

1999

## A guide to dating music published in Sydney and Melbourne, 1800-1899

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### Recommended Citation

Neidorf, Prue, A guide to dating music published in Sydney and Melbourne, 1800-1899, Master of Arts (Hons) thesis, School of Creative Arts, University of Wollongong, 1999. <https://ro.uow.edu.au/theses/2926>

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**A Guide to Dating Music**

**Published in Sydney and Melbourne,**

**1800-1899**

**A thesis submitted in fulfilment of the  
requirements for the award of the degree**

**Master of Arts (Hons)**

**from**

**the University of Wollongong**

**1999**

**by**

**Prue Neidorf, Mus Bac, Dip Lib**

**Volume One**

**Parts One and Two**



CLARKE  
Music Seller. SYDNEY.

## **Dedication**

**To Alan Walker**

**Without whose support and encouragement  
this may never have seen the light of day,  
although I did decline to use his suggested subtitle,  
*La Triviata,*  
which was a working title for a while.**

## Acknowledgments

Long dead composers of the nineteenth century, their publishers and printers; family and friends for their generous support and forbearance; Barry Conyngham, Andrew Schultz, Houston Dunleavy, Olena Cullen, several other staff members in the Faculty of Creative Arts and Pame Epe in the Library at the University of Wollongong; National Library of Australia Special Materials Cataloguing Team and Petherick Room staff, Mitchell Library staff in the State Library of NSW, Art Music and Performing Arts (AMPA) Library and La Trobe Library staff in the State Library of Victoria

IAML and HOBA members, in particular Maria Calderisi in Canada, Laurel Dingle and Mary O'Mara in Brisbane, Paul Bentley and Tony Green in Sydney, Georgina Binns, Eve Portek and Ian Morrison in Melbourne. Individual scholars who helped mightily were Hugh and Dawn Anderson, Patricia Baillie, Ros Maguire, Graham Pont, Terry Radic and Katherine West.

Particular thanks are due to Ross Harvey, who provided much needed support at crucial times, with his unfailing good humour and informed suggestions. The same very special thanks to Bill Phippard, Susan Rintoul and Miranda Roccisano of Professional Editing Services. Miranda's keen editorial eye sorted out my inconsistencies of style, clarified many a sentence, corrected errors great and small, and located just about every unwanted dot, comma and space. Further errors and inconsistencies alas are all my own work, or lack of it.

Several others, too many to thank personally, helped with vital snippets of information and frequent words of encouragement.

## Preface

When I was first appointed Music Librarian at the National Library of Australia in 1973, I did not realise how important IAML (International Association of Music Libraries) was going to be in my professional life, firstly in Australia, where the Australian Branch had been active for several years, and then overseas, when I took every opportunity to go to IAML / IASA (International Association of Sound Archives) conferences. These conferences helped shape priorities for IAML in Australia; to guide Australia's contributions to international efforts such as the three Rs - RISM (Répertoire International des Sources Musicales), RIDIM (Répertoire International d'Iconographie Musicale), and RILM (Répertoire International de Littérature Musicale), all of which were also of national as well as international significance.

The IAML / IASA conferences also served to stimulate Australian music libraries and sound archives to collect and catalogue Australiana. The National Library of Australia in particular was guided by the efforts of other national libraries which were also collecting materials from their own heritage.

One project which the IAML Commission for Bibliographical Research had undertaken was the *Guide for Dating Early Music*, edited by D W Krummell which was published in 1974. I realised that one day Australia would contribute towards this project, little knowing that it would be my own task. It was Maria Calderisi's work *Music Publishing in the Canadas 1800-1867* and her personal encouragement which encouraged me to put this project forward as a MA topic, as her work had also begun as an MA thesis.

Australia's early music in its notated form surfaced in the 1830s, and so this study deals with the nineteenth century repertoire. The National Library of Australia already had a small but significant collection of nineteenth century Australian music in the Ferguson Collection and there is also a handful of items in the Nan Kivell Collection.

From 1973 to 1993 when I was Music Librarian, I was dependent on collectors and dealers such as Kenneth Hince, Ken Snell (dec), Kathleen Brady (dec) and Patricia Baillie in Australia for building up the collections in the National Library of Australia which form the basis of this work. They and many others responded to my requests for nineteenth century materials, both published in Australia and those materials published overseas, which we needed so that we could put Australian music into a wider context. All of these people were always ready to help me with my myriads of inquiries, and so I'm

greatly indebted to them for this as well as for all of the music they found for the Library. Everett Helm in Italy also provided the library with an extensive range of nineteenth century music from England and Europe. The Helm Music Collections, when added to the similar materials acquired from Kenneth Hince, Kathleen Brady and Ken Snell, has notably enriched the scope of the wider nineteenth century musical context.

The Australian music collections relevant to this work in the National Library now consist of over 2,000 items, which were fully catalogued by the Special Materials Cataloguing Team during the period 1987-1997. Cataloguing of later additions to this component of the collections is still being undertaken. The support of members of this team for this study has been highly appreciated. It is primarily for music cataloguers such as these that this work has been undertaken.

This thesis has been long in gestation, and as yet covers only Sydney and Melbourne. I have done preliminary work to cover all of Australia, and will continue with this work. This thesis is the first part of *A Guide to Dating Nineteenth Century Music in Australia*.

I am particularly interested in adding to the information in this thesis, and would welcome any suggestions, inclusions, corrections or any kind of information that will assist in making the final guide more authoritative. It is all too easy to overlook something obvious, and one is always conscious in research of what is a blind spot, elusive or simply not yet known.

All assistance is welcome, and it will be acknowledged with considerable gratitude.



## Abstract

In 1974 The International Association of Music Libraries (IAML) published *Guide for Dating Early Music*, edited by D W Krummel. In 1981 Maria Calderisi's *Music Publishing in the Canadas 1800-1867* was published. Both of these publications have prompted me to embark on *A Guide to Dating Nineteenth Century Music in Australia*. Maria Calderisi produced her publication as a result of an MA project, and gave me every encouragement to do the same for Australia. For the MA, I have covered only the cities of Melbourne and Sydney, and the rest of Australia will be covered in a further study.

Music in the nineteenth century was almost never dated in any country, and as this represents Australia's 'early music,' this is the period covered, from 1800 to 1899.

For the purpose of this study, music refers to printed music which is published and which has as its *raison d'être* music in a notated form - that is music which is intended for performance and is called a musical score for bibliographic purposes. This study excludes other forms of music, such as music manuscripts, sound recordings and texts of musical works without music notation, such as some song books, hymn books and librettos. It also excludes music printed in other publications such as newspapers, periodicals, programs, educational and church publications.

The study tends not to emphasise music which is already dated, although it often furnishes essential information about its participants which in turn helps with the dating process of other items. Australian music in the nineteenth century which was dated often refers to specific events, some of which generated a flurry of musical works not all of which were dated. As elsewhere, music reflected the social, historical and recreational activities of the time.

Information from the music itself is the primary source for dating purposes, and so every element needs to be examined to see if it can assist in this process. The elements which help most in this work are not only those found in major bibliographic descriptors, such as composers' and authors' names, the title, place of publishing and publisher's name but also other elements which are frequently omitted in the cataloguing process, such as the printer's name and address, the publishers' address, and the names of illustrators, lithographers, engravers, photographers, performers, dedicatees and any other people associated with the item. By building up a matrix of all these variables, we can possibly narrow down the period in which a work emerges. Guides to dating music frequently have at their core a directory of all or most of these major participants in the publishing and printing process, with names, descriptors, dates, addresses and changes of addresses.

The directories for both Sydney and Melbourne form the core of this study. As well as using the music itself, the directory elements have been expanded from other sources such as city directories, newspapers and periodicals. They also contain a short biography of the

major firms and a selection of the titles associated with each entry. Once these directories for both Sydney and Melbourne were completed, information from them and other sources was used to develop a narrative of the development of music publishing and printing in both Sydney and Melbourne.

A short Chronology provides not only the sequence of events, but also the juxtaposition of those participants who were working at the same time.

## List of Abbreviations Used in Parts One and Two

**Note:**

Abbreviations used in Part Three, which contains the Sydney and Melbourne Directories will be found at the head of each directory. Full citations for works which are cited here are in the General Bibliography at the end of Part Three.

<b>ABN</b>	Australian Bibliographic Network (superseded by NBD)
<b>ADB</b>	<i>Australian Dictionary of Biography</i>
<b>AMM</b>	<i>Australian Men of Mark</i>
<b>ANU</b>	Australian National University
<b>BA</b>	Bachelor of Arts
<b>BR</b>	<i>Biographical Register 1788-1939</i>
<b>DAA</b>	<i>Dictionary of Australian Artists, Painters, Sketchers, Photographers and Engravers to 1870</i>
<b>DAB</b>	<i>Dictionary of Australian Biography</i>
<b>F1234</b>	Ferguson Bibliography of Australia number
<b>HOBA</b>	<i>HOBA [History of the Book in Australia] Bibliography</i>
<b>IAML</b>	International Association of Music Libraries, Archives and Document Centres
<b>IASA</b>	International Association of Sound Archives
<b>MMUS</b>	Master of Music
<b>NBD</b>	National Bibliographic Database
<b>OCAM</b>	<i>Oxford Companion to Australian Music</i>
<b>PhD</b>	Doctor of Philosophy
<b>PICA</b>	<i>The Publishing Industry in Colonial Australia; a Name Index to John Alexander Ferguson's Bibliography of Australia, 1784-1900</i>
<b>RIDIM</b>	Répertoire International d'Iconographie
<b>RILM</b>	Répertoire International de Littérature Musicale
<b>RISM</b>	Répertoire International des Sources Musicales
<b>SOFI</b>	Supersearch Online Friendly Interface (Supersearch is an ABN online search protocol)
<b>VMT</b>	<i>Men of the Time in Australia; Victorian Series</i> (also known as <i>Victorian Men of the Time</i> )

**Library sigla used in this thesis:**

<b>ACSM</b>	ACT	Canberra School of Music
<b>AMPA</b>		Arts, Music and Performing Arts Library, State Library of Victoria
<b>ANL</b>	ACT	National Library of Australia
<b>NAMC</b>	NSW	Australian Music Centre
<b>NML</b>	NSW	Mitchell Library, State Library of NSW
<b>NU</b>	NSW	University of Sydney
<b>QSL</b>	Queensland	State Library of Queensland
<b>QU</b>	Queensland	University of Queensland
<b>VPAM</b>	Victoria	Performing Arts Museum
<b>VSL</b>	Victoria	State Library of Victoria
<b>VU</b>	Victoria	University of Melbourne

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