



WELCOME TO THE HOCKEN

Friends of the Hocken Collections

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A concord of sweet sounds

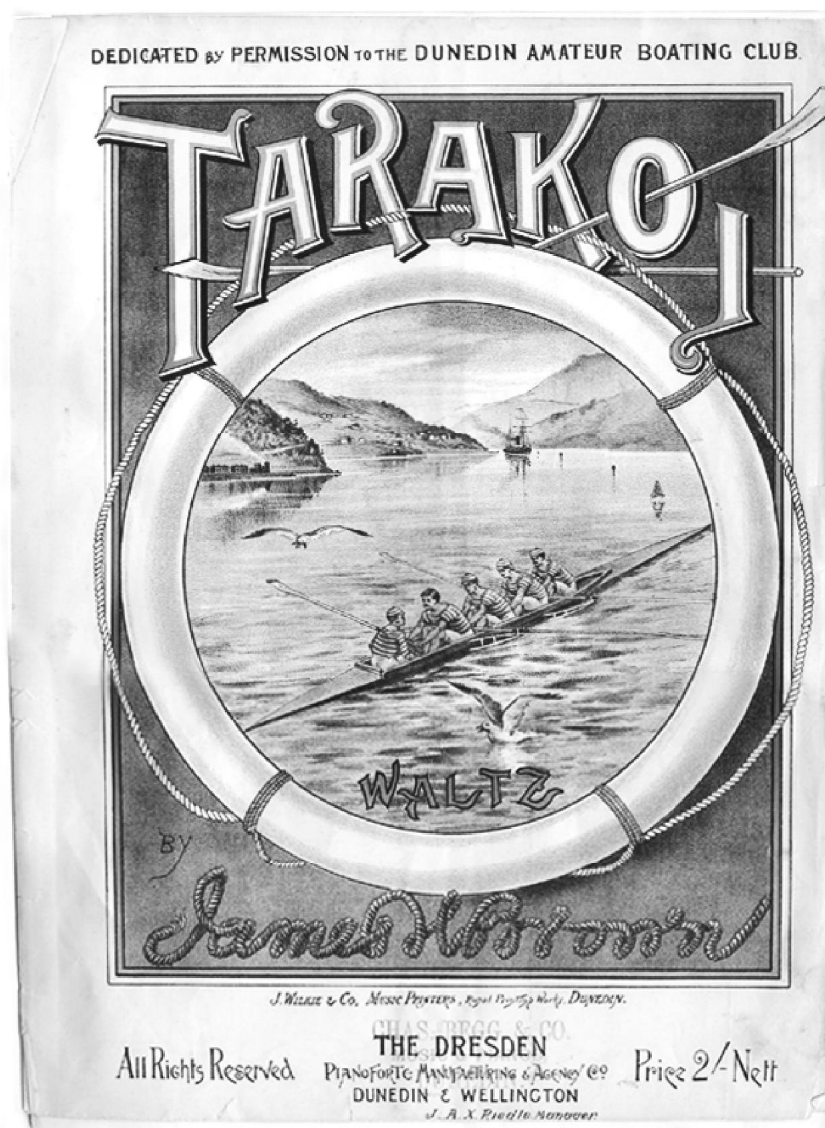
Music is and has always been a universal New Zealand pastime, but systematic preservation of its physical forms is quite recent. This is largely because for long only the 'best' music by acknowledged overseas masters was considered worthy of serious attention. However, in 1977, the Hocken Library framed its policy of collecting New Zealand music of every conceivable kind, 'pop' as well as 'serious', on the understanding that music made and enjoyed in New Zealand, whatever its perceived quality, expresses a distinctive regional experience.

WHAT precisely makes music 'New Zealand' is not easy to define, but one or more of the following identifiers should be present: works composed (or with lyrics written) by New Zealanders, produced or published in New Zealand, or with some perceived New Zealand content or association. The Hocken collections contain both the music itself in the form of printed scores or sound recordings, and diverse related materials to do with the creation, performance and reception of music, as well as its commercial production and distribution.

Sheet Music

The sheet music collection at present approaches 1700 items, mostly individual pieces. There are also a small number of albums, such as the 'Ouida' Musical Folio for Christmas 1891, printed by Payton & Corrigan, Dunedin, and published Charles Begg & Co. New works are constantly being added and gaps in the older historical record filled as good fortune allows. The 'Tarakoi Waltz', for instance, by James Brown of Dunedin, was generously donated in 2001. This thoroughly Dunedin product was printed shortly before World War I by J. Wilkie Music Printers, published by the Dresden Piano Co. and sold by Charles Begg & Co. The work is dedicated to the Dunedin Amateur Boating Club and the lithographed cover depicts club members rowing on Otago Harbour — tragically not one returned from the war.

The bulk of this material was written for the piano, the instrument of choice from the earliest days of European settlement. The most popular musical form is song with piano accompaniment. Two famous examples in the



collection are 'Blue Smoke' ('Kohu-auwahi') by Ruru Karaitiana, published by Charles Begg & Co. in 1947 (two years before the sound recording), and the 'Sings Harry' suite, by Douglas Lilburn, University of Otago Press, 1966. Dance music for the piano comes a good second. Each generation had its own favourites: polka, waltz, foxtrot, rock'n roll, and so on. Some dance pieces remained in the repertoire for many years. The 'Nikau Waltz', by D. W. Quill of the Railway Hotel, Otaki, new in 1914, was reprinted for the 16th time by Charles Begg in 1940. For obvious reasons printed music no longer circulates in vast quantities, but the number of 'New Zealand' works published in this form remains considerable.

Though not fully comprehensive in coverage, the sheet music collection nevertheless offers a revealing commentary on almost 150 years of New Zealand cultural and social history. The earliest piece of about 1857, 'The Whalers of the Deep Deep Sea', a song set to a melody by Te Heu Heu (presumably Te Heu Heu Tukino III, d. 1862), has a lithographed cover 'embellished with a beautiful figure of a New Zealand chief's daughter', based on a painting by the Auckland artist Joseph Merrett. One of the latest published in 2000 by Promethean Editions of Wellington, is 'Jettatura', a work for piano by the internationally recognised John Psathas.

Composers represented include the well known and the forgotten, whether deservedly or not. The following are represented by more than half a dozen works: Eric Biddington, Jack Body, Dorothy Buchanan, Edwin Carr, Lyell Cresswell, Gary Daverne, David Farquhar, Sam Freedman, Vernon Griffiths, David Hamilton, Harry Hiscocks, Ernest Jenner, David Jillett, Douglas Lilburn, Philip Norman, John Rimmer, Anthony Ritchie, John Ritchie, J. H. Rudall, Tony Ryan, Joye Taylor, Ronald Tremain, Anthony Watson, Gillian Whitehead, Arnold R. Whitmore and Felicity Williams. Most flourished during the last fifty or so years, but it would be unwise to infer that the earlier composers were not also productive.

Individual works tell of their particular time and place. Universal themes of love and loss, war and sport, are given a local and contemporary colouring. 'New Zealand will be there', from its confident and unquestioning tone, is clearly pre-Vietnam. Treatments of Maori subjects are many and varied, ranging from the Princess Te Rangi Pai's 'Hine, e hine' of about 1914, and the popular arrangements by Alfred Hill, such as 'Waiata Poi', to the rather sentimental 'There's a little Maori whare (in a little Maori pa)' of c.1928. Educational publishing was slow to develop. The graded pieces set for the music examinations run from the 1890s by the Royal Schools and by Trinity College were invariably imported from overseas, and have not been collected. However, the Library does have a handful of simplified European classics published in the 1890s and 1900s by the Dresden Piano Company in a series intriguingly entitled Dresden School of

Music. One work is numbered 397, making one wonder how many other titles in this series once circulated.

Educational publishing was visible from the early 1930s. The Dominion Song Books, published by Whitcombe & Tombs of Christchurch and edited by Vernon Griffiths, Ernest Jenner and others, contained the occasional locally composed song. Hocken has most of this series, as well as much of the printed music circulated to schools in the 1960s and 1970s by the Department of Education in association with radio broadcasts to schools.

Sacred music was often composed locally for special occasions and not published, except for a few copies in near-print, perhaps cyclostyled, form. The Hocken Library has some examples of commercially printed works by notable church organists and choir directors, Victor Galway for one.

Well-represented commercial publishers include such long-lived firms as Charles Begg & Co. of Dunedin, and Arthur Eady and Lewis Eady, both of Auckland, and also Newson & Stroud of Rotorua, active in the 1930s and 1940s. In earlier days composers often resorted to publishing on their own account, with the help of a local printer. Douglas Lilburn was for many years the moving spirit behind the Music Editions published under the Waite-ata Press (later Waiteata) Press imprint. Hocken has comprehensive holdings of the 200 or so works published since 1967. Promethean Editions, established in 1996, promotes the work of key contemporary musicians; John Psathas and Gareth Farr among them.

Sound Recordings

The Hocken's collection of sound recordings reflects a committed effort to represent not so much 'the emergence of a distinctly New Zealand sound' (the worthy hope expressed in 1977), but the variety in New Zealand's recording industry. The *sounds* of New Zealand extend from slickly produced pop/rock through to experimental and free-noise combinations. Classical music takes its share with a wide variety of New Zealand composers and performers both past and present, local and international, featured in the collection.

The example of many artist and 'indie' [independent] music labels emphasises how distance from the global music economy has been turned to advantage in the pursuit of distinctive sounds, including the so-called 'Dunedin sound'. Whether or not the term over-mythologises the character of the southern music environment, the fact is that key Dunedin musicians and groups have taken their sound to international shores, and these figure prominently in the collection. The recordings of seminal groups including The Clean, The Chills, The Verlaines, Snapper, Straitjacket Fits, The Bats, HDU, to name a few, are comprehensively represented in vinyl, tape and digital formats. Productions on the Christchurch

originated Flying Nun label are also well represented. The Library was also fortunate to acquire the Xpressway archive from a small independent label based in Port Chalmers until production ceased in 1994. The focus on output from smaller indie labels continues with acquisitions from Metonymic/Medication, 20City and Corpus Hermeticum. The collecting net extends to artists/groups who have progressed to American indie labels such as Siltbreeze.

Sounds from the southern regions tell only half the tale. A wealth of Maori and Polynesian music features in the sound collection, from the first wholly recorded and produced New Zealand song, 'Blue Smoke' recorded in 1949 by the Ruru Karaitiana Quintet, to the 1999 APRA (Australasian Performing Right Association) triumph 'Reverse Resistance' by rap/hip-hop artist King Kapisi. As well as more commercially-oriented material, the work of artists and musicologists seeking to raise the profile of early musical instruments in different cultures is also held.

Electronic focused labels such as Auckland's Kog

Transmissions (established 1997) show how New Zealand electronica and dance take a very 21st century New Zealand sound to world markets.

Works about music

Information about music, its composition and performance, its printing, sound engineering, publication, and reception, is available in a bewildering array of sources. First and easily overlooked are the pieces of sheet music or sound recordings themselves (including their printed covers &c.). The contemporary periodical press is a little worked resource. Newspapers offer advertisements and critiques of performers and performances — the possibilities will be suggested simply by reading issues of a daily newspaper for a few days with music in mind.

New Zealand periodicals specialising in the arts or in music alone have been surprisingly many if often short-lived. Titles held by Hocken with date of first publication include *The New Zealand Musical Monthly*, chiefly concerned with brass bands (Balclutha, 1881), *Zealandia* (1889), *The Triad*, edited by the remarkable C.N.Baeyertz

(1893), *Music in New Zealand* (1922, also again in 1988), *The Radio Record* (1927), *Music Ho* (1941), *Canzona* (1979), *Early Music New Zealand* (1985), *Continuo* (1971), and *Crescendo* (1982). More recent publications focus on aspects of contemporary pop, rock and dance music. *Rip-it-up* (1977) and *Real Groove* (1992) are more popular in tone, the *New Zealand Musician* (1988) offers technical information and reviews and *Perfect Beat* (1992), the Pacific journal of research into contemporary music and popular culture, scrutinises trends in modern music and culture. Periodicals oriented more towards the general culture should not be overlooked. *Landfall*, the New Zealand quarterly literary review (1947) featured frequent music commentaries. Music is also the focus of occasional articles in the quarterly *Art in New Zealand* (1928–1946). Similarly, the Library's comprehensive holdings of the *New Zealand Listener*, stretching back to 1933 contain many reviews of performances and new releases, together with interviews and articles on individual and group musicians.

The literature of New Zealand music has expanded considerably in recent years. A helpful University of Otago Library music guide may be



Organ grinder and his monkey at Skippers Point during the goldmining era. The Hocken Library has many photographs relating to music.

accessed at <http://www.library.otago.ac.nz/guides/music.html> under 'Catalogue' searches. More detailed searches may be made by entering the following headings (followed by 'music-New Zealand'—thus 'popular music New Zealand'): alternative rock music, bluegrass, blues, chamber, country, disco, folk, gospel, house, hymns, Maori, Minimal, New Age, popular, punk, rap, reggae, rock, sacred, songs, and soul. As catalogue services are updated, more sophisticated searches will become possible. Two very useful printed guides are D.R. Harvey, *A bibliography of writing about New Zealand music published to the end of 1983* (1985) and John Mansfield Thomson, *The Oxford history of New Zealand music* (1991). Major contributors to New Zealand music may be found in biographical dictionaries, such as the *Dictionary of New Zealand Biography* and *Southern People*, and in the *Cyclopaedia of New Zealand*.

Archival sources

The Archives and Manuscript Collection should also be explored for musical resources relating to individuals and organisations. Of especial note is the extensive collection of Anthony Ritchie's music scores from the period 1973–1999. Similarly, the archives of the prodigiously talented and internationally acclaimed Ellwood family, who toured Europe extensively in the early 20th century, contain items of some exclusivity. The papers of well known local music teacher Yetti Bell provide an abundant resource relating to the teaching of music from 1947 to 1978. Walter J. Sinton's collection—he had been assistant general manager at Begg's head office in Dunedin—includes diaries of theatrical events (1865–1964), clippings books (1875–1904), programmes (1898–1977) and photographs (1914–1954). Key collections from local organisations include the records of the New Edinburgh Folk Club, the New Zealand School Music Association records (1960–1973). The Institute of Registered Music Teachers of New Zealand, Otago Branch (1977–1995), and the Dunedin Burns Club (1892–1988). The records of numerous choirs and piping and dance association are also held. Details of many such collection can be perused on-line at <http://www.library.otago.ac.nz/hocken/cata.html>. The Library also holds the scrapbooks of Raffaello Squarise (1856–1945), the founder of the Dunedin Philharmonic Society Orchestra in 1904. The two volumes contain newspaper clippings, invitations, correspondence and concert programs relating to the Dunedin music scene. The archives of large firms of music printers, publishers, and sellers have too seldom found a home in national repositories, but Hocken has a Charles Begg & Co. piano sales book (1914–19). In addition to catalogued material, files including promotional flyers, newspaper reviews and articles are available on many individual musicians and groups. Much of

this material was voluntarily compiled (until 1997) by local enthusiast the Revd Warren Green.

This ephemeral material may be usefully consulted with the poster collection housed in the Pictorial Collections area. The Photographs Collection houses a diverse range of visual resources with a musical theme. Photographs of local brass and piping bands together with South and North Island Brass Band contest participants are a notable strength. In addition, rarer and perhaps unexpected images are to be found such as those of an organ grinder at Skippers Point or the Dunedin Old Kentucky Minstrel Club.

Specialised studies include Matthew Bannister, *Positively George Street* (1999), Margaret Campbell, *Music in Dunedin* (1945), Mike Chunn & Jeremy Chunn *The mechanics of popular music: a New Zealand perspective* (1995) Wade R. Churton 'Have you checked the children?'—*post and postpunk music in New Zealand 1977–1981* (1999), Tim Davey, Horst Puschmann eds *Kiwi rock discography* (1996), John Dix, *Stranded in paradise: New Zealand rock 'n' roll 1955–1988* (1988), John Drummond *Choirs and clogs, Mr Ballads and Mr Bones* (Hocken Library, 1991), Mark Harding, 'When the Pakeha sings of home: a source guide to the folk & popular songs of New Zealand' (1992), Philip Hayward, Tony Mitchell, Roy Shuker, eds, *North meets south: popular music in Aotearoa New Zealand* (1994), Mervyn McLean, *Maori music* (1998), Margaret Orbell, *Waiata: Maori songs in history; an anthology* (1991), John K. Smith, *Just for the record: a discography 1949–1997* (1998), Gordon Spittle, *Counting the beat: a history of New Zealand song* (1997), Joy Tonks *Bravo! The NZSO at 50* (1996).

A number of biographical works are also to be found including; David Fingleton, *Kiri te Kanawa: a biography* (1983), Adrienne Simpson, *Southern voices: international opera singers of New Zealand* (1992), John M. Thomson, *A distant music: the life and times of Alfred Hill 1870–1960* (1980), Pat Ward, *Alex F. Lithgow, 1870–1929: march music king* (1990). Autobiographical material also spans the history of New Zealand music from musicians as diverse as Frederick Page, *Frederick Page: a musician's journal, 1905–1983* (1986) to Neil Finn, *Neil Finn: once removed* (2000).

There is growing awareness of the historical value of the Hocken Library's heritage music collections. These rely for their quality and coverage not only on the professional dedication of Library staff, but on continued support from the public.

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