

Preserving our musical heritage

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Musical activities feature prominently in New Zealand's cultural priorities, and libraries as resources for musical materials should play an active part in this area. The Alexander Turnbull Library, being New Zealand's research library and part of the National Library, has a unique role in preserving New Zealand's musical heritage which is an important part of our nation's cultural and social history. The development of the Archive of New Zealand Music at the Turnbull Library has been regularly documented in previous publications,¹ so as an introduction I will briefly summarise and update this.

History and current developments

In 1944 the General Assembly Library made a public request that New Zealand music scores be deposited there, but only a few were received. Nearly twenty years later, the 1963 report of the NZLA *ad hoc* committee on music service in libraries recommended that the National Library should be the repository for New Zealand's national collection. In 1968 music scores produced in New Zealand were included in the national bibliography, and the Turnbull Library accepted the responsibility for acquiring all published New Zealand music and recordings. Great impetus to the Archive came in 1974 when the Composers' Association of New Zealand (CANZ) was formed, and Douglas Lilburn suggested to Dorothy Freed that composers should deposit their scores, manuscript as well as published, in the National Library. James Traue, Chief Librarian of the Turnbull Library, enthusiastically agreed that the Turnbull Library should house the Archive of New Zealand Music, so an advisory committee was set up consisting of honorary consultants representing the various walks of the musical world: composers, music publishers, APRA, BCNZ and recording companies. Another milestone was the appointment of John M. Thomson, New Zealand musicologist and editor of *Early Music*, as a special consultant for the Archive, and his June 1978 report includes recommendations that I will mention later. From its official beginning the collection grew and was under the care of Margery Walton, who at that time was Reference Librarian, assisted by Robert Petre and others on the staff, who effectively organised it on a temporary basis until a music librarian could be appointed. It was not until April 1980

that the position of music librarian was created. I must add that I am not the National Music Librarian — such a position unfortunately does not yet exist; my job is that of music specialist within the Turnbull Library, responsible for the Archive of New Zealand Music.

One of the most valuable experiences I had prior to this appointment was that of spending over a year working in the Library's reference department, enabling me to get a feeling for the Library, its collections, systems and organisation, and as the Archive develops I continually consider how the various musical materials fit into the whole, as well as being a special music collection, and how we should meet the needs of those we serve. The Archive is geared toward the scholar and researcher rather than the performer, because performing copies are available elsewhere, although a performer wanting new music would be well advised to come and see the fine collection of New Zealand works, many of them unpublished.

The Turnbull Library's overall purpose is the development and maintenance of the national research collection of materials related to New Zealand, a research collection being defined as one that includes not only materials showing the high points in a nation's culture, but also those of lesser stature that by their presence provide the necessary perspective. Such a library and its collections exists primarily for the 'enlargement or the extension of knowledge' rather than just 'dissemination of knowledge', and its success is measured 'by the volume of publication . . . based on its collections.'² Included in this scope is, of course, literature on music as well as the music itself and its elusive sounds, with researchers using the collection to add to musical knowledge, promote performance and inspire future composition. All styles and forms of music are part of our cultural history, so jazz, serious, rock, folk, and country music, &c., are included.

The collections

Our acquisitions policies for the various musical materials are gradually being refined, and cover New Zealand musicians whether resident or overseas. We collect: (1) *published materials*: music by New Zealand composers or music of New Zealand interest, whether published in New Zealand or overseas; ephemera, photographs and other printed materials relating to New Zealand music or musicians; phonograph

recordings of New Zealand music and performances by New Zealand artists; and (2) *original materials*: music manuscripts of New Zealand composers, whether originals or copies; tape recordings of interviews and performances by New Zealand musicians; personal papers of musicians, including diaries, correspondence, scrapbooks; and archives of musical societies and organisations. The question of course arises whether we should attempt to collect everything or just concentrate on specific areas. We collect everything of national importance, actively pursuing the papers and musical scores of any well-established musician and archives of any national organisations such as the National Band of New Zealand, no matter where they are located in the country. Of special significance are the records of the Composers' Association of New Zealand. This is a lively collection of papers and reflects an active society from its inception to the present, and includes among the valuable research material a gem in the form of a postcard from John Thomson to the Association concerning the proposed title for the CANZ newsletter: 'I don't like CANZ Quarterly [as a title]; think of the jibes ready at the tips of pudding-headed journalists' pens: COMPOSERS CANNED — NZ's 27 varieties . . .'³ We also concentrate on the Wellington area musicians and societies. The Wellington Chamber Music Society records include correspondence from irate patrons complaining about that eternal problem of programming, showing social attitudes toward particular styles of music. There are contracts for visiting artists, receipts for flowers for presentation bouquets and also papers concerning such mundane things as piano removal arrangements.

Through copyright deposit we automatically receive a copy of all music and books on music published in New Zealand, but gaps do occur and these must be filled in. The National Library sends the Archive copies of catalogue cards of New Zealand music that come from all over New Zealand so we can see what is being published and collected at other libraries. We will gradually acquire as complete a collection as possible of New Zealand theses on musical topics. Our published New Zealand music holdings include approximately 120 volumes comprising folk, Maori, and Girl Guide music, early hymnals, &c., and 10 quarto-sized boxes of sheet music covering a wide range from the latest of contemporary composition to 'Blue Smoke' and Angelo Forrest's 'The Porangi Polka', which was 'dedicated to His Honour Mr Chief Justice Prendergast . . . various barristers at law and to my fellow Special Jurymen in the Great Maori Will case "Nahi versus Tomoana" tried in the Supreme Court, Wellington, July 19th-27th, 1880.'

Posters, programmes and other ephemera are a challenge to obtain. We

collect all nineteenth-century items, and twentieth-century New Zealand items of national importance and those of visiting artists and groups. Our music ephemera, which measures approximately 16 metres plus 10 drawers of plan cabinets, includes the Robert Parker and H. Temple White collections as well as a large collection of New Zealand Symphony Orchestra programmes. We also collect news clippings of New Zealand items of national importance but, as also in the case of ephemera, rather than collect 'local' materials for all areas of the country, we concentrate on those items relating to the Wellington area, as a comprehensive New Zealand collection would be too large to handle effectively. These types of materials could be more easily collected and organised on a regional or local basis.

The Library's general photograph collection includes regional files, subdivided into various topics including music, so for music-related photographs we collect everything pertaining to New Zealand music — musicians, musical groups, instruments, and also the music industry, as shown by a photograph of Balting's Phonograph Parlour, Nelson.

Sound recordings unfortunately are not deposited under the copyright arrangement, so we have to search through record companies' catalogues, the *New Zealand Listener*, *Rip-it-up*, and record bins in stores, and develop contacts with the record companies. In 1970 the National Library requested through a circular to 17 members of the New Zealand Federation of the Phonographic Industry that the Turnbull Library be provided with a copy of each of their recordings with New Zealand content, and although several follow-up letters were sent the response was described as 'erratic' because of staff changes. The time has come for another attempt in

this direction and I am in the process of contacting the distributors who so far have been most co-operative. Our record collection of approximately 950 music recordings is growing and perhaps best reflects the whole spectrum of the Archive — it includes recordings of electronic music, Max Cryer and the children singing songs from Sesame Street, John Rowles, the New Zealand Maori Choral, the New Zealand Army Band, Kiri Te Kanawa, Mike Nock, the New Zealand Symphony Orchestra, Split Enz, and last but not least Fred Dagg. An important decision we have had to make was concerning the scope of Pacific recordings. After checking with Radio New Zealand concerning their policies, we formulated our general policy that follows that of the overall collection policies of the Turnbull Library. This covers all New Zealand Maori, Cook Island and Niue Island items, while for the New Hebrides, Tonga, Western Samoa and Papua New Guinea, we collect anthropological items only, and for Hawaii only those recordings of New Zealand artists. We are especially interested in Wellington area recordings, and such items as 78rpm Wellington dance-band records of the World War II era occasionally appear. Recently we received from a second-hand record dealer a most generous donation of 140 New Zealand records: he now has a list of our holdings and will watch out for further items as they come to hand.

Donations of all kinds of musical materials are very important and are much appreciated. As I speak with various individuals concerning the Archive, most are amazed that we would want items such as their scrapbooks, and they are pleased to find that their books often paint concise and interesting accounts of local societies as well as of themselves as contributing musicians.

The interest of the Library makes them feel their work has been even more meaningful, and this is especially true for those who have passed their days of really active musicianship. Outstanding examples of scrapbooks are those of Charles Gray for the Dunedin area (which we had microfilmed so that copies were sent to Dunedin) and Alex Lindsay whose scrapbook traces the history of his orchestra from its beginning in 1948.

Original manuscript music scores are a vital part of the collection, and it is exciting to work with these. At present we hold over 750 titles, representing many New Zealand composers. It is a fine collection, including over 140 scores and sketches of Douglas Lilburn among which is a score of his Sonata in C minor for piano, Opus 1 [ca. 1932?] that he wrote while a schoolboy at Waitaki Boys' High School and before he knew which way to put stems on notes! We also hold a large and interesting collection of David Farquhar's scores, many of which have been transferred from the Radio New Zealand music library, as well as scores of Jenny McLeod and Jack Body, the latter's including complex audio-visual schemes for several of his music-theatre works. On the other end of the time-scale are a few of Alfred Hill's music manuscripts, including a book of his harmony exercises. Philip Norman's bibliography⁴ is a great aid in dating and in tracing scores and published music that we do not yet have. Although this Library is not a lending library, special provisions have been made for the Archive so that composers may borrow their own scores, but this does not occur often. Other original materials include a few art works such as a set of Reginald G. Waghorn's preliminary sketches and ink drawings of Alex Lindsay conducting; one sketch was done on a newspaper, probably during a rehearsal. Another is an ink caricature of the well-known H. Temple White drawn while he was adjudicator at the 1945 Gisborne competitions.

The collection of tapes of performances by New Zealand musicians and of New Zealand music and interviews with notable New Zealand musicians is growing. We have over fifty tapes that include those of the 1975 CANZ Conference sessions, David Farquhar's Belgian Radio interview on New Zealand music, conversations with Peter Crowe and Frederick Page, a video tape of Gillian Whitehead's opera *Tristan and Iseult*, and a fine collection of Douglas Lilburn's electronic music master tapes.

Organisation

One of the major recommendations of John Thomson's report, after a detailed study of the Library and its departments, was that the Archive be a 'specialised part of the whole [library], using the facilities and skills of existing departments'. This means that rather than have the materials together in one place,



Balting's Phonograph Parlour, Nelson, ca. 1917.
F. W. Jones Collection, Alexander Turnbull Library, Wellington.

the manuscripts are housed in the Manuscripts Department, photographs in the Photograph Section, art in the Art Room, ephemera under the care of the Reference Department, and so forth. The actual Archive, however, will develop its own personality and function, with reference books, displays, and — most important — indexes for access to the musical materials. This indexing system will eventually encompass all materials. At present the main Library catalogue for printed works includes printed music and sound recordings, but these items will be fully indexed for the Archive. The Library's general ephemera index is progressing and is most useful as a considerable amount of music ephemera has been indexed. A vacation worker has been indexing this as well as scrapbooks and news clippings. The Archive has a growing musical biographies and organisations index, alphabetically arranged; also a music reference index that includes periodical articles, correspondence and research, under subject headings. The art works and photographs will be indexed along with other illustrative materials in the musical iconography index so you can see what instruments a certain rock group used ten years ago or how your favourite singer looked when he was twenty-one. Eventually we will also index various items held in private collections and other libraries. At present I am accessioning all the music manuscript materials into that Department's system, checking each item and making preliminary listings. Following this, entries for the *National Register of Archives and Manuscripts* will be compiled and then cataloguing will begin. The cataloguing will require some duplication but the cards in the Manuscripts Department will just be the main entry and a very broad subject heading, while for the Archive, main entry plus added entries and detailed subject headings will provide access. A special provision has been made whereby the music manuscripts can have a separate series of numbers so that the Archive can be a separate entity within the Manuscripts Department. One of the challenges of this collection is to work out the best arrangement, as often scores are so closely related to other items such as correspondence, diagrams, and stage directions, and each collection has its own particular character. I continually consider whether the systems will be meaningful to the users, and hope that what I am working out will be effective for those who are used to doing their own research as well as for those who stand in awe of library systems and at the same time will provide approaches useful to those seeking performance materials as well as historical items.

Conservation

A problem we face is that we must both conserve and yet make available those items we collect. The conservation

workshop takes care of any major repairs but I do some of the minor work where needed. The manuscripts are kept in Permatan acid-free folders which are put into Hollinger boxes, with the larger items such as large scores and diagrams kept in plan cabinets. The temperatures are controlled at various levels for the different types of materials; e.g., photographs at the Photograph Section are stored at colder and

activities. We are, of course, looking forward to that day when Turnbull Library concerts of New Zealand music will become a standard feature of Wellington's musical life. In the meantime the collection is scattered — most of the music manuscripts are in the main building on The Terrace, but some collections that receive less use will have to be housed in another building as are the photographs, while records and ephemera are at yet another location.

Teater Hall Wellington, THURSDAY EVENING, 12th March, 1906.

GRAND VOCAL RECITAL

TE RANGI PAI



AN UNEXAMPLED PROGRAMME.

Pacific Notes 5, 2, and 1. (no more changes)
1800 seats at ONE SHILLING.

Renowned New Zealand contralto, Te Rangi Pai (Fanny Rose Howie), 1868?-1916.

Ephemera collection, Alexander Turnbull Library, Wellington.

drier temperatures than books. The conservation and eventual use of sound recordings provides a challenge. This collection is not yet available for use. Eventually, when we have the equipment and permission to do the work, from every sound recording we will make archival-quality open-reel tapes, and from these permanent tapes we will make reel-to-reel and cassette tapes that can be used by researchers. We are gradually building up the equipment to do this; last year we purchased a ReVox A700 tape recorder but we still need the compatible record player, transcription tape recorder and cassette deck, video transcription unit, speakers, and cassette recorders and tape recorders for the users. This collection is budgeted for year by year, but most of the larger items will be purchased nearer the actual time of doing the work as we wish to obtain the best in new technology. Before we purchase any new equipment, however, we consult with Douglas Lilburn, who is the Archive's consultant on sound, and also with Broadcasting experts. Plans for the new National Library building include a spacious music room and on the lower ground floor a music suite with various-sized listening rooms and carrels, a technician's room, and, serving the whole Library, a lecture hall that can be used for musical

Future plans

John Thomson's recommendations for the Archive are gradually being implemented, and I am organising basic systems so that when the acquisitions drive commences the materials we collect will be manageable. Publicity will increase, both to musicians, scholars and the general public, through relevant periodicals, the press, radio, and other methods such as a brochure and individual contacts. It is important that the Archive is recognised by both musicians and the New Zealand public as *their* Archive, to preserve their musical heritage. Further links will be forged with New Zealand libraries and organisations, e.g., the Archive of Maori and Pacific Music and also the New Zealand Music Information Centre, when it emerges. Publications will be encouraged and initiated dealing with New Zealand music, publicising it and informing about our collections. With the important manuscript collections gradually making their way into the *Turnbull Library Record* and the *NRAM*, general scholars will become aware of the Library's music collection. Plans also include an exclusively music catalogue of the holdings that will show the wealth of New Zealand music. This will be of wide interest to musicians.

New Zealand has a musical heritage of which we can be proud. Several libraries are involved in preserving this, and we wish to co-operate with all those involved in collecting and making the materials accessible. A good start has been made but there is a long way to go. A 'living' music archive can and should enrich our cultural life, society and posterity — this is the aim of the Turnbull Library's Archive of New Zealand Music.

References

- ¹Dorothy Freed, 'The Archive of New Zealand Music', *New Zealand libraries*, v. 38, no. 3 (June 1975), p. 134-35.
- , 'Music library resources in New Zealand', *Continuo*, v. 5, no. 2 (Dec 1975), p. 4-10.
- ²James E. Traue, 'The national research collections: an idea realised', *Art New Zealand*, v. 9 (Feb/Mar/Apr 1978), p. 36-37.
- ³John M. Thomson to David Farquhar, 8 Jun 1975, in CANZ Papers, folder 37, Mus. MS Papers, Acc. 80-283, Alexander Turnbull Library, Wellington.
- ⁴Philip Norman, comp., *Bibliography of New Zealand Compositions, volume 1 (1940-1980)*. Christchurch: Nota Bene Music, 1980.