Two Works
For Bassoon and Pianoforte
Melbourne, 1890s

George W. L. Marshall-Hall
London, 1862 – Melbourne, 1915

Edited by
Richard Divall

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George William Louis Marshall-Hall

G W L Marshall-Hall was born in Hyde Park, London in 1862 and died in Melbourne on 18 July 1915. Born into a medical family, Marshall-Hall studied from the age of sixteen at Kings College, London, and then in Montreux in Switzerland. Destined for the civil service, he decided on music as a career. From 1880 studied in Berlin, before returning to London in 1882 to further study at the Royal College of Music, where his teachers included Sir Hubert Parry and Frederick Bridge. The then Director of the College, Sir George Grove, recognised his talent and his wide interest in literature and in the history of music. He was a man with an ‘inquiring turn of mind,’ and ‘there is some evidence of a temper of no mean order’. He was beginning to make a mark for himself as a composer in England, but in 1887 an advertisement appeared for the position of the inaugural Ormond Professor of Music at The University of Melbourne. His application for the position was successful, and he arrived in Melbourne in January 1891 to take up the post. He quickly established a reputation for bohemianism, and as a musician who could inspire both students, and as a conductor. His programming in concerts was adventurous and demanding and his output as a composer ranged from two operas to symphonic, orchestral tone poems, chamber works and many songs.

His success was tempered by the publication of a series of provocative poems under the title of Hymns Ancient and Modern, which inflamed the Anglican establishment. Although not devoid of defenders, Marshall-Hall’s tenure as professor was not renewed in 1900. But after a long period of controversy, he was eventually re-appointed as Ormond Professor in July 1914, only one year before his untimely death one year later. His career and music are well examined in Dr Therese Radic’s excellent study G.W.L. Marshall-Hall A Biography and Catalogue.1 Another recent and outstanding study is Marshall-Hall’s Melbourne – Music, Art and Controversy 1891-1915.2

Marshall-Hall had shown support for the young Percy Grainger, and in 1938 Grainger repaid the debt by purchasing Marshall-Hall’s scores from his widow and only son. They are now housed in The Grainger Museum at The University of Melbourne. His grandson, Marshall-Hall Inman bequeathed a sum that provided the resources for the setting up of The Marshall-Hall Trust, which publishes and supports the performance and research into Australia’s earlier music.

These two movements for bassoon and piano are amongst the few works that Marshall-Hall composed in the genre of chamber music. The manuscripts are held in The Grainger Museum, The University of Melbourne, catalogued as M-H 3/6-1. Other chamber works include the two string quartets, and also the two violin Fantasies originally published by Schott. The two bassoon works seem to be separate pieces, and

2 Marshall-Hall’s Melbourne – Music, Art and Controversy 1891-1915 Edited by Thérèse Radic and Suzanne
not part of a larger work. They are written on nineteen and twelve pages respectively, on twelve-stave manuscript paper.

The first work, an *Allegro con brio* has the inscription on the final page ‘Begun Oct 5 finished Oct 6th’, but the year of composition is unknown. The second movement, an Adagio quasi Andante is inscribed on the first page ‘In the Orchard, Chartersville’. This would refer to the Chartersville Homestead in the Melbourne suburb of Heidelberg, used by painters and artists of the Heidelberg School, many of whom were close personal friends of the composer. In 1896 Lionel Lindsay painted a pen and ink artwork called ‘In the old Orchard, Chartersville’ which is in the National Gallery of Victoria.
This edition was prepared in 2013 with the support of The Marshall-Hall Trust. I would like to express my appreciation to my fellow Trustees, The Hon Sir James Gobbo AC, Lady Primrose Potter AC, Professor John Poynter AO OBE and Associate Professor Thérèse Radic. May I extend my deep appreciation to Allan and Maria Myers AO, and to the Rector and Provost of Newman College, The University of Melbourne, and especially to Professor Ed Byrne AC, the President and Vice-Chancellor of Monash University, Professor John Griffiths and to the Head of the Sir Zelman Cowen School of Music, Associate Professor Rob Burke for their support and assistance of this project.

Richard Divall
April 2014

George W. L. Marshall-Hall 1862-1915. Portrait by Tom Roberts 1856-1931
The Grainger Museum, The University of Melbourne
CRITICAL NOTES

Work/Bar number

Movement One.

Bar(s)
1-8. M-H has crossed out legato slurs covering the entire bar of the piano part.
23. There is an ossia in the bassoon part on notes 3, 4 and 5, which are notated in pencil one third lower.
27-28. Deleted legato slurs over each group of four quavers.
48. There is an ossia or an added note for note 7 of a C added to a D.
49. There is an ossia or an added note for note 7 of a C added to a D.
54. There are octave G’s in the bass line, but they are ruled out. The result is difficult to decipher.
55-66. Slurs over the piano part covering an entire bar are deleted.
69-83 Slurs over the piano part covering an entire bar are deleted.
76. There is a deleted draft bar.
90. M-H writes quavers on notes 3 and 4 in the piano part instead of crochets.
113 staccato
133. M-H adds a repeat sign back to a place unknown.
280. Note 3. Piano LH. D in Ms, not E.
298. Note 3 Piano RH. D in Ms, not E.

Movement Two.

Bars
46-82. These bars are erased in crayon.

The Editor.
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marcato sempre staccato
Con fuoco
Con fuoco
Con fuoco
Con fuoco

234  [f]

f

sf

sf dim

dim e rit

240

245  dim

rit

rit

rit
Adagio quasi Andante

p espressivo

Adagio quasi Andante

espressivo

pp

dolce

dolce

Edited by Richard Divall

G W Marshall-Hall

In the Orchard, Chartersville