Fantaisie No. 2
for Violin and Pianoforte
Melbourne, c. 1905

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

Edited by
Richard Divall

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Introduction

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 he 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. Sir George wrote that Marshall-Hall 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, as a musician who could inspire both students and staff, and as a conductor. Marshall-Hall’s programming in concerts was adventurous and demanding, and his output as a composer ranged from two operas to two symphonies, several 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.¹ 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 in 1915. His career and music are thoroughly examined in Dr Thérèse Radic’s excellent study *G.W.L. Marshall-Hall A Biography and Catalogue*.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 research and performance of Australia’s earlier music. The Trust has published numerous volumes of early Australian Music, and studies, including Thérèse Radic’s *Biography and Catalogue* mentioned in footnote two, and assisted in the publication of *Marshall-Hall’s Melbourne Music, Art and Controversy 1891-1915*.³

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The Performing Arts Collection, Victorian Arts Centre, Melbourne.
The Two *Fantaisies* for Violin and Pianoforte were composed around 1904 to 1907 and were published in the latter year by Schott and Co, Mainz, with the plate numbers 28041 for *Fantaisie* One in A major and 28042 for *Fantaisie* Two. The first work was dedicated to the German musician Eduard Scharf, who was an outstanding keyboard teacher at the University Conservatorium of Music at The University of Melbourne. There he also assisted Marshall-Hall as deputy conductor of the orchestra, and was a loyal colleague and good friend. This pianist had decided to come to Melbourne to live, and was a great contributor to Melbourne’s musical life until the outbreak of The Great War. Scharf was born near Ettlingen in The Grand Duchy of Baden in 1857, and studied at the Leipzig Conservatorium. After many world-wide tours with the violinist Ovide Musin, around 1896 he decided to settle and teach in Melbourne. Marshall-Hall’s nemesis, Alexander Leeper of Trinity College, led a campaign in 1915 to have Scharfe dismissed from the Conservatorium, and eventually he was interned in 1919 as an enemy alien at the Liverpool Internment Camp, south of Sydney. He died in 1928 and his association with Marshall-Hall is thoroughly documented in the chapter by Kerry Murphy.⁴

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The second Fantaisie was composed probably in 1905 and dedicated to the German violinist Hugo Heermann, who was a personal friend of Marshall-Hall’s. Heermann was born in 1844 in Heilbronn, in northern Baden-Württemberg and studied first in Brussels, and later with the great Joseph Joachim, who worked with the Australian born violinist Johann Secundus Kruse. Heermann gave the first performances of the Brahms Violin Concerto in Paris, New York and also Australia in June to August 1905, where he was accompanied on the piano in Melbourne by Eduard Scharfe. His most famous pupil was Bronislaw Huberman. Heermann worked in Frankfurt until 1904 and thereafter in Chicago, Berlin and Geneva before dying in retirement in 1935 in Italy.

Hugo Heermann – Violin Virtuoso c. 1880. Photographer–Arthur Marx, Frankfurt

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5 Heermann’s Melbourne concerts were generously reviewed at length in The Argus and The Age.
ACKNOWLEDGMENTS

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Richard Divall
July 2014

CRITICAL NOTES

The bowings and fingerings for the violin are found in the violin part

<table>
<thead>
<tr>
<th>Bar</th>
<th>Instrument</th>
<th>Notation before editing</th>
</tr>
</thead>
<tbody>
<tr>
<td>25</td>
<td>Violin</td>
<td>Hairpins extend over the entire bar in the violin part</td>
</tr>
<tr>
<td>46</td>
<td>Violin</td>
<td>f in violin part</td>
</tr>
<tr>
<td>51</td>
<td>Violin</td>
<td>ff in full score (fs)</td>
</tr>
<tr>
<td>53/55</td>
<td>Violin</td>
<td>No slur in violin part</td>
</tr>
<tr>
<td>94</td>
<td>Violin</td>
<td>dim in violin part</td>
</tr>
</tbody>
</table>

The Editor
Frà Professor Richard Divall AO OBE is a Vice-Chancellor's Professorial Fellow at Monash University, an Honorary Principal Fellow in Music at The University of Melbourne, and Visiting Professor at The University of Malta. He is Chairman of the Marshall-Hall Trust and is a Knight of Malta in Solemn Religious Profession. He was awarded a D.Lett. (Hon Causa) in 1992 by Monash University, and a Doc. Univ. (Hon Causa) by the Australian Catholic University in 2004. He holds a PhD in Theology from the University of Divinity on eighteenth-century sacred music on Malta that includes an edition of the complete sacred works of Nicolò Isouard (1773-1818), and is an Honorary Research Fellow at the same university. Richard Divall has edited early Australian music since 1967.
Andante affetuoso quasi Adagio
Allegro appassionato [primo tempo]

pp sotto voce

Allegro appassionato [primo tempo]

3 restez

pp cresc

3 restez

pp cresc
cresc poco a poco
266

morendo

270
dolce express

274

279

Molto meno mosso

Molto meno mosso