 folded page.

Florence Hood to James Barrett, 1 May 1911, re withdrawal from M-H orchestral concert. 1 folded page.

A.W. Ingamells to James Barrett, 19 May 1911, re union restrictions on orchestral players. 1 page.

A.M. Nesbitt (music critic for the Age) to James Barrett, 19 May 1911, re slanders against Nesbitt. 1 folded page.

Three documents pinned together, typed.

M-H 9/4-20: 1. Undated circular explaining the other two documents, re the dispute between the Musicians' Union and the management of the Marshall-Hall orchestra circa 1911. 1 page.

M-H 9/4-20: 2. Letter to G.W.L. Marshall-Hall from Alfred O'Brien, undated, re payment of orchestral players. Negotiations with the Marshall-Hall orchestral manage-
Catalogue

ment over rehearsal payments. From the Sydney-based Musicians' Union of Australia. 1 page.

M-H 9/4-20: 3. Letter from G.W.L. Marshall-Hall to [presumably Alfred O'Brien], 5 June 1911, re M-H, refuting implications by Mr Hopkins that he is responsible for payment of players. He directs O'Brien to the Victorian Orchestral Association, a rival Union. 2 pages.

M-H 9/4-21 M. Philip Fox in Sydney to James Barrett, 11 July 1911, re the chorus in Lobengrin to be supplied by the Liedertafel proving too expensive. Refused by Tallis but negotiations still open over a lower fee. Arundel Orchard ill and unable to conduct. 1 page.

M-H 9/4-22 Henry Coward in Perth to James Barrett, 2 August 1911. Coward conveys thanks to the orchestra which played for the Empire Festival in Melbourne; especially the women whose 'pluck and endurance' is praised. 1 page.

M-H 9/4-23 Bella Whitley to James Barrett, 5 August 1911, re payment for rehearsal returned. 2 pages.

M-H 9/4-24 Cable from Borwick to James Barrett, 7 August 1911. Borwick thanks Barrett for his advice. 1 page.


M-H 9/4-26 [?] Pinschof to [?] 'Madame', 2109/1911, re Melba's visit to Albert St. Conservatorium. Search for records and discovery of article here present as M-H 9/4-1. 1 folded page.


M-H 9/4-28 W. Harrison Moore in New York to James Barrett, 18 October 1911, re orchestral arrangements and management data of the Boston Symphony Orchestra. 1 page.

M-H 9/4-29 J. Sutton Crow to James Barrett, 15 November 1911, re details of orchestral parts returned. 1 page.

M-H 9/4-30 Doris Madden to James Barrett, 5 January 1912, re Miss Madden approved by Marshall-Hall as suitable player for the orchestra. 1 folded page.

M-H 9/4-31 Five documents pinned together and related to one another. All typed.

M-H 9/4-31:1. Notice of cancellation of deputation to West and Co. Deputation to Tait & Co. decided on. No date. 1 half page.

M-H 9/4-31:2. Letter from James Barrett as Chairman of the Board of Music Permanent Orchestra Trust Fund. No date. No recipient named, re West Pictures withdrawal of permission for its members to play in the Marshall-Hall orchestra. Request to receive a deputation of the Board and others. 1 page.

M-H 9/4-31:3. James Barrett to Management of Tait's Pictures, undated, re will Tait receive deputation of the Board of the Lady Northcote Permanent Orchestra Trust
Fund to discuss the Musicians' Union ban on Tait's players also playing in the Marshall-Hall orchestra? 1 page.

M-H 9/4-31: 4. Circular signed 'James W. Barrett', 31 March 1912, re declaration of intention to send deputation to West's and Tait's, times, reasons. Seeks support of reader. 1 page.

M-H 9/4-31: 5. Erskine Scott to James Barrett, undated, re refusal of West's Pictures manager to meet a deputation from the Marshall-Hall Orchestral management. Afraid of union action. 1 page.


M-H 9/4-33 M. Philip Fox to James Barrett, 31 October 1912, re arrangements for engagement of Borwick. Marshall-Hall uncertain of his movements in 1913. Levey has taken the Stella score to America for production but even if successful M-H. would not be needed there till late in 1913. Hence arrangements for him to conduct in Melbourne being made. M-H. then in London. 1 page.

M-H 9/4-34 J. Sutton Crow to James Barrett, 31 October 1912, re Barrett, abroad, is informed of latest moves of the M-H orchestral players versus the Musicians' Union. 1 page.


M-H 9/4-38 Robert Newman in London to James Barrett, 6 November 1912, re terms of hire of the Queen's Hall Orchestra. Typed. 1 page.

M-H 9/4-39 Robert Newman to James Barrett, 8 November 1912, re costs of hiring the Queen's Hall Orchestra. Typed. 1 page.

M-H 9/4-40 Printed list of costs of hiring the Queen's Hall Orchestra, 6 November 1912, London. 1 page.

M-H 9/4-41 Thomas R. Busby to James Barrett, 9 November 1912, re unable to engage Marshall-Hall to conduct the Queen's Hall Orchestra in the 1913–14 season, but he may hire the orchestra. Typed. 1 page.

M-H 9/4-42 Schott (London) to James Barrett, 14 November 1912, re unable to supply music of Dr Richter. 1 page.


M-H 9/4-44 [?] MacDonald to James Barrett, 1 July 1914, re presentation to the University of
Melbourne Council against the re-appointment of Marshall-Hall. Typed. 1 page.

M-H 9/4-45  Note pinned to letter.


M-H 9/4-45  2. Letter from Fritz Hart to James Barrett, 29 [?] 1914, re amalgamation of the two Conservatoriums rejected. 2 pages.

M-H 9/4-46  C [?] to James Barrett, 29 October 1918, re orchestral concert season in Melbourne. Verbrugghen conducts first concert of season. Fritz Hart not a capable conductor. Typed. 2 pages. (James Barrett was knighted in 1918. This and later letters use the title.)


M-H 9/4-48  Leonard Borwick to James Barrett, given day and month not decipherable, year not given, re details of his concerts in Melbourne. 1 folded page.

Undated letters:

M-H 9/4-49  Nellie Melba to James Barrett, re cheque enclosed. Worried about her son's health. To see J.C. Williamson soon. 1 folded page.

M-H 9/4-50  John Parris to [?], dated only 24 May, no year [written just after World War I ?], re employment in orchestra in Melbourne. 2 pages.

M-H 9/4-51  Florence Hood to James Barrett, dated only Monday, re concert engagement. 1 folded page.

M-H 9/4-52  Nellie Billings to James Barrett, re work with the Bartelots [?]. 1 page.

M-H 9/4-53  Otto Fischer-Sobell to James Barrett, dated only 4 December, no year, re meeting with Barrett. 1 page.

M-H 9/4-54  Otto Fischer-Sobell to James Barrett, dated only 16 December, no year, re Barrett asked to send Stielz score to Sobell. 1 folded page.

M-H 9/4-55  Leonard Borwick to James Barrett, dated only 1 August, no year, re vice-regal refusal of patronage for Borwick. 1 page.

M-H 9/4-56  Note once attached to a letter following, plus letter.


5. Miscellaneous Letters

G.W.L. Marshall-Hall

M-H 9/5-2 [?] Eager to G.W.L. Marshall-Hall, 14 January 1914, re amalgamation of 2 Melbourne Conservatoriums. Marshall-Hall’s intention to return to Australia discussed. Typed. 2 pages.

M-H 9/5-3 G.W.L. Marshall-Hall to Ella Wertheimer, 13 July 1914, re answer to a young girl’s joke about Marshall-Hall’s boots left outside his hotel room door in Zurich while on holiday with the Wertheimer family. Ella had left at dawn with her parents leaving a letter of explanation in M-H’s large boot. The puns relate to shoe sizes and the girl’s name. Typed. 1 page. See also University of Melbourne Archives, as for M-H 9/5-6 below.


M-H 9/5-5 G.W.L. Marshall-Hall to A. Wertheimer, 2 December 1914, re dedication from ‘Hymn to Sydney.’ In praise of the country as opposed to the city. Typed. 1 page.

M-H 9/5-6 G.W.L. Marshall-Hall to A. Wertheimer, 23 March 1915, re M-H’s preference for Australia. State of teaching difficulties. Reference to Ella Wertheimer as Lucretia Borgia. (See University of Melbourne Archives uncatalogued letter from Ella Winter to Brookes.)

M-H 9/5-7 2 letters pinned together and related to one another.


M-H 9/5-8 Typed copy of letter to the Editor of the Sunday Times, undated, re Australianness of Stella. Mis-spelling of Marshall-Hall’s name. Incomplete. 1 page.

M-H 9/5-9 May J. Weatherly to the Director, dated only 24 July, no year [post 1915], re reply to advertisement by Brookes and Verbrugghen for data related to Marshall-Hall in order to compile a memorial pamphlet. 1 page.

M-H 9/5-10 Registrar to Mrs E. Eccles, dated 4 September 1920 below and 9 August above, re submission of M-H data for memorial pamphlet to Verbrugghen. Typed. 1 page.

M-H 9/5-11 Page from a playscript, unidentified.


6. Letters to and from Franz Dierich

M-H 9/6-1 to 6 Envelope inscribed ‘Marshall-Hall to Franz Dierich 1913. Franz Dierich 1914 to Mrs Brookes’. This contains two envelopes:

Catalogue


M-H 9/6-2

G.W.L. Marshall-Hall to Dierich, 23 October 1913, re success of *Alkestis* in Meissen, Germany. To be published with German and Greek text. *Romeo* cancelled at Nürnberg. Expecting news of *Stella* from New York where Levey was promoting the work. M-H's socialist views expressed. Views of current voice production methods. The two pages in M-H's hand and in ink also contain, on the versos, a letter in pencil to 'Dear Prof'. This is now almost unreadable. It appears to be a draft reply by Dierich. He informs M-H that he had been in Minneapolis and approached Andrew Dippel, then manager of the Chicago Grand Opera Co., about M-H's opera. (There is no statement as to which opera).

M-H 9/6-3

G.W.L. Marshall-Hall to Franz Dierich, 20 August 1914, re M-H's escape from Switzerland. His reappointment to the Ormond Chair not sought but offered. Opportune appointment because of the war. Details of war news. 1 page.

M-H 9/6-4

Franz Dierich to Ivy Brookes, 10 October 1936. Reminiscences of friendship with Marshall-Hall. Description of earthquake. Description of musical performances, e.g. Szegedi. Details of a nazi versus socialist street fight and again, earthquake and tidal wave. 3 pages.

M-H 9/6-5

Franz Dierich to Ivy Brookes, 29 October 1936, re sending M-H letters. 1 page.

M-H 9/6-6

Undated letter from G.W.L. Marshall-Hall to Franz Dierich, circa 1914, re *Alkestis* success at Meissen at the Festival in the Stadt-theater. Praise by German Press of 8-part double choruses. Expected to be done elsewhere in Germany: M-H did not know of the production until it was over. Wertheimer's brother responsible for promoting *Romeo* in Nürnberg. Score given to Robert Heger[sic] Fleger], chief *Kappellmeister*, who approved it. Nothing then decided. In England, M-H feels only by writing for the music halls can a composer live. M-H asks Dierich to 'keep an eye' on A. Levey in San Francisco as Levey intends to promote *Stella*. Gossip of musicians in London and Australia. 3 pages. The versos of these hold Dierich's pencilled draft reply. Barely legible. News of orchestral work of Dierich. Advice to contact Delmar in Berlin to promote *Romeo*. The address and date have been cut from the first page.

7. Letter to Arthur Streeton

M-H 9/7-1: 1

A manila envelope holding a Xerox copy of an envelope addressed to Arthur Streeton, 1 March 1895, in Marshall-Hall's hand with music sketched on the back flaps.

M-H 9/7-1: 2

Letter from GWL Marshall-Hall to Arthur Streeton. The base of the page holds a music sketch re opening of Conservatorium. M-H offers Streeton studio in the building occupied at the time by the Conservatorium [the Coffee Palace?]. M-H also offers space for a Streeton exhibition. McCubbin anxious for Streeton to come. M-H to see McCubbin and wishes to view his *Maternity*. Asks for news of Roberts and to be remembered to him. Promises to play the overture he dedicated to Streeton at the first concert after Streeton arrives. 2 Xerox sheets of a single-page letter.
8. Letter from Arthur Streeton to Henri Verbruggen

M-H 9/8 Letter from Arthur Streeton to Mr Verbruggen, 28 June 1912 [or 1920, year not clearly decipherable], re Marshall-Hall memorial book. Recalls his early acquaintance with M-H, their St Kilda and Sydney Harbour days, circa 1894-95. Mentions that Lionel Lindsay knew M-H Has kept programme in which M-H dedicated a particular concert to him with the overture Giordano Bruno. Relates M-H's rehearsal and description of a particular passage in a movement of a Schubert Symphony: 'Isn't that like thick paint'. P.S. asks where is a capable Australian sculptor for bronze monument to M-H to be set up in Melbourne. Comments that they, like him, have had to go to London to seek a larger audience. Three pages folded, signed, on Melbourne Savage Club paper, but address given as 49 Murphy St, St Kilda, Melbourne. Base of third page holds a pen and ink sketch of G.W.L. Marshall-Hall, initialled.

9. Letters from Leonard and Constance Borwick to Mrs Barrett

M-H 9/9-1 Envelope marked the University of Melbourne Conservatorium of Music and inscribed 'Letter from Prof. Marshall Hall [missing at time of cataloguing 23-5-83]. 5 letters from Leonard Borwick [one of Clara Schumann's most gifted pupils, friend of Grainger from London years]. 3 letters from Constance Borwick. All to Sir James Barrett'. [The eight letters are actually to Mrs Barrett]. Initialled [not decipherable].

M-H 9/9-2 E. Constance Borwick to Mrs Barrett, 6 July 11, re Dr and Mrs Barrett expected for dinner on Friday of that week. 1 folded page.


M-H 9/9-4 E. Constance Borwick to Mrs Barrett, 6 October 12, re acceptance of invitation for concert on October 21. Moved into 'bush' cottage [the Meadows Farm, Bathampton, Somerset]. Invites Barretts to visit and details how to get there. Mentions Bertha and Cara. 1 folded page.

M-H 9/9-5 Note on small letterhead once attached to a letter, 8 June 39, which reads: 'With Sir James Barrett's compliments. Please note the letter from Marshall Hall'. [The latter missing at time of cataloguing 23-5-83]. Initialled 'C'. 1 page.

M-H 9/9-6 Lettergram. Leonard Borwick to Mrs Barrett, dated Thursday p.m. 14 July 11 [Thursday 13 July 11 p.m.], re enquiry as to the whereabouts of his pen. Mentions the Brookes and Mrs Deakin. Appreciative of hospitality. Written in the train. 1 folded page.


M-H 9/9-8 Leonard Borwick to Mrs Barrett, 4 January 12, re Jeannie Sutherland's grief and shock. Encloses programs [not attached]. Discusses recent successful American season and contract for future season in USA from 15 October 13 to 1 March 14 with good conditions. Asks Dr Barrett's advice. Mentions Lady N. [?]. Acknowledges Christmas picture. Signed with initials only. 2 folded pages.
Catalogue

M-H 9/9-9
Leonard Borwick to Mrs Barrett, September 6, no year, re arrangements for going to see J. Sutherland after botanical expedition on the Friday. Mentions Mr and Mrs Fox. Written in the train between Bendigo and Ballarat. 1 folded page.

M-H 9/9-10
Leonard Borwick to Mrs Barrett, Sunday October 1, no year, re on his way to America. Relaxing after having given 33 recitals in Australia and New Zealand. Discusses recitals in NZ Greetings to friends. Sending 2 photographs, one for the Barretts and one for J. Sutherland. Written on the SS Zealandia. 2 folded pages.

10. Letter to Paul Fiddian

M-H 9/10
Unsigned letter [initialled but not decipherable] to Paul Fiddian, 1 August +++, re listing of the musical works of Prof. G.W.L. Marshall-Hall from records at [his] disposal. Typed carbon copy marked 'Museum correspondence file drawer 20-4-5/++'. 2 pages.

J. DOCUMENTS

M-H 10/1 – Petitions, lists, reports, career outline of M-H, schedules. Box 42
See also: M-H 9/1-1, 2, 7, 8, 10, 12, 14, 15, 16, 17
M-H 9/4-1, 2, 3, 5, M-H 9/4-20-1, M-H 9/4-31-1, 4, M-H 9/4-40
M-H 9/5-5, M-H 9/5-8, M-H 9/5-11

Holdings

M-H 10/1: 1 to 54
Manila folder inscribed 'The late Professor Marshall Hall. Efforts to secure his reinstatement'. This holds a letter/memo dated 4 July 1914. 1 page. Typed. This identifies the following lists of names as 1300 signatures constituting a petition in favour of the reappointment of G.W.L. Marshall-Hall as Ormond Professor of Music, University of Melbourne. There follow 53 sheets of typed lists of names and addresses. Some occupations of those named are given.

M-H 10/2
Eleven typed pages in manila folder labelled 'List of music purchased from Mrs Marshall Hall [no hyphen]'. The works listed do not include the composer's own works. They appear to be the works from Marshall-Hall's private collection.

M-H 10/3
Typescript. 15 sheets, signed: W.A. Laver, Vice Director, University Conservatorium, 30 April 1904, Melbourne. Report on Musical Education in Europe ca. 1903. Information collected by Laver on European tour from musical institutions visited.

M-H 10/4

M-H 10/5
Second copy of M-H 10/4 with pencilled corrections. Typescript. 3 sheets. Pinned to 2 typed copies of an extract from the Saturday Review, 8 July 1905. Article by John F. Runciman entitled 'Colonial Music'.

M-H 10/6: 1 to 2
2 copies of a single sheet each of a resolution of the Lady Northcote Board to express regret at the death of M-H. Typed.

M-H 10/7
Career outline of M-H. 1 sheet. Typed.

M-H 10/8
Employment notice of M-H orchestra re unionists. 1 sheet. Typed.
G.W.L. Marshall-Hall


M-H 10/10  Bill re tickets due to James Barrett, 1908–09. 1 sheet. Typed.


M-H 10/15  Fragment of a review or article. 1 sheet headed '(4)'. Handwritten. Wagnerian subjects.


K. PHOTOGRAPHS AND ART WORKS

M-H 11/1 – Photographs.  Box 43 & 44
M-H 11/2 – Sketches, Cartoons, Drawings, Washes, etc.  Box 44
M-H 11/3 – Oil Paintings
M-H 11/4 – Bronzes

1. Photographs

M-H 11/1-1  G.W.L. Marshall-Hall. Portrait, head and shoulders. Subject bearded, young and wearing a button-hole of white violets [?]. An obscured 3 bars of music is inked across the right lower corner where the photograph is signed. Framed. Sepia-tone. Outer frame edge: 22.5cm x 27.8cm. Outer photograph edge visible: 13.5cm x 19cm. [A wedding photograph?]

M-H 11/1-2  Unidentified young man with a pipe sitting on stone steps. Possibly a casual snap-shot of Hubert M-H. In card folder 14cm x 18.8cm. Photo 12cm x 16.8cm.

M-H 11/1-3  A terrier. Blurred. 8.8cm x 13.8cm. Postcard. Inscribed on the back: 'Twenty years ago and I have got the little ones yet'.

M-H 11/1-4  A very young child sitting on grass, one hand on the rim of a large, white, man's hat. 10.5cm x 13.5cm.

M-H 11/1-5  A seated woman in late Edwardian dress. Studio portrait. From Jenkinson studios, Broken Hill. Outer card 16.3cm x 24.3cm. Photo 10cm x 14cm.

M-H 11/1-6  G.W.L. Marshall-Hall holding 2 terriers in the garden of a house before a high veranda with bushes. Blurred. From Yeoman & Co., Bourke St, Melbourne. Outer card 15cm x 24.8cm. Photo 9.5cm x 13.5cm.

M-H 11/1-7  The set of *Alcestis*, 1898. Cut-out on a card, 35.5cm x 26.3cm.
M-H 11/1-8  G. Angelini, Melbourne, 4 January 1912. Studio portrait. Card 22.7cm x 32.5cm. Photo 13.3cm x 19.8cm. Ruskin Studio. R. & N. Lucas, 225 Collins St, Melbourne.

M-H 11/1-9  Percy Grainger, 1903. Melbourne. Studio portrait, in torn condition. Card 30.5cm x 24.8cm. Photo 20cm x 14cm.

M-H 11/1-10 A metal [?] bust of Tupai showing a tattooed Maori face and shoulders on a stand. Studio study. By May Moore Studios. Card 25cm x 20cm. Photo 21cm x 14cm.

M-H 11/1-11 A man with a moustache and pipe in modern dress. Studio portrait. Card 14.7cm x 24.3cm. Photo 15.5cm x 8.8cm.

M-H 11/1-12 Studio study of a small boy with a violin on a settee behind him. Sailor collar and sash in winter cloth. By The Falk Studios, 496 George St, Sydney. Card 16.3cm x 10.5cm. Photo 9cm x 14cm.


M-H 11/1-14 Ellonora de Cineros as Carmen. Studio portrait by May Moore. 13.8cm x 19.8cm.

M-H 11/1-15 Study of Percy and Rose Grainger, 1913. 13.3cm x 8.5cm.

M-H 11/1-16 Parents [?] and child in garden, seated on grass. Young man with large woman. Child with teddy bear. Deck chairs in background. 11.8cm x 16.5cm.

M-H 11/1-17 A man. Studio portrait from Elliott & Fry Ltd., 55 Baker St, London NW. Inscribed on the back: ‘To Marshall Hall now to Mr Sobell thence to Mr Hamish Sobell from Mrs Marshall Hall’. Card 16.3cm x 10.5cm. Photo 9.9cm x 9.7cm.

M-H 11/1-18 Katharine (Sanderson) Ayers. Signed. Studio portrait from Lafayette Studios, Collins St, Melbourne. Oval portrait on card 20.3cm x 30.1cm. Oval 18.5cm x 13cm.

M-H 11/1-19 Man in Greek [?] costume. Possibly from Acestis. Torn at upper left edge of card. Card 2.4cm x 19cm. Photo 16.3cm x 11.9cm.

M-H 11/1-20 Empty card folder, once holding a photograph. 9cm x 29cm.

M-H 11/1-21 Family group of 7 people, apparently parents and 5 children, around a table looking at an album. Edwardian dress. Studio study from Alice Mills Studios, Melbourne. Card 22.2cm x 15.3cm. Photo 13.5cm x 17.7cm.

M-H 11/1-22 Mountain road scene with pines. Card 30cm x 25cm. Photo 15.4cm x 20.2cm.

M-H 11/1-23 A woman in Edwardian dress. Circle on a rectangle set onto card. Studio portrait from Bryham Studios. Card 11.9cm x 18.1cm. Rectangle 10cm x 8cm. Circle 6.7cm across.

M-H 11/1-24 A man, possibly as in M-H 11/1-16 and M-H 11/1-2. Studio portrait. Loose in card, 28cm x 20.5cm. Photo 24.8cm x 17cm.

M-H 11/1-25 John Coates in shepherd’s [?] costume. Signed. Melbourne, June 1912. Studio portrait from the Dover St Studios, 38 Dover St, Mayfair, W. London. Card 24.7cm x 29cm. Photo 17cm x 22.1cm.
G.W.L. Marshall-Hall

M-H 11/1-26 Scandiani [?]. Melbourne, December 1911. Costume and date indicate a character in *Lobengria*. Studio portrait from May Moore Studios. Card 31.8cm x 21.5cm. Photo 20.5cm x 14.5cm with border.

M-H 11/1-27 Victorian house with a boy, possibly Hubert Marshall-Hall, and a large dog on the lawn before it. Card 16.5 cm x 10.8 cm. Photo 14.8 cm x 10.2 cm.

M-H 11/1-28 The set of *Alcestis*, 1898. Inscribed on the back: ‘Stage for Marshall-Hall’s opera *Alcestis*, when performed in Melbourne, at University. Given to the Grainger Museum by K. Marshall-Hall. June 25, 1935’. (This photo was actually taken in the old Melbourne Town Hall of 1898, as indicated by the organ.) Card 16.4 cm x 10.5 cm. Photo 10.6 cm x 7.5 cm.

M-H 11/1-29 A woman in costume. Framed and glassed. Frame 33 cm x 26.3 cm. Photo 18.5 cm x 11.6 cm.

M-H 11/1-30 The Marshall-Hall orchestra. Inscribed ‘To M. Philip Fox Esq with compliments from the Marshall Hall orchestra 1905’, Sears Photo Studio, Melbourne. Card frame 60.7 cm x 45.7. Photo 42.5 cm x 28.5 cm.

M-H 11/1-31 A copy of M-H 11/1-30 but inscribed ‘To Prof. G.W.L. Marshall Hall with best wishes from the Orchestra 1905’.

M-H 11/1-32: 1 The Marshall-Hall Orchestra. From T. Humphrey Studio, 264 Collins St, Melbourne. Undated. Framed and glassed. Frame 64 cm x 93 cm. Photo to glass edge 48 cm x 77.5 cm.

M-H 11/1-32: 2 Key to M-H 11/1-32: 1. List of names of all players printed below a numbered outline drawing of the players. Framed and glassed. Frame 32 cm x 17.3 cm. Drawing on a 23 cm base with curved framing in the mount.

M-H 11/1-33 G.W.L. Marshall-Hall ca. 1915. Portrait, framed and glassed. The brass plaque let into the frame is inscribed ‘GWL Marshall Hall [no hyphen]. First Ormond Professor. Born March 28th, 1862. Died July 18th 1915’. From Broothorn Studios, Melbourne. Frame 113 cm x 88.5 cm. Photo 52.3 cm x 72.5 cm.


M-H 11/1-35 Sir Henry Parkes. Photograph of painted portrait. Inscribed on front: ‘To G.W.L. Marshall-Hall Tom Roberts’, with a pen drawing of the face of a bull-dog underneath the signature. Card 23.8 cm x 30.1 cm. Photo 15.2 cm x 20.7 cm.

M-H 11/1-36 G.W.L. Marshall-Hall, his wife Kate and their son Hubert. [n.d.]. Studio portrait. Oval on card 14.5 cm x 21 cm. Oval 12.5 cm x 18.4 cm.

M-H 11/1-37 G.W.L. Marshall-Hall and the staff of the University of Melbourne Conservatorium. [n.d.] Edwardian dress. Sepia-toned snapshot. 12.5 cm x 10.5 cm.
2. Sketches, Cartoons, Drawings, Washes, etc.

M-H 11/2-1  A man with a pipe and glasses in overlarge coat and evening dress, a violin case behind his feet. Pen and wash drawing. Card 22.5cm x 29cm. Drawing 23cm x 16cm.


M-H 11/2-3  Sketch of cover for Opera matinee benefit. Lettering in pencil. Pen and ink sketch of G.W.L. Marshall-Hall, initialed M.B. [Marion Barrett?]. Cover 21.5cm x 22.3cm.

M-H 11/2-4  G.W.L. Marshall-Hall, head only. Pen and ink sketch. Unsigned. Sketched on verso of cardboard advertisement for 'Four Lines' ship S.S. Pesbawur, 1913. Card 15.3cm x 23cm. Drawing 10.6cm x 7.5cm.
G.W.L. Marshall-Hall

[M-H 11/2-5 to M-H 11/2-7 are in one folder.]


M-H 11/2-6  An unidentified man smoking a pipe. Three-quarter-figure seated in chair. Pen and ink sketch. Unsigned. On the reverse is a pencil sketch of woman wearing a maid's uniform. Drawing 15.4cm x 25.7cm.

M-H 11/2-7  [Louis Hattenbach] holding cello. Full-length figure. Pen and ink sketch. Unsigned. On the reverse is a pencil sketches of the faces of two children. Drawing 21.9cm x 27.6cm.


3. Oil Paintings

M-H 11/3-1  G.W.L. Marshall-Hall by Tom Roberts, 1900. Signed and dated. Wooden frame 72.5cm x 82.5cm. At canvas edge, showing behind the gilded inner frame, 43.3cm x 51.5cm (the canvas in fact extends behind this area).

4. Bronzes


L. ALBUMS AND SCRAPBOOKS

M-H 12/1 – Scrapbook of letters, programmes and some newspaper clippings. Box 45
M-H 12/2 – Scrapbook of newspaper clippings with letters. Box 45
M-H 12/3 – Scrapbook of newspaper clippings made from a volume of printed music. Box 46
M-H 12/4 – Album of postcards belonging to Elsa Marshall-Hall. Box 47
M-H 12/5 – Scrapbook of Herald newspaper articles by Sir James Barrett. Box 47
M-H 12/6 – Memorial scrapbook of newspaper clippings. Box 47

Unless otherwise stated, all letters are handwritten. A question mark before a name indicates initials are not decipherable but present. A question mark after a name indicates the writing is not clear.
Catalogue

1. Scrapbook of Letters, Programmes and Newspaper Clippings

M-H 12/1

Scrapbook. Blue board cover with gold edge and design on the front. 25.5 x 51 x 3.5cm. The front cover bears a pasted over label, 13cm x 8.1cm, reading: 'With care. 1903—1910. Music. M. Hall Letters. Fritz-Müller Fund. 160.' Alphabetical forward index occupied by letters. Paginated 1 to 96. Entries loose pasted or pinned in, each of one leaf occupied on one side only unless otherwise stated.

At A. recto. Donors list for the Fritz Müller Fund with names and amount listed.

At A. verso 2. Bills and payment notes dated 22 and 25 August 1903. Payment was apparently for tickets, the money sent to Dr James Barrett.

At E. recto. Another donors list for the Fritz Müller Fund.

At E. verso. Programme for Fritz Müller recital, 20 August 1903. Also note dated 28 August 1903 sending money for tickets to Mr H.A. Macdonald and to Mr Albert Miller.

At I. recto. Note from Wolf [?] to Dr James Barrett re subscription to Fritz Müller Fund. Also note of further donations. Undated.

Loose at N. recto. Letter. G.W.L. Marshall-Hall to James Barrett, re received gift of letters of Charles Lamb from Dr James Barrett, and pleasures of shipboard life. Undated. Written on board the Dampier Scharnhorst. 1 leaf occupied both sides. Also letter of concert accounting from H.A. Macdonald to Dr James Barrett. 1 leaf occupied both sides. Undated.

At R. recto. Letter. G.W.L. Marshall-Hall to James Barrett re removal of 3 teeth of M-H by Mr Aitken and need of hospitalisation. Hearing affected. Post-nasal operation by Barrett and Dr Orr proposed. Undated. 2 leaves occupied on one side only.


Loose at W. Programme notes for Symphony in C Major. Possibly M-H's hand. 1 leaf occupied on both sides in pencil.


Loose at p.2. Letter. 2 leaves. G.W.L. Marshall-Hall to James Barrett re need to retain Kühr as a player only, not as librarian and so allow Hopkins to retain management of the M-H orchestra. Kühr (a horn player) spoken of very highly. Undated, but printed '190—' in letterhead.

At p.3. Letter in pencil. G.W.L. Marshall-Hall to James Barrett, undated, re dislike of Schumann Symphony in C.


At p.5. Letter. G.W.L. Marshall-Hall to James Barrett, undated, re programming for
M-H orchestra. Elgar and Mendelssohn considered.


Loose at p.6. Invitation card. Dr & Mrs J.W. Barrett giving a concert at the Cathedral Hall, Brunswick St, Fitzroy. G.W.L. Marshall-Hall String Quartet in D Minor being performed. Dated Friday 1 October, no year [? 1909].


At p.8. 1 leaf folded containing 2 undated notes from Dr James Barrett to M-H and a reply re modern chamber music programming.


At p.10. Letter, G.W.L. Marshall-Hall to James Barrett re Mrs M-H ill again. 'The event' has become imminent. Resonance difficulties of a rehearsal. Undated, but printed '190-' in letterhead.

At p.11. 1906-07 list of orchestral works.

At p.11. Letter, Schott & Co. to management of the Marshall-Hall orchestra, 27 October 1903, re unable to lend Walküre. Cost of performing right 5 guinees per performance for Act 1. The full opera could only be negotiated with Wagner's heirs. Approx. 10% of gross receipts required. Schott does not encourage performing of fragments. Typed.

At p.12. Letter, Fritz Müller to James Barrett, 25 February 1904, Vienna, re his progress as a student in Vienna. 3 folded leaves.


At p.13. Letter, Franklin Peterson to James Barrett, 23 December 1904, re projected concert venture not to be limited to chamber music. Peterson's project lacks funds.


At p.16. Letter, James W. Barrett to G.W.L. Marshall-Hall, 10 August 1905, re programming. Occupied on both sides of 1 leaf.
Catalogue

At p.17. Letter, G.W.L. Marshall-Hall to Marion Barrett, 8 January 1908, re Elgar’s Variations.

At p.18. Letter, G.W.L. Marshall-Hall to James Barrett, 6 February 1906, re difficulties of finding orchestral players of high standard. 2 leaves.


At p.20. Letter, G.W.L. Marshall-Hall to James Barrett, undated, re M-H has a sprained ankle.

At p.21. Unsigned note re programming.

At p.21. Letter, Louis Hattenbach to Mr Fox, 10 September 1906, re M-H orchestral performance of a work of Hattenbach’s projected.

At p.22. Letter, G.W.L. Marshall-Hall to Marion Barrett, undated, re Mrs Barrett cares for Hubert while M-H writes an opera 10-12 hours a day.


At p.24. Programme, 6 October 1906, Wagner and Tchaikovsky orchestral concert at Town Hall with Frederic Beard conducting.

At p.25. Letter, G.W.L. Marshall-Hall to James Barrett and Mr Fox from Berlin, 20 November 1906, re M-H in hospital with eye complaint.


At p.29. List of prospective Council and Government donors for an orchestral venture.

Page 30 is blank.


At p.32. Letter, Franklin Peterson to James Barrett, 17 March 1907, re Peterson’s reduced salary as Ormond Professor.

At p.33. Letter, Mona McBurney to Marion Barrett, 5 April 1908, re production of her Northern Ballad and of King Orry.

At p.33. Typed list of 1903–07 graduates and students numbers.

Page 34 is blank.

Loose at p.35. Letter, G.W.L. Marshall-Hall to James Barrett, 19 May 1907, re parts for M-H symphony have not arrived and so it cannot be performed. (Which symphony meant is not given.)

At p.35. Letter, John Clayton, Town Clerk, to James Barrett, 31 August 1907, re hiring cost of Town Hall organ.

At p.36. 2 sheets of verses translated from Don Juan by Nicholas Lemon.
At p.36. Postcard, Annie Gillman-Forsythe to James Barrett, postmarked 14 June 1907, re London experience.


At p.37. Letter, Frederic Beard to James Barrett, 4 September 1907, re orchestral parts of Saint-Sièns Le Deluge.

At p.38. Letter, Frederic Beard to James Barrett, 6 September 1907, re rehearsals for a concert.

At p.38. Letter, Frederic Beard to James Barrett, 17 November 1907, re Beard proposes to give a series of concerts for himself as he finds existing schemes unacceptable.

At p.39. Letter, Mona McBurney to James Barrett, 12 December 1907, re the piano part of her works [? possibly the Northern Ballad]. Intends to make a fair copy of the then completed score during the summer holidays.

At p.39. Cable, Nellie Melba to James Barrett, 14 October 1907, re Melba unable to do opera in 1909 visit.

At p.40. Letter, Emily Dyason to James Barrett, 25 October 1907, re appalling recital conditions of her recent concert. 2 sheets.


At p.42. Typed list of woodwind instruments, possibly an order.

At p.42. Letter, Emily Dyason to James Barrett, 22 August, no year, re thanks to Barrett for arranging work with Miss McBurney’s orchestra.


At p.44. Letter, G.W. Tallis [? not legible] to James Barrett on behalf of J.C. Williamson, 27 February 1908, re inability to cancel Musgrove’s bookings of theatres for a rival opera company. Sour to Barrett’s proposal. 2 sheets.

At p.45. Letter, Emily Dyason to the Community of the Women’s Exhibition, 25 October, no year, re cancellation of her second piano recital as the first was so ill organised as to have angered her.


At p.46. Letter, Mona McBurney to James Barrett, 19 Feb. 1908, re Programme note on King Orry. Piano score sent to Miss Bourne.

At p.47. Letter, G.W. Tallis to James Barrett on behalf of J.C. Williamson, 17 March 1908, re JW agrees that the commitment of theatres to George Musgrove must stand; regrets not being able to co-operate with Barrett in a scheme for presenting Grand Opera.
Catalogue

At p.48. Letter, Nellie Melba to James Barrett, 4 July 1908, London, re Melba's interest in Barrett's proposal for supporting a permanent orchestra. Melba proposes the orchestra be called the Melbourne Symphony Orchestra. She objects to the naming of the Trust for Lady Northcote, saying it should not be given the name of an individual who was merely a visitor. 2 sheets. Typed.

At p.49. Letter, G.W.L. Marshall-Hall to Barrett, undated, re trouble with Musician's Union over firing of players.

At p.50. Letter, Unsigned. Chairman of Board of Management, Lady Northcote Permanent Orchestra Trust Fund to Nellie Melba, 9 September 1908, re Melba's donation of Normal Pitch brass instruments to the orchestra. 2 sheets. Typed.

At p.51. Letter, Ethel M. Larking to James Barrett, 4 March 1909, re her taking the vacant seat on the Lady Northcote Board.


At p.52. Unsigned letter [? Hubert Marshall-Hall] to James Barrett, undated, re M-H will conduct for Miss Goodson but 'these women' are warned to keep away.

At p.53. Letter, G.W.L. Marshall-Hall to James Barrett, undated, re Turner from the 'Royal' to play with the orchestra.

At p.54. Letter, G.W.L. Marshall-Hall to James Barrett, undated, re M-H's dislike of being a judge for an ode competition.

At p.55. Katherine Goodson-Hinton to James Barrett, 29 August 1908, re her dislike to being involved in an argument about playing with the M-H orchestra. Wishes to delay appearing until October.


At p.57. Unsigned letter [? James Barrett] to Nellie Melba, 9 September 1908, re an Australian Opera Co. with principles from Germany and England proposed to Melba with M-H as musical director. Copy. Typed. 3 leaves.

At p.58. A copy of the letter at p.50.

At p.59. Copy of speech [by Melba?] to accompany donation of Normal Pitch instruments and hope of raising money to lower the pitch of the Town Hall organ. Typed copy. Unsigned. Undated.

Loose at p.60. Printed prospectus of Marshall-Hall Orchestral Concerts, 1908.

At p.61. List of woodwind instruments with keys and maker's names.

At p.62. Letter, G.W.L. Marshall-Hall to James Barrett, 13 November 1908, re formation of Georgette Peterson's choir and his reluctance to be involved with amateurs again. Incomplete.

At p.63. Cable Indicator registration of James Barrett to Nellie Melba as 'Subnisa', 16 October 1908.
G.W.L. Marshall-Hall


At p.64. Typed list of orchestral works.


At p.66. Letter, C. Mortimer to G.W.L. Marshall-Hall, 9 July 1909, re asking to be excused the first orchestral rehearsal as another engagement on 12/6 has been found for him. To which M-H has blue-pencilled: 'Bah! Damn him!'.


At p.68. Letter, J.S. Montford to James Barrett, 26 August 1909, re membership of Athenaeum.

Page 69 is blank.

At p.70. Letter, Ethel M. Larking to James Barrett, 21 February, no year, re debt to Barrett.

At p.71. Letter, Percy Buckley to James Barrett, undated, re cable from his sister. Asks advice of Barrett. Copy of cable is not present.

At p.71 (loose). Letter, Louis Hattenbach to James Barrett, 16 February 1909, re Hattenbach has completed a cello concerto and M-H has approved the work. Permission to include it in the coming M-H orchestral session is asked of Barrett.

At p.71. Letter, M. Philip Fox to James Barrett, 9 February 1909, re the example for Government support of the former Victorian Orchestra under Hamilton Clarke. Mr H.T. Wilson, its former Hon. Sec., searching for its papers in order to check its receipt of £3000 per year from the Victorian Government.

At p.72. Letter, G.W.L. Marshall-Hall to James Barrett re cancelled Elgar work due to insufficient rehearsal. Pencilled date: 'About 1906'.

At p.73. Letter, A.E.J. Lee to James Barrett, 16 April 1909, re Lee leaving for England on 27 April 1909. Will not return until New Year and wishes to be excused Committee meetings of Orchestral Board.


At p.74. Letter, T.S. Hall to James Barrett, 8 April 1909, re music borrowed by Alberto Zelman for his orchestra via University of Melbourne. Typed.


At p. 77. Programme of concert on 1 October 1909 at Cathedral Hall at which M-H's Quartet in D Minor was given its first performance.

Loose at p. 78. Letter, M.A. Buckley to James Barrett, 18 November, no year, re Money sent to purchase Elgar's Enigma Variations for the M-H Orchestral library.


At p. 82. Note re programming.

At p. 82. Letter, W.A. Walt to James Barrett, 2 February 1910, re Government cannot subscribe to the Lady Northcote Permanent Orchestra Trust Fund.

At p. 83. Circular re formation of a professional orchestra via the Musicians' Union. Victorian Professional Orchestral Concert Committee Minutes, 3 February 1910. Printed. One leaf appearing as a large folded sheet occupied on both sides.

At p. 84. List of orchestral instruments on Brisbane Hotel letterhead. Undated. [In M-H's hand?]

At p. 84 (loose). Letter, A.E.J. Lee to James Barrett, 3 Jan 1910, London, re music to be sent to Melbourne. Advice on suitable orchestral works for Melbourne. Rumour on invitation to an important post for M-H who is thought to be wasted in Australia. Possibly Richter's death has vacated a post.

At p. 85. 3 notices pasted in:

1) Musicians' Union notice for meeting to form the Victorian Professional Orchestra, 21 February 1910. Signed H. Schrader, Chairman of Committee.

2) Empire Music Competition notice that Percy Fletcher has won the competition for a chorus on Empire.


At p. 86. Letter, F. Hort [?], Secretary to the Premier of Victoria, to Dr James W. Barrett, 28 Feb. 1910, re the Premier will receive representations from the Lady Northcote Permanent Orchestra Trust Fund Committee.


At p. 89. 4 Clippings:

1) Argus, 19 February 1910. Article by James W. Barrett re promotion of concert giving in Melbourne from example in Tasmania.

At p.90. Letter, Charles Harriss to James Barrett, 22 February 1910, re Sheffield Choir visit and need of a citizen’s committee.

At p.91. Letter, Charles Harriss to James Barrett, 11 March 1910, London, re data required for a souvenir publication connected with the Sheffield Choir visit.

At p.92. Copy of the letter at p.91.

At p.93. Letter, O. Tipping to James Barrett, 21 March 1910, re presence as an orchestral player impossible.

At p.94. Letter, F.A. Gray to James Barrett, 22 March 1910, re Prahran City Band performance needed to establish Sunday evening music concerts.


At p.95. Letter, John Parris to James Barrett, 8 April, no year, re employment of the writer as a musician in Melbourne.

Page 96 is blank.

At p.96 (loose). Letter, F. Hort [?] to Dr J.W. Barrett, 5 April 1910, re Government cannot make a grant for the support of an orchestra.


At p.98. Letter, H. Oborn to James Barrett, 12 April 1910, re an address sent for Mr Herrings.

2. Scrapbook of Newspaper Clippings with Letters

*M-H 12/2* Scrapbook. Green board cover with gilded design and embossed. Inscription reads ’Literary cutting from all Sources.’ A blue and white torn label is pasted over this and reads: ’With Care. 1910 Music Orchestral Dispute. 165. Not full.’ 25.8cm x 31cm x 3cm. Alphabetical index followed by 96 paginations. Entries cease at p.51. Letters and newspaper clippings loose, pasted in and pinned in.

Loose at A. Letter, A.S.M. Weigall to James Barrett, 12 July, no year, re a benefit concert and arrangements, person unknown but possibly for M-H.

At A. Note on programming.

At E. Circular of Lady Northcote Permanent Orchestra Trust Fund, 1908.

At E. List of orchestral works.

At I. Letter, Maric Liebner to James Barrett [?], 14 April 1910, re playing for M-H and acceptance into the orchestra.

At p.11. Letter from [?] to James Barrett, 14 July 1914, re benefit concert arrangements as for the loose letter from A.S.M. Weigall (at A, above).


At p.14. Letter, Agnes G. Murphy to James Barrett, 21 March 1910, re writer publishing Melba’s form of instruction and wishes to include Barrett’s work.


At p.16. Newspaper clippings:
1) *Argus*, 18 June 1910, re chamber music concert under M-H.

At p.17 [torn]. Newspaper clipping re second chamber music concert under M-H. Undated. No paper given.


At p.20. Newspaper clippings:
1) *Argus*, 21 June 1910, re orchestral dispute.
2) *Age*, 22 June 1910, re orchestral dispute.


Pages 23 to 30 have been torn out. The rest of the volume is blank.

3. Scrapbook of Newspaper Clippings Made from a Volume of Printed Music

M-H 12/3

A volume of piano music, orchestral reductions and arrangements by various composers. The book has been used as a scrapbook, the pages pasted over with newspaper clippings. Loose clippings are also present to p.61. Marbled brown board cover, now detached. Purple edgings. 25cm x 34.5m x 4cm. 296 paginations and a handwritten index. Many of the clippings have no date or headings and are in pieces or torn.


At p.11. ‘Scena. (The Defence of Earl Godwin before the Witan) from the opera Harold’ by Geo. Marshall-Hall. Programme article [?] (continues to p.12).


At p.15. ‘National Opera’ by G.W.L. Marshall-Hall. Handwritten, no date, no paper.

At p.16. ‘Tristan und Isolde’ by John E. Marshall-Hall, no date, no paper (continues to p.17).

At p.17. Letter to Editor of The Musical World, 6 February, no year. Hand signed G.W.L. M.H.


At p.27. ‘Songs of Thought and Feeling’ (concerning poetry analysis) by G.W.L. Marshall-Hall in School, September 1889.

At p.28. ‘The C Minor Symphony’ by G.W.L. Marshall-Hall. Section 1 in the The Musical World, 2 February 1889 (continues to p.29 where Section II begins). Incomplete.

At this point the added page-numbering and that of the original music co-exist.


At p.33/52. Review of Frederick Cowen’s new opera Thorgrim at Drury Lane. Undated and unsigned.

The original numbering prevails from this point on.

At p. 56. 'The Anst and [? title has been torn].' In _The Musical World_, 12 April 1890. Unsigned (continues to p. 57).

At p. 57. Unidentified clipping re Mr Frederic Land, pianist.

At p. 58. Unidentified clipping re musical interpretation.

At p. 59. Letter to Editor, _Argus_, 4 July, no year, signed G.W.L. Marshall-Hall.


At p. 59. Unidentified clipping re Schure's _Vercingetorix_.

At p. 61 (loose). Several clippings.

2 Review of 3rd chamber music concert at an University, Conservatorium of Music, M-H presiding. _The Musical World_, 5 October 1895. Possibly also in _Champion_.

3 Article re Mark Hambourg, pianist, _The Musical World_, 28 September 1895. Possibly also in _Champion_.

4 'Persephone', poem by G.W.L. Marshall-Hall. Two clippings from the same print source. Unidentified.

5 Fragment of clipping warning against musical pedantry at the end of a review. Unidentified.


7 Clipping. 'Philistine Melbourne—Has it any musical task? Some views about Professor Marshall-Hall: 'We all like him, but he's a bit mad', 11 November 1892, no paper.

8 Headed 'The Musical World' re news of local music including attempt to produce Greek play with music. Undated. Possibly in _Champion_, circa 1897.

9 Article re The Hackmann Quartet, _The Monthly Musical Record_, 1 January 1888.

10 Fragment of a programme mentioning Miss Marguerite Rubentrop, Madame Elise Wiederman and Mr Arneo Beaumont.

11 Unidentified clipping noting an address by Professor Tucker headed 'Hellenism and Hebrarson'.

12 Unidentified clipping advertising Queen's Hall concerts.

13 2 unidentified clippings from the same printing source re Charles Halle and a joke about the Mexican national anthem.

14 2 pages of _Bible Students Monthly_, 25 August 1918; advertisement for Earl Royal Pianos.

End of occupied paginations.
4. Album of Postcards

M-H 12/4

A blue-green paste-board covered book with a design of violets, leaves and gilded lines in colour on the front cover and inscribed 'Album of Post Cards.' 29.8cm x 35.7cm x 2.5cm. The 2 front papers are occupied by designs of country life, vignettes surrounded by flower designs in subdued grey-green. 30 leaves occupied by 63 cards in colour, 84 in black and white or sepia, one religious card and one loose envelope. The dates range from 1902 to 1911. The volume is not full, but is substantially occupied. The Album was the property of Elsa Marshall-Hall (Mrs Inman), the daughter of the composer by his first marriage to May Hunt. Cards sent to Elsa, many from Europe, are addressed variously to: (a) 1 Creswick St, Hawthorn, Melbourne, Victoria, the composer's address; (b) Loreto Abbey, Mary's Mount, Ballarat, Victoria; (c) Easterton, Parkestone, Dorset; (d) 'Royal Terrace', 45 Wills St, Kew, Victoria; (f) Wellington Towers, Knole Road, Bournemouth; (g) 'Greenville', Wills St, Kew.

Many cards are not addressed to Elsa Marshall-Hall. The additional addressees are:

Miss Nellie and Miss Josie Moore
Miss B. Benbow
Miss E. Maurice
Miss J. Doris
C. Ryan (Gissie)
Miss Angela Hill
Miss V. Burgess
Miss Thelma Palmer
Professor Marshall-Hall
Mr C. McKay
Sister M. Michael
Miss Eileen Brenan
Miss Marjorie Williamson
Mrs E. Hope Ross
Miss Anstey
Sister M. Barbara
Miss E. Walter
Miss Vera Hennessy
John E. Marshall-Hall
Miss Honor Bell
Mrs H.A. Hill
Alderman J.J. Brennan
Miss H. Walters
Miss Olive Luchen
Miss M. Buscombe
Mrs Waller
Miss M. Leahy
Miss P. Hall
Mrs G.E. Bryant
Mrs M.E. Money
5. Scrapbook of Herald Newspaper Articles by Sir James Barrett

M-H 12/5


At p.1. 'Sir James Barrett Looks Back on: Boyhood Days in Old Melbourne'

(continues to p.2).

At p.2. 'Trials of the Early Migrants'.

At p.3. 'Romance of University: Great Men Helped to Build It' (continues to p.4).

At p.4. 'Growth of Medical School'.

At p.5. 'Surgeons of the '80s: Melbourne Hospital Memories' (continues to p.6).

At p.6. 'Typhoid Claimed Many Victims'.

At p.7. 'London and Berlin: Memories of Old Germany'. Continues to next page.

At p.8. 'Life in Berlin 50 Years Ago'.

At p.9. 'Stormy Talk with Sir Thomas Bent: Medical research in old Austria--Hungary' (continues to p.10).

At p.10. 'Difference in Human and Animal Eyes'.

At p.11. 'Stormy Period in Melbourne: Memories of Marshall Hall Again'.

At p.12. 'Universities of America: Lessons learnt from crowded tour'.

At p.13. 'Meetings with Lord Balfour: Role of Dominions in Empire Affairs'.

At p.14. 'War Shadows in Europe: Memories of Jellicoe and Lord Milner'.

At p.15. 'History of Bush Nursing Centres: Early Difficulties in Victoria'.

At p.16. 'War Experiences in Egypt: How the hospitals were organised'.

At p.17. 'Service with the British Army: Solving the problem of man power'.

At p.18. 'Expansion of the University: Post-war student rush creates confusion'.

At p.19. 'Memories of Melbourne's Musical Growth'.

At p.20. 'Growth of Adult Education: University Extension in U.S. and Britain'.

6. Memorial Scrapbook

M-H 12/6


At p. [19]. Triad 23.6 (10 September 1915). 'Obiter Dicta' (continues on p. [20]).


At p. [23]. Theatre Magazine, 1 September 1915. 'Professor Marshall Hall: Melbourne's weird genius'. Photograph titled 'The Late Professor Marshall Hall' [same as p.1] (continues to p. [25]).

At p. [27]. Argus, 20 March, 1915. 'Ideal and Real: Anarchy in music' by Professor Marshall-Hall (continues to pp. [29] and on p. [31]).
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THE MARSHALL-HALL TRUST

The Marshall-Hall Trust was founded through a bequest from Marshall-Hall Inman, the grandson of George W. L. Marshall-Hall, first Ormond Professor of Music at the University of Melbourne. The principal aims of the Trust are to publish and distribute music composed in Australia prior to 1939. The Trust is administered by ANZ Executors Trustees as part of the Victorian Community Foundation. Donations to the Trust are tax deductible, and future projects are welcomed by the Trust’s Advisory Committee.

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for this library, held at Queen’s College, The University of Melbourne.
1996 Pre-publication sponsorship—catalogue of the G.W.L. Marshall-Hall Collection in the Grainger
Museum, compiled by Dr Thérèse Radic.
1997 Fritz Hart. Publication of three sets of orchestral performing parts of the opera Riders to the Sea.
1998 G.W.L. Marshall-Hall. Publication of Volume 2 of Musica Australis, 'Songs of G.W.L. Marshall-
Hall.' ed. Jennifer Hill & Kerry Murphy.
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1999 Henry Handel Richardson. Publication of Volume 4 of Musica Australis, 'The Music, Part I:
Songs in English;' 'Part II: Songs in German, French, Italian and Danish,' ed. Bruce Steele &
Richard Divall.

Projected Volumes of Musica Australis
Frederick Septimus Kelly. '24 Monographs for Piano' (1910–1916), '12 Studies for Piano' (1916), and
'Elegy for Orchestra' for Rupert Brooke,' all ed. Bruce Steele & Richard Divall.
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