**Owner Bound Music: a study of popular sheet music selling and
music making in the New Zealand home 1840-1940**

By

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Abstract

From 1840, when New Zealand became part of the British Empire, until 1940 when the nation celebrated its Centennial, the piano was the most dominant instrument in domestic music making and the home pianist an important feature of New Zealand's musical landscape. Many home pianists had their collection of individual sheets of music bound into composite volumes ("owner bound volumes"). This study's sample of over 100 owner identified owner bound volumes (OBVs) examines the cultural and commercial significance of music sellers and music owners. Beyond the sample of OBVs, the study draws on personal and business archives, newspapers, directories and local and family histories in exploring music making over the course of a century. During the 100-year span of the study the music seller facilitated access to popular music by acting as a conduit between those composing and publishing sheet music, and the individual playing the piano in their home. As well as being a study in commerce and culture, the study is also located within the field of print culture. Sheet music was the staple sold by the music seller and the study explores the availability, sale and "consumption" of sheet music. The wide range of businesses selling sheet music in New Zealand between 1840 and 1940 affirms music's significance to print culture commercially, socially and culturally.

This study examines the music seller's and music owner's role in domestic music making, and in particular, the distribution, ownership and longevity of the popular sheet music later bound into OBVs. Booksellers, newspapers and businesses selling all types of goods and services sold sheet music, but the biggest music sellers were the specialist music dealers who also sold musical instruments. Two of these, Begg's (1861-1970) and the Dresden (1883-1936) achieved nationwide coverage and longevity. Often based in substantial and impressive premises, specialist music dealers occupied prominent positions in the main commercial streets of towns and cities. The study also explores the societal, cultural and commercial links between women, the piano and sheet music. Gender is a theme throughout as the amateur female pianist was the primary customer for composers, publishers and music sellers, and women were also piano teachers, "play over girls" in music shops, pianists for the silent movies and mothers eager for their children to learn the piano. The study identifies the owners of the OBVs, exploring the differences in their backgrounds between 1840 and 1940. Initially the daughters of the wealthy, the landed or the educated, by 1900 the owners of the OBVs were from a broader socio-economic span with fathers who were labourers, barmen and railway workers. The study relates home music makers to the desire for, and purchase of, pianos in the context of gentility and democratisation.

Musical taste is explored through an analysis of the individual sheets within the OBVs. The bulk of music changing hands was "popular", music of the moment, rather than "classical" or "serious". In this sense the study is one of popular culture. The small number of locally composed and published pieces highlights the importance of global influences on popular music for the home in New Zealand. The advent of the gramophone and the radio, although lessening the dominance of the piano, led to music heard on these new technologies to be sold, music that had been recorded by soloists and groups, the latest "hits" from musicals and "the talkies" and songs promoted by favourite singers or bands.

This study confirms the music seller's place at the heart of a bustling commercial and cultural enterprise, supplying up-to-the-minute music for the piano which created lively home music making within the global popular music scene.

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Abbreviations and Definitions

ATCL	Associate of Trinity College, London
ATL	Alexander Turnbull Library, Wellington, New Zealand
Begg's	Charles Begg & Co Ltd
Black and white	A published song which had no illustration on the cover
Hocken	Hocken Collections, University of Otago, Dunedin, New Zealand
LAB	Licentiate of the Associated Boards of the Royal Schools of Music
Music dealer	Business selling musical instruments and music
Music seller	Business or individual who sold sheet music
MHNZT	Musical Heritage New Zealand Trust
NLNZ	National Library of New Zealand
OBV	Owner bound volume of sheet music
PCA	Private collection of the author
The Bristol	The Bristol Pianoforte Company (previously the Dresden)
The Dresden	The Dresden Pianoforte Manufacturing & Agency Company

Introduction

In the many histories that have been written on aspects of music in New Zealand, little mention has been made of the role of music sellers and their importance to New Zealand's colonial and subsequent musical history. As the purveyors of music played in the home, the music sellers' activities were culturally as well as commercially important. The majority of music they sold was popular music and music sellers were crucial to the dissemination of popular music in New Zealand from 1840 to 1940. Music in the home and the amateur arena centred around the piano. As it was predominantly girls and women playing the piano, and they were the prime market for sheet music, gender is a central theme in this research. This thesis examines the networks of exchange of music sellers and considers how they helped shape the cultural and commercial life of New Zealand over a century, with particular emphasis on the importance of women as customers and performers of music for the piano. As well as extending New Zealand's musical history, the study enables an assessment of the importance of the sheet music trade within print culture. In particular, it details the overlapping of commerce through music and helps position women in the musical, social and commercial history of New Zealand between 1840 and 1940.

The thesis examines the role of music sellers specifically in the context of the popular music they sold for the piano bound into owner bound volumes, hereafter referred to as "OBVs". An OBV was a professionally bound compilation of individual pieces of sheet music, usually for solo piano or for piano and voice, purchased separately over a period of time. In the years between 1840 and 1940 many hundreds of collections of popular sheet music were bound by their owners.

Defining popular music is difficult. Most scholarly definitions position it as being of lesser value than "art", "serious" or "classical" music and as being "readily accessible to large numbers of musically uneducated listeners rather than to an élite".¹ Added to the problem of such a rigid definition in the context of this research is the long time period under consideration. Musical tastes change and some of the music which was considered popular in the 1870s was regarded as "art", "serious" or "classical" music by 1940. The operettas of Gilbert and Sullivan would be considered by many to be "classical" music today but they

¹ *Grove Music Online*. www.oxfordmusiconline.com. Accessed 16 August 2015.

were “popular” when first composed and performed. In addition, some extremely popular classical pieces appear in the bound volumes and it can be argued that these were “readily accessible to large numbers of musically uneducated listeners”. Does this mean that they qualify as popular music?² I consider “popular music” to be just that, music that is popular. In many cases it will be easier to appreciate (and enjoy) than more serious music and in most cases easier to play. However, this does not mean it is of lesser value or that those playing it are musically uneducated. The significance of the OBVs is they do contain popular music, music that has been enjoyed and played by many. Until recently dismissed by public institutions, collectors and musicologists now the merits and importance of popular music is being recognised.

As the suppliers of this popular music, music sellers were the gatekeepers of the repertoire for the piano; deciding what was available for purchase and by advertising and promotion enhancing the popularity of a musical genre, composer or lyricist. The music they sold was music being heard in New Zealand and elsewhere; in concert halls, theatres, band rotundas and later the music heard on the gramophone, radio and at the movies. Music for the home is the focus of this thesis. The music contained in the OBVs was essentially music to be performed in the front room or parlour for friends and family, at musical soirées and concerts in the local hall. It was not music to be used as a teaching tool. This research focuses on the amateur performer, the owners of the OBVs and the means by which they acquired their repertoire. The importance of the piano and the popular music played on it by amateurs in New Zealand was described by musicologist Allan Thomas, writing of three OBVs bound c1920:

If we try to capture the ethos of the piano in New Zealand in the nineteenth and early twentieth centuries, and to understand it as an instrument, we need to study the domestic and amateur circumstances as well as the composers and the virtuoso performers. The phenomenal popularity of the piano and its hold on our musical life needs to be explored from the point of view of both the concert platform and the Family Album [OBV].³

Thomas saw the piano, and the music played on it, as an integral part of cultural life for a large portion of the population as well as being at the centre of musical activity in the home.

² Beethoven’s *Minuet in G* and Elgar’s *Salut d’Amour* are two examples.

³ Allan Thomas. “The Family Album of Drawing Room Songs”. *Music in New Zealand*, 28 (1995): 40-43, 40.

The OBVs, in addition to being objects of interest in their own right, are central to the thesis as it is by examining how they were created, who supplied the sheet music within them, what the music was and why it was chosen, that a deeper understanding of popular music in the home environment, and those performing and selling it, becomes clear. In the context of this research the OBVs are a data source, exemplifying certain practices of music sellers.

Through analysis of the OBVs the operations of music sellers and aspects of gender, culture and commerce can all be illuminated. Women were pupils, performers, teachers and purchasers of both pianos and music and the OBVs they created reflect the interactions.

The OBVs are an important cultural artefact and a window into an individual's personal musical history. Each gives a face to a piano player, informs us that they learned the piano, played the bound music, presumably enjoyed it and then wanted to preserve the music they had played by binding it. The initials or name embossed on the cover is an enticing glimpse of who bought, played and owned the music and the names, places and dates written on individual sheets leave traces of the owner's musical activity and development.

All owners were European; I found no bound volumes belonging to Maori. As there is evidence many of the Maori population played the piano, many would have purchased sheet music and, as binding music was so widespread, it seems likely that some would have bound their music. The small number of papers with Maori provenance in public archives indicates that those of Maori heritage are less likely to deposit family papers than Europeans and the same may apply to bound volumes of music. As well as the name on the cover, frequently sheets within a volume are named, dated and have an address handwritten on them. For a Maori family member to give this very personal record of their relation's musical journey and history to the impersonal shelf of a library or box of an archive is probably totally contrary to the importance they place on the volume's associations with their family. The lack of owner bound volumes belonging to Maori in public and private collections does not mean they did not bind their music.⁴

Many of the OBVs ended up within public collections, libraries, archives and historic houses, but have had an anomalous status in such places. They are difficult to catalogue and, as the music they contain is popular, their contents were not valued. Previously largely disregarded by libraries, since this research began the OBV has become more valued as a cultural artefact. The Hocken Library has begun purchasing them and the Alexander Turnbull Library is

⁴ Kirstine Moffat discusses Māori and the piano in *Piano Forte: Stories and Landscapes from Colonial New Zealand*. Dunedin: Otago University Press, 2011.

undertaking a cataloguing exercise to clear the backlog of over 200 uncatalogued OBVs they have had for many years.

This thesis examines the creation of OBVs over a hundred-year period. From 1840 when European settlement began on an organised basis, New Zealand, like other British settler colonies, sought to continue the cultural products of “home” – similar business practices, political methods, religious observances as well as similar newspapers, reading matter, sports and other recreational activities. These activities included participation in music and from 1840, as well as missionary’s hymns and sailor’s shanties, New Zealand’s musical life grew to include instrumental concerts, military bands, “select” and public balls, choral societies, travelling theatre companies, local operatic societies, choirs and liedertafel societies.⁵ At the same time, New Zealand was “more susceptible to metropolitan cultural influences than perhaps any other society”⁶ overseas artists visited and toured, there were frequent shipments of musical instruments and sheet music arriving in the colony. Caroline Daley has argued that New Zealand was “born modern” and was never socially or culturally isolated.⁷

Evidence of this connection can be seen in the movement of musicians and music inwards and outwards from New Zealand; many musicians visited and stayed for a few years while New Zealand performers left to tour internationally, some leaving New Zealand for good.

The ability to play the piano was a powerful indicator of social position in the nineteenth century. In mid-nineteenth century Britain musical appreciation and a musical education was seen as an indicator of social class, with the middle class regarding the cheaper upright pianos as a means of providing a musical education for their children. The social status associated with music and musical training was brought to New Zealand where it was easier for these aspirations to be achieved than in Britain. Immigrants were promised opportunities in the new society unencumbered by old social structures and there was a high level of residential and workplace mixing of social strata.⁸ Melanie Nolan, writing in *The New Oxford History of New Zealand*, states “It is a truism that prior to the turn of the twentieth century New Zealand was one of the more open societies in the British or developed world, with relatively

⁵ Keith Maslen. “Music Selling in Nineteenth-Century New Zealand”. *Bibliographical Society of Australia and New Zealand Bulletin* 25/3 & 4 (2001): 15-42.

⁶ Miles Fairburn cited in Caroline Daley. “Modernity, Consumption and Leisure”. Giselle Byrnes (ed). *The New Oxford History of New Zealand*. Melbourne: Oxford University Press, 2009: 423-446, 425.

⁷ Caroline Daley. “Modernity, Consumption and Leisure”. Giselle Byrnes (ed). *The New Oxford History of New Zealand*. Melbourne: Oxford University Press, 2009: 423-446, 425.

⁸ Melanie Nolan. “Constantly on the Move, but Going Nowhere”. Giselle Byrnes (ed). *The New Oxford History of New Zealand*. Melbourne, Oxford University Press, 2009, 357-388, 368.

more opportunity for social mobility than comparable countries”.⁹ This enabled acquisition of a piano and a musical education for a greater proportion of the population as the century progressed. Although universal education was introduced in 1877 there was very little musical education in schools and learning the piano continued to be something initiated and financed by families outside the school environment; reinforcing the importance placed on it by parents as part of improving aspirations.

Music and music selling were part of a wider colonial culture, a culture in which print and various forms of activities and relationships associated with print were crucial. These related to associations within communities both formal, such as Athenaeums and libraries, and informal. Tony Ballantyne’s work on Gore from 1875 to 1914, which looked at how colonists accessed information and developed cultural understanding, has many parallels with access to music and the development of a musical culture in New Zealand towns during that period.¹⁰ Ballantyne asserted that “reading was a way in which the ‘world’ entered Gore”, enabling Gore’s residents to be fully cognisant with what was happening locally, nationally and internationally.¹¹ By reading books, newspapers and tracts, attending lectures by local and visiting speakers and participating in institutions and societies that promoted and encouraged reading and discussion of what had been read, Gore was very much part of the wider world; both within New Zealand and beyond.¹² Like newspapers and books, sheet music is part of print culture, and music was another means by which “the world” entered New Zealand. Performances by visiting and local musicians exposed townspeople to new musical genres and encouraged them to listen, play and participate in this musical world. Like the newspapers and books sold by booksellers, music sold by music sellers was vital in enabling active participation in this musical culture. Gore’s mutual improvement societies, which fostered the intellectual life in Gore, were based on English and Scottish traditions of mutual education and institutional models, bringing the community together for intellectual discussion and debate.¹³ Musical institutions also contributed to the associational life in colonial society and early twentieth century New Zealand providing an environment where various forms of musical activity could be participated in and enjoyed, whether the performers were musically “trained” or not.

⁹ Nolan, 367.

¹⁰ Tony Ballantyne. “Thinking Local: Knowledge, Sociability and Community in Gore’s Intellectual Life, 1875-1914”. *New Zealand Journal of History*, 44/2 (2010): 138-156, 148.

¹¹ Ballantyne, 147.

¹² Ballantyne, 147.

¹³ Ballantyne, 148.

Writings on aspects of music in New Zealand reinforce the similar patterns between reading in Gore, as outlined by Ballantyne, and music in New Zealand. Margaret Bean's biography of composer and teacher Llewellyn Owen (1871-1950) details the musical activities in Ashburton during the time Owen lived there (1890 to 1917) revealing a rich musical life in the town during the early twentieth century.¹⁴ Her research shows the desire of the people of Ashburton to be part of the wider musical world, not just within New Zealand but globally. In addition, her extensive appendix of retailers of musical instruments and music in Ashburton during this time illustrates the importance of music sellers to this musical sphere as well as their contribution to the local economy. Joanna Woods' biography of music critic Charles Bayertz (1866-1943) also supports Ballantyne's work in the musical context. Bayertz travelled the length of New Zealand reviewing the wealth and diversity of musical performances the public was hearing from both local and visiting artists in the late nineteenth and early twentieth centuries.¹⁵ Woods' biography highlights the amount of music being performed and heard in even the smallest New Zealand towns. Supplementing Bean and Woods' examples of "the world" entering New Zealand in a musical context are W A Moresby's memories of the musical life of Paeroa between 1908 and 1928, which lists many and various New Zealand and international musical artists and ensembles visiting and performing,¹⁶ and Margery Dixon's account of musicians who visited Waihi during the 1920s.¹⁷ These accounts all contribute to a picture of New Zealand and New Zealanders being very much part of a local and global musical world. As Thomas noted, the popularity of the piano and the huge demand for sheet music needs to be examined in this context.¹⁸

Helping to facilitate access to this world was the music seller, an integral part of the musical framework, about whose role little has been written to date. In 2001 Keith Maslen published a paper on music sellers in nineteenth-century New Zealand, identifying 220 operating in New Zealand prior to 1901. Maslen highlighted the importance of the music sellers, the "neglected but essential servants of so popular a muse" and posed a series of questions about their activities for future research.¹⁹ Who the music sellers were, how their businesses

¹⁴ Margaret Bean. *A Passionate Affair: Llewellyn Owen & Music*. Wellington: Steele Roberts Aotearoa, 2015.

¹⁵ Joanna Woods. *Facing the Music: Charles Baeyertz and the Triad*. Dunedin: Otago University Press, 2008.

¹⁶ T A Moresby. "Music in Paeroa". *Ohinemuri Regional History Journal*, 11 (1969): 19.

¹⁷ Margery Dixon. "Early Entertainment in a Mining Town". *Ohinemuri Regional History Journal*, 19 & 20 (1975 and 1976): 17-21, 27-32.

¹⁸ Thomas, 40.

¹⁹ Maslen, "Music Selling in Nineteenth-Century New Zealand", 26.

operated and the significance of their contribution to the cultural and commercial life of New Zealand forms the overarching question of this thesis, thereby taking up Maslen's challenge.

The study of popular sheet music selling sits between various areas of study. Musicologists have paid little attention to the commercial aspects of printed music, concentrating on technicalities of composition and performance focusing on "art", "classical" or "serious" rather than "popular" music.²⁰ Music sellers are purveyors of print and therefore part of print culture but print culture terminology is problematic. The phrase "music print trade" often refers to the publishing, rather than the selling of music and the "music trade" includes the sale of musical instruments, or, from the 1920s, recorded music. For these reasons this thesis uses "music seller" to describe those who sold printed sheet music.

Print culture forms one context for the study of music sellers, the networks of exchange in which they operated, and the owners of OBVs. Works on reading and books in New Zealand are useful in positioning sheet music within print culture, particularly in terms of use. Two studies in particular which look at the consumption or reading of books have parallels with this study and the consumption of playing of music indicated by the OBVs. Lydia Wevers' *Reading on the Farm* is a study of the library provided for farm workers at Brancepeth Station in the Wairarapa from the late 1860s until the first decade of the twentieth century. Wevers' study of borrowing and usage gives a detailed map of what was being read by a person and a group and where this reading material came from. She connects the books and their contents to their readers, looking at the means and extent of the books' consumption. Wevers considered who read what and what that reading signified. The Brancepeth library has parallels with an OBV; both are made up of individual items collected by a person or persons and then formed into a collection; both have some items which are more popular and "used" than others; both are private collections but available for use by a number of people. However, there are some significant differences. The Brancepeth workers were all men, manual workers and had to pay to belong to their library. The OBV owners were usually women and their families had the financial means to provide a piano for them to play and the music to play on it. However, just as Wevers' study of the books read enabled their readers to become known, this study of OBVs enables the pianists who owned them to become known. Both studies are interested in exploring the meaning of reading and playing to owners or users of print. Commercially also there are similarities. Both have items which

²⁰ Robin Myers, Michael Harris and Giles Mandelbrote (eds). *Music and the Book Trade from the Sixteenth to the Twentieth Century*. London: The British Library & Oak Knoll Press, 2008, vii.

have been purchased individually over a period of time. In terms of historical value the connections continue. It is the single unit, the collection, of both that is important; both the library and the OBV are made up of individual items that on their own do not have great merit but as a collection form an indicator of popular taste.

Susann Liebich's thesis on reading in the British Empire between 1890 and 1930, which includes a detailed examination of the reading life of a Timaru resident, shows the connections between New Zealand and other parts of the British Empire in relation to reading practices and print material. The main actor of her thesis, Fred Barkas, was a singer as well as a reader so a consumer of printed music as well as printed text. Similarly, musical connections between New Zealand and the rest of the British Empire are evident in the large number of performers from within the Empire touring and performing in even small New Zealand towns and the origins of the music New Zealanders played during the period covered by Liebich.²¹ There are many analogies between books and music and reading and playing an instrument. The phrase attributed to William Pember Reeves: "the books are the same as you see in London shops" which Liebich uses as the title for an article on books available in Wellington from 1840 to 1890 could equally apply to music.²² Both books and printed music come in a printed format and expose the player or reader to new material; both can create and foster a feeling of community between other users and act as an intermediary for the exchange of ideas or taste. Both were sold by sellers of print and many of these sellers sold both books and music. Some printers printed music as well as books and bookbinders bound both books and the music in the OBVs.

Despite these close connections, music selling as a component of the book sellers' portfolio has been largely overlooked. *Book & Print in New Zealand: A Guide to Print Culture in Aotearoa* (1997) claimed to explore all aspects of New Zealand print culture, including distribution and reception, but no mention is made of the music many bookselling businesses sold. The only two music dealers mentioned (Begg's and Arthur Eady) were included because they were publishers of New Zealand music.²³ Anna Rogers and Max Rogers' work tracing the history of bookselling in New Zealand makes no mention of booksellers including

²¹ Lydia Wevers. *Reading on the Farm: Victorian Fiction and the Colonial World*. Wellington: Victoria University Press, 2010. Susann Liebich. "Connected Readers: Reading Practices and Communities Across the British Empire, c1890-1930". PhD thesis, Victoria University of Wellington, 2012.

²² Susann Liebich, "'The Books Are the Same As You See in London Shops': Booksellers in Colonial Wellington and Their Imperial Ties ca. 1840-1890", *Script & Print* 31/4 (2007): 197-209.

²³ Penny Griffith, Ross Harvey and Keith Maslen (eds). *Book & Print in New Zealand: A Guide to Print Culture in Aotearoa*. Wellington: Victoria University Press, 1997, 151.

music in their stock although many of the businesses they cover were music sellers.²⁴ A history of Whitcoulls (formerly Whitcombe & Tombs Ltd), which describes the company as “New Zealand’s first truly national printer, publisher and bookseller” and which was a business that also printed, sold and bound music, makes no mention of music at all.²⁵ Booksellers and stationers were a significant group within music sellers from 1840 to 1940 and continued to sell sheet music in New Zealand beyond 1940. The importance of their role to music selling in New Zealand forms part of this study.

The trade of music selling, well developed in Europe where most of the nineteenth-century New Zealand immigrants came from, could not simply be transplanted to New Zealand.²⁶ As a settler colony New Zealand did not have the publishing and selling networks that existed in Europe and so the music selling trade had to adapt to fit its environment.²⁷ The ways in which New Zealand music sellers did this will be explored in this thesis.

Despite some local publishing very little of the sheet music sold in New Zealand was composed and/or published locally; the physical piece of music, as well as the creative forms that gave rise to it, were part of the global musical culture of which New Zealand was a part. The development of music selling in New Zealand was similar to that in Australia, where the histories of two major Australian music publishers, who also had substantial music retail businesses, have been documented. Allan’s (founded in Melbourne in 1863) and Albert’s (founded in Sydney in 1893), both sold large quantities of music to New Zealand. There are

²⁴ Anna Rogers and Max Rogers. *Turning the Pages: The Story of Bookselling in New Zealand*. Auckland: Reed Books, 1993.

²⁵ Noel Waite. *Books for a Nation: The Whitcoulls Story*. Auckland: Penguin, 2008.

²⁶ Maslen. “Music Selling in Nineteenth-Century New Zealand”, 18.

²⁷ Research in Europe has looked at various aspects of music selling over the past 400 years but no history of the music selling trade for any country has been undertaken. Scholars have published on music selling in a Florentine bookshop and music printing and the book trade in Iberia during the late sixteenth century; on the publishers and sellers of the music of Purcell, Handel and Byrd in the seventeenth century; and in the eighteenth century on the publishing and selling of music in Liege, the Dublin print music trade, music selling in Madrid, rivalry between three major London music sellers and the music trade of Georgian England (which includes examination of two major music dealers). Tim Carter. “Music-selling in Late Sixteenth Century Florence: the Bookshop of Piero di Giuliano Morosi”. *Music & Letters*. 40/4 (1989): 483-504. Iain Fenlon. “Music Printing and the Book Trade in Late Sixteenth and Early Seventeenth-Century Iberia”. In Robin Myers, Michael Harris and Giles Mandelbrote (eds). *Music and the Book Trade from the Sixteenth to the Twentieth Century*. London: The British Library & Oak Knoll Press, 2008, 1-24. Richard Luckett. “The Playfords and the Purcells”. In Myers, 45-69. Donald Burrows. “John Walsh and the Handel Editions”. In Myers, 45-68. Jeremy L. Smith. “Turning a New Leaf: William Byrd, the East Music-Publishing Firm and the Jacobean Succession” in Myers, 25-44. Olivia Wahnou De Oliveira. “Publishing and Selling Music in Eighteenth-Century Liege” in Rasch, Rudolf (ed.). *The Circulation on Music in Europe 1600-1900: A Collection of Essays and Case Studies*. Berlin: BWV Berliner Wissenschafts-Verlag, 2008, 107-119. Martin, Miguel-Angel. “Music-selling in Boccherini’s Madrid”. *Early Music*. 33/2 (2005): 165-177. Ian Woodfield. “John Bland: London Retailer of the Music of Haydn and Mozart”. *Music & Letters*. 81/2 (2000): 210-244. Michael Kassler (ed.). *The Music Trade in Georgian England*. England: Ashgate, 2011. Most of the research concerns music sellers who only sold music they had published but this specialization changed over the course of the eighteenth century and by 1830 music shops sold instruments as well as music from a number of publishers. John Leonard Cranmer. “Concert Life and the Music Trade in Edinburgh c1780 – c1830”. PhD thesis, University of Edinburgh, 1991 and “Music Retailing in Late 18th and Early 19th Century Edinburgh”. *The Consort*. 55 (1999): 46-65.

many areas of overlap between the histories of these two businesses and music businesses in New Zealand; sellers of musical instruments nearly always included printed music in their goods for sale.²⁸

Histories of other major publishing firms which exported music to New Zealand have been written and give background to some of the sheet music sold in New Zealand.²⁹ Business archives of publishers whose music was sold in New Zealand exist in Australia (J Albert & Co), Britain (Novello & Co, W H Hawkes & Son, Boosey & Hawkes) and the United States (A P Schmidt, J Fischer & Bro) but contain little or no information relating to the market which their music found in New Zealand.³⁰

This thesis aims to highlight the role of the music seller within the broad context of musical activity in New Zealand, supplementing existing works on New Zealand's musical history. John Thomson's *Oxford History of New Zealand Music* gives a context for the study and provides general background on music in New Zealand over the timeframe of the thesis.³¹ Some histories of individual New Zealand music dealers have been written: a short history on the Whanganui and Taranaki business of H Collier & Co (founded 1878) and an article on the musical beginnings of Napier firm, Lockyer's (founded 1901).³² Kaye Eady's thesis on Lewis Eady Ltd (founded in Auckland in 1880) includes an explanation of the complicated business relationships between Lewis Eady and other members of his family, in particular his brother Arthur, also an Auckland music dealer (founded 1879).³³ Musician Jennie

²⁸ Jane Albert. *House of Hits: The Great Untold Story of Australia's First Family of Music*. Australia: Hardie Grant Books, 2010 and Peter Game. *The Music Sellers*. Melbourne: The Hawthorn Press, 1976.

²⁹ Helen Wallace. *Boosey & Hawkes: The Publishing Story*. London: Boosey & Hawkes Music Publishers Ltd, 2007. Carlene Mair. *The Chappell Story*. London: Chappell, 1961. Anon. *A Century and a Half in Soho: A Short History of the Firm of Novello*. London: Novello, 1961. Victoria L Cooper. *House of Novello: Practice and Policy of a Victorian Music Publisher, 1829-1866*. Aldershot, England: Ashgate, 2003. Michael Hurd. *Vincent Novello and Company*. London: Granada, 1981. Irene Lawford-Hinrichsen. *Music Publishing and Patronage C. F. Peters: 1800 to the Holocaust*. England: Edition Press, 2000. Wayne Gilpin. *Sunset on the St Lawrence: A History of the Frederick Harris Music Co., Limited*. Oakville, Ontario: The Frederick Harris Music Co. Limited, 1984. Na. *The History of Suttons: The House of Music 1854 – 1956*. Np, [1956]. Keane, Eve. *Music for a Hundred Years: The Story of the House of Paling*. Sydney: Oswald Ziegler, 1954. Isidore Witmark and Issac Goldberg. *The Story of The House of Witmark From Ragtime to Swingtime*. New York: L Furman, 1939.

³⁰ "Ledger of J Albert & Co 1918-1931", NLA MS 7770, National Library of Australia. Novello and Company Business Archive (1809-c 1976) Add MS 69516-69792, British Library. W. H. Hawkes & Son, music publisher and musical instrument maker, Westminster, annual accounts, agreements, assignments, etc 1865-1923. City of Westminster Archives Centre, London. Boosey & Hawkes archive, Horniman Museum and Library, London. A P Schmidt Company Archives, 1869-1958, ML31 .A2, Library of Congress. Herman Langinger Music Publisher Files, 1889 – 1972, ML31.L36, Library of Congress. J Fischer & Bro, Music Publishers Collection, ML31.J2, Library of Congress. Leo Feist Collection, ML31.F45, Library of Congress. Von Tilzer/Gumm Collection, 1878-1959, ML31.V67, Library of Congress.

³¹ John Mansfield Thomson. *The Oxford History of New Zealand Music*. Auckland: Oxford University Press, 1991.

³² Sylvia Spear. "Colliers' Century of Music. 1979". ARC2005-416, Puke Ariki, New Plymouth. Merv Robertson.

"Lockyer's: World Famous, in Turangi". *Wares New Zealand*. June 2010, 38-41.

³³ Adrienne Kay Eady. "Family Business Resources and Their Contribution to Long-term Business Survival: The Case of Lewis Eady Limited, 1880-1937". MCom thesis. University of Auckland, 2012.

Macandrew was the daughter of George West who founded Dunedin's earliest music business in 1861 and Macandrew includes memories of the business in her memoir.³⁴ Elizabeth Nichol has written of the publishing activities of the Dresden Pianoforte Manufacturing and Agency Co (founded in Dunedin in 1893).³⁵ The most extensive published history to date is that of Charles Begg & Co Ltd, another Dunedin business which began in 1861, based on a thesis I undertook at the University of Otago.³⁶ The company expanded over its 110 year history to have branches throughout New Zealand and the expansion and increased dominance of the firm are considered against the background of New Zealand's changing musical climate. The thesis found that Begg's was not motivated purely by financial considerations but there was an altruistic side to the business, with Begg's supporting and encouraging musical education, composition and musical activity, while at the same time building a network of branches that came to dominate the music business across the country.

Many of the writings on New Zealand music, in particular regional histories and histories of musical genres, mention music dealers, signaling their contribution to the colony's musical development.³⁷ These histories contribute to a picture of music making in New Zealand and help position the role of the music seller within a particular community. Histories of musical organisations, groups and societies frequently mention the sourcing of instruments or music and prizes or awards provided by music sellers for competitions, adding to an assessment of the involvement of a particular music seller in a community and sometimes their contribution to New Zealand music overall.³⁸ These all depict an appreciation of the importance of specific music sellers but the place of the music seller in New Zealand's cultural and commercial arenas has not been considered in research to date and no assessment made of the nature or importance of the printed music trade. To gain a fuller picture of this trade in New

³⁴ Jennie Macandrew. *Memories, Musical and Otherwise*. Auckland: Craig and Lineham, 1941.

³⁵ Elizabeth Nichol. "The Dresden Pianoforte Manufacturing and Agency Company Limited – A Pioneer of New Zealand Music Publishing". *Crescendo* 74 (2006), 10-15.

³⁶ Clare Gleeson. "Charles Begg and Company Limited: The Story of Music in New Zealand is the History of Beggs". MA thesis, University of Otago, 2009 and Clare Gleeson. *Meet Me at Begg's: The Story of Charles Begg & Co, Music and Appliance Manufacturers and Retailers, 1861-1970*. Wellington: Ngaio Press, 2012.

³⁷ Margaret Campbell. *Music in Dunedin: An Historical Account of Dunedin's Musicians and Musical Societies From the Founding of the Province in 1848*. Dunedin: Charles Begg & Co. Ltd, 1945. Julia Moriarty. "Wellington's Music in the First Half Century of Settlement: a particular aspect of Victorian New Zealand". MA thesis, Victoria University of Wellington, 1967. Angela Annabel. "Music in Auckland, 1840-55". MA. thesis., University of Auckland, 1975 and Watson, Helen. "Music in Christchurch". MA thesis., University of New Zealand, Canterbury, 1948.

³⁸ *A Musical Legacy: Wellington Branch IRMT Centennial History 1908-2008*. Wellington: Wellington Branch Institute of Registered Music Teachers of New Zealand, 2009. Newcomb, S P. *Challenging Brass: 100 Years of Brass Band Contests in New Zealand 1880-1980*. Takapuna: Powerbrass Music, 1980. Newcomb S P. *The Music of the People: The Story of the Band Movement in New Zealand 1845-1963*. Christchurch: G R Mowat, 1963. Arnold Wall. *The First Ninety Years of the Nelson School of Music*. Nelson: Nelson School of Music, 1994.

Zealand a broader approach is needed and the role of music seller placed in a wider context. This context is provided by examining the sheet music they sold for the piano, to be played in the home, which was later bound into OBVs.

The first piano to come to New Zealand was probably that of Elizabeth Mair who arrived with her Broadwood square piano at Paihia in 1827.³⁹ Pianos were for sale in New Zealand by 1846⁴⁰ and the first piano was manufactured in New Zealand in the early 1860s.⁴¹ Although pianos continued to be manufactured in New Zealand, most were imported, with the number imported rising steadily from 1,242 in 1878 to 5,204 in 1911. By 1916 there were probably enough pianos to stock 40 per cent of New Zealand homes, with an additional 9,000 left over for schools, halls and other public areas.⁴² The ubiquitous nature of the piano in New Zealand society from 1840 to 1940 and its close association with women, is evident from the many representations of the piano in literature and art. Kirstine Moffat has published extensively on the piano in New Zealand from 1840 to 1930⁴³ and notes that in earlier New Zealand texts (as in Britain) “the piano became a nineteenth-century literary shorthand for middle-class femininity”.⁴⁴ There are portrayals in New Zealand art of women playing the piano⁴⁵ and amateur and professional photographs of women either seated at the piano or standing in front of a real or artificial piano backdrop. With the class and gentility connotations associated with ownership of a piano, it appears being photographed with one was an important indicator of class and prosperity.

In her monograph *Piano Forte: Stories and Soundscapes from Colonial New Zealand* Kirstine Moffat traces the history of the piano in New Zealand; looking at its introduction, the trajectory of its popularity, teaching and learning the piano and the relationship between the piano and women. Moffat also briefly outlines the piano manufacturing industry in New

³⁹ Kirstine Moffat. *Piano Forte: Stories and Soundscapes from Colonial New Zealand*. Dunedin: University of Otago Press, 2011, 19.

⁴⁰ *New Zealand Spectator & Cook Strait Guardian*, 30 December 1846, 2.

⁴¹ Gleeson, *Meet Me at Begg's*, 28.

⁴² Michael Brown. “The Piano in New Zealand Trade Statistics 1877-1931. ‘A Piano in Every Other House?’”. Paper presented at the IASPM-ANZ Conference, University of Otago, 6 December 2014, 5.

⁴³ Kirstine Moffat. *Piano Forte: Stories and Soundscapes from Colonial New Zealand*. Dunedin: University of Otago Press, 2011. Moffat, Kirstine. “Instrument or object?: The New Zealand Piano on Display”. *New Zealand Journal of Public History*, 1/1 (2011): 5-25. “The Piano as Cultural Symbol in Colonial New Zealand.” *History Compass*. 7/3 (2009): 719-741. “The Piano at The Elms”. In *The Lives of Colonial Objects*. Annabel Cooper, Lacy Paterson and Angela Wanhalla (eds). Dunedin: Oxford University Press, 2015. “‘Concerts and Socials for the Promotion of Good Fellowship’: Amateur Pianists Perform”. *Journal of New Zealand Studies* 15 (2013): 63-76. “The Piano as Symbolic Capital in New Zealand Fiction 1860-1940”. *Journal of New Zealand Literature*. 28 (2010): 34-60. “‘My Ears Were Astonished at the Sounds of a Piano’: The Soundscape of the Colonial New Zealand Parlour”. In *Hearing places: Sound, Place, Time and Culture*. Ross Bandt, Michelle Dufft and Dolly McKinnon (eds). Newcastle: Cambridge Scholars, 2007, 287-305.

⁴⁴ Kirstine Moffat. “The Piano as Symbolic Capital in New Zealand Fiction 1860-1940”, 36.

⁴⁵ An untitled work by Frances Hodgkins shows the back view of two girls seated at the piano, presumably playing a duet (Auckland Art Gallery), the National Library of Australia has a study of a woman playing the piano in New Zealand by Australian artist Dora Meeson (c1886) and George Butler painted the back view of his wife playing the piano (Christchurch Art Gallery).

Zealand and considers the amateur pianist's repertoire in the context of the player, not the music seller. Moffat has also written on other aspects of the piano in New Zealand; the amateur pianist as performer, Māori and the piano and the portrayal of the piano in literature. Moffat's work has been primarily about positioning the piano in the home and in the wider context of New Zealand social history, relying on diaries, memoirs and personal histories to illustrate its significance. Moffat notes the number of boys learning the piano. John MacGibbon's richly illustrated *Piano in the Parlour*, assesses the role of the piano in New Zealand from 1840 to 1930 supplementing Moffat's work by looking at the occupations, trades and other activities associated with the piano, as well as examples of popular music played on it and close examination of one individual's entire (unbound) music collection. Examples of the music played, which is of the same type as the music contained in the OBVs, are included.⁴⁶ Although both Moffat and MacGibbon mention that men also played the piano they explore the strong link between women and the piano which existed in New Zealand as it did elsewhere.

This thesis augments the work of Moffat and MacGibbon by providing the background to those supplying the music to be played on the piano in the home, analyzing those who were buying and playing the music and looking at the phenomenon of people binding collections of sheet music into an OBV. An important part of this thesis seeks to illuminate the importance of the female pianist in New Zealand's musical amateur arena and women's influence on popular music, music sellers and publishers.⁴⁷ Many international scholars have written on the relationship between women and the piano, in particular during the nineteenth and early twentieth centuries. As a result of this relationship the marketing of pianos and music to play on them was largely targeted at women⁴⁸ and compositions written that would

⁴⁶ John MacGibbon. *Piano in the parlour: When the Piano Was New Zealand's Home Entertainment Centre*. Wellington: Ngaio Press, 2007.

⁴⁷ Christine Ammer. *Unsung: A History of Women in American Music*. Westport, Conn: Greenwood Press, 1980. Harvey Green. *The Light of the Home: An Intimate View of the Lives of Women in Victorian America*. New York: Pantheon Books, 1983. Katharine C Grier. *Culture and Comfort: Parlor Making and Middle-Class Identity, 1850-1930*. Washington, DC: Smithsonian Institution Press, 1997. Arthur Loesser. *Men, Women and Pianos: A Social History*. New York: Simon and Schuster, 1954. Petra Meyer-Frazier. *Bound Music, Unbound Women: The Search for an Identity in the Nineteenth Century*. Monographs and Bibliographies in American Music No 25. Montana: The College Music Society, 2015. James Parakilas, ed. *Piano Roles: three hundred years of life with the piano*. New Haven (Conn): Yale University Press, 1999. Ronald Pearsall. *Edwardian Life and Leisure*. London: St Martin's Press, 1974. Ronald Pearsall. *Edwardian Popular Music*. Newton Abbot: David & Charles, 1975. Ronald Pearsall. *Victorian Popular Music*. Newton Abbot, UK: David & Clarke Ltd, 1973. Adrienne Fried Block. "Women in American Music, 1800-1918". *Women & Music: A History*. 2nd ed. Karin Pendle (ed). Bloomington: Indiana University Press, 2001. Anne Doggett. "Beyond Gentility: Women and Music in Early Ballarat". *History Australia*. 6/2 (2009): 37.1-37.17. Katharine C Grier. "The Decline of the Memory Place: the Parlor after 1890". *American Home Life 1880-1930*. Jessica H Foy and Thomas J Schlereth (eds). Knoxville: University of Tennessee Press, 1992. Petra Meyer-Frazier. "Music, Novels and Women: Nineteenth-Century Prescriptions for an Ideal Life". *Women & Music – A Journal of Gender and Culture*, 10 (2006): 45-59.

⁴⁸ Aline Scott-Maxwell. "Gendered and Endangered Musical Artefacts: Owner-bound Popular Sheet-music Albums in Jazz-age Australasia". *Musicology Australia*, 37:2 (2015): 185-198, 191.

appeal to them.⁴⁹ Most of the businesses selling music were owned by men so the commercial relationship between men selling the music and women buying it is of interest. Ownership of a piano and the ability of one's children, daughters in particular, to perform on it, were associated with enhanced social position and respectability; "a piano in the parlour" conveyed gentility. In New Zealand this link between a piano and its gentility have been examined by Caroline Daley in her work on Taradale and is further explored by analysis of the background of the owners of the OBVs in this study.⁵⁰ Jim McAloon has studied the wealthy of Canterbury and Otago and found that far from being "gentry" or the "idle rich" they were colonial capitalists living by bourgeois values of thrift, hard work and moderation.⁵¹ This group would have been keen to assert their place in colonial society and one means of doing this was by musical accomplishment, particularly by the wives and daughters of wealthy men. Histories of women in New Zealand form a useful backdrop to the relationship of women and the piano. Charlotte Macdonald has written about young, single women who migrated to New Zealand in the nineteenth century; it is women such as this who once married and settled were keen for their new family to become more genteel through the acquisition of a piano.⁵² As well as learning and playing the piano women also sold music to play on it. Catherine Bishop's thesis on women shopkeepers in Wellington and Sydney is useful in assessing the role of women music sellers⁵³ and Barbara Brookes A *History of New Zealand Women* provides the background against which an assessment of changes in women's relationship with the piano can be put in context with the changes occurring in women's place in New Zealand society during the period 1840 to 1940.⁵⁴ Brookes traces the history of women, including settler women, who saw great prospects for their children in a new country, to the advancements in legal rights including enfranchisement, through to the ways in which the First World War impacted on women leading to women expressing new aspirations from the 1920s. Many of these women were keen to have a piano for their children to learn on and saw the ability to play the piano as a means of advancing socially in a new environment. As the century progressed more and

⁴⁹ Tom Moore. "A Visit to Pianopolis: Brazilian Music for Piano at the Biblioteca Alberto Nepomuceno". *Notes*, September 57/1 (2000): 58-87, 66.

⁵⁰ Caroline Daley. *Girls and Women, Men and Boys: Gender in Taradale 1886-1930*. Auckland: Auckland University Press, 1999.

⁵¹ Jim McAloon. *No Idle Rich: The Wealthy in Canterbury & Otago 1840-1914*. Dunedin: Otago University Press, 2002, 14.

⁵² Charlotte Macdonald. *A Woman of Good Character: Single Women as Immigrant Settlers in Nineteenth-Century New Zealand*. Wellington: Allen & Unwin, 1990.

⁵³ Catherine E Bishop. "Commerce Was a Woman" Women in Business in Colonial Sydney and Wellington". PhD thesis, Australian National University, 2012.

⁵⁴ Barbara Brookes. *A History of New Zealand Women*. Wellington: Bridget Williams Books, 2016.

more pianos were sold and a wider range of people could play them. There is evidence that single women also bought pianos, perhaps seeking to enhance their own social position after they had moved beyond their parents' care.⁵⁵

As a resource for the study of popular music from 1840 to 1940, the OBVs are invaluable. Caroline Moseley, who examined 69 nineteenth-century OBVs in the Princeton University Library, concluded their contents were "the typical musical fare of America in this period".⁵⁶ She added "the music in these volumes, although what we today might call popular rather than cultivated music, is the only music most Americans heard at the time. This *is* American music at mid-century".⁵⁷ The same statement is true for the music contained in the New Zealand OBVs examined for this study which extend 80 or so years beyond that looked at by Moseley. By comparing the contents of the OBVs with newspaper advertisements and amateur concert programmes it is clear that this was the music most New Zealanders were listening to and playing. Although visiting artists and local groups performed operas, oratorios and orchestral works, the usual fare at amateur concerts was popular works such as those contained in the OBVs and the reviews indicate they were well received. The OBVs are a good indicator of "the typical musical fare" in New Zealand over the period 1840 to 1940.

An OBV has its own life cycle, beginning with the purchase of music from a music seller, the performance of the piece on the piano and finally the binding of the piece into a volume. The OBV is a statement by its owner that she or he has achieved a level of competence on the piano, wishes to preserve this music or, for some other reason, wants a bound volume of pieces enjoyed. The music that was bound is also a reflection of the music seller's stock, a window into what was imported, composed locally, sold and played. Two New Zealand OBVs belonging to Kate Kerr (c1859-1913) illustrate the wealth of information that can be gleaned from them. For many years these were just two old leather-bound books poked into a cupboard by Kate's descendants. Once the covers were opened and the music examined a picture of Kate began to emerge. Evidence from the music sellers' stamps indicated she had lived in Invercargill, and revealed where she had purchased her music. Dating the pieces gave information as to when she was buying and playing the music (the 1870s) and the music

⁵⁵ In 1891 Elizabeth Nicholson, tailoress and in 1892 Elizabeth Reid, waitress bought pianos on hire purchase from Collier's in Whanganui. Henry Collier, Music Dealer, Business Papers, Archives, 2006 29, Whanganui Regional Museum.

⁵⁶ Caroline Moseley. "Music in a Nineteenth-Century Parlor". *The Princeton University Library Chronicle*. XLI (1979-1980): 231-242, 231.

⁵⁷ Moseley, 233.

itself revealed the type of music she liked to play. Kate's music was mostly piano solos but there was one piano duet; perhaps she played that with her sister, Isabella. As well as painting a picture of Kate Kerr her OBVs revealed much about music selling in Invercargill. Her brother-in-law was a stationer and bookbinder; he also sold sheet music (some of Kate's music had his stamp on it) and bound music (one of her volumes had his binder's sticker). He was not the only music seller Kate bought music from; there was one other seller in Invercargill represented by sellers' stamps and two in Dunedin. The music bought from her brother-in-law had two stamps on it and the other belonged to another Dunedin firm for whom her brother-in-law's business acted as agent. Although not all the OBVs examined have as much information to offer they all contribute to a picture of the owners, those buying, playing and binding their music and the activities of the music sellers from whom they bought it.

The practice of binding was as prevalent in New Zealand as it was in the United States and Great Britain.⁵⁸ The first advertisement for binding sheet music in New Zealand appeared in 1858.⁵⁹ Although the heyday for the practice of custom-binding sheet music in New Zealand was before the full impact of the gramophone, from the 1890s up until 1920, music binding was being advertised as late as 1939.

Three studies of New Zealand bound OBVs have been undertaken prior to this study. Allan Thomas examined three OBVs of songs with piano accompaniment that had belonged to his grandparents. Through interviews he provided a context for the creation and later use of the volumes within the family, outlining his family's participation in music making in Palmerston, Otago, in the late nineteenth and early twentieth-centuries. Thomas analysed the songs, the words, composers and lyrics and considered the place of this type of music in New Zealand's musical history. Commenting on the songs and the world in which they were being sung he noted: "They [the songs] were part of a thrusting commercial enterprise that permeated domestic life as a people's participatory music".⁶⁰ The "thrusting commercial enterprise" was the trade in sheet music and Thomas recognised the music seller's role in providing all New Zealanders with the opportunity to participate in, and enjoy music in the

⁵⁸ Aline Scott-Maxwell. "Interrogating the Jazz-Age Australasian Sheet-Music Album: Technology, Gender and Identity". *Shifting Sounds: Musical Flow: A Collection of Papers from the 2012 IASPM Australia/New Zealand Conference*. Dunedin: International Association for the Study of Popular Music, 2013, 161.

⁵⁹ Alexander Neilson advertised he would bind and repair music in *The New Zealander*, 21 July 1858, 1.

⁶⁰ Thomas. "The Family Album of Drawing Room Songs", 43.

home. This enterprise enabled “the [musical] world” to enter homes in towns all over the country and New Zealand to be part of a global popular musical culture.

Aline Scott-Maxwell analysed two volumes bound in New Zealand in the 1920s, selecting the volumes as they contained music bought during the Jazz Age, a time when not only new styles of music were popular but when new forms of technology for musical reproduction were available and the piano had lost its dominant place in domestic music making. The advent of firstly the gramophone and then the radio impacted on the importance of the piano in the home and the number of OBVs lessens as the popularity of the gramophone, the radio and the movies increase.⁶¹ The type of music found in the OBVs bound during this time also undergoes a change, reflecting the growing influence of the United States on New Zealand’s popular musical culture. The concept of what was popular musically changed over the 100-year span and some of the “popular” music found in the OBVs, would be considered “serious” music today.⁶²

Louisa Vickers examined the sheet music collection of the Kerr Taylor family from 1850 to 1913 (including six OBVs) held at Alberton, Auckland (the home of the Kerr Taylor family and now a historic home in public ownership), with particular reference to the place of music in colonial New Zealand and the use of that music by the Kerr Taylor family. Her research revealed purchasing patterns in Auckland and gives a picture of how one family acquired, played and bound music in the New Zealand context.⁶³ In contrast to Thomas’ research, Vickers’ work relates to the place of the music within the house as well as within a family. The preservation of the OBVs at Alberton reinforces the strong link between the OBVs and not only the family that created them but the physical environment within which the music in them was played, the home of a prominent family used for social and community gatherings.

Several recent studies in the United States have undertaken research into OBVs. Candace Bailey’s research centred on the OBVs of women in the antebellum South.⁶⁴ In the United

⁶¹ Scott-Maxwell. “Gendered and Endangered Musical Artefacts” 185-198.

⁶² Elizabeth Nichol. “‘Dedicated to the colonial music-loving public’: New Zealand’s Published Music 1850-1913”. PhD thesis, University of Auckland, 2017, 12.

⁶³ Louisa Mary Vickers. “Alberton’s Sheet Music Collection from 1850-1915”. MIS thesis, Victoria University of Wellington, 2015.

⁶⁴ Candace Bailey. “The Antebellum ‘Piano Girl’ in the American South”. *Performance Practice Review*, 13/1 (2008): 1-43. Candace Bailey. “A Woman of Contradictions: Louisa Cheves McCord’s Music Collection and Meaning in Antebellum Intellectual History”. A paper given at the Society for American Music Conference in Lancaster, PA March 2014, 7, 4. Candace Bailey. “Binder’s Volumes as Musical Commonplace Books: The Transmission of Cultural Codes in the Antebellum South”. *The Journal of the Society for American Music*, 10/4 (2016): 446-469.

Kingdom Jeanice Brooks has written on OBVs in country houses.⁶⁵ Brooks is a promoter of the performance of pieces from these OBVs in the homes to which the volumes belong.⁶⁶ OBVs have also been researched as part of biographical studies,⁶⁷ in an examination into upper-class mourning practices on the British home front,⁶⁸ and to analyse the musical activities in a country house.⁶⁹

The research outlined above established the majority of owners who bound their music were young women and often the binding was done on the eve of, or shortly after, their marriage, thus the bound volumes becoming part of a young woman's trousseau. The bound volume articulated a young woman's musical accomplishment and refinement; whether or not she used the music again was practically immaterial⁷⁰ and what happened to the music once bound is unclear.⁷¹ Although some volumes have indicators they were used after binding, many young women studied appear to have abandoned piano playing on their marriage and so the volumes become a memorial to girlhood.⁷² What happened to the music in the New Zealand OBVs after binding is considered in this study.

Until recently, the major research libraries in New Zealand placed little value on OBVs unless they contained original New Zealand compositions, viewing the OBV as a usually unknown individual's collection of low value, popular music. However, OBVs can convey a considerable amount concerning the history of musical taste, the history of music publishing and the reception of music, including the history of music selling. Examining the OBVs highlight what was being sold, by which music sellers and to whom. The OBVs reveal how popular a piece was, who was playing it and whether it was deemed worthy of preserving. They can provide information on the relationship between women, the piano and music and the connection between gentility and the piano. An OBV represents a moment in time for its owner; what music they were playing, how they chose it, what their choice was based on and

⁶⁵ Jeanice Brooks. "Musical Monuments for the Country House: Music, Collection, and Display at Tatton Park". *Music & Letters*. 91/4 (2010): 513-535.

⁶⁶ For work that is being carried out in this regard in the UK and Australia at Sound Heritage, University of Southampton. <https://sound-heritage.soton.ac.uk/>

⁶⁷ George Boziwick. "'My Business is to Sing': Emily Dickinson's Musical Borrowings". *Journal of the Society for American Music*, 8, 130-166. Jeanice Brooks. "Performing Home and Family: Women's Sheet Music Albums in Early 19th Century Britain." Unpublished article which discusses the OBVs of Jane Austen's family.

⁶⁸ Michelle Meinhardt. "Memory and Private Mourning in an English Country House during the First World War: Lady Alda Hoare's Musical Shrine to a Lost Son". *Journal of Musicological Research*. 33:1-3 (2014): 39-95, 40.

⁶⁹ Caroline Wood. "Music-Making in a Yorkshire Country House". In *Nineteenth-century British Music Studies* edited by Bennett Zon. Aldershot (Hants): Ashgate, 1999.

⁷⁰ Candace Bailey. "The Music Book as Signifier of Antebellum Culture". A paper given at the National American Musicological Society, Pittsburgh, PA, November 2013, 7.

⁷¹ Jeanice Brooks. "Performing Home and Family", 9.

⁷² Brooks. "Musical Monuments for the Country House", 527.

where they bought their music from. It is an invaluable resource for studying patterns of music selling and purchasing and the means by which sheet music was promoted and preserved. An OBV is also a means of safeguarding and preserving the contents it binds and this can lead to the contents not just being preserved, but concealed.⁷³ During the course of this research several such pieces were found in uncatalogued OBVs held in public collections in New Zealand.⁷⁴

Previous research has used sellers' stamps to date music, identify where an owner lived or travelled to, and track music purchasing.⁷⁵ In her study of 137 OBVs bound in the United States between 1820 and 1870 Petra Meyer Frazier used the sellers' stamps to help trace the identity of the OBV's owners.⁷⁶ Grace Fitzgerald used music seller's stamps to trace the journey of the owner of the OBV she was researching up the Mississippi River⁷⁷ and Jeanice Brooks used seller's labels on music in OBVs belonging to Jane Austen's family to establish the Austens' pattern of shopping for music.⁷⁸ All these pieces of research have recognised the importance of the music seller information the music provides but none has led to research into the music seller's role. This study will use music sellers' stamps to identify businesses selling sheet music, establish which businesses were most prominent in the trade, their patterns of sale and their relationship with their customers.

The starting date of 1840 was selected for this study as it marks the date of British annexation and the organised settlement of New Zealand. Within two years the earliest newspaper advertisement for sheet music for sale in New Zealand appeared.⁷⁹ The end date of 1940 for the study marks the celebration of New Zealand's Centennial. An extensive musical programme accompanied the Centennial with a diverse range of musical offerings,

⁷³ In the United States Louisa Wells Aikman's volume was found to contain three songs found in no other sources. Bonny H Miller. "A Songbook and a Sea Voyage: The Legacy of Louisa Wells Aikman". *The Bulletin of the Society for American Music* 36/1(2010): 1-3, 3. The seven bound volumes of Julia Ward Howe (who wrote the words to *The Battle Hymn of the Republic*) contain 52 lieder by Carl Gottlieb Reissiger, a once popular German composer, most of which are not held in the Library of Congress nor available digitally. Steven Gerber. "Affirmative and Ironic Resonances from the Personal Sheet Music Collection of Julia Ward Howard". Presentation to IAML/IMS Congress, Research in the Digital Age, New York City, 2015 and --- "Discoverability of Forgotten Repertoire: Lieder by Carl Gottlieb Reissiger in an American Woman's Bound Music Collection". Presentation to IAML/IMS Congress, Research in the Digital Age, New York City, 2015.

⁷⁴ For example, Leon-Bois, *Comedy Gavotte*. Wellington: Frederick Jones, 1896 (Marlborough Museum) and Henry Work *Grandfather's Clock*. Dunedin: George West, 1879 (Whanganui Regional Museum).

⁷⁵ Mark Slobin, James Kimball, Katherine K. Preston, and Dean Root (eds). *Emily's Songbook: Music in 1850s Albany*. Middleton, Wisconsin: A-R Editions, 2011.

⁷⁶ Petra Meyer Frazier. "American Women's Roles in Domestic Music Making as Revealed in Parlor Song Collections, 1820-1870". PhD thesis, University of Colorado, 1999, 181.

⁷⁷ Email from Grace A Fitzgerald, Music Librarian, University of Iowa, 7 August 2014 in which she outlined her research into the OBV of Bessie Lamon held at the University of Iowa. Using music dealer's stamps in St Louis, Cincinnati and other major towns along the 'river road' she traced Bessie's journey by riverboat up the Mississippi River to Princeton, NJ from Baton Rouge.

⁷⁸ Brooks. "Performing Home and Family".

⁷⁹ *Nelson Examiner and New Zealand Chronicle*, 9 April 1842.

composition competitions and the adoption of a national song reinforcing the importance of music to New Zealand and New Zealanders.⁸⁰

Clearly one hundred years is a long span in the history of music and music making. There were significant changes to both during this time and the content of the OBVs chart shifting fashions. The popularity of composers and lyricists came and went, the dominance of piano solos was superseded by songs and most importantly, individual playing on an instrument such as the piano ceased to be the only means of musical entertainment in the home. Firstly the gramophone and then the radio enabled a variety of music to be heard. The piano itself became mechanised; player pianos were popular from the 1920s and could be “played” without any music or musical training, although they did have the option to be played conventionally. The movies introduced another musical sphere; initially they encouraged performance by requiring musical backing to the activity on screen and when the “talkies” came along many had musical soundtracks as well. The music being promoted in public performances and for sale was constantly changing and so was the music being played on the piano in the home. Schottisches and gallops featured in the OBVs of the 1870s but do not feature after 1900; parlour songs became increasingly popular in the last decades of the nineteenth and early twentieth centuries and the songs of musicals, Hollywood and Hawaii were popular in the 1920s and 1930s.

This study is based on an examination of all OBVs held in publicly accessible collections plus a number from private collections. There were 261 OBVs identified in public collections but only 83 fitted the criteria for detailed evaluation. A further 27 were drawn from private collections. A total of 110 OBVs belonging to 77 owners form the OBV sample for this study. Table 5.1 Biographical and Binding Details for the Owners of the OBVs provides detailed information on the owners and their OBVs. The selected OBVs had to fit the following criteria:

1. The OBV had to have at least four music sellers’ stamps.
2. Most stamps had to be from New Zealand music sellers.⁸¹
3. If a binder’s sticker was present, it had to be from a New Zealand binder.

⁸⁰ As well as concerts by the Centennial orchestra (which later became the NZSO), choral groups, brass bands, Māori groups and others in the four main centres, there were competitions for musical compositions. Allan Thomas. “Centennial Music”. In *Creating a National Spirit: Celebrating New Zealand’s Centennial*. Wellington: Victoria University Press, 2004, 232-244.

⁸¹ In some instances there was one or two pieces of music which had been bought outside New Zealand but which was much older than the rest of the music in the OBV. In these cases it was assumed the music had belonged to the OBV’s owner’s parent but that the rest of the music had been purchased in New Zealand, whether or not it was stamped thus.

4. The owner's identity had to be able to be established from the music and/or the bound cover.

The dominance of women playing the piano had been a feature of previous research. Of the 77 owners in the sample for this study 58 were women, but the research supports Moffat's finding that many men also played the piano in New Zealand.

Locating sufficient OBVs which fulfilled the criteria was difficult. The variety of names OBVs are known by makes them hard to find using library and archive catalogues. In this study the term "owner bound volume" is used; but they are also known as "binder's volumes", "song books", "music albums", "music books" and "family albums". As an OBV contains several pieces of music, each with a different publisher, they are difficult to catalogue, so many remain uncatalogued or each piece of music is catalogued separately, rather than as part of a unit. Some libraries, and some collectors, have unbound the OBVs, thereby returning the OBV to its original parts, individual pieces of sheet music. By unbinding the owner's collection they are destroying the integrity of the bound volume and its value as an assembled cultural artefact.

It is clear from music collections examined that not all music owned by an individual was bound. However, there is no way of knowing what proportion of music purchased was bound, nor what proportion of these bound volumes survive. Because of the binding process the OBVs survived better than individual sheets and their binding and embossed name or initials on the cover made them a family's possession which was retained and passed down, helping in their preservation. A database was created to collate and analyse information. For the sampled OBVs a record was created for each owner, each OBV, each piece contained in the OBVs and each music business represented (music seller, publisher and printer). This enabled the significance of individual music sellers to be seen. Each piece of music could be linked to several OBVs with a different seller for each, so patterns of buying and the popularity of pieces assessed. A music seller could also be a music publisher.

Sheet music was frequently undated so the catalogues of the National Libraries of New Zealand and Australia, the British Library and the Library of Congress and Elizabeth Nichol's thesis on New Zealand music were used to establish as accurate a publication date as possible for individual pieces. Binding dates for the OBVs were based on dates and places handwritten within the OBV, date of the owner's marriage if any, copyright dates and printing dates for individual sheets, binder's sticker and seller's stamps.

An important question the research considered was whether or not the backgrounds of those buying and playing the music changed from 1840 to 1940. Only those OBVs that had a clearly identifiable owner were selected, apart from two OBVs from the 1930s where only the owners' names were identifiable. These were included to give more complete coverage of OBV contents for this time. Birth, death and marriage certificates were obtained and newspapers,⁸² cemetery records, directories and electoral rolls searched to build a picture of the owner's background. Information on an owner's musical activity was established by searching newspapers for references to the owner and members of her/his family. Searches for diaries or other papers belonging to individual owners were undertaken in the main research libraries and through local historical societies and museums. Probates for owners were located through Archives New Zealand.

Music seller's stamps on individual sheets were used to establish where the OBV owners had bought their music. To build a fuller picture of music selling businesses, searches were made of directories and newspapers, supplemented by information gathered from musical histories of New Zealand, local histories, encyclopaedias and biographies. There were few surviving business records for music sellers in archives.⁸³ Appendix 1 Music Sellers in New Zealand 1840-1940 gives names, location and dates for those music sellers identified.

The practice of binding music was undertaken from 1840 to 1940. Popular music was sold, purchased, played, listened to and then bound. Although the type of music bound changed, the desire to preserve and protect, for a variety of reasons, was constant. To adequately convey the individual influence of owners and music sellers in creating the OBVs, what the OBVs contained and the environment within which they were created over the one-hundred-year span, each chapter of the thesis looks at one of these strands from 1840 to 1940.

To set the role of the music seller and the creation of the OBVs in context, Chapter One canvasses New Zealand's musical landscape from 1840 until 1940, considering the musical influences on music sellers and OBV owners from within and beyond New Zealand and how these altered during the 100-year timeframe. This chapter provides the foundation for an assessment of the role of the music seller. The next three chapters look at the role, operation

⁸² New Zealand newspapers have been accessed via the National Library of New Zealand's database "Papers Past"; <https://paperspast.natlib.govt.nz/>.

⁸³ The Bristol Piano Company Ltd, formerly the Dresden Pianoforte Manufacturing and Agency Company Ltd, The Dresden Piano Company Ltd, 1908-40, DAAB, 9055, D93, 116c, 2231. Archives New Zealand, Dunedin. Charles Begg & Co Ltd. Papers, 1878-177, MS-Group-0151. Alexander Turnbull Library, Wellington. Henry Collier, Music Dealer, Business Papers, Archives, 2006 29. Whanganui Museum, Whanganui.

and influence of the music seller, focussing on the music sellers who sold music contained in the OBVs. Chapter Two examines the businesses of the specialist music dealers, those who sold musical instruments, accessories and printed music; tracing the establishment and growth of their businesses and looking at their place in the commercial life of the community. The history of the biggest music dealers is traced, including the opening of branches and the network of agents selling music and pianos. Chapter Three looks at the businesses which sold sheet music as part of a wider stock; booksellers and stationers, furniture and department stores, general stores, newspapers and piano tuners; their involvement with music selling and their relative importance to the trade. This chapter includes an examination of the cohort of women music sellers. Chapter Four analyses the many and varied ways of promoting and selling sheet music, the commercial side of music selling and the relationship between the marketing of music and women as customers, pupils, recipients of gifts, music shop workers and music teachers. The final three chapters consider the OBVs themselves, what they represent, who created them and what they contain. Chapter Five analyses the backgrounds of the owners of the OBVs and how these changed between 1840 and 1940. This includes an examination of the importance of women as owners and as purchasers of sheet music, as well as the owners' musical activities. Chapter Six considers the music contained in the OBVs and what it signifies in terms of interaction between New Zealand and broader global musical culture and the OBV owners. Chapter Seven examines the OBV as a cultural object; how and why it was created and used, the practice of binding music in the New Zealand context and how this relates to similar practices in the United States, Britain and Australia.

The thesis contains many images, attesting both to the scale and breadth of musical activity in New Zealand from 1840 to 1940 and the importance of the music seller within that activity. The many images of music seller's premises are a visual record that reinforces the findings and importance of the research undertaken; showing the significance of locations, signage and the prominence of premises within a town.

This research positions the music seller at the heart of the musical life of New Zealand and highlights the important role of popular sheet music for the piano in disseminating popular music from 1840 to 1940. During this century the opportunity to own and play the piano went from being the preserve of a colonial elite to a piano in 40 per cent of New Zealand homes. The music sellers responded to the demand with thousands of popular sheet music titles for sale. Their businesses became an important part of a town's economy and their role was essential in disseminating this medium of print culture. Understanding the backgrounds

of those they sold the music to, along with the owners of the OBVs, gives a clear picture of those learning and playing the piano and thus fuelling the demand for the music for sale. Understanding the reasons behind the creation of the OBVs and learning more about those who bound them contributes to a better understanding of the amateur pianist in New Zealand and the importance of the relationship between the piano and women.

Chapter One

Musical activities in New Zealand 1840-1940: the environment in which the OBVs were created

Owner bound volumes are a product, in part, of the musical activities and tastes of the time in which the music they contain was purchased and played. Compiled almost entirely of popular music the volumes reflect one strand of New Zealand's musical history. This chapter considers the wider musical life of the country before examining the volumes in greater detail in later chapters. The overview will traverse the music the owners of the bound volumes played and heard in New Zealand from 1840 to 1940 and explore the broad span of organisations, activities and performances which existed during this period.

An examination of New Zealand's musical history reveals a rich, vibrant and diverse musical world; one which surrounded those who lived in it with constant and changing sounds contributing significantly to a stimulating auditory landscape.¹ From the date of their arrival in New Zealand Europeans were involved in making and listening to music. Māori also had a wealth of music and musical activity, something that lies largely outside the bounds of this thesis.

Allan Thomas' work on Hawera's music in 1946 provides an invaluable marker to the amount of musical activity present in New Zealand at the conclusion of the period this research covers. In that year the Mobile Recording Unit of the New Zealand Broadcasting Service visited the town and recorded several musical groups, illustrating the significant amount of musical activity a medium sized provincial town of the 1940s could sustain. The amount and calibre of Hawera's musical activities, and the level of participation in them, was indicative of that found throughout New Zealand. It was the result of decades of musical involvement by a significant proportion of the population. The range of musical organisations in which Hawera's population of 5000 was involved is impressive. The Mobile Recording Unit recorded items by the Hawera Municipal Band, the Auxillary Band, the Hawera Wesley Methodist Church choir, the Hawera Convent School choir, the Technical High School band, the Taiporohenui Pa choir, the Orpheus Singers, an instrumental quartet,

¹ James Belich, *Paradise Reforged: A History of the New Zealanders From the 1880s to the Year 2000*. Auckland: The Penguin Press, 2001, 326. Sophia Rosenfeld. "On Being Heard: A Case for Paying Attention to the Historical Ear". *AHR* 116 (2011): 307-315, 318.

the Hawera Highland Pipe Band and the Savage Club.² In addition, but not recorded, Hawera boasted an Orchestral Society, a Competitions Society, a Repertory Society (which performed musicals), and a Music Circle which was part of the Hawera Women's Club and was a musical appreciation group.³ There was also a Male Voice Choir, a children's choir, "The Hawera Midgets", and choirs which belonged to the Anglican and Presbyterian churches.⁴ Clearly many individuals were involved in more than one musical group but even so the number of groups is staggering. The means by which Hawera and the rest of New Zealand, achieved this amount of music making is traced throughout this chapter.

Attending a weekly church service guaranteed regular exposure to music of a sacred nature for the early colonists.⁵ As well as listening to hymns played on the harmonium and the singing of the choir, church services provided their attendees with an opportunity to themselves sing the rousing hymns and tuneful responses that made up the musical portion of the various Protestant and Roman Catholic services (variable though these were according to denomination). Belonging to a congregation was a part of many people's lives in the nineteenth and early twentieth centuries and singing in a church choir was a popular past-time. Some choirs in the bigger city churches were large. Knox Presbyterian Church in Dunedin had a distinguished choir and offered singing classes to the congregation. In 1888 there were 445 participants in the first-year singing classes.⁶ Church choirs not only assisted with congregational singing but also performed away from the church, singing at tea-meetings and soirées and developing ambitious musical repertoires with soloists singing classical masterpieces, and harmoniums being wheeled out to provide musical accompaniment.⁷ Church choirs competed in musical competitions held in all cities and large towns by the first decade of the twentieth century.⁸ Several of the OBVs examined contain "sacred songs", reflecting either the pious nature of the pianist who purchased them or the appeal of the songs as something familiar and/or melodic.

² Allan Thomas. *Music Is Where You Find It: Music in the Town of Hawera, 1946. An Historical Ethnography*. Wellington: Music Books New Zealand, 2004, 8.

³ Thomas, *Hawera*, 35.

⁴ Thomas, *Hawera*, 49.

⁵ Thomson. *The Oxford History of New Zealand Music*, 33.

⁶ Jenny Andrewes. "The 'Whistling Kirk': Music at Knox Church 1860-1990 in *Building God's Own Country: Historical Essays on Religions in New Zealand*. John Stenhouse and Jane Thomson (eds). Dunedin: University of Otago Press, 2004, 65.

⁷ Peter Lineham. *Sunday Best: How the Church Shaped New Zealand and New Zealand Shaped the Church*. Auckland: Massey University Press, 2017, 147.

⁸ "Dunedin Competitions". *Otago Witness*, 2 September 1903, 73 and "Wellington Competitions", *Manawatu Times*, 21 November 1912, 5.

Image 1.1

Whanganui Christ Church (Anglican) choir, 1874. Harding, William James, 1826-1899: Negatives of Wanganui district. Ref: 1/1-000019-G. Alexander Turnbull Library, Wellington, New Zealand (hereafter ATL). /records/22877795.

New Zealand's secular music also reflected its colonists' roots with mixed vocal and instrumental concerts, choirs, amateur orchestral societies and brass bands formed along the lines of those the colonists had enjoyed "at Home".⁹ There was a vogue for choral music in England around 1840 and choral societies and choirs were the first organized musical groups in New Zealand.¹⁰ They were also one of the easiest musical organisations to participate in as no material instrument was required, in many cases the ability to read music was not a requirement and a large number of participants could belong.¹¹ The settlers liked to hear familiar music, that of their homelands. In 1856, after attending a concert by the Auckland Choral Society, Vicesimus Lush wrote fondly of the choir's renditions of familiar songs such as *Come Bounteous May*, *Mary of Argyle* and *The Vesper Hymn*.¹² Choral societies attracted participants from all walks of life. Anthony Trollope, visiting New Zealand in 1872 and being told of the shortage of servants, was surprised to find that:

⁹ Thomson. *The Oxford History of New Zealand Music*, 50.

¹⁰ Angela R Annabell. "Music in Auckland 1840-1855". MA thesis, University of Auckland, 1968.

¹¹ George Frederic Allen. "Music in Whanganui in the Early Days". *New Zealand Illustrated magazine*, 1 April 1903, 49.

¹² Gillian Nelson. "In quietness and in confidence shall be your strength": Vicesimus Lush and his Journals, 1850-1882". MA thesis, Victoria University of Wellington, 2012, 43.

Sometimes a lass who knows nothing will consent to come into a house and be taught how to do house-work at the rate of £40 per annum, with the special proviso that she is allowed to go out two evenings a week to learn choral singing in the music-hall.¹³

Image 1.2

Auckland Choral Society Orchestra, 1884. Music seller Arthur Eady led the orchestra and his brother, Lewis, played the double bass in it. Ref: 1/1-001194-G. ATL. /records/23232077.

Once established, groups often grew rapidly. The Whanganui Choral Society was formed in 1862 with 40 members but by the time of its first concert in 1864 there were 65.¹⁴

Whanganui also had an Orpheus Glee Club (formed in 1876) and a Liedertafel Society (1898).¹⁵ Ashburton's Festival Choral Society, formed in 1892, was sixty strong for its *Messiah* performance in December of that year which the *Ashburton Guardian*'s reviewer considered to be "wonderfully strong for a town of Ashburton's limited population ... [and]

¹³ Quoted in Jonathan Mane-Wheoki, "The High Arts in a Regional Culture – From Englishness to Self-reliance." *Southern capital: Christchurch: towards a city biography, 1850-2000*. John Cookson and Graeme Dunstall (eds). Christchurch: Canterbury University Press, 2000, 303.

¹⁴ Allen, 49. S P Newcomb. *The Music of the People*, 17.

¹⁵ Allen, 48.

the choruses, it may be said ... all went with a steadiness and free flowing tunefulness that was an agreeable surprise".¹⁶ Performance of *Messiah* was a staple of the country's choirs.¹⁷ Although there are no piano solos adapted from this work there are four pieces by Handel in the OBVs: two marches, a piano solo and a song.

German immigrants brought the Liedertafel (a male only group which sang in parts) to New Zealand and they were soon popular with non-Germans also.¹⁸ By the 1890s Liedertafel Societies were established throughout the country in towns as well as cities.

Image 1.3

Dunedin Male Choir (previously the Dunedin Liedertafel), 1920. David Theomin, owner of the Dresden Pianoforte Manufacturing and Agency Co, was Vice-President (1905-22) and President (1922-33) of the Choir. His photo appears immediately above the one in a square frame. Courtesy of the Dunedin Male Choir.

Often with a strong socialising component the locally formed Liedertafel continued many German aspects of the originals, holding “Herren Abend” (smoke concerts) and “Gemischte Abend” (mixed nights where ladies were present).¹⁹ The Thames Liedertafel Society of

¹⁶ Bean, 38.

¹⁷ The Lyttleton Choral Society sang it in part in 1853 *Lyttleton Times*, 31 December 1853, 6 and the Auckland Choral Society sang it in a concert in 1858 *New Zealander*, 15 May 1858, 2.

¹⁸ An advertisement by the German Association announcing the formation of a Gymnasium and Liedertafel was placed in the *Otago Daily Times*, 27 December 1862. One of the first mention of Liedertafel in New Zealand was in 1869 on the occasion of the Duke of Edinburgh's visit to New Zealand, when a meeting of German residents planning his welcome to Hokitika suggested that the Ross Liedertafel be “specially invited” to participate. *West Coast Times*, 1 March 1869, 2.

¹⁹ *Star*, 22 August 1885, 3.

thirty voices was formed in 1897. Anticipating the musical programme of its first concert, the *Thames Star* advised Thames residents of the nature of the Society writing that, “to foster and encourage the love of good music should be the aim of every community entering as it does into the every-day lives of all. The part songs which will be sung vary in character from the heroic to the sentimental, from the grave to the gay, while the humorous will add brightness to the whole”.²⁰ The review of the sell-out concert, held at the Thames Academy of Music, praised the efforts of the Liedertafel, assured they would go on to win many competitions while outlining the other items by the Thames Orchestral Society and non-Liedertafel singers (men and women) which had made up the programme.²¹ It was this type of amateur concert which formed the day-to-day musical diet for the colonists as listeners and, for some, performers. Whether it be by a vocal or orchestral group; for the purposes of fundraising or just to give pleasure, some format of an evening’s entertainment with a selection of items from a variety of performers occurred regularly in the larger towns. With the advent of World War I the names of most Liedertafel societies in New Zealand were changed to distance themselves from their German origins.

Savage clubs were established to enable men to perform in a concert like setting within the confines of a club; this included theatrical as well as musical items. Beginning in Dunedin in 1885 they were based on the club of the same name in London, named after a little-known poet and dramatist, Richard Savage. At its peak there were 46 Savage clubs in New Zealand with a total membership of over 5,000.²² It seems the name “Savage” gave licence to adopt characteristics and rituals of what were seen as “savage” societies. Although the Savage Clubs in England used imagery taken from North American native peoples, the New Zealand Savage Club borrowed much of its iconography and ritual from Māori. The leader, who wore a Māori cloak and held a carved stick or club, was termed Rangatira, Ariki or Tohunga; the stage or dais was framed with Māori carvings in the shape of the front of a meeting house; the evening’s entertainment at the monthly meetings was called a korero and visiting clubs were termed hapu.²³ Despite the slightly racial overtones of the Savage Club operation, its aim of providing a venue for public venue within which amateur artist could perform was so popular that membership of the Savage clubs was closed in the 1920s due to maximum numbers. This led to the creation of the Orphans clubs. The origin of the name is unclear but probably

²⁰ “First Grand Concert”. *Thames Star*, 13 October 1897, 2.

²¹ *Thames Star*, 15 October 1897, 2.

²² No date is given for this but it was before the formation of the Orphans Clubs in the 1920s.

<http://www.kindredclubsnz.com/>

²³ Thomas. *Hawera*, 62.

relates to the “orphan” status of those unable to obtain membership of the local Savage Club. The Orphans Clubs were organised along similar lines to the Savage Clubs, providing an avenue for performance and entertainment but without the Māori component.

There is evidence the contents of the OBVs include the type of music being performed at Savage and Orphans Clubs concerts. Several reviews of Savage Club concerts mention performances of musical monologues, a recitation for a male voice with a musical accompaniment.²⁴ Musical monologues are contained in the OBVs of Cecil Thorne and Elizabeth Coates.²⁵ The Auckland Orphans Club concert in May 1918 included a cornet solo of *A Perfect Day*, the most popular piece in the OBVs.²⁶

Image 1.4

New Plymouth Savage Club Orchestra, 1930. The links to Maori iconography can be seen in the symbol at the top of the photograph and “Rangitira” under the leader’s name. PH02012-0423, Puke Ariki, New Plymouth.

²⁴ “Nelson Savage Club”. *Colonist*, 16 August 1910, 2 and “Savage Club Concert”. *Poverty Bay Herald*, 22 September 1927, 15.

²⁵ OBV of Elizabeth Margaretta Coates, uncatalogued, ATL. OBV of Cecil Arthur Thorne, uncatalogued, ATL.

²⁶ “Auckland Orphans’ Club”. *Auckland Star*, 13 May 1918, 2.

Musical societies of all types operated in even the smallest hamlets. Places such as Matarawa (in the Wairarapa), Hanmer, Foxton, Otaki, Manurewa and dozens more boasted their own Musical Society.²⁷ Musical societies performed programmes of mixed items or operettas and musicals, either in part or in their entirety. The works of Gilbert & Sullivan were particularly popular. In 1895 the Hawera Musical Society performed *The Mikado* in New Plymouth after a successful run in Hawera and the Pahiatua Musical Society announced the final cast for its upcoming production of the *Pirates of Penzance*.²⁸ The Royal Christchurch Musical Society (which was formed as the Canterbury Vocal Union in 1860) performed Edward German's *Merrie England* in 1936 and the Rangiora Musical Society Haydn's *Creation* in 1937.²⁹ Musical societies continued to be well supported beyond 1940, attracting large numbers of performers and good audiences. *Love is Meant to Make Us Glad* from German's *Merrie England* and piano solos based on Gilbert & Sullivan's works appear in the OBVs.

Musical expertise does not seem to have been a pre-requisite for entry into a musical society. When giving its first report in September 1853, four months after it was formed, the Nelson Amateur Musical Society made the rather surprising statement that at its formation "the majority of its members were then entirely unacquainted with music" and continued "a fact which not only in itself is sufficient to disarm criticism, but which coupled with the very excellent entertainment provided for their auditors, reflects the highest credit on the Society, and on its talented conductor, Mr Charles Bonnington". Meeting twice a week, once to learn the principles of music and the other to practice, the Society viewed two things as essential for success and progress: able direction and obedience and application. Despite its youth the Society's programme for its first concert was impressive, including works by Rossini, Donizetti, Verdi, Bellini, Purcell and Glover to name a few.³⁰ Progress must have been rapid. With open entry, societies such as this enabled those with no musical knowledge or experience to participate and broadened the range of those involved in music making and listening. Possibly this was a feature of colonial societies, where the restrictions of class were not felt so strongly and an enhanced sense of community resulted from everyone facing similar challenges leading to involvement by a wider range, and larger number of people, than was the case elsewhere. Music could be enjoyed on many levels; anyone could sing along without knowing how to read music, bands offered the opportunity to learn an

²⁷ Reference is made in Allen, 49 to Matarawa's Musical Society. The others listed all have notices in daily newspapers.

²⁸ *Wairarapa Daily Times*, 16 December 1895, 2. *Taranaki Herald*, 12 July 1895, 2.

²⁹ *Press*, 11 June 1936, 8 and *Press*, 3 December 1937, 6.

³⁰ "Nelson Amateur Musical Society". *Nelson Examiner and New Zealand Chronicle*, 17 September 1853, 4.

instrument without the cost of buying it. This was in contrast to other settler activities where there was a stronger demarcation in musical activities, such as balls.

There were a large number of musical organisations that were just for women. Although many glee clubs were mixed, others such as those in Christchurch, Ashburton and Ponsonby were for women only.³¹ As well as glee clubs there were Ladies' Liederkrantz,³² Ladies' Orchestras,³³ Ladies' Afternoon Musical Clubs³⁴ and many others.³⁵ There were plenty of musical activities to partake of and the newspaper reports of concerts and other events indicate a high level of participation.

Image 1.5

Mr J Higham's Orchestra, Hawera, 1896. Many local music teachers had their own orchestras contributing to the musical life of their community. PHO2012-0469. Puke Ariki, New Plymouth.

³¹ *Press*, 3 November 1909, 7.

³² A Ladies' Liederkrantz was formed in Auckland in 1896 following the formation of similar societies "in existence in the south for some time". *The New Zealand Graphic and Ladies' Journal*, 5 September 1896, 299.

³³ The Auckland Ladies' Orchestra performed in 1896. *The New Zealand Graphic and Ladies' Journal*, 20 June 1896, 275.

³⁴ *The New Zealand Graphic and Ladies' Journal*, 10 October 1896, 461.

³⁵ "A Musical Novelty". *Oamaru Mail*, 14 August 1882, 2 and "Feilding Liederkrantz". *Feilding Star*, 2 September 1914, 2.

Wherever the British Empire spread, its tradition of military music was part of its imperial cargo. The first military band arrived in New Zealand in 1845 with the 58th Regiment and gave regular public recitals between four and six o'clock in the evenings on the grounds of Government House in Auckland.³⁶ During the New Zealand Wars of the 1860s, of the fourteen regiments stationed in New Zealand, eleven had their own band, providing music at official functions, parades, balls and public concerts.³⁷ The music the bands played “reflected the taste of the age – arrangements, operatic overtures, operatic selections, popular dances or arrangements of ballads and songs”. They also played works, sometimes topical, composed by the bandmaster, some of which were published by local music sellers.³⁸ The military bands were an important part of New Zealand’s musical scene and when the final regiment pulled out of New Zealand in 1870 they left a legacy of band music.

Image 1.6

Dunedin Garrison Reed Band, 1885. The band’s conductor, David Wishart (standing immediately behind the bass drum) was Begg’s manager from 1885 to 1892. Toitu Otago Settlers Museum, Dunedin.

³⁶ Newcomb. *The Music of the People*, 15.

³⁷ Newcomb. *The Music of the People*, 15.

³⁸ Elizabeth Nichol. “The Music of the Regimental Bandmasters in New Zealand During the 1850s and 1860s and Its Publication.” *Crescendo*. 84 (2009): 14-20, 15.

New Zealand's brass bands emerged from the military regiments but while military bands included woodwind and percussion, brass bands played solely brass instruments apart from the drum.³⁹ As in Britain, many brass bands developed around a workplace, with employers sometimes sponsoring work bands. The Queenstown Ironworkers & Steelworkers Brass Band was formed in 1870 by Reefton Cornish miners.⁴⁰ Trade union bands, such as the Wellington Watersiders' Band, were funded by a union levy. Friendly societies, lodges and Roman Catholic and Protestant churches, sports clubs and temperance groups all had bands while "subscription bands" survived on public donations. There were also semi-professional "private" bands, such as Jupp's Private Band of Wellington, maintained at the expense of individuals.⁴¹

Bands were considered an essential part of a town and the town's band became a symbol of civic pride.⁴² "Upon taking up residence at Whanganui in June 1875, William F Gordon, formerly a well-known Wellington bandsman, was surprised to find that there was no band, the old Volunteer combination having become defunct. 'What would happen if the Governor was to visit the town?' he asked. 'There would be no band to play the National Anthem'."⁴³

³⁹ Chris Bourke. *Good-bye Maoriland: The songs & sounds of New Zealand's Great War*. Auckland: Auckland University Press, 2017, 52.

⁴⁰ Lecture by Peter Hickey, National Library of New Zealand, 2017.

⁴¹ Jupp's band operated for over fifty years until William Jupp's death in 1937. "Obituary". *Evening Post*, 10 February 1937, 13.

⁴² Bourke, 52.

⁴³ Newcomb, *The Music of the People*, 24. The Volunteers were made up of non-professional soldiers.

Image 1.7

Brass band playing during the Auckland Exhibition, Auckland Domain, 1913.

Ref: 1/2-001135-G. ATL. /records/22527115.

Brass bands played wherever the community was gathered – during marches in the street, at “promenade concerts” at the seaside, at the horse races and in the town’s public gardens. Brass bands were the people’s music and in smaller centres the band often provided the only opportunity for the public to hear music of any merit.⁴⁴ Prior to 1900 thousands of listeners who had possibly never entered a concert hall heard traditional airs, hymns, marches, and songs and made their first contacts with opera in the selections which were a part of the standard band repertoire at that time.⁴⁵ The *Cyclopedia of New Zealand* (1897-1908) has listings for 46 individual bands but there were many more than this active in New Zealand at the time. An entry in the *Cyclopedia* reflects the importance of a brass band to a town and the pride of the bandsmen in it. The payment for the *Cyclopedia* entry by the band as an entity, as well as reinforcing the status of the band, is also a link between culture and commerce.

By 1900 the sacrosanct nature of Sunday activity had lessened and listening to the local band perform on a Sunday afternoon was a popular social activity. By this date most towns had a

⁴⁴John Ritchie. “Music”. In *The Pattern of New Zealand Culture*. McLeod, A L (ed). Iacitha: Cornell University Press, 1968, 217.

⁴⁵ Ritchie, 218.

purpose-built band rotunda, often in the town's park, in which their band could perform. It is estimated that there were 100 band rotundas in New Zealand at the height of the brass band's popularity.⁴⁶

From the 1880s Salvation Army bands were operating in New Zealand and by 1934 there were 900 Salvation Army bandsmen in New Zealand, and 470 songsters.⁴⁷ There were also Girls', Boys' and Ladies' Temperance Brass Bands.⁴⁸ Although after 1914 many brass bands formed associations with the armed forces there were still many civic bands, and provincial bands played an important role in farewelling the town's soldiers and raising money for the war effort. With the number of volunteers heading off for training and passage to the other side of the world the local bands were kept busy; in November 1917 it was reported that the Queen Alexandra Band of Whanganui had given 158 performances since the war began.⁴⁹

As well as enjoying their local bands New Zealanders were able to hear several well-known international bands which toured New Zealand. The popular English Besses o' the Barn Band came for the Christchurch Exhibition in 1906-07, followed in 1911 by the United States Marine Band of John Philip Sousa. In 1913-1914 the Royal Regiment of Artillery toured for four months and the 1925-1926 South Seas Exhibition in Dunedin hosted the Argyll and Sutherland Highlanders.

Bands were very parochial and there was fierce competition among them, leading to a series of North and South Island, and then national, band competitions from 1880.⁵⁰ Brass bands were so popular that many daily newspapers had a "Band" column keeping its readers apprised of their local band's personnel changes, concert reviews and forthcoming events.⁵¹

Marches popular with brass bands were available for the home pianist to play. Sixty-two marches feature in the OBVs, including *The Washington Post March* by John Sousa who brought his band to New Zealand in 1911. One of the music sellers also published a march which was the competition piece for the 1896 sixth annual band competition in Dunedin. The judge and the composer were one and the same, Australian, Thomas E Bulch. The first time

⁴⁶ Samantha Owens and Michael Brown "Beautiful Band Rotundas". Interview with Wallace Chapman, Radio New Zealand, 13 March 2017. <http://www.radionz.co.nz/national/programmes/sunday/audio/201838024/samantha-owens-and-michael-brown-beautiful-band-rotundas>. Accessed 8 January 2018.

⁴⁷ Lineham, 155.

⁴⁸ Bourke, 25.

⁴⁹ *Wanganui Chronicle*, 10 November 1917, 4 as quoted in Bourke, 56.

⁵⁰ Newcomb. *Challenging Brass: 100 Years of Brass Band Contests in New Zealand 1880-1908*, 16.

⁵¹ For example, the *Dunedin Star* had a column titled "Band Gossip". One example appears in the *Star*, 4 September 1897, 6.

the composer heard it being performed was when he heard one of the competing bands playing it as the band marched from the railway station to their hotel.⁵²

Pipe bands were active in New Zealand from 1884 although pipers had come to New Zealand with each wave of Scottish settlers and performed at various community events. Not surprisingly the first official civilian pipe bands were formed in Otago and Southland. The Caledonian Pipe Band of Southland was started in 1896 by members of the Invercargill Caledonian Society.⁵³ Formation of the Dunedin Pipe Band followed in 1898 and in 1906-07 the first Dominion Pipe Band Contest took place, coinciding with the Christchurch Exhibition.⁵⁴ The pipe bands were popular at Caledonian Society meetings and Caledonian and Highland Games gatherings, the latter a highlight of the New Year holiday in many communities where Scottish migrants were present.⁵⁵ In Otago alone at least 23 towns and districts held Caledonian games by the end of the nineteenth century and they attracted huge numbers. In 1881 Dunedin's games had 14,000 spectators on the first day of the two-day competition.⁵⁶ As well as having younger members and bringing trainees up through the ranks there were pipe bands specifically for boys, some attached to schools and others which were community based.⁵⁷ Motueka had a women's Highland pipe band in the 1930s. A number of Scottish pieces appear in the OBVs; some, such as *Jessie's Dream* have musical notation reminiscent of the bagpipes.

⁵² Gleeson. *Meet me at Begg's*, 188-189.

⁵³ "Invercargill Burns Club Anniversary Entertainment". *Southland Times*, 26 January 1897, 2.

⁵⁴ "Pipe Band Contest". *Wanganui Herald*, 19 October 1906, 7.

⁵⁵ Alison Clarke. *Holiday Seasons: Christmas, New Year and Easter in Nineteenth-century New Zealand*. Auckland: University of Auckland, 2007, 109.

⁵⁶ Clarke, 110.

⁵⁷ *Evening Post*, 9 December 1929, 4. "Boys' Training Farm". *Evening Post*, 15 March 1906, 3.

"The Auckland Show". *New Zealand Herald*, 23 November 1911, 8. "Red Cross Carnival". *Star*, 13 March 1915, 9.

Image 1.8

Tauranga Highland Pipe Band, 1938. Tauranga Memories. Tauranga.kete.net.nz.
http://tauranga.kete.net.nz/tauranga_music_and_musicians/images/show/3753-tauranga-highland-pipe-band-1938. Accessed 1 May 2018.

The *Cyclopedia of New Zealand* is useful in highlighting some of the musical activity present in the regions at publication date (1897 to 1908) but, as each entry in the *Cyclopedia* was paid for, many smaller choral groups, bands, orchestras and other musical groups were not represented. Many small towns and even suburbs such as Mornington in Dunedin and Khandallah in Wellington, had their own musical groups, but none of these are listed.⁵⁸ However, the *Cyclopedia* can give some broad idea of how varied musical life was in an area. For example, the Wellington volume (1897) lists Mr Maughan Barnett's Musical Society (formed in 1895) of 230 members; the Wellington Festival Choral Society (1894); the Wellington Liedertafel (1891) limited to 28 members; the Wellington Musical Union (1895) of 70 members; and the Wellington Orchestral Society (1879). All these groups, as well as most of those not represented in the *Cyclopedia*, would have performed in public concerts

⁵⁸ For example, the Mornington Musical Club – see “Concert at North-East Harbour” *Otago Daily Times*, 9 November 1901, 8 and the Khandallah Musical Society – see “Women in Print” *Evening Post*, 25 June 1919, 9.

throughout the year. In the same volume of the *Cyclopedia* it is listed that Wellington boasts an Opera House (capacity 2,000), the Theatre Royal (capacity 1,200), the Exchange Hall, the Criterion Theatre, the Alhambra Hall and other smaller halls in other parts of the city.⁵⁹

Writing of Katherine Mansfield's Wellington from 1888 to 1903, Redmer Yksa summed up its musical life: "Edwardian Wellington had a feast of al fresco music on offer: orchestral music floated from band rotundas in public parks, gardens and on Thorndon Esplanade. The City Council subsidised no fewer than four local orchestras and in 1910, underwrote a 45 strong municipal orchestra, an Australasian first".⁶⁰

It was not only in the halls and theatres that the average listener had the chance to experience a variety of music – much music could be heard by simply being out and about. Bands of itinerant German musicians were a feature on the streets of New Zealand's towns and parks from the 1850s where they were frequently hired to perform for garden parties, school sports days, dances, boat trips and other functions.⁶¹ There were also multiple parades featuring brass and pipe bands.

From the 1840s music halls and theatres were erected in settlements all over the country, not just in the large towns. On the West Coast goldfields by 1867 there were casinos or dancing halls in Charleston, Westport, Greymouth and Hokitika and each had their own orchestra.⁶² Regular boats from Melbourne and Sydney brought musicians, singers, instruments, music and overseas performers who toured regularly. In 1863 the English Opera Company toured New Zealand for the first time, followed by William Lyster's Opera Company in 1864 and during the 1860s and 1870s a flood of overseas artists swept New Zealand.⁶³ From the early 1880s various companies from the J C Williamson organisation of Australia began touring, bringing the latest musical and dramatic shows from London and New York with "a high standard of staging, performance and discipline which, at least in the earlier years, left the ingenuous colonial audiences gaping at the sheer unaccustomed magnificence of it all".⁶⁴ The later OBVs contain many compositions associated with J C Williamson productions and

⁵⁹ "Societies". *The Cyclopaedia of New Zealand. (Wellington Provincial District)*. Wellington: The Cyclopedia Company Limited: 1897, 439.

⁶⁰ Redmer Yksa. *A Strange Beautiful Excitement: Katherine Mansfield's Wellington 1888-1903*. Dunedin: Otago University Press, 2017, 229.

⁶¹ Samantha Owens. "'Unmistakeable Sauerkrauts': Local Perceptions of Itinerant German Musicians in New Zealand, 1850-1920". *Nineteenth-Century Music Review*. 15/1 (2018): 37-49.

⁶² Maurice Hurst. *Music and the Stage in New Zealand: The Record of a Century of Entertainment*. Dunedin: Charles Begg & Co Ltd, 1944, 15.

⁶³ Thomson. *The Oxford History of New Zealand Music*, 24. Peter Downes. *Top of the Bill: Entertainers through the years*. Wellington: A H & A W Reed, 1979, 28.

⁶⁴ Downes, 28.

covers which include the name of the company as well as the title, composer and lyricist of the piece. Norma Day's OBV of 36 pieces contains four from J C Williamson productions.⁶⁵

During the Edwardian years the most popular form of entertainment in the English-speaking world was musical comedy. Composed and created in Britain, performances were eagerly attended in New Zealand. "From Auckland to Invercargill the songs were sung and whistled in the streets".⁶⁶ There were also locally composed shows. *Tapu* (1903) and *A Moorish Maid* (1905) both composed by Alfred Hill; the latter introduced Blenheim coloratura soprano Rosina Buckman, New Zealand's first opera star who, although she eventually lived in England toured New Zealand giving recitals.⁶⁷ As well as non-New Zealand touring artists many locals who had had success overseas returned to tour the country. The "Musical All Blacks of Maoriland" was the catchy name given to the Black family of Invercargill (mother, father, son and three daughters). John Black had previously been a music teacher and music seller in Invercargill. Their seven-month professional tour of the South Island in 1902-03 included dances, mandolin quartets, comic sketches and orchestral works. The Blacks then toured the North Island for 15 months before moving to Sydney. On a return visit to New Zealand in 1909 their success and popularity was seen when the 1,400 seats of Dunedin's Garrison Hall were full for six nights.⁶⁸ As well as Rosina Buckman, New Zealand born soprano Frances Alda toured (in 1927).⁶⁹ Both these women were born in New Zealand and had gone to Britain to train and further their careers, returning to New Zealand to tour and perform. In this way New Zealand was linked to musical activity offshore. World famous soloists also toured including singers Nellie Melba in 1902-03, Clara Butt in 1908, 1913 and 1921, and the pianists Paderewski (1904) and Mark Hambourg (1903).

⁶⁵ OBV of Norma Day, uncatalogued, Hocken.

⁶⁶ Downes, 40.

⁶⁷ Thomson. *The Oxford History of New Zealand Music*, 140.

⁶⁸ George Griffiths. "Black, Ellen Vaughan (1885-1962)" in *Southern People: A Dictionary of Otago Southland Biography*. Jane Thomson (ed). Logan Press in association with DCC: Dunedin, 1998, 48.

⁶⁹ Adrienne Simpson. "Frances Alda". *Opera in New Zealand: Aspects of History and Performance*. Adrienne Simpson (ed). Wellington: Witham Press, 1990, 100.

Image 1.9

Musical All Blacks of Maoriland, the Black family, c1902. Ref: 1/2-022435-F. ATL. /records/23228761.

Writing of music in Paeroa between 1908 and 1928, W A Moresby remembered the Criterion Theatre in Paeroa hosting Australian pianist Percy Grainger, the Westminster Glee Singers (from England), several German groups, the Russian Cherniavsky Trio on two or three occasions and the American Fisk Jubilee Singers “who sang negro spirituals and introduced most of their audience to both the existence and charm of their music”.⁷⁰ In Waihi Margery Dixon recalled seeing Kaai’s Hawaiians (1927), the Westminster Glee Singers, the British Humphrey Bishop Company (who toured several times between 1923 and 1930), commercial travellers’ concerts, Māori concert parties and The Diggers (a group of New Zealand returned servicemen).⁷¹ New Zealand audiences were keen to experience a range of music. The bellringing Payne family from Australia toured in 1889 and enjoyed crowded houses. In New Plymouth an estimated 200 people were turned away on opening night and in Auckland many had to sit on the back of the stage.⁷² By 1918 a touring pattern for artists and companies was well established thanks to the chain of theatres in both islands and the

⁷⁰ Moresby, 19.

⁷¹ Dixon., 17-21, 27-32.

⁷² Anne Doggett & Gwyn Gillard. *See How They Ring!: Travelling Bellringers on the Australasian Popular Stage*. Australia, BHS Publishing, 2011, 106.

organisations which ensured they were filled. Choirs, semi-professional and amateur orchestras existed in the main centres and in most towns.⁷³

The silent movies required musical accompaniment to the action on screen by an orchestra or a solo pianist. The music played did not always match the action but in many of the picture theatres the standard of musicianship was high. Many of the orchestras numbered ten or more members and the standard of music offered could determine the level of patronage of a particular theatre. As well as accompanying the action of the movie, the orchestra played an overture before the movie and an entr'acte at the interval. In some picture theatres a pianist provided the sole musical accompaniment to the film.⁷⁴ Violet Capstick played the piano for the silent movies in Timaru.

I just can't remember how it happened but I just know that I was engaged to play for the early movies in 1908 at the old Theatre Royal, just at the piano alone, but then we had the orchestra of about eight players for the silent movies. I had a really large store of sheet music to draw on for the movies. The trouble was, when I began with the orchestra there was no orchestral music for these films at all. I just had to supply everything from the sheet music that I had bought from Begg's. With the help of a very good and well-known piano player of those days, a Mr Freddie Chapman, who helped me to write the band parts, I started with orchestral music and carried on ever since. I played in three theatres. First at the Theatre Royal, later one across the road at Hayward's Picture Palace and then back to the Theatre Royal and in 1916 I was appointed pianist at the Grand Theatre, which is now known as the Regent.⁷⁵

The home pianist was buying and playing the same type of pieces as Violet was playing. With the advent of the "talkies" the music was no longer required as a backdrop to what was happening on screen, although in a few cases small combinations of orchestral players were retained to play an overture and an entr'acte.⁷⁶ However, the music featured in the movies as songs and themes was usually available to purchase and play.

⁷³ Thomson. *The Oxford History of New Zealand Music*, 51.

⁷⁴ Allan Thomas (ed). *LDA: L D Austin's Life in Music*. Wellington: Steele Roberts, 2012, 105.

⁷⁵ Jim Sullivan. *Canterbury Voices*. Christchurch: Hazard Press, 2007, 54.

⁷⁶ Thomas. *L D Austin's Life in Music*, 115.

Image 1.10

Movie theatre orchestra which played at the Kosy and Palace Theatres, Palmerston North, 1919. 2007N_Mus3_GRO_1079, Palmerston North Libraries and Community Services.

Prior to the outbreak of the First World War, most weeks in the main centres, and almost as frequently in the provinces, audiences could enjoy classical concerts and recitals, opera, vaudeville, civic functions, tours by international artists, pit orchestras at silent films, as well as amateur performances or recordings in the comfort of their living rooms. In addition, the larger towns had orchestral and operatic societies, choirs, brass bands, pipe bands and dance bands.⁷⁷

John Thomson in his history of music in New Zealand noted that “By the turn of the century musical life throughout New Zealand had reached a peak of activity”.⁷⁸ This peak related to the number of people participating in musical activity and belonging to musical organisations and the peak continued until at least the end of the First World War, despite the advent of the gramophone. The OBV sample reflects this trajectory with the largest number dating from the 1890s to 1918.

⁷⁷ Bourke, 13-14.

⁷⁸ Thomson. *The Oxford History of New Zealand Music*, 49.

By 1914, although British influences on music continued, musical life in New Zealand was dominated by German influences – composers, instruments, educational methods and performance styles.⁷⁹ German music, musicians and instruments were seen as the musical best and slightly superior to British. Perhaps this is what led to Hastings describing itself as “the Leipzig of New Zealand”.⁸⁰ German songs feature in the OBVs both as solos and vocal duets. *Agathe, When the Swallows* is number 153 in a series of German songs published by Ashdown & Parry in London, sold by Robert Holliday & Co in Wellington and bought by OBV owner Euphemia Johnston. Isabella Colt’s OBV contains many pieces composed and published in Germany.⁸¹ With anti-German feeling strong after the outbreak of war there was a strong backlash against anything German; many Liedertafel societies changed their name, German instruments and music were scorned and German musicians shunned and, in some cases, interned.⁸² All the music labelled “German” in the OBVs is prior to 1914.

As well as listening to music, at home, in the street or at concerts citizens could read about it. Newspapers were full of musical events; advertising forthcoming concerts and reviewing local and overseas performers. Naturally not all the music being performed was of a high standard and sometimes the newspaper reviews of local concerts were less than complimentary. There were also New Zealand published musical publications for sale. The music critic L D Austin arriving from England was amazed to find copies of *The Triad* “in almost every home” when he arrived in New Zealand in 1910.⁸³ Founded in 1893, the magazine’s contents covered articles on music, literature, art, music and science and pieces of music were published firstly as part of the magazine and later as a “music supplement”.⁸⁴ Joanna Woods’ biography of *The Triad*’s editor, the outspoken music critic Charles Baeyertz, reinforces the richness of New Zealand’s musical life during the 1890s until 1912.

⁷⁹ Bourke, 128.

⁸⁰ Thomson. *The Oxford History of New Zealand Music*, 49.

⁸¹ OBVs of Isabella Rose Adams, Marlborough Museum, uncatalogued.

⁸² Samantha Owens. “‘The Above-Mentioned Aliens’: Rudolf Mersy’s German Band in New Zealand, 1913-1919”. *Musicology Australia*. 39:1” 1-14.

⁸³ Thomas. *L D Austin’s Life in Music*, 119.

⁸⁴ Elizabeth Nichol. “Includes Music – Sources of New Zealand Published Music Other Than Sheet Music”. Paper to the IAML (NZ) Conference Auckland, November 2017, 3.

Image 1.11

Joyland Jazz Band, Hawke's Bay c1925. Hawke's Bay Museums Trust, Ruawharo Tā-ū-rangi, 5006.

The *New Zealand Musical Monthly* (1888-1890), *The Triad* (1893–1913/1925), and *Music in New Zealand* (1931–1937) were all magazines catering for the music-loving public. Others such as the *New Zealand Illustrated Magazine* and the *New Zealand Graphic and Ladies Magazine* included pieces of music within their covers for the amateur musician to try her or his hand at, either as part of the magazine or journal itself or as a supplement.⁸⁵

With the advent of the phonograph, and then the gramophone, recorded as well as live music was heard and a huge musical repertoire was available to listeners. Owners could listen in their own homes to great singers such as Caruso and Melba as well as bands and orchestras. “As phonographic technologies provided a means to mass-produce identical recordings of musical performances, people increasingly experienced music not by attending unique live performances or by producing music themselves in their homes but instead by purchasing recordings, carrying them home, and reproducing the music on machines in their parlors, whenever and as often as they desired”.⁸⁶ Gramophone concerts became another event to attend, the audience sitting and listening in much the same way they would listen to a live performance. A soirée at St Luke's Presbyterian church in Mt Albert in November 1897 included “the novelty of Mr Miller's phonograph which played 25 musical pieces”.⁸⁷ Sports

⁸⁵ Nichol. “Dedicated to the Colonial Music-loving Public, 165.

⁸⁶ Emily Thompson. “Machines, Music, and the Quest for Fidelity: Marketing the Edison Phonograph in America, 1877-1925”. *The Musical Quarterly*. 79/1 (1995): 131-171, 132.

⁸⁷ *Auckland Star*, 25 September 1896, 4 as cited in Deborah Dunsford. *Mt Albert Then and Now: A History of Mt Albert, Morningside, Kingsland, St Lukes, Sandringham and Owairaka*. Auckland: Mount Albert Historical Society Inc, 2016, 63.

events often included gramophone items as part of the programme; in 1907 several items were played at a boxing match.⁸⁸ Portable gramophones meant recorded music could be heard at the beach, the park, picnicking or travelling, anywhere the owner decided to crank up the machine. “The phonograph was not just situated in modern home life; it played a role in defining that modernity, by being put to use in ways that distinctly changed the prevailing culture of music in the home”.⁸⁹

The radio heralded another change in how music was heard and disseminated. The first broadcast, by Radio Dunedin, was in 1922 and by 1925 the Radio Broadcasting Company was broadcasting throughout New Zealand. As listeners could not choose what was played they were exposed to a wider variety of music than they might have chosen to listen to. As well as recordings played over the air there were live performances by local musicians; professional and amateur. Radio had a more interactive component than the gramophone as listeners could send in requests to have specific music played while they listened in. The most outstanding example of this were the weekly “community sings”. Dunedin’s Community Sing, the most successful, began in a small way in 1918 “to chase the World War 1 blues away” and reached its zenith during the Depression of the 1930s.⁹⁰ Every Friday at midday the Strand Theatre and later the St James Theatre would fill with singers who, under the leadership of “the Big Three”, would form an informal choir to entertain those listening at home.⁹¹ Radio listeners and performers could make requests and pledge payment if the song was played or sung. From 1931 to 1950 it was estimated that £45,000 pounds was raised.⁹² Irene Gurr, a schoolgirl at the time remembers:

Probably the best money-spinner of all was Alfie’s unforgettable rendition of *The Bells of St Mary’s*. It was his speciality. He could bring tears to the eyes of his audience. The crowd hushed as they listened to the bells chiming out over the familiar background melody. They pealed sonorously around the theatre walls and out over the airwaves to hundreds more listening in workplaces, in the homes where the housewife would be doing her chores or munching a lunch on the corner of the kitchen table, or out to the farm families.⁹³

⁸⁸ “Gramophone Concert”, *Evening Post*, 20 February 1926, 10, “Gramophone Concert”, *Press*, 8 June 1934, 21, “Gramophone Recital”, *New Zealand Herald*, 20 August 1929, 7 and *Otago Witness* 30 January 1907, 58.

⁸⁹ Thompson, 138.

⁹⁰ Irene Gurr. “The Community Sing.” *Otago Before*. No 5 (August 1995) 6-11, 6.

⁹¹ Dunedin musical personalities “Himmy” (Jimmy) Himburg, “Alfie (Alf Pettitt) and “Demmy” (H P Desmoulins).

⁹² Gurr, 10.

⁹³ Gurr, 7.

The Bells of St Mary's was available in sheet music. Florence Wood's OBV contains a copy she purchased from the Auckland branch of the Anglo-American Music Store and had bound as part of her OBV in 1921. The last Dunedin Community Sing was held in the 1950s in the town hall with an estimated audience of nearly 4,000.⁹⁴

Competition continued to be a feature of much music making. As well as competitions for brass and pipe bands, there were music competitions held in many of the larger centres. By 1900 most regions had a Competitions Society and children learning the piano competed against others of the same age, in solo and piano duet categories.⁹⁵

Regular musical items were provided in many department stores, usually for those enjoying refreshments in the shop's tea rooms. In 1933 John Court's in Queen Street, Auckland, advertised a trio of accomplished musicians playing daily in their tearoom with a repertoire ranging from selections from grand opera to those from light opera such as those of Noel Coward and Ivor Novello. Milne & Choyce also had live music playing and in 1934 offered the last opportunity of hearing "the famous Tom Katz Saxophone Band" play before they left for London. Farmers' had a changing programme of light music every afternoon, with three members of the Engel family on piano, violin and cello. At Ballantyne's in Christchurch there was a harp, cello, violin and piano quartet and Kirkcaldie & Stains in Wellington had a pianist performing on a Steinway piano in their tearoom.⁹⁶

In his history of cities in New Zealand, Ben Schrader discusses the cultural and social activities of the Thomson family in Dunedin during the 1880s and 1890s. The family contributed and partook of a range of musical activities. George Thomson, a science teacher, belonged to the Dunedin Choral Society and the Savage Club. His wife, Emma, hosted and attended evening gatherings, some of which involved musical recitals. In the evenings all the family (there were six children) gathered for book reading, card playing and musical recitals; presumably they owned a piano. George and Emma attended concerts and recitals outside the home when they could.⁹⁷ The Thomson family would have been typical of many New Zealand families at the time.

⁹⁴ Gurr, 11.

⁹⁵ Moffat, 186-187.

⁹⁶ Helen B Laurenson. *Going Up Going Down: The Rise and Fall of the Department Store*. Auckland: Auckland University Press, 2005, 134.

⁹⁷ Ben Schrader. *The Big Smoke: New Zealand Cities 1840-1920*. Wellington: Bridget Williams Books, 2016, 145-153.

Choirs, orchestras and bands all operated outside the home. They were involved in public music making while the home pianist was playing privately in the domestic environment for themselves, their family and friends. However, both arenas were part of the global popular musical scene, supporting music making across New Zealand. It would have been difficult for anyone living in New Zealand to avoid exposure to a range of musical experiences and the OBVs were created within, and reflect, this environment. New Zealand's musical landscape was rich and available for all to enjoy and participate in. While the amateur pianist could not hope to emulate the fullness of sound of the brass band or the depth of the orchestra at the silent movies, she or he could borrow from the musical pleasures around them. Many band marches were arranged for piano, Gilbert & Sullivan tunes were pleasant to play and sing, folk songs and familiar airs could be recreated on the keyboard and adaptations of items from operas and musical comedies were playable on the piano. The OBVs reflect not only the musical taste of their owner but the popularity of music at the time the owner was purchasing it. Chapters six and seven will look at the owners of the OBVs and the creation of the volumes in more depth and the next three chapters will examine those who sold the music and their means of doing so.

Chapter Two

Music Selling: the specialist music dealers and their place in the commercial and cultural world of music selling

In the OBV cycle the music seller was the essential link between the player and the music selected and later bound. In the broader context of New Zealand's cultural and social life the music seller was the conduit for the distribution and circulation of popular music, whose role was not limited to his or her commercial enterprise but extended to fostering, supporting and frequently participating in music within the community he or she operated in. The OBVs allow us to see examples of these activities by specific music sellers.

From a twenty-first century perspective, it is difficult to appreciate the ubiquitous nature of sheet music consumption over the c1840 to c1940 time period. Despite the expense of buying, tuning and learning the piano, its popularity led to a voracious demand for new pieces of music. This music was sold by a diverse range of businesses and individuals. Even after the advent of the gramophone and the radio, sheet music continued to be the means by which a large number of people accessed popular music; recreating tunes they had heard mechanically produced on a gramophone, radio or in Hollywood movies and performed locally or by visiting artists and touring companies. The network of music sellers operating in New Zealand enabled ordinary people, families and households to make music at home and be part of the diverse popular musical culture existing within and beyond New Zealand.

This and the following two chapters will trace the development of sheet music selling in New Zealand from 1840 to 1940 examining the businesses of the music sellers and how they operated. The music sellers were operating in the flourishing musical climate outlined in chapter one; this represents a widespread network of music sellers and a lucrative branch of the print economy.

In this study, the term "music seller" refers to anyone who sold printed music, regardless of what other business they operated or occupation they were employed in, and "music dealer" refers to those who sold both music and musical instruments, although in colonial New Zealand "music seller" often referred to one who sold musical instruments as well as printed music. The "music trade" refers to the trade in both printed music and musical instruments and "printed music trade" that of printed music only. Although this thesis only considers popular music for the piano many music sellers also sold serious music and music for other instruments. Identifying all the music sellers over a 100-year period is difficult, if not

impossible. The sellers' stamps and stickers on the covers of individual sheets in the OBVs are a useful starting point in identifying some and can assist in an assessment of which businesses were the most prominent as well as other aspects of the printed music trade. However, many OBVs contain sheets with no stamp on their cover, the seller choosing not to stamp or sticker the music before or as it was sold. In addition, many sheets in the OBVs have had the covers removed so any evidence of who sold it (as well as publishing details) has been lost. There are 1,994 music sheets contained in the OBVs but less than half have music seller's stamps or stickers. These reflect the 119 New Zealand music sellers identifiable in the OBV sample, but there were many more than this.

To gauge the number, type and geographical spread of music sellers a range of sources were used. In his paper on nineteenth-century music sellers in New Zealand Keith Maslen used street and business directories to identify the wide range of businesses that sold sheet music up until 1900.¹ Maslen defines directories as "essentially dated lists" which "provide a succession of snapshots of a particular community at successive moments of time" and "with the same inevitable, unrevealed absences on the day".² By searching directories from 1900 to 1940 Maslen's coverage has been extended, but directories, while useful, are far from comprehensive. Many music sellers had no directory listing at all and many businesses listed under another category sold music. In addition, the directory headings were changed or encompassed a range of trades, such as *Stone's Directories* category of "Music Sellers and Musical Instrument Makers & Importers". As the twentieth century progressed the category included those who sold (sometimes solely) gramophones and gramophone records.

A search of newspapers, advertising material, theatre programmes and other ephemera have all revealed additional music sellers to those found in directories, contributing to a fuller picture of the sheet music trade; its breadth and size. Even so it is inevitable some businesses have been overlooked and the number of music sellers discussed here is less than the total that existed, although to what extent is unclear. For many businesses the sale of sheet music would have been a small part of their enterprise and they would not have advertised it specifically and some businesses have not advertised it at all. The nature of a particular business is not always evident from secondary sources and it is often not possible to find definite information an individual or business sold sheet music although a directory listing,

¹ Maslen. "Music Selling in Nineteenth-Century New Zealand", 15-42.

² Keith Maslen. "Early New Zealand Directories a Brief Guide". Friends of the Hocken Collections: Bulletin Number 7: March 1994.

newspaper advertisement or the type of the business it was would indicate it was highly likely. A large number of piano dealers fit into this category. The primary business of piano dealers was pianos and many sold music to play on them although frequently they did not advertise they sold it. However, given that the piano is designed to be performed on, and to enable this it is necessary to have music to play, it would seem highly likely most piano dealers would have some music for sale, perhaps only to entice a prospective customer to play when testing an instrument, but frequently offering a greater range than this would require. There is evidence to support this reasoning. There are no advertisements for music in promotions for Kerr's Piano Salon in Dunedin but its Memorandum of Association states the purpose of the business is "To carry on the business of manufacturers and importers of and dealers in pianos, organs, gramophones and all other kinds of musical instruments whether mechanical or otherwise, piano tuners, polishers, musical instrument repairers, music publishers and music sellers".³ A number of advertisements by piano dealers offering free music, but who otherwise do not mention printed music, also reinforce this notion.⁴ It is assumed piano dealers who published music, such as the English & Foreign Piano Agency, sold the pieces they published, and it seems probable they also sold music they did not publish.⁵ "Novelties" which were advertised by many stationers, booksellers and general merchants refers to specific types of sheet music; probably comic songs and other humorous or appealing pieces, so sellers of novelties have been classified as music sellers even if there is no other evidence they sold music.⁶ Appendix 1 Music Sellers in New Zealand 1840-1940 lists the more than 700 music sellers identified using the above methods. There were many more. The 119 music sellers identified in the OBV sample represents about fifteen per cent of the total number at Appendix 1.

The demand for instruments and music by the 1860s led specialist music dealers to set up business. Most started in a small way and many only lasted a year or so, but there were several who operated for many decades, had multiple branches and, in some instances, London offices or agents to facilitate the purchasing of instruments and music in Britain and Europe. Some individuals set up a music business as just another in a long line of different

³ Kerr's Piano Salon Limited 1929-34, DAAB 9055 D93 9a-1649, Archives New Zealand, Dunedin.

⁴ In 1882 Hatch's Pianoforte Depot in Invercargill advertised "Music actually given away". *Southland Times*, 4 January 1882, 2.

⁵ Horace Stebbing and John Hartwell *Britannia's Hearts and Hands* (c1906), John Hartwell *They'll 'Elp Us to Rule the Waves* (c1906), Horace Stebbing *Two Veterans* (c1903).

⁶ In an advertisement Arthur Eady states "It will be the study of the Proprietor to place before the public EVERY NOVELTY, whether in Song, Dance, or Pianoforte Pieces immediately after Publication". *Thames Advertiser*, 1 June 1880, 4.

commercial enterprises while others such as Charles Begg and Samuel Webb had operated music businesses before coming to New Zealand.⁷

Many of the specialist music businesses (“music dealers”) began primarily as suppliers of pianos. They cited exclusive agencies they had with manufacturers from Britain and Europe, provided pianos on hire purchase and often ran a piano workshop where pianos were repaired and repolished. These shops had resident tuners who also tuned in nearby country areas. They usually had a good range of music and stocked musical instruments other than pianos.

Image 2.1

Begg's piano and organ polishing and repairing room, Dunedin, 1911. *Begg's Jubilee Souvenir 1911.*

Most of the major music dealers are represented in the OBVs. The table below shows the music sellers who have ten or more pieces of music stamped in the OBV sample, but not all businesses stamped the music they sold and some may have stamped only some pieces they sold. However, the three top businesses as represented in the OBVs (Begg's, the Dresden and Arthur Eady) were the biggest sellers of sheet music between 1840 and 1940 and the

⁷Joseph Hatch founded Hatch's Pianoforte Depot in Invercargill in 1881 after previously owning chemist shops, establishing the first bone mill in Invercargill, at various times manufacturing soap, candles, glycerine, sheep-dip and rabbit poison, exporting rabbit skins and dabbling in sealing. After two years of running a music business he left Invercargill and established a penguin oil business on Macquarie Island. Charles Begg had been a successful piano manufacturer and operated a shop selling pianos, other instruments and music in Aberdeen before moving to New Zealand in 1861. Samuel Webb of Webb's Royal Harmonium, Pianoforte and Music Saloon had operated a similar business in London prior to opening his Auckland business in 1860.

number of pieces in the OBVs supports this ratio in general terms. The number of sheets stamped by Arthur Eady indicates his dominance of the Auckland market, for the Dresden their importance nationwide and for Begg's their longevity and representation nationwide.

**Table 2.1 Music Sellers with ten or more sheets of music in the OBVs
(descending in number of sheets stamped)**

Business	Location	Number of sheets in OBVs
Charles Begg & Co	Nationwide	233
Arthur Eady & Co	Auckland, Hamilton	149
The Dresden Pianoforte and Organ Company/The Bristol Piano Company Ltd	Nationwide	118
Lillicrap & Co/Lillicrap, McNaughton & Co ⁸	Invercargill	74
The Anglo-American Music Store	Christchurch, Wellington, Auckland	50
Chivers	Christchurch, Wellington	39
Terry's Book & Music Stores	Dunedin	32
J Harris & Co	Wellington	32
A W Robertson	Auckland	31
H Collier & Co	Whanganui, New Plymouth	22
George R West	Dunedin	19
Harston's Music Depot	Napier	19
A H MacLean (bookseller and stationer)	Feilding	15
Chrip's Music Stores	Gisborne	13
E J King	Wellington	13
Milner & Thompson	Christchurch	12
Lewis Eady	Auckland	11
Canterbury Music Depot	Christchurch	11
F Hanham (bookseller and stationer)	Wairoa	10
O'Hara's Musical Warehouse	Whanganui	10

It is clear many customers felt loyalty to a particular firm and even when there was more than one music seller in a town several chose to buy all their music from only one. OBV owners Mary Joynt's patronage of the Canterbury Music Depot in Christchurch and Beryl Opie's purchase of most of her music from Begg's Timaru branch are just two examples.

⁸ Like many businesses the Lillicrap business went through many changes. The Southland Music Depot was taken over by F J Lillicrap in 1893 and operated as F J Lillicrap & Co until 1904 when it became McNaughton, Lillicrap & Co. The partnership was dissolved in 1911.

Charles Begg & Co Ltd

Two of the three biggest music sellers in the OBV sample were Charles Begg & Co Ltd (“Begg’s”) and The Dresden Pianoforte Manufacturing and Agency Company Ltd (“The Dresden”). Begg’s and the Dresden were the two biggest music dealers in New Zealand from the 1880s and from 1913 their head offices were virtually next door to each other in Princes Street, Dunedin. The biggest seller in the OBVs was Begg’s, a firm which established branches and agencies throughout the country.⁹ Charles Begg, an Aberdeen piano manufacturer and tuner, emigrated to Dunedin with his family in 1861 and immediately began tuning and building pianos. After winning a medal at the New Zealand Exhibition of 1865 for a piano made of rimu he decided to concentrate on imported pianos rather than manufacturing them in New Zealand woods, as cutting veneer from them had been difficult. However, the company continued to assemble its own pianos, building the cases and using imported actions, operating a factory in Dunedin which at the time of its closing in 1928 employed around 40 men. Although few records for Begg’s remain, the stock book for Otago and Southland for the years 1914 to 1919 gives an interesting snapshot of the piano business. During this period Begg’s sold 1,237 pianos and organs of 68 identifiable brands of which over 90 per cent were pianos. The biggest brand sold was Charles Begg & Co’s own (73 were sold).¹⁰ As well as being a piano manufacturer in Aberdeen, Begg had also had a retail establishment where he sold other instruments and printed music. The business he opened in Dunedin was along similar lines and in February 1864 he advertised: “A large stock of Music” for sale.¹¹ George West also established a music business in Dunedin in 1861 so there were two sizeable concerns providing instruments and music to Dunedin and the wider Otago public, benefitting from the wealth the goldfields had brought to the province. Begg’s business appeared to thrive but a fire with uninsured stock in 1867 meant when Charles died in 1874, the company he left his wife, Jessie, and two trustees to run was technically insolvent. However, under Jessie Begg’s management the business recovered and expanded, opening a branch in Timaru in 1885, purchasing an existing business in Wellington in 1897 and opening a branch in Invercargill in 1900. In 1904 Begg’s opened an office in London to facilitate their purchase of instruments and music in Britain and Europe.

⁹ The two major music sellers’ names were commonly abbreviated. Charles Begg & Co Ltd was referred to as “Begg’s” and The Dresden Pianoforte Manufacturing and Agency Company Ltd as “the Dresden”. When the Dresden changed its name to the Bristol Pianoforte Company in 1915 it was known as “the Bristol”.

¹⁰ Gleeson. *Meet me at Begg’s*, 92.

¹¹ *Otago Daily Times*, 26 February 1864, 7.

At the time of Begg's 50th jubilee in 1911 as well as the head office in Dunedin, the company had branches in Timaru, Wellington, Invercargill, Oamaru and Nelson and a London office.

Image 2.2

Begg's Wellington premises, Manners Street, c1910. PCA.

Image 2.3

Interior of Begg's Wellington premises, 1910 showing sheet music for sale. "The musical emporium of Wellington. Charles Begg & Co Ltd 1961-1913" published in *Evening Post*, 21 January 1913, 15. N-P 1641-15. National Library of New Zealand (hereafter NLNZ).

Image 2.4

Begg's Nelson branch, 1910. "Tyree Building". T181438. Nelson Provincial Museum.

After Jessie Begg's retirement from the company in 1896 Begg's was run by her two sons Alex and Charles. A family dispute in 1927 led to the business becoming a public company although the Begg family continued to run it until 1948. By 1940 Begg's had opened additional branches in Christchurch (1922) and Auckland (1928) and had opened and closed branches in Waimate (1907-1911) and Ashburton (1918-1925). Printed music was an important part of Begg's business. As well as selling imported pieces they also published 142 local compositions and many more by arrangement with publishers in other countries. In their entry in the *Cyclopedia of New Zealand* the company claimed to be "in touch with all the leading composers and music publishers in the world" and "every mail brings some fresh novelty".¹²

The Dresden Pianoforte Manufacturing and Agency Company later the Bristol Piano Company

David Theomin originally made his fortune in the jewellery business, but he had a keen interest in music and in 1883 established the Dresden Pianoforte Manufacturing and Agency Company, also in Dunedin. "The Dresden" as it became known, quickly became a much bigger venture than Begg's, purchasing the stock and goodwill of George West's business in

¹²The *Cyclopedia of New Zealand Otago and Southland Provincial Districts*. Christchurch: The Cyclopedia Company Limited, 1905, 225.

1886.¹³ A sheet music department was added in 1884 and in 1890 a substantial Wellington branch was opened in Lambton Quay.¹⁴

By 1895 the Dresden claimed to have from 200 to 250 pianos, organs and harmoniums in its Dunedin showrooms.¹⁵ Like Begg's the Dresden used takeovers of businesses in other cities to extend their coverage across the country. They bought the London Piano Company, based in Dunedin and with branches in the North and South Islands, in 1899 and the Apollo Music Warehouse in Christchurch which became their Christchurch branch in 1905. In 1914 they acquired the Wellington Piano Company (with branches in the lower North and upper South Island). By 1909 the Dresden had 258 employees and branches or agencies in 60 towns across New Zealand and an office in London.¹⁶ In 1915 the company's name was changed to the Bristol Piano Company after experiencing anti-German feeling as a result of the First World War. David Theomin died in 1933 and this, coupled with the decline in piano sales due to the Depression, resulted in the business being closed down in 1936.

¹³ Woods, 52.

¹⁴ *Otago Daily Times*, 24 August 1884, 4.

¹⁵ *New Zealand Scenery and Public Buildings: Leading Business Establishments of Dunedin*. Dunedin: Otago Daily Times and Witness, 1895, 7.

¹⁶ *Evening Star*, 1 September 1909, 3.

Image 2.5

The Dresden/Bristol premises in Dunedin, c1915. MS-4209/001, Hocken Collections, University of Otago, Dunedin. (hereafter Hocken).

Image 2.6

The Dresden's Nelson branch in Hardy Street, c1908. Ref: 10x8-0319-G, ATL.
/records/23174246.

Image 2.7

Fire damage to the Dresden's premises, Devon Street, New Plymouth, c1902.
PHO2009-216, Puke Ariki, New Plymouth.

The Eady Family Businesses

In Auckland the Eady family dominated music selling with a complicated network of individually owned businesses and resulting family friction. After co-managing the Auckland Music Warehouse from 1874 Arthur Eady opened his own business, the New Music Warehouse, in 1879.

Image 2.8

Arthur Eady's Music Warehouse, corner of Queen Street and Vulcan Lane, Auckland, c1930. PH-NEG-C10880. Auckland War Memorial Museum.

From the date of opening Arthur Eady placed a large emphasis on printed music. In his first advertisement he set out his aim with regard to printed music selling, and his ambition to fill a need in the Auckland market for an establishment devoted entirely to music and keeping a stock of the best and newest copyright pieces. In stressing the currency of his stock he claimed he had a London agent who would be sending regular shipments to Auckland so the public could enjoy the latest music as soon as it was published. Sheet music would be sold at one third less than the published price but specialities by mail from England would be full

price. Discounts were available for musicians, teachers and the trade.¹⁷ Arthur Eady's strength in printed music continued throughout the duration of the business. He opened a branch in Hamilton around 1907 where he sold "thousands of copies of sheet music, albums, folios, scores, tune books, anthems, part songs, scholastic music" and instruments other than pianos and organs. The piano and organ department was run by the British and Continental Piano Company of Auckland.¹⁸ In 1930 he was advertising "we are recognised as Auckland's leading stockists of sheet music" and the number of pieces with his business' stamp in the OBV sample supports this.¹⁹ Arthur Eady was also the second biggest publisher of New Zealand music up until 1940, publishing 111 pieces.

Around the same time as Arthur opened his New Music Warehouse, his brother, Lewis Eady, set up a business selling, tuning and repairing pianos in the family home with the understanding he would concentrate on pianos while Arthur's specialty was printed music. Lewis' son, Alf, joined his father's business in 1906 and in 1910 Lewis Eady's business moved to commercial premises, the business becoming Lewis R Eady & Son in 1912. Arthur Eady had an eighth share in his brother's business from this date. By 1914 two more of Lewis' sons, Ernest and Sydney, had joined Lewis' business. In 1917 Lewis R Eady & Son proposed to change its name to "Eady's Pianos Limited" – a move that was strongly opposed by Arthur Eady. Thus began a long legal battle over who had the right to use the Eady name. Arthur's claim was upheld in the Supreme Court in 1920 and Lewis was restrained from using the names 'Eady's', 'Eady and Co' or anything similar to cause confusion or deceive the public; his business continued to be known as Lewis R Eady & Son. Arthur Eady was able to refer to his business as 'Eady's' and adopted the slogan, "Eady's, the old firm". The two businesses continued to compete with each other and in 1919 Kenneth Eady, nephew of Arthur and Lewis, opened a music business in Upper Queen Street. Around 1937 Sydney Eady left his father's firm and established his own business, as did his brother, Murray at a later date. In 1938, some years after Arthur Eady's death, Begg's purchased the business Arthur Eady Ltd, including the rights to the trade name "Eady's" and "Eady's the old Firm". Begg's retained the Eady trade names until the 1960s when they were sold to Lewis Eady Ltd.²⁰

¹⁷ *Thames Advertiser*, 29 May 1879, 2.

¹⁸ "Messrs A Eady and Co and the British and Continental Piano Co". *Waikato Argus*, 9 July 1910, 3.

¹⁹ *Auckland Star*, 18 August 1930, 12.

²⁰ Adrienne Kay Eady. "Family business resources and their contribution to long-term business survival: The case of Lewis Eady Limited, 1880-1957". MCom. thesis, University of Auckland, 2012.

Other Major Music Dealers

Businesses frequently changed hands, often changing their name at the same time. In Christchurch John Lewis established the Christchurch Music Depot (1863), then sold it to Charles Bonnington who sold it to S C Farr in 1868 when it became the Canterbury Music Depot. It was then sold to John Milner (1874), who had previously managed it. In 1875 Milner went into partnership with Robert Thompson and the business became Milner & Thompson's Canterbury Music Depot and later just Milner & Thompson. John Milner retired in 1895 and Robert Thompson became sole owner until 1907 when his three sons took over. Begg's bought the business in 1920, retaining one of the sons, Horace, as manager until 1927.

Image 2.9

The Canterbury Music Depot, Christchurch c1892. This business later became Milner & Thomson. Burton Brothers, Archive 343, File Ref. CCL PhotoCD1, IMG0052, Christchurch Libraries.

Another substantial Christchurch business was Webley, Sons & Gofton begun by William Webley, a piano tuner and repairer in 1884. By 1901 his sons were involved in the business and in 1902 John Gofton, another piano tuner, joined them. As well as Christchurch, Webley, Sons & Gofton had branches in Greymouth and Dunedin. In 1940 Begg's purchased the business and redeveloped their premises in High Street, reopening them in 1941.

Image 2.10

Berryman's, Coleman Square, Palmerston North, 1920s. 2008N_Bc127_BUI_1812, Palmerston North Libraries and Community Services.

For most music dealers pianos were the big-ticket items and although music was necessary to make purchase of a piano meaningful many advertisements concentrated on pianos, other musical instruments and later gramophones, rather than printed music. A customer would assume a music dealer sold sheet music, he would not need to advertise that he did. Often there is no evidence a business sold music other than a sheet of music with their stamp on it. Once gramophones became popular and record sales began, the stickers sellers put on records sometimes reveal a business sold sheet music when there are no other indicators this was so.

Image 2.11

Record sticker for K More & Co, Christchurch, c1915. Adam Miller. “Record Shop Advertising Stickers” http://www.78rpm.net.nz/shoplabels/NZ_J-M/NZ_J-M.htm. Accessed 27 May 2017.

Mail Order

Many music sellers in larger centres offered a mail order service to country areas allowing those not able to visit their shop to keep abreast of the latest in popular music. Wellington music dealer Edwin J King claimed to have customers from Auckland to the Bluff, indicating a wide-ranging postal clientele.²¹ Stevens and Webster of Hamilton asked customers unable to visit their shop to send a postcard as they specialised in mail orders in 1914.²² Music sellers were happy to mail prospective customers catalogues. “Send for catalogue. Thousands of up-to-date cheap music 3d and 6d” advertised D Terry, Music Seller of Dunedin in 1911.²³ Even small businesses posted music to customers. Charles Fox, a music teacher and conductor in Stratford was happy to send the latest in sheet music adding 1d to the cover price for postage in 1920.²⁴ The practice of music being supplied “on appro” (approval) was common and although from time-to-time it was announced in the newspaper this practice would be discontinued, this does not seem to have occurred.²⁵

Business Premises

The location and appearance of a music business’ premises was important in attracting customers. As the commercial centres of towns and cities developed music businesses positioned themselves in the centre of town. Foot traffic was important, and shops needed

²¹ *New Zealand Times*, 30 December 1903, 6 and *New Zealand Free Lance*, 2 January 1904, 16.

²² *Waikato Argus*, 18 November 1914, 2.

²³ *Maoriland Worker*, 5 May 1911, 5.

²⁴ *Taranaki Daily Mail*, 9 July 1920, 6.

²⁵ On the obverse of a 1938 ‘Pupil’s Time Table’ appearing on page 145, produced by Begg’s they advertise their mail order service. “Parcels of music to suit your individual requirements will be gladly sent ‘On Approval’ upon request”.

to be well positioned and clearly visible with attractive windows enticing prospective customers to come and browse. Printed music was a discretionary purchase, so a customer's eye had to be caught by an attractive cover or an ear pleased by hearing a piece played over. Music dealers became places to meet others and browse and being located in a "desirable" part of a town facilitated this. In Dunedin both Begg's and the Dresden were located in Princes Street, the Dresden was on Lambton Quay and Begg's on Manners Street in Wellington. Arthur Eady's business was on the corner of Queen Street and Vulcan Lane and Lewis Eady built new premises in Queen Street. These were all main shopping streets in Dunedin, Wellington and Auckland. In smaller cities and towns the music dealers were also located on the main street. Chrisp's in Gladstone Road, Gisborne, Collier's in Victoria Avenue in Whanganui and Devon Street in New Plymouth. As a business promoting a cultural activity, and with the genteel factors associated with playing the piano in particular, it was important that businesses' premises reflected style, culture and affluence and their décor was attractive and tasteful. Some firms had their own "colours" – Begg's was dark green, the Dresden's yellow and black, Lockyer's of Napier orange and black. Many of the premises offered teaching rooms, concert rooms and other amenities for their musical clientele. If you were a teacher wanting pupils or a parent wanting music lessons for your child a music dealer was a good place to start. The Hocken holds a book from Begg's Dunedin branch containing business cards for several music teachers and many of the teachers' newspaper advertisements asked prospective clients to leave their details at a specific music dealer.

Image 2.12

Begg's Dunedin premises, 1911. *Begg's Jubilee Souvenir 1911.*

Much of the music dealers' growth involved buying existing businesses. The two major dealers, Begg's and the Dresden both developed throughout New Zealand using this mechanism and once established in an area expanded existing or rebuilt these premises. Begg's bought Salvatore Cimino's Willis Street business in Wellington in 1897 and built new premises in Manners Street which opened in 1911. The new building was four stories high with the top floor occupied by the wholesale stock of instruments and music and workshops for repairs. There was a hall for gramophones off the piano showroom and six rooms were set aside for music teachers to use as studios and later as a small concert chamber (seating up to 250 people).²⁶ All this development enhanced the shop's position as a place to meet, browse and purchase music; students could have a lesson upstairs and come down to buy a piece to play for pleasure; others could come and listen to pieces being played over before

²⁶ "Licensing hall – C. Begg and Co" 00233:226:1912/1692, Wellington City Archives.

purchasing. The larger premises also allowed more stock to be displayed and the branch became a meeting place for amateur and professional musicians.

Image 2.13

Begg's Auckland premises, 1936. *Begg's 75th Anniversary, 1936.*

Begg's Auckland branch opened in Queen Street East in 1928. In 1937 the company purchased Arthur Eady & Co Ltd and with it acquired rights to its premises on the corner of Vulcan Lane and Queen Street which were demolished and a substantial new building erected. Begg's leased this building and moved their branch in 1940. The Auckland branch included departments for music, instruments, records, radios, home appliances, hearing aids, workshops and an Educational Music Department.²⁷

²⁷ *Another Milestone in 79 Years of Progress.* Dunedin: Charles Begg & Co Ltd, 1940.

Image 2.14

Cover of *Another Milestone in 79 Years of Progress* booklet produced to mark the opening of Begg's new Auckland branch in the Arthur Eady building, 1940. The shop was opened to coincide with the New Zealand Centennial. PCA.

In 1940 Begg's purchased the Christchurch music business of Webley, Sons & Gofton, including the building the company occupied.²⁸ They substantially altered these premises before moving their Christchurch branch in, formally opening them on 8 October 1941 to coincide with the eightieth anniversary of Charles Begg's arrival and eighty years of business by the company. There was nearly 19,000 square feet of floor space. Its new concert room was said to be "the largest and most lavishly appointed private theatre in New Zealand" and there was also a theatre booking office, teaching studios, piano, musical instruments, electric home appliances, sheet music, gramophone records, and Philco radio departments, a radio repairs and servicing department, audition rooms, a private room for trying out music, an electro-medical department (hearing aids, etc) and a lounge.²⁹ The building was pulled down after the 2011 earthquake in Christchurch.

²⁸ Charles Begg & Co Ltd Annual Report for the Year Ended 31st March 1941. PCA.

²⁹ *The House of Begg's 1861–1941: New Zealand's Leading Musical and Electrical Centre*. Dunedin: Charles Begg & Co Ltd, 1941.

The magnitude of Begg's Auckland and Christchurch premises indicates the importance of musical retail in New Zealand in 1940 and confidence in its future. Begg's was now calling itself "The Musical and Electrical Centre" and selling modern household appliances as well as gramophones and radios. However, it was for music it was best known and the various recital halls, audition rooms, teaching studios and extensive instrument and printed music departments these premises contained reinforced the place of musical activity in New Zealand at the time. The scope of these two branches also indicates the scale of the business of music in New Zealand at the time representing a considerable investment by the company. The opening of the Christchurch branch so soon after the opening of the Auckland one indicates how successful Auckland had been. Thomson may have seen 1900 as the peak of musical activity but the investment by Begg's in these developments indicates there was still a huge amount of musical activity being undertaken in 1940.

The Dresden opened in Dunedin in 1883 in part of an established block of buildings. Their premises included a music warehouse (selling instruments and sheet music), piano and organ showrooms, piano manufacturing workshops, a concert room and rooms for professional teachers. In 1887, only four years after opening, they altered and redecorated the premises, following the style of "similar establishments" in England and mainland Europe. The embellishments were outlined in detail in the *Otago Daily Times* and reinforced the European aspirations the larger music sellers in particular aspired to, and the reputation they were striving to achieve. The building was decorated with gold lettering, large panels depicting musical subjects, stencilling, a frieze, panels with Egyptian borders, black columns with Egyptian vases and lilies of the Nile on them and embossed glass panels. "This is probably the most artistically-decorated front yet seen in Dunedin and reflects great credit on the firm of decorators", gushed the *Otago Daily Times*.³⁰ The architecture and the motifs created a building that placed the Dresden, as well as its products, within the heart of the cultural commerce of Dunedin.

In 1891 the Dresden opened its impressive Wellington premises on the corner of Lambton Quay and Brandon Street. The printed music department was on the ground floor with its own display windows and entrance but connected by several doors to the main part of the shop.³¹ Upstairs there was a concert hall capable of seating 350 people, in which the Wellington Orchestral Society, Wellington Harmonic Society, and Wellington Liedertafel

³⁰ *Otago Daily Times*, 24 December 1887, 3.

³¹ *Wairarapa Daily Times*, 15 December 1891, 2.

held their weekly practices and several sound-proof teaching rooms.³² The Dresden established large premises at a time when the popularity of the piano was at its height and the buildings they erected reinforced the importance of music and in particular, the piano, to the New Zealand public.

Image 2.15

The Bristol's premises, Lambton Quay, Wellington, c1928. Ref: 1/1-015566-G
ATL./records/22691533.

Business continued to flourish, indicating the continued popularity of the piano and the demand for instruments and music. In 1913 the company upgraded their Dunedin base and built new premises to the south of their old ones. The combination Tudor Revival and Art Nouveau style building cost £18,504 to erect, including £1,000 for tiling on the exterior of yellow and black Faience tiles (the Dresden's colours). It included a concert chamber. The

³² "Music Dealers, Importers, etc". *The Cyclopaedia of New Zealand (Wellington Provincial District)*. Wellington: The Cyclopaedia Company Limited, 1897.

provision of concert chambers for performing enabled their customers; teachers and pupils as well as other musicians, to stage concerts.

By combining a traditional Tudor façade with the modern Art Nouveau style the company was stressing both its links with the past and its modern attitude; the building was impressive and still stands on Princes Street today. The Dresden claimed their Wellington branch had a stock of “no less than 75 pianos and 20 organs” but the Dunedin head office surpassed this with the company claiming those premises never held fewer than 200 to 250 large instruments such as pianos, organs and harmoniums. Like Begg’s the Dresden expanded to have branches in many cities and towns and was a nationwide business.

Although many music dealers in the smaller cities and towns occupied more modest premises than Begg’s and the Dresden, there were several substantial regional businesses. H Collier & Co, was started by brothers Henry and Herbert Collier in Whanganui in 1879. The company opened a branch in Nelson in 1880 (it was closed in 1890) and another in New Plymouth in 1887. In 1902 the original Whanganui premises were destroyed by fire and a new building in the Italian Renaissance style was opened; this was the first three storied building in Whanganui.³³ Like many other music businesses Colliers were keen to show links to the European music scene and the piano showroom was designed to imitate that of the piano manufacturer John Brinsmead’s in London.³⁴ The premises included a practice room for musical societies and a sound-proof room for vocal and instrumental tuition.³⁵ It was estimated to have cost £5,000.³⁶ The new Colliers’ building emphasised links with European music by its imitation of the Brinsmead building and catered for local musical development with practice and tuition rooms as well as providing the instruments and music to further that development.

³³ Sylvia Spear. “Colliers’ Century of Music”. Material Relating to Collier’s Music Company, ARC2005-416. Puke Ariki, New Plymouth, 6.

³⁴ *Wanganui Herald*, 15 January 1901, 2.

³⁵ *Wanganui Herald*, 4 March 1902, 2.

³⁶ “Collier’s Piano and Music Warehouse”. <https://www.mainstreetwhanganui.co.nz/listings/colliers-piano-music-warehouse/> Accessed 10 April 2018.

Image 2.16

Collier's Whanganui premises on Victoria Avenue, 2018. Whanganui District Heritage Inventory, Register Item No 285.

<http://maps.whanganui.govt.nz/Wanganui/Photos/HeritageInventory/285.pdf>. Accessed 12 April 2018.

In 1926 Herbert Collier retired from the business and the Whanganui branch was closed. The same year substantial four storied premises for Colliers were opened in Devon Street, New Plymouth and the business continued operating there until the 1980s. Both the Whanganui and New Plymouth premises are still standing.

TIME MARCHES ON

Established in 1875

The House of Collier's
famous for 65 years . . . the oldest music
business in Taranaki . . . and the second
oldest in the Dominion.

Collier's to-day handle such renowned Pianos as Chappell, Sherlock-Manning and Ablett . . . the Mullard Radio, which has established a remarkable sales record in New Zealand, and also carry complete stocks of all musical instruments. With such a unique record of experience in the Music Trade Collier's to-day enjoy an enviable reputation, enhanced by a policy of handling only quality lines, backed by **genuine service** and **honest trading methods**.

The above view of Collier's Piano Showroom conveys an idea of the excellent range of Pianos on display.

COLLIER'S MUSIC HOUSE
HEADQUARTERS FOR
EVERYTHING MUSICAL

DEVON STREET NEW PLYMOUTH

Image 2.17

Advertisement for Collier's, 1940. "100 Years: A Century of Progress in North Taranaki, N.Z." (TRCT 993.482 MCL) Puke Ariki, New Plymouth.

In 1915 Chrisp's of Gisborne, (founded in 1891) moved into specially built new premises, designed to feature sewing machines alongside pianos, musical instruments and music. There was a strong link between sellers of sewing machines and sellers of pianos; often businesses were agents for both, probably because both had strong links to women as potential purchasers. Chrisp's premises had three shop windows; the central one for pianos and other musical instruments and the side windows for Singer sewing machines and stocks

of printed music. The piano and gramophone departments were upstairs with the repair department and cashier's office.³⁷

Image 2.18

Chrisp's premises, Gisborne, c1930. Tairāwhiti Museum, Gisborne.

After humble beginnings in the family home Lewis R Eady & Sons Ltd built premises in Queen Street, Auckland. The Lewis Eady Building was opened in 1928 and was a seven-storey structure in neo-Georgian style with musical references throughout, including music motifs on the balcony and stair railings, lead-lights and plaster detailing. Some of the building was rented out but Lewis R Eady & Son's premises occupied four floors, which included the 400 seat Lewis Eady Hall, used for live recitals and gramophone concerts which were popular throughout the 1920s and 1930s. There were also piano teaching rooms, tearooms, recording studios, Lewis R Eady & Son's own radio station (1ZR), a large gramophone department and box office.³⁸

³⁷ *Poverty Bay Herald*, 13 October 1915, 4.

³⁸ Eady, 74.

Image 2.19

Lewis Eady building, Queen Street, 1928. Image number 6274P-90. The Fletcher Trust Archive. <http://www.fletcherarchives.co.nz/item.php?id=29296>. Accessed 12 April 2018.

All these business premises were attractive and carefully conceived; designed to impress on the musical and non-musical population the style, solidness, reliability and commercial and cultural presence of the owners, while providing up-to-date instruments and music. Any chance of showing connections to Europe and the European music tradition were promoted. Many of the bigger music shops had design features in common. Company colours featured in the decoration of a building; the tiles on the Dresden premises in Dunedin, the painting of the Lockyer building. Many buildings were ornate, in keeping not only with the decoration style of the time, but also reinforcing the superior nature of a musical establishment; the Dresden's Wellington premises had a row of urns along the top and Begg's Dunedin and Wellington branches had a lyre on top (Begg's company symbol).

Inside most shops had a similar layout. In the larger businesses an upper floor was dedicated to a piano showroom and the floor at street level was for the sale of other musical instruments

and printed music. The piano showrooms sought to reinforce the genteel and cultural traits associated with playing the piano, as well as reinforcing the value a piano represented both in material and cultural terms. They were decorated to create the ambience of a front room or lounge, with paintings on the wall, ornate light fittings, carpets, statues, potted plants and lamps. Begg's piano showroom in their Dunedin premises had a Tiffany-style leadlight window in the roof. Piano showrooms were usually located upstairs, away from the general hustle and bustle of the main shop. Here the customer could take the time and consideration necessary when undertaking a major purchase. In writing of the development of cities in New Zealand between 1840 and 1920 Ben Schrader has referenced the work of other scholars' research into the deliberate feminine association with department stores where "Women were encouraged to see shopping as an extension of their spiritual domestic role, buying clothes, upholstery and furnishings that would improve their family and home".³⁹ Although not a department store in the traditional sense, music dealers' premises frequently had multiple departments and the décor and the ways in which pianos and other goods were displayed was designed to heighten their appeal to a woman decorating her home.

Image 2.20

Piano showroom, Begg's Dunedin branch, c1940. The four oil paintings are New Zealand scenes by L W Wilson and are now held in the Dunedin Public Art Gallery. PCA.

³⁹ Schrader, 149.

The stylish and cultured ambience would have been a reinforcement of the appropriateness of shopping there and the superiority of the business, its premises and the goods sold within. In the smaller business premises everything was on one floor, usually with one side dedicated to pianos and the other to other instruments and music. Although small, the premises were still of a high standard, often carpeted, with framed portraits on the walls, plants and other accoutrements deemed suitable to reinforce the superior nature of the establishment.

Image 2.21
Colliers's premises, Devon Street Central, New Plymouth, 1922. Behind the pianos are portraits of famous composers.⁴⁰

Agents

In 1890 twenty per cent of New Zealand's population lived in the four main centres and the remainder inhabited small towns, scattered country settlements that often consisted of little more than a hotel, a few stores, a hall, a church or two and a cluster of cottages.⁴¹ The main cities of Auckland, Wellington, Christchurch and Dunedin were all port cities enabling trade between New Zealand and elsewhere, important for the movement of sheet music. As a result of their size and the ease of trade the cities were where the largest music dealers

⁴⁰ J T Ellis. *A Souvenir: Views of New Plymouth, 1922-1923*. New Plymouth: McLeod and Slade, 1923.

⁴¹ Rogers and Rogers, 8.

developed. To obtain more sales many businesses of all types based in the cities and larger towns appointed agents in smaller towns and rural areas to sell their goods and from the 1870s the bigger music dealers operated agencies in this way, in particular to foster piano sales.⁴² Many of the businesses operating as agents for a music dealer would also have agencies for other big-ticket items; many of the agents selling pianos also sold sewing machines and both of these were commonly sold on hire purchase. The Singer company in the United States first introduced the hire purchase model in 1856 and it soon became a popular method of selling expensive items with Begg's claiming to have been the first company in New Zealand to offer it for pianos.⁴³ Hire purchase enabled a customer to obtain a piano immediately rather than having to wait until the full cost of the piano had been saved. As well as sewing machines there appears to have been a close association between bicycle sellers and piano/music dealers with many selling both or switching from one to the other.⁴⁴ Parker's Cycle Depot and Music Warehouse in Blenheim had a bicycle workshop, a bicycle showroom and a music showroom. His music show room carried "a valuable stock of the best pianos, as well as a large variety of other musical instruments, and the most up-to-date publications in musical literature."⁴⁵

Image 2.22

Parker's Cycle Depot and Music Warehouse, Blenheim, 1906.

⁴² *Wise's New Zealand Directory 1878* lists John T Gwynne, tobacconist as Begg's agent.

⁴³ Gleeson, 42

⁴⁴ W Osman & Co of Ashburton started as a cycle shop then took over the business of a small music dealer. Bean, 167. J Duncan of Manaia in Taranaki was a bookseller, stationer, cycle agent and music seller.

⁴⁵ *The Cyclopedia of New Zealand Nelson, Marlborough & Districts*, 1906, 347. <http://nzetc.victoria.ac.nz/tm/scholarly/tei-Cyc05Cycl-t1-body1-d2-d21-d14.html>. Accessed 12 April 2018.

The two biggest music businesses, the Dresden and Begg's, also had the most agents. In their entries in the Otago volume of *Cyclopedia of New Zealand* published in 1905 the Dresden boasted it had 50 agencies throughout the country and Begg's claimed it had agents in all the leading towns in New Zealand.⁴⁶ Agencies often changed between the two major companies at the instigation of the parent company or the agent. Oamaru's William Meldrum was the agent for the Dresden in 1907, for Begg's in 1908 and then the Dresden agent again in 1909.⁴⁷ Milner & Thompson's agency in Ashburton was with H M Jones until 1905, then with H Stephenson until 1910 and back with H M Jones until Milner & Thompson opened a branch in Ashburton.⁴⁸ Doubtless an agent was expected to perform which meant making sales and failure to do this was a factor in many agency changes. Some agents only seem to have held an agency for a year or two while others had them for many years.

Image 2.23

Aitken's Book and Music Store, Levin, late 1920s. Aitken's were agents for Begg's. PCA.

Many of the smaller music businesses also operated agencies – Milner & Thompson, P F Pinny, the London & Berlin Piano Co, James Grace & Co, R Kelsey & Co, the DIC, Lewis

⁴⁶ *The Cyclopedia of New Zealand Otago and Southland Provincial Districts*, 223, 225.

⁴⁷ *Mills, Dick & Co's Otago Provincial Almanac & Directories, 190-1909*. Dunedin, 1907, 1908, 1909.

⁴⁸ Bean, 166.

Eady, the English & Foreign Piano Company, the Colonial Piano & Organ Importing Co, the National Piano Company and George Reichardt, Colliers, the Wellington Piano Company, Webley, Sons & Gofton, R Kelsey & Co, Dunedin and E Ellery Gilbert all had agents for their business in other towns. Some companies had agents themselves as well as being agents. Webster's Music Salon of Hamilton were agents for the Dresden but also had their own agents in Cambridge, Te Kuiti, Ngaruawahia and Huntly.⁴⁹

It is often difficult to determine whether a business was acting as an agent for a large music dealer or was a branch of that business as the terminology became muddled with some companies calling their agent their manager and agencies advertising as if they were a branch of the company they were acting for. In some instances agencies did become branches, particularly when they fell into financial difficulty and owed the company they were acting for as agent a substantial sum of money. Both the Oamaru and Nelson branches of Begg's were established in this way.

As well as physical product, companies gave their agents catalogues of pianos with prices and hire purchase payment details from which a prospective customer could order. A piano catalogue for the Dresden, held in the Alexander Turnbull Library, Wellington, is a small photograph album with professional photographs of 22 pianos placed in the album from cheapest to most expensive. Each piano has a pencilled cash price and instalment price beside it, presumably in pencil so the prices could be changed if necessary.⁵⁰ The Dresden seemed to be particularly active when marketing their agencies. There are frequent advertisements for sales of pianos when the manager of either the Dunedin or the Wellington branch would be in attendance and the sale was held in specially hired premises. When the Dresden took over the Wellington Piano Company they advertised they would reimburse customers' return train fares to Wellington if they came to view and bought a piano. This included pianos bought on hire purchase.⁵¹

⁴⁹ *Waikato Times*, 21 May 1914, 4 and *King Country Chronicle*, 11 February 1919, 2.

⁵⁰ "Hambelton Album 1, Photograph Albums Containing Photographs of Pianos and Music Shops." PA-Group-00071, ATL.

⁵¹ "Piano and Organ Bargains". *Wanganui Herald*, 30 January 1914, 2.

Image 2.24

Gilmour Brothers, Bow Street, Raglan, 1910 showing a sign for the agency for the London & Berlin Piano Company. Ref: 1/2-000318-G. ATL. /records/23040670.

It appears the only qualification an agent needed was a readiness to sell big-ticket items, chiefly pianos and harmoniums on commission.⁵² There was a wide range of individuals and businesses acting as agents and although it cannot be assumed all agents were music sellers, many were. Some businesses seem a better fit as an agent than others; booksellers and stationers probably sold music anyway, furniture sellers would often include pianos in their stock and piano tuners and music teachers had useful musical connections. As well as these there were cycle shops, chemists, funeral directors, jewellers, land agents and commission agents. In Wellington, W M Bannatyne & Company, partially owned by Katherine Mansfield's father, Harold Beauchamp, was an agent for the Dresden.⁵³ Agents were expected to make sales and a large number only maintained an agency for a year or so. Being the agent for one of the larger music firms would have enticed customers and enhanced a business' profile; many businesses only appear to have advertised when they held an agency. Agents frequently lent pianos for public performances, acted as a box office for local productions and were generally involved in the musical activities of their town. Most of the agents sold sheet music. W Burley & Co of Balclutha were cabinet makers, upholsters and had a general furnishing warehouse. They were also the Balclutha agency for Begg's and advertised they sold sheet music.⁵⁴ Although some agencies were only for pianos, many others also sold music as the stamps on pieces of music reveal.

⁵² Maslen, "Music Sellers in Nineteenth Century New Zealand", 22.

⁵³ MacGibbon, 55.

⁵⁴ *Clutha Leader*, 17 March 1893, 3.

Image 2.25

Morrison and Bissett bookshop, agent for The Dresden, Manchester Square, Feilding, c1911. As this agent for the Dresden was also a bookseller and stationer they certainly sold music although no advertisements for music have been found. The agency was an important part of their business as the prominence of “the Dresden” name on their signage indicates. Feilding Library.

Agencies were important in bringing music into small towns that may not have had any other music seller. A photograph of Bow Street, Raglan in 1910 shows a street of houses with one general store with a sign reading “Agent for London & Berlin Co” propped up against it. For the inhabitants of Raglan at the time this was probably the only place to buy sheet music.

Although most sheet music, if stamped, only had the stamp of the seller, there are several pieces in the OBVs stamped by both the seller and the business for which it acted as agent. Kate Kerr’s OBV has several sheets of music with the stamps of Begg’s and their Invercargill agent, Erskine & Whitmore. Laurence Pease’s OBV has music stamped by Begg’s and their Hawera agent, Dixon’s, and Minnie Shea’s the stamps of the Dresden, and their Invercargill agent, F J Lillicrap. This music must have been sent to these businesses stamped by their parent company and then restamped by the agent when they sold it, suggesting there was a sale and return arrangement.

Image 2.26

Two stamps on a piece of music in Kate Kerr's OBV, one for music seller, C Begg & Co, and the other their Invercargill agent, Erskine & Whitmore. PCA.

The many advertisements announcing an individual or a business has become the agent for a particular company indicates holding the agency for a well-known music dealer was a source of pride and a commercial coup for an agent. Ralph O'Hara of Whanganui was the agent for the Drapery and General Importing Co Ltd (which became known as the DIC) from 1903 to 1912 and then for Begg's from 1912 to 1920.

Image 2.27

O'Hara's Music Warehouse, Whanganui, c1914. O'Hara was Begg's Whanganui agent at the time and there are Begg piano cases on the drays and under the verandah in front of the shop. PCA.

O'Hara advertised his agency with the DIC by incorporating it into his music stamp. Stamps on eight sheets of music in the OBV of William Williams state "Ralph H O'Hara, Music Seller, Victoria Avenue, Wanganui, Agent for DIC Pianos, Organs, etc".⁵⁵

Image 2.28

Music stamp advertising Ralph O'Hara's agency for the DIC. Musical Heritage New Zealand Trust (hereafter MHNZT).

Image 2.29

Palmerston Street, Westport showing the premises of Hansen & Co, advertising Brinsmead pianos, c1912. Ref: 1/2-006718-G. ATL. /records/22693788.

⁵⁵ OBV of William Paul Williams. Uncatalogued, MHNZT.

The agencies were vital to the dissemination of popular music for the piano. Not only did they provide the pianos on which music could be played but they enabled people across New Zealand to purchase up-to-date popular music as easily as they could if they lived in the city. Appendix 1 Music Sellers in New Zealand 1840-1940, includes details of agencies held by music sellers.

Branches of Music Dealers

Some music sellers, such as Charles Bonnington, had a succession of music dealerships in different areas. Bonnington moved from Nelson, to Christchurch to Auckland and then Wellington, establishing a business in each location.⁵⁶ The Berryman Brothers was another business that moved around – starting in Nelson in 1907, then moving to Hastings in 1908 and finally purchasing the business of J P Leary in Palmerston North in 1920 where they operated beyond 1940. Other music dealers established a business in a location and then opened branches, operating their initial business as a head office.

Table 2.2 outlines those businesses operating branches. Dates for branches opening and closing have been included when there is evidence available.

**Table 2.2 Music Businesses which Operated Branches
(by date of establishment)**

Music Dealer	Years of Operation	Location of Head Office	Branches and Dates of Opening and Closing
Begg's	1861-1940+	Dunedin	Timaru (1885), Wellington (1897), Invercargill (1900), Waimate (1907-1911), Oamaru (1910), Nelson (1910), Ashburton (1918-1925), Christchurch (1922), Rangiora (1924-1926), Auckland (1928). All branches closed or were sold in 1970 unless otherwise stated
Milner & Thompson	1874-1920	Christchurch	Napier (1890-96), Ashburton (1903). Bought by Begg's in 1920
H Collier & Co	1879-1940+	Whanganui (1879 – 1926) New Plymouth then became the head office	Nelson (1880), New Plymouth (1887), Hawera, Feilding, Palmerston North ?- 1911), Waitara (1904 - 1910), Stratford (1904 – 1911)

⁵⁶ Nichol, *'Dedicated to the Colonial Music-loving Public'*, 53.

Arthur Eady	1879-1939	Auckland	Hamilton (1907). Bought by Begg's in 1939
Lewis Eady	1880-1940+	Auckland	Hamilton (1920)
The Dresden Pianoforte Manufacturing & Agency Company Ltd/The Bristol Piano Company Ltd	1883-1936	Dunedin	Wellington (1891), Invercargill (before 1905), Timaru (1900), Whanganui (1900), Gisborne (1904), Nelson (before 1905) Hamilton, New Plymouth (before 1905) In 1905 the Dresden claimed they had branches in all the leading towns but details are sketchy. All branches closed in 1936
F J Pinny	1886-1935	Wellington	Nelson (1913-15)
James Grace & Co	1892-1903	Palmerston North	Feilding (1899), Hawera (1899), Napier (1899)
E Ellery Gilbert	1894-c1926	Whanganui	Feilding (1908)
Robert Francis	1894-1940+	Christchurch	Greymouth, Hokitika, Ashburton, Timaru
Webley, Sons & Gofton	1897-1940	Christchurch	Greymouth (1915), Dunedin (1920). Bought by Begg's in 1940
The London Piano Company	1899-1917	Dunedin	Wellington (1899), Gisborne (1904), Whanganui (1906), Gore (1907), Auckland, Invercargill, Timaru. Bought by the Bristol in 1917
J Harris & Co	1902 (possibly earlier)-1907	Wellington	Christchurch (1902), Dunedin (1905). All branches closed in 1907
Wellington Piano Company	1904-1914	Wellington	Whanganui (1906), Blenheim (1908), Nelson (1908), Palmerston North (1910). Bought by the Dresden in 1914
Chivers Music Stores	1905-1921	Christchurch	Wellington (1906-1921) Christchurch (1905-1914). Christchurch branch taken over by Webley, Sons & Gofton in 1914
Anglo-American Music Stores	1912-1918	Wellington	Auckland (1915), Christchurch (1915)
Webster's Music Stores	1916-1920	Hamilton	Te Kuiti (1916). Bought by Lewis Eady in 1920

The rapidity with which some businesses expanded seems to have often led to their demise.

Music businesses were started and closed; merged and taken over with regularity, with the

Dresden/Bristol and Begg's remaining the solid backbone of the nation's music business, often taking over smaller businesses as they became less profitable.

The dates of formation of businesses reflects the popularity of the piano with the period between 1890 and 1914 seeing several expand by opening branches, but several closing by 1920. With the advent of the phonograph and gramophone most music businesses also stocked machines and records; many of them developing "phonograph parlours" in their premises. Instead of reducing the amount of sheet music sold the popularity of the gramophone led to tunes being more widely heard and a greater number of people clamouring to buy the music to play for themselves. Most of the records sold were of popular music and with this co-relation to sheet music there were several small businesses established that sold just records and sheet music such as Litchwark's of Cambridge. In an advertisement in 1938 advertising records, Arthur Eady Limited stated all records marked with an asterix were also available in sheet music.⁵⁷ Parallels with the impact of television on movies and e-books on printed books can be drawn. Although readily embraced by users the television and the e-book operate alongside movies and printed books, instead of simply replacing them.

Image 2.30
Phonograph parlour, Begg's Dunedin premises, 1911. *Begg's Jubilee Souvenir 1911*

The same flow on effect followed with the advent of the radio. The connection between radios, music and promotion was strong and Colliers, Lewis Eady's, Beggs's (in Dunedin), Lockyers (in Hastings and Napier) and Sutcliffes (Hastings) all had early radio stations

⁵⁷ *New Zealand Herald*, 14 May 1938, Supplement, 4.

operating on their premises. The radio also promoted popular music and customers bought the sheet editions and records of songs they had heard. Hosting a radio station gave music dealers another opportunity to promote their wares.

Image 2.31

2YB broadcasting studio, Collier's building, New Plymouth, 1930. PHO2009-108, Puke Ariki, New Plymouth.

Image 2.32

The Prisoner's Sweetheart (1926). The small record in the bottom right hand corner is inside a record sleeve which says "Get this number for your talking machine and player piano". This piece and its companion, *The Prisoner's Song*, appear in the OBV of Beryl Opie.⁵⁸

⁵⁸ OBV of Irene Beryl Opie. Uncatalogued, MHNZT.

Image 2.33

Two pieces of sheet music in the OBV sample which reflect the changing means of accessing popular music. *The Sheik of Araby* (1921) from the movie of the same name. *The Midnight Waltz* (1925) as played by Bert Ralton's Savoy Havana Band.⁵⁹

Staff

Although it is difficult to get accurate numbers for staff employed, promotional material, photographs and company publications give some indication. A major player in the music trade from its founding in 1883, by 1909 the Dresden claimed they employed 258 employees nationwide.⁶⁰ A smaller concern, Begg's 1911 jubilee publication included branch photographs of their 83 staff and noted that of these, ten had been with the company for over twenty years and one for more than thirty-five years. Begg's appears to have employed a higher ratio of women to men than some of the other music businesses. This may have been due to the influence of Jessie Begg, who ran Begg's after her husband's death or it may have been because of the close association of women with the piano in particular, but music making generally.⁶¹ It is interesting to note the number of women employed by Begg's, some in the administrative side but others to promote music sales (the sale of pianos tended to be a

⁵⁹ OBV of Norma Day. Uncatalogued, Hocken.

⁶⁰ *Evening Star*, 1 September 1909, 3.

⁶¹ See Chapter Three for further information on Jessie Begg.

male dominated occupation reflecting the practice of salesmen being trusted with larger scale sales). In 1911 Begg's had 40 employees in Dunedin (five women); seven in Timaru (two women), fifteen in Wellington (four women), seven in Invercargill (three women), four in Oamaru (one woman), eight in Nelson (two women) and two in London (one woman). The 1911 souvenir defines the Dunedin staff as managers, clerical or assistants and it is clear that three of the women were employed as assistants in the shop. Begg's Wellington staff increased from fifteen in 1911 to thirty-three in 1913 to 49 by 1949.

Image 2.34

Begg's Timaru staff outside the shop in the late 1920s. Of the nine staff, four are women. PCA.

Other companies also employed large numbers of staff but from the evidence available theirs were more male dominated. Lewis Eady had thirteen staff members in 1917, including one woman and Robert Francis (Christchurch) 23 in 1930 (three women).

Image 2.35

Robert Francis' staff, Christchurch, 1930. PH13-121.jpg. Kete Christchurch.

Many staff members had sons, daughters, brothers or sisters working in the larger shops or other branches of the same business and some skilled trades such as piano tuners and French polishers were carried out by fathers and sons.

Much was made of staff members' overseas experience in promoting a business. Mention was made of the Dresden's Dunedin manager, Mr Reidle's "extensive experience in Australasia"⁶² but British and European experience counted for more. Just as the teachers of the piano touted their European connections so did the music sellers.

Many employees moved between music businesses. When Robert Shaw left the employ of the Dresden in Dunedin in 1907 to take up the management of the Wellington Piano Company the *Otago Daily Times* outlined his career. He had moved from George West's to the Dresden in 1886 when they took over West's business and had been head of the music department there before moving to Wellington to become manager of the Wellington Piano Company.⁶³ Senior staff tended to stay with a business for many years. Joseph Reidle was the Dresden's first manager in Dunedin and he continued to work there until 1909 when his eyesight forced him to retire, a total of 26 years.⁶⁴ James Brooks was the Dresden's first Wellington manager. He took up his position when the Wellington branch opened in 1890 and was there until 1928, a total of 38 years.

⁶² *Otago Daily Times*, 23 April 1900, 4

⁶³ *Otago Daily Times*, 26 June 1907, 7.

⁶⁴ *Otago Daily Times*, 24 August 1909, 4.

Image 2.36

Begg's Wellington staff in 1911 with members of two families who worked for Begg's. Nelson Dorizac who appears in the back row was a piano tuner. His son Les Dorizac also trained as a piano tuner with Begg's and tuned and conditioned pianos in Wellington until at least the 1980s. Frank Huggins in the second row was also a piano tuner, and the son of Begg's Timaru branch manager. *Begg's Jubilee Souvenir, 1911.*

Begg's also had many long serving staff members. Father and son William and Frank Huggins served the company for 39 and over 50 years respectively.⁶⁵ Frank Huggins, a piano tuner appears in Image 2.36 of the Wellington staff. His father, William Huggins, was the Timaru branch manager from its opening in 1885 until his death in 1924. A photo published in the *Evening Star* in 1954 included several other long-term employees; Bill Spence 47 years, Harry Fiddes 42 years, George Scott 50 years and Jimmie Himburg 64 years. Jimmie Himburg began at Begg's Timaru branch in 1891 aged eleven, moved to Dunedin and then to Oamaru when a branch was opened there. Returning to Dunedin in 1911 he worked there until his death in 1957 thwarted of his ambition to celebrate 70 years with the firm in conjunction with Begg's centenary. He had served under four generations of the Begg family.

⁶⁵ Email correspondence with his grand-daughter, Susan Swan, October 2017.

Image 2.37

Tom Hobbs, office boy in Begg's Christchurch on his way to collect the mail c1933. He began working for Begg's when he left school and worked there all his working life. His uniform has the lyre, Begg's symbol, on his breast pocket. PCA.

There were also links between the families of those operating as agents for the bigger firms. In 1916 the *Poverty Bay Herald* reported that "Mr W R Chrisp ... of Messrs Chrisp and Son goes to work in Begg's Dunedin branch to learn the business of piano tuning, repair and construction." E Ellery Gilbert's son was also sent to Begg's to learn piano tuning but left after a few months.⁶⁶

Family Pattern of Ownership

Some of the larger businesses were continued by successive generations of family members – Chrisp's for five generations, Begg's for four, Collier's for three. Many of the children of owners entered their father's business – the Thompson sons of Milner & Thompson, the Webley sons in Webley, Sons & Gofton and others. Daughters too were involved. Mary Begg, daughter of Jessie, worked in the Dunedin shop. Frank Lockyer opened Lockyer's Music Warehouse in Napier in 1901. His wife was the niece of Charles and Jessie Begg and

⁶⁶ "Gilbert v Weingott". *Wanganui Chronicle*, 15 December 1910, 12.

they had met while working in Begg's Dunedin branch. As well as wives who worked in or ran the business (which will be discussed further in chapter 3), children of the original owner were also involved. Brothers sometimes worked together and as well as the Collier and Begg brothers there are examples of brothers operating branches of the same business in different towns. Berryman Brothers operated a business in Palmerston North and Nelson, the Hoffman businesses involved father and sons. Some families were in competition, such as the Eady family but others owned or managed separate businesses in different towns such as Frank and Douglas Lillicrap. Frank owned his own business in Invercargill where he was agent for the Dresden/Bristol for 22 years and Douglas firstly worked as a traveller selling pianos for the DIC and then managed The Anglo-American Music Store in Wellington. Many of the business owners came from families with a strong involvement in music and opening a music business was a continuation of this interest.

The specialist music dealers contributed to the commercial vibrancy of a town as well as encouraging and enabling musical activities. The style and size of the premises the music dealers erected, and the manner in which they were decorated, enhanced the commercial heart of a town, giving it refinement, cultivation and class. Their appearance also contributed to the status of music and musical activities within it. In addition to commercial considerations businesses selling music were often a meeting place for musicians, teachers and visiting performers. Until the advent of the gramophone and the radio a local business selling music was where those looking to hear new music would go, often lured by an advertisement advertising titles or quantities of newly arrived pieces. The music dealer's agents benefited as the pianos and music they advertised brought people into their businesses who might not otherwise have had a reason to go there. Music dealers encouraged and supported music by providing instruments for musical education and pleasure, providing access to tuners, teachers and performances and, most significantly, with the provision of a constant supply of new music. The music dealers aided the importation of a popular musical culture into New Zealand from Britain, the United States and Australia in particular, and ensured that it reached even the remotest areas and in so doing were an integral part of the business, social and public life of cities, towns and communities across New Zealand.

Chapter Three

Music Selling: booksellers, stationers, newspapers and women music sellers and their contribution to the network of music selling

The popularity of the piano and the widespread need for printed music to play on it led to a range of vendors including sheet music in their stock. Although some music sellers were linked to other print media, such as booksellers, stationers and newspapers, many were not. Chemists, upholsterers, grocers, ironmongers, land agents, shoemakers and jewellers all sold sheet music. Because of the demand for current pieces it was an easy commodity to sell and was a useful addition to often unrelated stock. Appendix 1 Music Sellers 1840-1940 gives details of individual businesses and their approximate dates of operation. Many only advertised once, or over the course of a single year, but the number listed and the range of businesses covered shows how widespread music selling was. The music advertised was usually sheet music, popular songs and pieces for the home pianist. More serious music would be available at specialist music dealers and sometimes booksellers, but for those who wanted “the latest in sheet” there were lots of places to buy it from.

Booksellers and Stationers

In their history of bookselling in New Zealand, Anna Rogers and Max Rogers noted printed materials such as books, magazines, newspapers and periodicals were a vital part of colonial life.¹ Although not listed by the Rogers, printed materials included sheet music, and the purveyors of print, booksellers and stationers, were often sellers of music, with many of them importing and selling large quantities on their own behalf, while others obtained it from wholesalers in New Zealand. Just as reading enabled settlers to feel part of the wider world so did printed music enable settlers to articulate this connection aurally through the playing or performing of tunes or songs on the piano. Because of this link to print culture, and to the transmission and acquisition of aural culture through print, booksellers were a natural fit with the selling of sheet music. The first music sellers in many towns were booksellers and stationers. Booksellers continued to be a significant portion of those selling music until 1940 and some sold music beyond 1940.

¹ Rogers and Rogers, 2.

By looking at the earliest booksellers Anna and Max Rogers identified the pervasiveness of music selling is clear. In Dunedin four booksellers were operating in 1863: William Hay, Joseph Mackay, Joseph Braithwaite and Henry Wise with all but Henry Wise selling music. Joseph Braithwaite's business was a large seller of music in Dunedin. Four pieces of music in the OBV sample bear his stamp.² As with some of the music dealers he issued catalogues of printed music and also published local compositions. Braithwaite was an important commercial figure in Dunedin, became a city councillor and from 1905 to 1906 was mayor of the city. Both his daughter, Mabel (a soprano) and his son, Warwick (an orchestral conductor) became well known in Britain.³

Wellington's first bookseller, William Lyon, initially sold hymn books, but by 1851 was advertising "Just Received, A Selection of New Music, consisting of Quadrilles, Polkas, Schottisches, Waltzes, Songs &c. &c. &c."⁴ and in 1868 was selling monthly musical magazines including "Bond Street, a magazine of popular music".⁵ In Nelson, Charles Elliott, who arrived in February 1842, was advertising for sale "Music, a selection of overtures, quadrilles, songs &c" by May 1845.⁶

Image 3.1

Braithwaite's Book Arcade, Dunedin, c1907. Collection of Toitu Otago Settlers Museum, Box 57 Number 200.

² In 1905 the major music sellers of Dunedin issued a notice discontinuing the practice of offering music on approval. J Braithwaite was listed with Begg's, the Dresden, the London Organ and Piano Company and J Harris & Co. *Otago Daily Times*, 26 August 1905, 7.

³ David McDonald. "Joseph Braithwaite", in Thomson (ed). *Southern People*, 59.

⁴ *Wellington Independent*, 23 April 1851, 2.

⁵ *Wellington Independent*, 2 April 1868, 5.

⁶ *Nelson Examiner and New Zealand Chronicle*, 17 May 1845, 41.

TO LOVERS OF MUSIC.

ON SALE, EX MINERVA.

THE greatest variety of New Vocal, Instrumental, and Dance Music, ever imported into the Province. Marked at the lowest possible Prices.

ROBIN HOOD.

All the Music in the New Operas of "Robin Hood," "Lurline," &c., from Cramer, Beale & Co.

WRITING DESKS AND WORK BOXES.

A large importation of Desks, Work Boxes, Dressing Cases, Russia Despatch Boxes, Portable Desks, &c.; all of the very best manufacture, and at the most attractive prices.

JOHN YOUNGHUSBAND,
Colombo Street.

Image 3.2

John Younghusband's advertisement for newly arrived music, 1861. *Lyttleton Times*, 3 March 1861, 5.

Christchurch's John Younghusband, who described himself as a "Bookbinder and Manufacturing Stationer" and his business firstly as a "Book Stationery and Fancy Emporium" and then as a "Library & Fancy Depot", advertised music binding in 1858.⁷ In 1861 he advertised a huge range of items which had just landed, including "Song books, Pianoforte, Song, Piece, and Dance Music" as well as

Cheap and popular Novels, Magic lanterns (all sizes), boys' and gent's Desks and Dressing Cases, Workboxes, String, Stationery and blotting Cases, Playing Cards, Account Books of every description, School, Copy, and Ciphering books, clasped mem. Books, strong Purses, and Pocket books in great variety, China and Bohemian Glass Vases, Church Services, Bibles, Bibles and Prayers in 1 vol., in rich and antique bindings, Pictorial and other Bibles, Bibles and pocket Testaments (with Scotch Psalms), Babies' Rings, Corals, and Bells, handsome Wax Dolls (some very large and fine), Christmas-tree ornaments in variety, Concertina, Inkstands, perforated Cardboard, Drawing, Mounting, Tracing, Tissue and Wrapping Papers, Noah's Arks, Chess and Draught boards and men, dice and boxes, and other goods well worthy of inspection.⁸

⁷ *Lyttleton Times*, 20 October 1860, 5.

⁸ *Press*, 15 June 1861, 7.

Younghusband's stock was a response to the needs and tastes of the Christchurch public at the time. The variety of music he had for sale indicates the importance of being able to acquire up-to-date pieces in Christchurch in the 1860s.

The *Auckland Almanack and Directory* for 1856 listed five booksellers, four of whom were selling music by this date, although only one, J F Leighton, also called himself a music seller.⁹ J Williamson had been selling music since at least 1849 when he advertised an extensive list of pieces of sheet music he stocked under the headings Marches, Quadrilles, Waltzes, Popular Melodies, Songs and Duets as well as books for the pianoforte of overtures, quadrilles, rondos, dance music and vocal duets.¹⁰ J & P Levy, who as well as being booksellers ran a library, were selling "the newest Pianoforte Music" in 1854 and in 1856 W Lambert advertised "JUST RECEIVED, direct from London, a selection of the newest and most popular Music, for the Pianoforte, Flute, Violin, &c comprising selections from favourite Operas, Waltzes, Polkas, Quadrilles, and Galops, arranged for different instruments, and for Military and Brass Bands and Orchestras".¹¹ Clearly all these music sellers were meeting a real demand for the latest in popular music and novelty, feeding a popular appetite, taste and aspiration.

Booksellers and stationers continued to sell music in increasing numbers although many did not advertise it as part of their stock. For those living in small towns, where there was no specialist music dealer, the local bookseller offered a chance to purchase the same current music that those in the cities and larger towns had access to. There are several booksellers and stationers represented in the OBV sample. The largest is Terry's Book and Music Stores of Dunedin which has 32 pieces and the next largest is A H MacLean of Feilding which is represented by fifteen stamped pieces in the OBV sample.

⁹ Rogers and Rogers, 19.

¹⁰ *New Zealander*, 9 May 1849, 4.

¹¹ *Daily Southern Cross*, 4 April 1854, 2 and *Daily Southern Cross*, 29 January 1856, 2.

Image 3.3

A H MacLean, bookseller and stationer, Manchester Street, Feilding, 1920s.

Although there is no indication on the shop signage they sold music, 15 pieces of music with their stamp appear in the OBV sample. Feilding Public Library.

Businesses that were principally concerned with non-print items often operated as booksellers and stationers in a smaller way. In this regard there are examples of chemists, hairdressers, tobacconists, builders, bicycle dealers, auctioneers, drapers, jewellers, watchmakers all selling music. Until 1940, under the category “Booksellers, Publishers and Stationers”, Stone’s Directories included the note “(See also Agents – Book. Most country chemists are also booksellers)”, indicating that many country chemists also sold sheet music. George Jeffrey, the first postmaster in Gabriel’s Gully in 1862 set up as a storekeeper and news vendor in Munro’s Gully and later as a chemist and a bookseller in Lawrence.¹² His business went through several branding changes, reflecting his changing stock and trades and the needs of his clientele, being at times bookseller, stationer, tobacconist, optician, general newsagent and dispensary. In 1893 he became the local agent for the Dresden.¹³ Sheet music was part of his stock, although few of his advertisements mention it. Jeffrey’s business progression reflects the movement from goldfield settlement to town and the consequent

¹² *Otago Daily Times*, 23 May 1911, 4, *Evening Star*, 25 May 1914, 6.

¹³ *Tuapeka Times*, 18 November 1893, 4.

demands from customers for goods associated with setting up house and related cultural activities. He appears to have been eager to further New Zealand publications in 1884 publishing the first New Zealand edition of *God Defend New Zealand*, possibly venturing into music publishing because of the connection of Lawrence with its composer, John Woods.¹⁴ His support of local musical endeavour continued and in 1900 he advertised the arrival of “NEW POPULAR BOOKS & MUSIC”. After nine (imported) books he lists ten songs under the heading “Patriotic Songs with Music”. Nine of these are New Zealand compositions or have a New Zealand lyricist and eight of these were written and published in 1899 or 1900 as part of the jingoistic composing fever stimulated by the Anglo-South African War.¹⁵

Image 3.4

Cover of *God Defend New Zealand* published by George Jeffrey (1884). NLNZ.

https://natlib.govt.nz/records/36503609?search%5Bi%5D%5Bcategory%5D=Music+Score&search%5Bi%5D%5Bis_catalog_record%5D=false&search%5Bpath%5D=items&search%5Btext%5D=%22God+Defend+New+Zealand%22

Hannah Bowman’s OBV contains a copy of *True British Colonials* published by Blenheim music seller, Edward Penny in 1902. Penny advertised as a stationer but also sold music and

¹⁴ “The New Zealand Anthem”. *Westport Times*, 25 November 1884, 4.

¹⁵ *Tuapeka Times*, 28 April 1900, 2. Songs listed were *Sons of the Sea*, *Soldiers of the Queen*, *England will see it Through*, *Sons of the Empire*, *The Old Flag*, *Sons of the Colonies*, *England is Mistress Yet*, *The Mother Land*, *When the Empire Calls*, *Sons of the Southern Cross*, *The Absent-minded Beggar*.

musical instruments; from 1901 he was the agent for the Dresden.¹⁶ Like George Jeffrey, Edward Penny supported local musical endeavour. *True British Colonials*, published in 1902, was written by Wairau dairy factory manager Thomas Stokes.

Image 3.5

***True British Colonials* (1902) published by bookseller and stationer Edward Penny.¹⁷**

Many smaller towns had large booksellers and stationers who sold considerable quantities of music and in many places they would have been the main music seller as no music dealer operated there. One large bookseller was A D Willis, a printer who specialised in colour lithography and set up as a printer and manufacturing stationer in Whanganui in 1872.¹⁸ Willis later added bookselling and publishing to his business and, as well as selling large quantities of sheet music, published two pieces - *Maori haka rondoletto* by Jane Morison (1896) and *Zealandia: the skipping barn dance* by James Beck (c1902). Willis was known for his chromolithographic printing and both pieces have light brown lithograph covers.¹⁹ He frequently advertised sheet music, listing titles and announcing new shipments had arrived.

¹⁶ *Marlborough Express*, 14 March 1901, 4.

¹⁷ OBV of Hannah Gertrude Greenwood. Music qSON Gre, ATL.

¹⁸ Rosslyn Johnston. "Colour Printing in the Uttermost Part of the Sea: A Study of the Colour Print Products, Printers, Technology and Markets in New Zealand 1830 – 1914." PhD thesis, Victoria University of Wellington, 2002, 292.

¹⁹ Johnston, 294.

However, no sheets in the OBV sample have been stamped by him, reinforcing the notion that not all music sellers stamped the music they sold.

William Carthew came to Feilding in 1879 opening the first bookshop there the same year. In the *Cyclopedia of New Zealand* his business is described as “Bookseller, Stationer, Fancy Goods and Musical Instrument Dealer”. He was at various times agent for the Dresden and the London & Berlin Co and was mayor of Feilding in 1895.²⁰ His large bookselling and stationery business had impressive premises on The Square in the town.

Image 3.6

William Carthew, bookseller and stationer, Carthew's Arcade, Feilding, c1895. Music for sale is advertised on the lower level of the building and there is a sign advertising the London & Berlin Piano Company for whom he became the Feilding agent in 1895. William Carthew was also the agent for the Dresden for many years. BUS:sh31. Feilding Public Library.

²⁰ *The Cyclopedia of New Zealand* (Wellington District), 1240.

Image 3.7

Businesses on Broadway, Reefton, showing the premises of Charles Cohen, bookseller and stationer, c1890. Charles Cohen sold sheet music and was the local agent for the Dresden. Ref: 1/2-025247-F. ATL. /records/23149394.

Image 3.8

William Carncross, bookseller and stationer and agent for Charles Begg, Waitaki House, Thames Street, Oamaru, 1876. North Otago Museum, Oamaru, New Zealand.

Image 3.9

Hall's Bookshop, probably in Waipukurau, music seller and agent for Nimmo's pianos, c1920. Kete Central Hawke's Bay.

General Merchants

Music was part of a general merchant's stock from the 1840s until well into the twentieth century, particularly in smaller towns. In 1844 Edward Rich of Auckland, in advertising goods he had received ex *Diana*, listed Dean's patent flour mills, corn crushers, pianofortes by Broadwood, music by Broadwood, superior brandy, superior gin, cases of Scheidem Hollands, cases of sauterne wine etc, for sale.²¹ There were many emporiums or warehouses which seem to have sold a huge range of unrelated goods, including sheet music. In 1889 the Wesney Brothers (Robert and William) of Invercargill took over the Leviathan Gift Depot of Louis Rodgers and advertised themselves as "booksellers, stationers, news agents and fancy good importers". Wesney Brothers sold a wide range of goods (crochery, cutlery, stationery, rugs, jewellery, travelling trunks, wool, silk, pianos, small musical instruments) and a considerable amount of sheet music.²² In 1891 they were advertising 1,000 pieces of music

²¹ *Daily Southern Cross*, 17 August 1844, 1.

²² *Southland Times*, 4 May 1889.

at 3d each which had been “Just received this day”.²³ This was the same price as a loaf of bread in Auckland and Wellington in 1891.²⁴ They further contributed to the musical life of Invercargill by providing music rooms above their shop for teachers to use and host pupils’ concerts and acted as the Invercargill agent for Begg’s from 1893 to 1897. Although not a specialist music business Wesley Brothers, clearly enhanced the musical life of Invercargill by providing not only music and instruments but facilities for teaching. There are six pieces of music with their stamp in the OBV sample. They continued to trade until 1920.

Newspapers as Music Sellers

Newspapers filled several roles in the OBV cycle with many publishing, selling or binding (in one case all three) sheet music. With printing and binding equipment, materials and skilled personnel they were well positioned to offer a music printing and binding service. The first music sellers in New Zealand were newspaper offices with the *New Zealand Gazette and Wellington Spectator* advertising “Hymn Books for sale in the native language” in 1841.²⁵ Newspapers quickly recognised the demand for popular music and in April 1842 the *Nelson Examiner and New Zealand Chronicle* advertised “Song Books and Music in variety”, for sale at its offices while the *Wellington Independent* advertised “A choice selection of music” in 1845.²⁶ So began a close association between newspapers and musical activity in the colony with newspapers taking an active role in promoting, supplying and publishing printed music. In some instances, this musical association was not just related to printed music. In 1860 the *Lyttleton Times*, in addition to advertising “a well selected stock of the newest vocal and instrumental music by the most eminent composers of the day”, stated they also had for sale “three powerful and brilliant toned cottage pianos”.²⁷ Newspapers had the equipment and skills required for binding and OBV owners Charlotte Trowell and Kenneth Luke had their OBVs bound by newspapers *Gisborne Times* and *The New Zealand Times* respectively. The table below outlines the newspapers’ activities in relation to sheet music. Many newspapers were also binders and 23 newspapers advertised music binding specifically. Eight newspapers published sheet music and another eight advertised music for sale, with one doing both. There does not appear to be any reason why specific newspapers published the compositions; there is no local connection evident in the title, although the

²³ *Southland Times*, 13 March 1891, 2.

²⁴ *Government of New Zealand. Prices. An Inquiry into Prices in New Zealand, 1891-1919.* Wellington: Marcus E Marks, Government Printer, 1920, 20.

²⁵ *New Zealand Gazette and Wellington Spectator*, 29 December 1841, 1.

²⁶ *Nelson Examiner and New Zealand Chronicle*, 9 April 1842. *Wellington Independent*, 5 April 1845, 2.

²⁷ *Lyttleton Times*, 5 May 1860, 7.

composer could have been local. One piece celebrates the New Zealand Industrial Exhibition²⁸ but other than that none of the pieces have a commemorative aspect. There are no pieces which mention New Zealand, Zealandia or any aspect of Maoriland but the *Lyttleton Times* published *God of our Fathers: the Dominion Anthem*.²⁹

Table 3.1 Newspapers as Sellers, Publishers and Binders of Sheet Music (listed alphabetically)

Newspaper Title	First Published	Seller	Publisher	Binder
<i>Akaroa Mail and Banks Peninsula Advertiser</i>	1877			*
<i>Auckland Star</i>	1870		*	*
<i>Bay of Plenty Times</i>	1872			*
<i>Bush Advocate</i>	1888			*
<i>Evening Press</i> (Wellington)			*	
<i>Evening Star</i> (Dunedin)	1865		*	
<i>Evening Star</i> (Hokitika)	1865		*	
<i>Feilding Star</i>	1882			*
<i>Gisborne Times</i>	1896			*
<i>Hawera & Normanby Star</i>	1880	*		*
<i>Hawke's Bay Herald</i>	1857			*
<i>Lake Wakatipu Mail</i>	1863			*
<i>Lyttleton Times</i>	1851	*	*	*
<i>Mataura Ensign</i>	1883			*
<i>Nelson Evening Mail</i>	1866	*		*
<i>Nelson Examiner & NZ Chronicle</i>	1842	*		
<i>New Zealand Herald</i> (Herald Works)	1863		*	*
<i>New Zealand Spectator & Cook's Strait Guardian</i>	1844	*		
<i>New Zealand Times</i>	1874			*
<i>North Otago Times</i>	1864	*		
<i>Ohinemuri Gazette</i>	1891			*
<i>Otago Daily Times</i>	1861		*	
<i>Poverty Bay Herald</i>	1879			*
<i>Press, The</i>	1861			*
<i>Pukekohe and Waiuku Times</i>	1912			*
<i>Southland Times</i>	1862			*
<i>Te Puke Times</i>	1913			*
<i>Timaru Herald</i>	1864			*
<i>Tuapeka Times</i>	1868			*
<i>Wairarapa Standard</i>	1867	*		
<i>Wanganui Herald</i>	1867			*
<i>Wellington Independent</i>	1845	*		
<i>West Coast Times</i>	1865		*	

²⁸ Alfred Hill. *New Zealand Industrial Exhibition Commemorative Ode*. Christchurch: *Lyttleton Times*, 1906.

²⁹ Arthur Martin. *God of Our Fathers: the Dominion Anthem*. Christchurch: *Lyttleton Times*, 1907.

In addition to individual pieces of sheet music published and sold by newspapers, and then supplied to other music sellers for sale, at least nine newspapers also included a published piece of music as an insert in their daily or weekly issue. The format for this type of music was different to that for sheet music; usually there was no cover and the paper it was printed on was the same as that of the newspaper, as opposed to the higher grade of paper used for sheet music. Several of these music inserts were New Zealand compositions.³⁰ None of these pieces appear in the OBVs studied.

Newspapers were the main means of public communication until the advent of the radio, informing readers of local and international events, successes, movements and enterprises. Reviews of local concerts, individual performances, announcements of new musical identities to the area and musical successes were written about and in this way newspapers played a vital role in promoting and encouraging musical activity. Some newspapers had even stronger links. Charles Webley of Nelson's OBV contains a sheet of music sold by Star Music Stores, Christchurch, which despite its name appears to have been a single shop. The owner of the Star Music Stores was Theophilus Cox who also owned the Christchurch newspaper, the *Star*. Established around 1906, the Star Music Stores only sold printed music, providing a piano and a salesperson to demonstrate pieces, so prospective customers could "hear them played over" before purchasing.³¹ As well as selling sheet music, the Star Music Stores published three original compositions, probably printed at the *Star*'s printing works.³² Music sellers frequently sent copies of new publications to newspapers for review as a means of advertising new products. Often these reviews did not contain any comment or recommendation and were simply a statement that a publication had been received, but it was all good advertising for the music seller.

Women Music Sellers

A small, but significant, number of women operated as music sellers, some carrying on a business after the death of their husband and others opening and operating a business on their own account. Alice Hotchin became a music seller in Te Aroha after the death of her first

³⁰ Elizabeth Nichol. "Section 3: Music in New Zealand Published Periodicals and Newspapers, 1850-1913". In "Dedicated to the Colonial Music-loving Public": New Zealand's Published Music 1850-1913, PhD thesis, University of Auckland, 2017.

³¹ *Press*, 29 September 1906, 13.

³² Raymond Hope *My Bright Lone Star* (1907), J H Pierson *Heretaunga March* (1909) and Raymond Hope *Weeping Willow Waltz* (1910).

husband, Charles Balcke, a stationer, bookseller and hairdresser whom she had married in 1887. He died five years later leaving her with two young daughters and a business. The business had been destroyed by fire not long before his death but the stock was saved and eight months later she reopened the business advertising it as the Te Aroha Fancy Bazaar and Novelty Emporium. On her remarriage a year later her second husband took over the management of the business although she is named as the owner in her *Cyclopedia of New Zealand* entry.³³

Mrs R E Lucas managed her husband's stationery business in Levin while he was "on active service" during 1918. "Buy your next requirements from R E Lucas bookseller and stationer (on active service) and help those who are helping you to win the war" ran her advertisement in the *Horowhenua Chronicle*.³⁴ Some women began as music teachers and, once established in their locality, combined their teaching with a small retail business, sometimes just selling sheet music but often pianos and other instruments as well. Many of these businesses acted as agent for either the Dresden or Begg's. Others began or purchased a bookseller and stationery or fancy goods business, while some purchased or established music dealer businesses. These small businesses filled a gap in many smaller communities. When J W Easson and Co, auctioneers and general merchants, opened a music shop next door to their premises on Mawhera Quay in Westport it was under the management of Miss Bradshaw who was well known in musical circles in the district. Previously Easson's had had to send away for music for their customers.³⁵

Catherine Bishop, in her research into women business owners in Sydney, has described how women as well as men, set up small businesses. By careful analysis of the records, she has revealed many businesses operating (for legal reasons) under a man's name were in fact run by women, often their wives.³⁶ It can be difficult when searching directories to establish whether it was a man or a woman whose business was being advertised as many directory entries and advertisements just give the initials for a business owner; some of whom were women. Table 3.2 gives details of women music sellers. The details were sourced from directories and newspapers.

³³ Philip Hart. "Women's Lives in the Te Aroha District". *Te Aroha Mining District Working Papers No 126*. Hamilton: Historical Research Unit Faculty of Arts & Social Sciences, 2016.

<https://researchcommons.waikato.ac.nz/handle/10289/10460>. Accessed 13 November 2018.

³⁴ *Horowhenua Chronicle*, 30 May 1918, 3.

³⁵ *Grey River Argus*, 17 September 1898, 2.

³⁶ Catherine Bishop. *Minding Her Own Business: Colonial Businesswomen in Sydney*. Sydney: Newsouth Publishing, 2015.

Table 3.2 Women Music Sellers
(listed alphabetically)

Name	Location	Dates Operating	Other	Acted as Agent For
Alexander, Marie (Mrs) Music Seller	Stratford	1901-1908	Her husband appears to have been involved in the business but hers is the only name on the directory entries	Begg's
Balcke, H A (Mrs)	Te Aroha	1892-1898		
Begg, Jessie (Mrs)	Dunedin	1874-1896	Managed Begg's after her husband's death	
Browne, A M (Mrs) The Beehive	Gisborne	1879-1913	Opened this business while her husband was still alive and continued it after his death	
Bushell (Mrs) Market Place Bazaar	Blenheim	1897-1900	Musical instruments, music, toys, books	
Collins (Mrs)	Waihi	1936	Musical instruments, music	
Cropley, Emily (Mrs)	Waimate	1918-1920		Begg's
Davy (Mrs)	Cromwell	1909-1916?	Her business incorporated a tea room and she catered for functions in Cromwell	Begg's
Doherty (Miss)	Christchurch	1904		
Dunn (Mrs)	Reefton	1897	Stationery, books, music, fancy goods	
Gibbs, Lucy (Mrs)	Reefton	1914-1915	Her husband went to war in 1914 and this may be why she set up business. He was injured in 1915	

Name	Location	Dates Operating	Other	Acted as Agent For
			and advertisements for her business cease then	
Heseltine, M (Miss)	Ashburton	1903-1905	Taught the piano and wood carving	Milner & Thompson
Jefferson (Mrs)	Thames	1883-1885	Took over the business of her husband when he died. She died two years later	
Jennings (Mrs)	Oxford	1900	Sold violins, bows, strings, music and ran a boarding house and refreshment rooms	
Johnston, Aloysius (Miss)	Greymouth	1920-1924	Also a music teacher	
Larsen, Eliza Jane Dumas	Dannevirke	1906	Bankruptcy notice in 1906	
Lloyd, J (Mrs)	Ashburton	1901-1904	Also a music teacher	
McIntyre, Jessie (Miss)	Wellington	1910-1916?	Purchased the music portion of the Wellington Piano Company's business in 1910, after managing their music department for three years. Music with her stamp states "Miss Jessie McIntyre at Wellington Piano Company" so appears she had premises within their shop	
McLean/Rowley/Alice (Mrs)	Christchurch			
McNeil (Mrs)	Balclutha	1893-?		Dresden
Marshall (Miss)	Paerora	c Late 1920s and 1930s		
Maxwell, A K (Mrs)	Thames	1905-1910	Also ran the Post Office.	

Name	Location	Dates Operating	Other	Acted as Agent For
			Advertised 1,500 sheets of music for sale in 1908	
Moir, M J (Mrs)	Invercargill	1890-1891	Music business	
Nicolson, L (Miss)	Reefton	1911-1914	Sold toiletries, toys, fancy goods and music	
Oakey (Mrs)	Nelson, Blenheim	1896-1918	Took over her husband's business	
Orchard (Mrs)	Opunake	1894-1896	Ran a school for girls. Her husband had a stationery business	Dresden
Osborne, J (Miss)	Thames	1885-1886	Books, stationery, school requisites, music and fancy goods	
Palmer, M H (Mrs)	Reefton then Westport		Fancy goods, patent medicines, etc	1908
Retford, Charlotte H (Miss)	New Plymouth	1882-1922	Sold pianos, music, fancy goods, wool, toys and sewing machines	Dresden
Robinson, D H (Miss)	Hokitika	1935-1939		
Rosewarne (Mrs)	Auckland	1910		
Roskrige, T F (Mrs)	Thornbury (Southland)	1891		Dresden
Sexton (Mrs)	Foxton	1938		
Shearsby, A H E (Miss)	Christchurch	1933-1934	Also a music teacher	
Simmonds, Bessie (Miss)	Ashburton	1898-1901	Also a music teacher	She sold the Begg piano so probably their agent although she didn't advertise this
Smith, E Stanton (Miss)	Auckland	1894	Also a piano teacher	
Townsend, W A (Mrs) Tobacconist, musical instruments and	New Plymouth	1873-	The business may have been hers and her husband's but most of the	

Name	Location	Dates Operating	Other	Acted as Agent For
music, stationery and fancy goods			advertisements only mention her name	
Williams, M (Mrs)	Christchurch	1930		

As well as independently owned and operated businesses many women formally took over a business after their husband's death although in all likelihood they had been involved in it prior to this. Widows had to support themselves and their children and many of the women music sellers were in this position. The most successful of these was Jessie Begg. Jessie came to Dunedin with her husband and two children in 1861 where Charles opened a music business. He had run a pianoforte factory in Aberdeen, as well as a retail outlet, and it is likely Jessie was involved in the business there. On Charles' death in 1874 Jessie was left with seven children, the youngest aged one, a boarding house to run and a company that was technically insolvent. With determination and the help of Charles' two trustees Jessie built the company up until by the time she handed management to her sons in 1896 it was financially successful, there was a branch in Timaru and agencies throughout the South Island. Jessie's role as a businesswoman and entrepreneur, although not unique in colonial New Zealand, was certainly unusual. In his survey of the rich in Canterbury and Otago Jim McAloon identifies several widows who carried on successful businesses after their husband's death and subsequently bequeathed large estates to their children.³⁷ However Begg's was not financially sound when Jessie took it over, and far from merely continuing to operate what was already a profitable business she faced the considerable challenge of making it so. That she did this can be seen when comparing her later wealth against McAloon's criteria. The amount she gifted to her children some years before her death constitutes nearly six times the £10,000 level of legacy McAloon used as a means of categorizing the "wealthy".³⁸

³⁷ McAloon, 15.

³⁸ Clare Gleeson. "The Story of Music in New Zealand is the History of Begg's". MA thesis, University of Otago, 2009, 34.

Image 3.10

Begg's staff picnic, Dunedin, c1911. Jessie Begg (dressed in black and with a black bonnet) is in the middle of the third row from the front. MS-1226/092.

Hocken.

There were probably many more women running music businesses, whether as a bookseller, agent or other, than is apparent by looking at advertisements and directory entries. There would also have been many others who contributed a great deal to a business owned and/or managed by husbands and fathers. Women in commerce in colonial New Zealand usually operated in the background and their contribution to a family's success and enterprise goes unheralded. Many of the advertisements for women sellers list them simply as "Mrs" or give their husband's initials, not theirs. It should not be assumed because they were not visible they did not exist. Difficult as it is to establish who and how many people worked in the larger specialist music businesses, it is even more so when one considers the smaller businesses. When the number of women involved in selling music within the music dealer businesses is considered it would follow that many more were involved in selling it within smaller businesses as well.

MRS. W. R. TOWNSEND,
TOBACCONIST.

MUSICAL INSTRUMENTS, MUSIC.

STATIONERY AND FANCY GOODS.

ORDERS FOR PIANO MUSIC RECEIVED.

BOOKS! BOOKS!! BOOKS!!!

LICENSED TO SELL POSTAGE STAMPS.

A FINE SAMPLE OF CUT TOBACCOS.

DEVON STREET,
Opposite to Mrs. Ross'.

511 to

Image 3.11

Advertisement for Mrs W R Townsend, New Plymouth, 1873. *Taranaki Herald*, 20 August 1873, 3.

Furniture Shops and Department Stores

Many furniture businesses, such as Dewe's Furniture Warehouse of Invercargill, sold pianos but musical and printed music departments were not usually a feature of department stores with the notable exception of the Drapery and General Importing Co Ltd (the DIC).³⁹ The DIC was founded by Bendix Hallenstein, who was part of an influential group of Jewish families connected to David Theomin, owner of the Dresden, through his wife, Marie.⁴⁰ The Dresden opened in Dunedin 1883 only a year before the DIC which opened its first shop in Dunedin in 1884. Perhaps in deference to family connections the DIC did not sell pianos and music initially and the advertisements in the Dunedin papers ran alongside those for the Dresden. The DIC opened further shops in Christchurch (1885) and Wellington (1891): both large premises selling a wide range of goods. In 1892 a substantial piano and music department was established in the Christchurch branch with a wide range of pianos and "a lady whose sight reading of music is wonderfully good and who can play any style of composition so as to show the qualities of the piano". The department also stocked

³⁹ *Southland Times*, 29 April 1898, 3.

⁴⁰ Elizabeth Nichol. "The Dresden Pianoforte Manufacturing and Agency Company Limited – A Pioneer of New Zealand Music Publishing". *Crescendo*, 74 (2006): 10-15.

harmoniums, violins, guitars, flutes and concertinas and a wide range of popular, classical and teaching music.⁴¹ In 1893 the DIC were advertising 20,000 copies of new sheet music.⁴²

Image 3.12

Lambton Quay, Wellington with the premises of the Bristol Piano Company and the DIC, 1927. The following year the Bristol relocated across the road, allowing the DIC to expand into its premises. Ref:1/4-014992-F.

Only two pieces of music in the OBVs carry the DIC stamp – one by the Christchurch branch and the other by the Whanganui branch. In addition there are eight sheets stamped by Ralph O'Hara of Whanganui stating he was their Whanganui agent (prior to the Dresden having a branch in Whanganui – see page 83). However, given the number of branches, the size of the piano and music departments in Christchurch, Wellington and later Dunedin, and the amounts of music advertised for sale, the DIC was clearly an important music seller.

Even if they did not sell pianos or music many department stores offered customers musical entertainment, primarily in the tearooms which operated within the shop, and much of the music heard would have been similar to that played by their customers on the piano at home.⁴³ In her memoirs, OBV owner Queenie Porter, remembered the tearooms at

⁴¹ *Press*, 13 October 1892, 5.

⁴² *Star* (Christchurch), 4 December 1893, 2.

⁴³ Laurenson, 134.

Kirkcaldie & Stains “There was a very restful atmosphere and it was enhanced by soft music played by Frank Crowther on the grand piano”.⁴⁴ The piano playing in the background as customers (mainly women) sipped their afternoon tea in the pleasant furnishings of the department store tearooms reinforced the genteel associations of the piano and its links to women. The pianist’s performance was part of the department store experience and a means of luring customers in and making a public place a respectable place for women to loiter in.

The many and varied businesses operating as music sellers combined with the specialist music dealers to provide the amateur pianists of New Zealand with an up-to-date and changing selection of popular music. The range mirrored that available in Britain, Australia and the United States in particular, and was supplemented by local compositions. Although businesses were opened and closed, changed hands, were merged and taken over, the flow of popular sheet music continued and was available no matter where you lived. For those in country areas there were mail order services and visiting representatives of the larger companies who could supply music.

Booksellers, stationers, newspapers, fancy goods merchants, agents and specialist music dealers formed a network of music sellers across New Zealand, providing a constant supply of popular sheet music, bringing the world to New Zealand and in doing so made New Zealand part of a global musical culture.

⁴⁴ Porter, 8.

Chapter Four

Music Selling: the display, advertising and promotion of sheet music

To advertise their music, and themselves, music sellers used a variety of means to get their name, or their products, before the public. As well as selling music they were selling themselves. Music sellers were the provider of the means by which their customers could acquire the respectability and gentility that was associated with playing the piano. In addition, by the sale of popular sheet music, music sellers facilitated New Zealand's place in the global musical world.

Business Names

Many businesses chose to highlight their links with Europe through their choice of name. British and German pianos were considered superior to others and several piano sellers stressed a British or German connection. Initially Charles Begg called his business the London Pianoforte and Music Saloon;¹ there was also the Berlin Piano Importing Company, later the London and Berlin Piano Company, (Auckland); the English and Foreign Piano Agency (Auckland) which became the British and Foreign Piano Agency; the British and Continental Piano Company (Auckland), the London Music Shop (Gisborne), the London Organ Piano Company (Dunedin) and the London Specialists (Invercargill). The most well-known was the Dresden Pianoforte Agency & Manufacturing Company which felt the ill effects of an identity aligning it with the enemy once war with Germany was declared in 1914. David Theomin, the Dresden's owner, although English by birth, was of Prussian descent and no doubt "Dresden" was intended to link the firm to Germany and its highly regarded pianos. After war broke out negative feeling against the company quickly surfaced and efforts were made to stress its Britishness with advertisements such as "Famous English Pianos at 'The Dresden'".² Advertisements lauding the British products of what was perceived as a German company were insufficient to completely quell the anti-Dresden feeling and in 1915 the company changed its name to The Bristol Piano Company (it thenceforth became known as "the Bristol"), after Theomin's birthplace. "The Shareholders and Directors are without exception, British born and bred, and are all resident under the British Flag" declared an advertisement in the *Otago Daily Times*.³ However, negative

¹ *New Zealand Tablet*, 28 June 1873.

² *Taranaki Herald*, 18 September 1914, 4.

³ *Otago Daily Times*, 2 January 1915, 8.

feeling towards the company still existed and four months after the name change the Whanganui branch's shop window was smashed during an anti-German riot.⁴ The Bristol continued plugging their links to Britain with The "Famous English Pianos at The Bristol"⁵, "Great Britain's Greatest Pianos!"⁶ and similar slogans. The Australasian Music Stores of Christchurch, which only seem to have sold printed music, not instruments, were founded in 1906, named perhaps because they stocked large quantities of Australian publications. Following the growing influence of the United States on popular music through the gramophone, radio and movies, Alec Klippel set up the Anglo-American Music Store in 1912 with a head office in Wellington and branches in Christchurch and Auckland.

Local businesses sometimes carried the name of their town, reinforcing their links to the locality and no doubt hoping for customer loyalty. The Southland Music Depot, the Gore Musical Repository, the Canterbury Music Depot, the Wellington Music Warehouse, the Wellington Piano Agency and the Wellington Piano Company all came into this category. In Auckland there was the Auckland Piano & Publishing Agency and the Auckland Music Warehouse which became Arthur Eady Ltd. This trend to name a business after its location seems to have been over by 1900 by which time only the two Wellington businesses were still in operation.

Following the success of the Broadway musical "Bird of Paradise" and the 1915 Panama-Pacific Exposition in San Francisco, Hawaiian music became increasingly popular. Walter Smith, after touring the United States with the Royal Hawaiian Quintette, formed his own Hawaii-Maorian Quintette before settling in Auckland in 1924 where he claimed to be New Zealand's "pioneer of the ukulele and Hawaiian guitar" while Ernest Kaai's Hawaiian Troubadours visited New Zealand in 1925 and 1927.⁷ Building on the popularity of Hawaiian music the Honolulu Music Company opened in Colombo Street, Christchurch, in 1930. This does not seem to have been a shop in the sense a customer could come to browse and then purchase but rather provided lists of 'Hawaiian' songs which could be ordered. Although none of the sheets of music in the OBVs have stamps from this music seller the OBVs of Dorothy Hall contain a large number of songs published between 1920 and 1930

⁴ "Anti-German Demonstration – Rioting in Wanganui". *Waikato Times*, 17 May 1915, 4.

⁵ *Taranaki Herald*, 8 February 1915, 5.

⁶ *Taranaki Herald*, 24 February 1915, 5.

⁷ Bourke, 216.

with titles such as *Say it with a Ukuele*, *Hawaiian Twilight* and *Ukulele Lad*, and several of the songs include a ukulele accompaniment.⁸

Promotion of the Music

As well as advertising in the press and on signboards, the display of sheet music within the shop was important. In larger shops there was frequently a sheet music department with specialist music sellers assigned to it.

Image 4.1

Begg's Dunedin shop, 1911 with the sheet music department on the right-hand side. *Begg's Jubilee Souvenir*, 1911, 7.

The sheet music department would often run the length of the shop with pianos and other instruments on the opposite side. Within the sheet music department, the music on display was placed on the counter, on tables in front of the counter or on stands. Chairs were often available so customers could sit while looking at the music, encouraging a potential purchaser to take their time. Windows were dressed with music either filling the entire window, sitting alongside instruments, or propped up open on the piano music stand. Although many advertisements gave details of new pieces received it is clear shops stocked hundreds, if not

⁸ For example, Benny Davis & Harry Akst. *A Smile Will Go a Long, Long Way*. Sydney: J Albert & Son, 1923.

thousands of titles and displaying them all would have been impossible, so browsing was an important part of sheet music shopping.

Image 4.2

Interior of Begg's, Oamaru, 1911. The shop is very narrow but sheet music is a large part of the stock and located near the door to attract customers. The small drawers along the wall were for sheet music and the number gives an indication of the amount of music held. *Begg's Jubilee Souvenir 1911.*

Music was stored alphabetically by title or composer in slim drawers behind the counter and the number of drawers evident in photos of music departments is an indicator of the large quantities stocked. The drawers kept the music flat, unscuffed and clean, particularly important for the “black and whites”. Even in smaller shops sheet music was prominently displayed and was an important part of the stock.

Image 4.3

Music for sale at William Carthew, bookseller and stationer, Feilding, 1915. As well as music lying flat on the counter for easy browsing there are pieces “facing out”, no doubt to attract a customer’s interest. Interestingly, they are “black and whites”, not the most colourful or enticing of covers but clearly songs it was felt would appeal. BUS:sh17. Manawatu District Libraries.

Image 4.4

Sheet music department, the Bristol, Dunedin, c1915. Chairs are placed to entice the customer to sit and browse from the extensive range of music for sale. There is a piano at the far end of the room for pieces to be “played over” by the sales people or the customer to sight read if they wished to. MS-4209/002, Hocken.

Image 4.5

Sheet music department in Begg's new premises, Auckland 1940. Although the fixtures are different the means of displaying the music has changed little since 1911. There are still rows of narrow drawers full of music, some music is facing out while other pieces lie flat on a counter and there is a chair to sit on while browsing. However, the music on display is lower and more easily seen and picked up. There is also a central stand for customers to stand around and browse. *Another Milestone in 79 Years of Progress: Begg's Auckland. 1940.*

Music was frequently displayed in the windows of the specialist music dealers, often filling the entire window, thereby tempting a passer-by to step in and browse.

Image 4.6

Begg's, Timaru, 1911 showing a window full of sheet music on display. *Begg's Jubilee Souvenir, 1911.*

Image 4.7

Interior of E Ellery Gilbert's music shop, Whanganui, 1901. Unlike the photos of other shops' interiors this is more of an advertisement for the wares Gilbert sold, with promotional signage and large items such as pianos and gramophones to the fore.⁹

Another important part of shopping for music was being able to hear a piece played before buying. Employees in the sheet music department were expected to be able to demonstrate pieces for potential customers before purchasing. "SPECIAL NOTE. THIS is the Shop where you have all Music Played Over to you" announced Ralph O'Hara's, Music Warehouse in 1906.¹⁰ "Music will be played to customers who can then select what they know they like" advertised Chivers of Christchurch in 1911.¹¹ "Wanted (For Our Music Department), A Young LADY ASSISTANT. Must be good sight-reader" advertised Begg's Dunedin in 1916.¹² Some businesses sought out those who could do justice to the new musical forms. The Anglo-American Music Store in Christchurch wanted a "smart young lady" who was not only a good sight reader but who was accustomed to playing ragtime.¹³ Kineton Parke and Co of Hawera who sold a variety of goods, not just musical, advertised for

⁹ John Ball. *Wanganui, Pretty, Prosperous, Progressive*. Christchurch: Christchurch Press Co Ltd, 1901.

¹⁰ *Wanganui Herald*, 4 August 1906, 2.

¹¹ *Star* (Christchurch), 15 July 1911, 12.

¹² *Otago Daily Times*, 29 January 1916, 1.

¹³ *Sun*, 6 September 1915, 1.

a secretary cum pianist. They wanted a “first-class sight reader” with preference for one who could do shorthand.¹⁴

These women (and they seem to have been mainly women) were sometimes known as “play over girls”.¹⁵ Violet Chapstick worked as a play over girl in Timaru.

My real music career really began when I was employed by the old Dresden Music Company ... in Stafford Street and then I was employed at Begg and Company as saleswoman and bookkeeper for several years. Everybody liked music and bought music and I had a really wonderful time sight-reading all the music as they purchased. I played a lot and that often brought would-be customers in and they’d ask if there was anything new in music. I would just take them over to the piano and try them out, which I enjoyed immensely. The most popular of all, I think was *Schoolday*, which is still enjoyed by many little children I play to and *Smartie* and *Goodbye Yellow Bird*. All music like that.¹⁶

With the amount of new music being published the play over girls offered an opportunity for customers to hear songs they had not heard of and perhaps be persuaded to buy. A history of the music publisher Frederick Harris describes him visiting various music sellers in Canada singing the songs he was promoting.¹⁷ Although there is no evidence of this happening in New Zealand, it is likely some of the play over girls could sing and could give a rendition of a song for a prospective customer if required.

In Begg’s Wellington branch John Cowley ran the department and customers were encouraged to go in and hear him play over his *Golden Morn* composition (published by Begg’s) and hopefully purchase it.¹⁸

¹⁴ *Hawera & Normanby Star*, 27 March 1924, 1.

¹⁵ Scott-Maxwell. “Interrogating the Jazz-Age Australasian Sheet-Music Album Identity”, 161.

¹⁶ Sullivan, 54.

¹⁷ Gilpin, 3.

¹⁸ *Evening Post*, 18 September 1913, 2.

Image 4.8

Golden Morn by John Cowley (1913). Shm MZ 20C695 G65 1913, Hocken.

Image 4.9

Sheet music department, Begg's, Dunedin, 1942. The box office is behind the pleated curtains in the front right-hand side of the photograph. The three women pictured worked in the sheet music department fulltime. PCA.

By 1940 female sales personnel dominated printed music departments although men often managed them. The strong presence of women in the sheet music department reflected the close association of women and the piano; accomplishment on the piano and a love of music were the perfect attributes for working in a sheet music department. Learning the sheet music trade took time and many of those employed devoted a good portion of their working lives to running the music department of one of the big music stores. The women who ended up running music departments had usually been employed in the business for several years. Miss Dot Johnson in Begg's Palmerston North and then Christchurch branch, and Miss Patricia Barry in their Nelson branch both fitted this profile of a career.

Image 4.10

Music Department staff, Begg's, Wellington, 1945. This photograph and caption is from a book of clippings, photos and other ephemera kept by a member of Begg's Wellington staff. Even if all eight women were not employed fulltime, there was clearly a lot of music being sold. PCA.

As well as hearing music “played over” customers were often treated to music being played within a shop. After Christchurch’s Milner & Thompson moved to the corner of Manchester Street and Bedford Row in 1916 they had a pianist playing at the front door of the shop on Saturday nights (the late night for shopping at this time) to promote their pianos and their music. This was so popular the police continually had to clear the footpath of the crowds gathered to listen.¹⁹

¹⁹ E R Thomas and L J Dale. *They Made Their Own Money: The Story of Canterbury Traders and Their Tokens* Christchurch: Canterbury Branch of the Royal Numismatic Society of New Zealand, 1950.

Image 4.11

Portrait of Neville Harston, Harstons Music Store, Napier, c1983. The ways in which sheet music is displayed are unchanged since the 1940s. Neville Harston operated the music shop for at least 50 years before his death in 1985. Harston ran a traditional music business and refused to sell electric guitars maintaining he ran a music, not an electrical shop. Christopher Matthews. Collection of Christchurch Art Gallery Te Puna o Waiwhetu; purchased 1983.

Music Wholesalers

Many music sellers imported music directly from the publishers while others obtained music from one of the larger music dealers. The speed with which pieces published in London were received in New Zealand indicates that London publishers selected and sent off a bundle of recent compositions rather than filling an order for specific pieces. Advertisements often mention that music has been selected by a business' London representative which in most cases just meant the music publisher themselves.²⁰ For the many booksellers selling music

²⁰ Arthur Eady claimed his stock had been selected by his London representative in 1879. *Thames Advertiser*, 29 May 1879, 2

this would have been comparable to the way in which they obtained their book stocks. The two major music dealers, Begg's and the Dresden, operated wholesale music businesses. From early in the twentieth century both had a London office to facilitate selection, purchase and export of instruments and music from Britain and Europe. With a representative in London on hand they could ensure they were accessing the most up-to-date pieces and keeping New Zealand consumers abreast of the latest developments in popular music in Britain and Europe. In these ways the New Zealand home pianist was playing the same music as their counterpart in London and fully participating in a global popular musical world. As well as selling the imported music themselves Begg's and the Dresden sold quantities to other retailers. Both companies also used their London offices to access printing facilities in Germany but this ceased after 1914. Initially run out of Dunedin, by 1913 Wellington was the centre of Begg's wholesale business as it was better located to receive imports, was located in the centre of the country and in the more populous of the two islands making it easier for transportation.²¹ Other music businesses also acted as wholesalers. The Anglo American Music Store was acting as a wholesaler in 1914. A piece of music from 1907 in Seth Whale's OBV has the stamps of Webley's and Arthur Eady on it as Arthur Eady supplied Webley's with this piece.

Image 4.12

²¹ "Advertisements". *Evening Post* 25 January 1913, 15.

Invoice from Begg's to Collier's for sheet music, 1897. Both *The Holy City* and *Link Divine* were very popular pieces. There are five of each of them in the OBV sample but none have been sold by Collier's. The invoice shows although the cover price for the pieces was 4/- each their wholesale price was considerably cheaper. In 1885 Colliers advertised they "have decided in future to sell all sheet music at half the marked price."²² Presumably they were still making a profit as the advertisement ran for several months.²² This would mean the cover price of sheet music was more than double the wholesale price. The editions contained in the OBVs had a cover price of 2/- each. PCA.

There is little information on how the music was sold by wholesaler to retailer but Begg's used travellers from their Dunedin and Wellington premises to go out to sell to smaller businesses.²³ Doubtless the Dresden and some of the other larger music dealers did the same, taking music as well as musical instruments with them.

Image 4.13

Part of Begg's wholesale music department in Dunedin, 1911. *Begg's Jubilee Souvenir 1911*. PCA.

²² *Feilding Star*, 2 July 1885, 3.

²³ Jas Smith is listed as a travelling representative of the wholesale department in *Begg's Jubilee Souvenir 1911*, 22. In "Advertisements" *Evening Post* 25 January 1913, 15 in a large item on Begg's Wellington premises there is reference to "travelers who went around to smaller towns".

Advertising

The more established businesses frequently advertised their longevity and service to music in an area. Colliers referred to itself as “the oldest music house in Taranaki”, and Arthur Eady, went to court to win the exclusive right to refer to his business as “Eady’s, the old firm”.

The date of establishment of the company was often stressed, sometimes inaccurately for better effect. In their entry in the Wellington volume of the *Cyclopedia* the Dresden claimed they had been established in 1880 rather than 1883. Colliers bought their business from E J King in 1879 but always gave the date of the establishment of their company as 1874, the date King started it. In what was seen as a young country an air of solidity and permanence helped improve a business’ stature in the community and many of the music businesses advertised significant anniversaries in their history to emphasize their longevity.

Newspaper advertisements were an important part of any business’ promotion and music sellers regularly advertised they had received a new shipment of music, sometimes giving extensive lists of titles. With popular music there was great emphasis on its currency and its success beyond New Zealand. There were frequent references in advertisements to music being received by every mail, weekly steamer or even daily in some cases.²⁴ A European connection between the seller and the music for sale was often highlighted in advertisements. Arnold Kelsey of Dunedin stated he had selected his music personally while in Europe “especially with a view to the requirements of the Colonial market” in 1879.²⁵ Angelo Forrest informs the public his complete stock of music, the largest and best selected in the Colony, has arrived in 1881²⁶ and James Fraser of Invercargill claimed to have personally purchased the music in Melbourne from “the leading houses”.²⁷ In 1884 the Dresden announced they had added sheet music to their business and stated: “The selection for us in LONDON is made by a well known MUSICAL CRITIC, and we receive fresh supplies every fortnight, all of which we sell at HALF PRICE”.²⁸

²⁴ Louis Rodgers of Invercargill advertised “NEW MUSIC Received by every Mail”. *Southland Times*, 26 November 1866, 1.

²⁵ *Evening Star*, 20 December 1879, 1.

²⁶ *Auckland Star*, 27 July 1881, 1.

²⁷ *Southland Times*, 20 January 1882, 4.

²⁸ *Otago Daily Times*, 24 August 1884, 4.

The advent of the radio, as well as enabling popular music to be heard more widely, could also be used for advertising. In 1923 Charles Forrest, one of the first people to run a radio station in New Zealand, was operating a small station which became known as 2YB in Wellington. He was friendly with the manager of the record department in Begg's Wellington branch who came to him with a proposal. The manager wanted Forrest to say just one line, frequently, on air. This line was "Yes we have no bananas". He was to say nothing else and not mention Begg's name at all. Much to the bemusement of his listeners Forrest carried out his commission with numbers of people commenting to him about it. After a week or so Begg's put a big banner up in its shop window stating "No bananas on sale here". The campaign was a huge success with copies of the record *Yes! We Have No Bananas* from the hit Broadway show *Make It Snappy* achieving huge sales.²⁹ Although this was advertising a record there was a flow on effect to printed music sales and there is a copy of this song in the OBV sample.³⁰ New Zealand quantities for this song are not known but an article published in the *Evening Post* by the song's British publisher, Lawrence Wright, stated "We ordered 50,000 copies from our printers, but before they were off the press we had orders for more than that quantity, and from that day to this we have had to instruct our printers to keep on printing all the time until we gave them orders to stop. They have had to put it on three more machines, so that four presses are constantly running on 'Bananas'".³¹

Catalogues/Promotional Items

Many music sellers published catalogues of the music they had for sale and these give an idea of the range of music being sold and the volume of pieces available for sale. Music sellers were happy to mail prospective customers catalogues. "Spensley's Music Sale nearing the end! Call and see our Exhibition of Copyright Sheet Music one shilling each. Your own selection. Ask for a catalogue" Spensleys advertised in 1905.³² "Send for catalogue. Thousands of up-to-date cheap music 3d and 6d" advertised D Terry, book and music seller of Dunedin in 1911.³³

Begg's, the Dresden, Milner & Thompson, Thomas Braithwaite and Eady's all produced catalogues of music for sale as did other, smaller retailers. These were provided for free or a small charge. In 1872 George West of Dunedin produced a "Catalogue of New, Popular and

²⁹ *Very Early Radio in New Zealand* Tk 2 of 3 T950, Sound Archives of New Zealand.

³⁰ OBV of Kathleen Ellen McNamara, M 784.8 SON, Auckland Public Library, Auckland.

³¹ *Evening Post*, 24 November 1923, 16.

³² *Press*, 14 February 1905, 7.

³³ *Maoriland Worker*, 5 May 1911, 5.

Standard Vocal & Instrumental Music” which runs to 148 pages and includes 60 pages of piano and 44 pages of vocal works. West claimed to stock copies of all the music in the catalogue. Much of the music listed are pieces, or of the type, found in the OBVs.³⁴ An 1894 catalogue of music from the Dresden is 128 pages and like the West catalogue broken down into listings of titles under headings.³⁵ Stationer Thomas Braithwaite of Dunedin published a catalogue of sheet music titles stocked in 1915 and it was placed as an insert in *The Triad*.³⁶

As well as catalogues listing titles, music sellers and publishers also produced thematic lists which had one or several lines of the music reproduced so customers could “Try before you buy”.³⁷ Overseas publishers also produced catalogues for the bigger local music sellers with the seller’s details printed on their cover so they could distribute it to their customers.

Music sellers sometimes advertised they were giving away music, presumably as a means of promoting pianos and other instruments.³⁸ Eileen Fleming’s collection of three OBVs contain a total of 71 pieces eleven of which are stamped “With The Dresden Piano Coy’s compliments”. Of the twenty pieces in the OBV of Mary Anne and Isabella Bond all carry either Begg’s or the Dresden’s stamps. Three have been given with “The Dresden Piano Company’s Compliments”, another one has a large advertisement for the Dresden’s hire purchase scheme on pianos and organs printed over the publisher’s advertisement on the back cover, another has a full-page advertisement for Begg’s on the back cover and a further two have full page advertisements for Begg’s pianos and other instruments printed on the inside of the front cover. None of these are New Zealand publications although some of the artwork may have originated in New Zealand. Although the music is stamped with the Dunedin stamps of the two companies it was probably obtained from those companies’ agents operating in Queenstown where the sisters lived. As Mary Anne and Isabella Bond’s mother ran the Mountaineer Hotel it’s possible they played the piano in the lounge and the music with the Dresden’s compliments was given to them because of this; or the hotel’s piano may have been purchased from the Dresden.

³⁴ George R West. *Catalogue of New, Popular and Standard Vocal & Instrumental Music Sold by George R. West, Importer of A Kinds of Musical Instruments, Musicseller and Publisher, New Zealand Pianoforte, Harmonium and Music Saloon, Princes Street, Dunedin*. Dunedin: George West, 1872. Chapman Pamphlets, vol. 044, item 9. Hocken Collections.

³⁵ The Dresden Pianoforte Manufacturing and Agency Company. *Catalogue of Vocal and Instrumental Music*. Dunedin: Stone & Co, 1894. Hocken.

³⁶ *The Triad*’s advertising was localised and the extant copy of Braithwaite’s catalogue appears in the Gore edition. Private collection.

³⁷ Printed above music themes in 1917 Begg’s catalogue produced by J Albert & Son, Sydney.

³⁸ Hatch’s Pianoforte Depot advertised “Music actually given away” in 1882. *Southland Times*, 4 January 1882, 2.

Image 4.14

Advertisements for the Dresden and Begg's printed on music published in England.³⁹

In 1915 The Anglo-American Music Store of Cuba Street, Wellington published and gave away copies of the medley *National Airs incorporating England Expects Every Man This Day to Do His Duty, Rule Britannia, Marseillaise, God Save the King* in a patriotic contribution to the war effort. Mabel Mungavin's OBV has a copy.

Chrisp's of Gisborne promoted sewing machines alongside pianos, other musical instruments and music and in 1892 they gave away copies of *The Merry Singer*, a song issued by the Singer Sewing Company.⁴⁰ There are no copies of this piece in the OBVs.

³⁹ OBV of Mary Anne and Isabella Bond. Uncatalogued, Puke Ariki, New Plymouth.

⁴⁰ *Poverty Bay Herald*, 9 December 1892, 2.

Image 4.15

National Airs, given to customers by The Anglo-American Music Store, Wellington.⁴¹

Many music sellers tried more adventurous ways of promoting music. A shortage of small currency in New Zealand from the 1860s to the 1880s led to some businesses striking their own tokens which became recognised as ordinary currency, not only with the issuing firm but with all other traders. Several Christchurch businesses had their own tokens, including music dealers, Milner & Thompson. Milner & Thompson's ten tokens were all issued in 1881 and they were the last issuers of tokens in New Zealand. Six tokens feature musical instruments; the other four a landscape or bust of a Māori chief. One design has "Sole Agents for John Brinsmead & Sons Pianos" on one face and another "Milner & Thompson's Canterbury Music Depot & Pianoforte Warehouse".⁴² Milner & Thompson took the opportunity of a solution to a practical problem to advertise their business and assert their place in the musical life of Canterbury.

⁴¹ OBV of Mabel Mungavin, PGA.

⁴² Thomas and Dale, 76.

Image 4.16

Milner & Thompson trading coins. <https://www.colonialcollectables.com/traders-tokens/1794-milner-thompson-token.html>.
<https://www.colonialcollectables.com/traders-tokens/501-milner-and-thompson-1881.html>. Accessed 10 April 2018.

Perhaps as part of a strategy to appeal to the musical elite, the Dresden gave financial support to *The Triad*, “A Monthly Magazine of Music, Science & Art”, when it was founded in 1893. Although music was given away free in these publications it was not generally popular music and there are no *Triad* inserts in the OBVs studied. Despite its highbrow approach to music, in 1896 the *Triad* offered its readers the chance to win £10 by attaching a receipt for a purchase of at least 5/- from one in a list of vendors ranging from music sellers to hairdressers, grocers, ale merchants and coal merchants to their choice of the six most popular songs from a list of 22 published in *The Triad*. The songs were all favourites and

thirteen are included in the OBVs.⁴³ Clearly when it came to buying music, popular music was what most readers wanted.

Postcards were extremely popular in New Zealand and internationally in the first decades of the twentieth century. As more than two thirds of postcards sent were sent by women it is no surprise some music dealers used postcards to promote their business or the products they sold.⁴⁴ New Zealand publishers of sheet music and those in other countries printed postcards with the first page of the music on the left-hand side and the cover illustration on the right. Between 1907 and 1913 New Zealand music sellers Charles Begg and Arthur Eady produced several postcards promoting waltzes they had published.

Image 4.17

***Buds and Blossoms* postcard and music.** Begg's postcards were all of compositions by Adrian Hope, their most successful composer - *Silver Fern Waltz* (1907), *Golden Shadows Waltz* (1909), *The Garden of Memory Waltz* (1911) and *Buds and Blossoms Waltz* (1913). Although some of the sheet music covers were coloured the postcards were not. Several of the OBVs have copies of Hope's waltzes. PCA.

⁴³ The list was: *Home Sweet Home*, *Annie Laurie*, *The Lost Chord*, *The Message*, *The Minstrel Boy*, *Tom Bowling*, *Ye Banks and Braes*, *Come into the Garden Maud*, *The Last Rose of Summer*, *She is Far from the Land*, *Auld Robin Gray*, *The Death of Nelson*, *The Harp That Once Was*, *The Anchor's Weighed*, *Scenes That Are Brightest*, *When Other Lips*, *Robin Adair*, *The Better Land*, *Evening Star*, 1 June 1896, 3.

⁴⁴ Peter Gilderdale. "Stoic and Sentimental: The Emotional Work of the Edwardian Greetings Postcard". *Journal of New Zealand Studies*. 22 (2016): 2-18, 9.

Booksellers and stationers included postcards in their stock as well as music; often promoting them side by side.⁴⁵ The sale of postcards gave music sellers another way of promoting popular songs. In the first decades of the twentieth century the English Bamforth company, now best known for saucy seaside postcards, published a series of sets of one, two, three or four postcards featuring the words of popular songs and hymns. Using employees and friends as “actors”, Bamforth’s staged and photographed graphic tableaux to illustrate the printed lyric for a verse or chorus of a song. The cards “represented the extravagance of the lyrics in an unrepentantly lurid and literal fashion”.⁴⁶ As well as old favourites such as *The Blue Bells of Scotland* and *The Rosary*, many songs appear to have been selected for the poignancy and/or sentimentality of their words with titles such as *Don’t Go Down the Mine, Dad, When I Leave the World Behind* and *If I Had the World to Give You*. After the outbreak of war in 1914 another series was printed which could be sent to or by soldiers overseas: *Just Before the Battle, Mother, It’s a Long Way to Tipperary, It’s a Grand Sight to See Them Going Away* and *God Bless My Soldier Daddy* are just a few of the many. The Bamforth cards were produced by permission of the music publishers, no doubt happy for their songs to be publicised in this way and many of the songs represented in them appear in the OBVs.

⁴⁵ “Frank Stewart’s Book Arcade for Post Cards, Music & Novelties. City Prices”. Seller’s stamp in OBV of Katherine Mary Bryce, uncatalogued, ATL.

⁴⁶ Timothy J Fleming. “Awfully Affecting: The Development of a Sentimental Tradition in the Lyrics of British and North American Popular Song”. PhD thesis, University of Strathclyde, 1999, 267.

Image 4.18

Postcard with the lyrics of *The Trail that Leads to Home*. Soldiers singing of home and First World War songs in general are found in many of the OBVs. *The Trail that Leads to Home* appears in OBV of Annie Ross.⁴⁷ PCA.

Songsters

Originally popular on the goldfields and published to contain the words of Charles Thatcher's songs, songsters were pocket-size books containing the words of popular songs but no music.⁴⁸ As there was no need to be able to read music to access their content they were bought by non-musicians who wanted to be able to sing along with the tunes of the day. Often jokes and other comic items were also included. "Tivoli Songster. Just out 60 of latest Songs, Parodies, Funny Gags and everything you require. Price 3d only" advertised Edwin King of Wellington in 1895.⁴⁹ In the early 1890s Australian publisher, J Albert & Son brought out their first *Boomerang Songster* and over the next eighty years produced hundreds of editions, selling millions of copies. Folklorist Warren Fahey has claimed they were "the most important disseminator of printed music in Australia"; they were also extremely popular

⁴⁷ OBV of Annie Ross, uncatalogued, Hocken.

⁴⁸ Michael Brown. "'Applause and Tin Came Tumbling In': The Songs of Charles Thatcher". National Library of New Zealand. Published online 12 October 2017. <https://natlib.govt.nz/blog/posts/applause-and-tin-came-tumbling-in-the-songsters-of-charles-thatcher>. Accessed 9 May 2018.

⁴⁹ *New Zealand Times*, 12 June 1895, 1.

in New Zealand.⁵⁰ Songsters were another means of promoting popular songs and popular music for the piano. Advertisements for a songster often went hand-in-hand with an advertisement for the music itself. In 1908 Begg's advertised four hits by Leonard Nelson which could all be purchased from their shops for 6d each and also the Nelson Songster, containing 33 of his hits for 3d.⁵¹ Begg's published its own songster in 1940 in arrangement with W H Paling (another Australian publisher) featuring the *Maori Farewell Song* and the *Maori Battalion Marching Song* (both songs for which Begg's owned the copyright) on the cover.

Image 4.19
Begg's Songster published by Palings, 1940. PCA.

Other Promotions

The huge demand for pianos from the 1880s until 1914 resulted in the number of businesses selling them increasing steeply, and competition was fierce. In 1900 Robert Thompson of Milner & Thompson adopted a novel way of advertising his company's pianos by painting an advertisement for them on the Shag Rock at Sumner; the City Council soon ordered its removal.⁵² To attract customers into their shop Milner & Thompson installed a "phantom piano" on the ground floor, which was set up to give the appearance of being played, while it

⁵⁰ Jane Albert. *House of Hits: The Great Untold Story of Australia's First Family of Music*. Australia: Hardie Grant Books, 2010, 19.

⁵¹ *Otago Daily Times*, 3 June 1908, 1.

⁵² Thomas and Dale, 78.

was being operated from a keyboard and set of pedals installed in the basement below.⁵³ Another novel advertising medium was that of the English and Foreign Agency's entry in the Auckland Floral Fetes. The Auckland Floral Fetes were organised by the Auckland Ladies' Benevolent Society between 1895 and 1907. "The floral theme marked it as a quintessentially female event, and women and girls turned up in droves to decorate and to be decorated, or simply to observe the splendour".⁵⁴ The English & Foreign Agency's entry was a woman wearing not flowers but a long apron bearing the company's name and with bars of music around the bottom edge. A lyre was on top of her hat and she carried a wooden crate with a handle, perhaps for storing music.⁵⁵ With the importance of women to the piano it is no surprise a piano company was advertising itself at something so "quintessentially female".

Image 4.20
Miss Nairn, The English & Foreign Agency's "representative" in the Auckland Floral Fete 1905. *Auckland Weekly News*, 7 December 1905. Record ID AWNX-19051207-11-4.

⁵³ Thomas and Dale, 75.

⁵⁴ Margaret Tennant. "Fun and Fundraising: The Selling of Charity in New Zealand's Past". *Social History*, 2013, 38(1); 46-65, 54.

⁵⁵ *Auckland Weekly News*, 7 December 1905.

Music sellers also provided promotional materials for their customers and prospective customers – some related to music such as practice timetables for students, keyrings with miniature harmonicas, musicians' diaries, record needle cases and record buffers while others were unrelated – calendars, bookmarks, tape measures, butter and pocket knives.

Image 4.21

Promotional items produced by Begg's. Violin bookmark c1904, pocket calendar 1915 and timetable for music pupil's practice 1938. PCA.

Musical Competitions, Performances and Exhibitions

Several music companies gave prizes to, or sponsored, musical competitions. The “competitions” run in the larger towns for pianists, singers, instrumentalists and choirs and frequently had a prize donated by a local music dealer. Colliers donated the “Collier Trophy” to the New Plymouth Musical Society for the most promising pianist under twenty years of age.⁵⁶ Medals were given to those achieving the highest marks in the upper grades of the Associated Board of the Royal Schools of Music and Trinity College of Music examination. For brass band competitions Begg's and the Dresden provided shields, batons and sometimes instruments, for the winning band, conductor or soloist.

⁵⁶ Spear, 4.

Most of the music sellers, whether music dealers, booksellers or agents, acted as box offices for visiting performers, local concerts and non-musical activities such as rugby matches and Sunday school picnics. In the bigger music dealers, the box office became an established part of the premises, often near the front door, but prior to that “Box plans” for bookings were advertised at various music sellers.

Image 4.22

Envelope showing box plan for the Princess Theatre, Dunedin and advertising goods Begg's sold, c1900. The envelope was used for holding tickets purchased from Begg's box office. PCA.

Music sellers were represented at all the major exhibitions held in New Zealand from the New Zealand Exhibition in Dunedin in 1865 to the New Zealand Centennial Exhibition in Wellington in 1939-1940. Their exhibits consisted of musical instruments, primarily pianos and organs, but also stringed and brass instruments. Apart from Begg's and the Dresden, the exhibitors tended to be local, such as Milner & Thompson at the Christchurch Exhibition of 1907-08 and Auckland dealers the National Piano Company, the English & Foreign Agency and Arthur Eady Ltd at the Auckland Exhibition of 1913-14. Some small sellers did exhibit - Charles Johnson of Hawera, seller of musical instruments, and John Shearer, violin maker of Dunedin both exhibited in Christchurch in 1907. Although none of the exhibition catalogues mention sheet music no doubt there was some on display as part of the piano exhibits. The exhibitions served to promote the businesses selling music and encouraged people to learn an

instrument.⁵⁷ In addition to stands and displays at New Zealand exhibitions, Begg's also sent a piano and gramophone player of its making to the Empire Exhibition in London in 1924.

THE BRISTOL PIANO COMPANY'S BIG MUSIC PAVILION (Opposite Auckland Court),
NO. 3 BUILDING, N.Z. AND S.S. EXHIBITION.
SPECIALTIES: PIANOS, PLAYER-PIANOS, ORGANS, GRAMOPHONES; EVERYTHING MUSICAL.
Branches and Agencies throughout the Dominion. —Advt.

Image 4.23

The Bristol's music pavilion at the New Zealand and South Seas Exhibition, Dunedin 1925-26. *Auckland Weekly News*, 24 December 1925, AWNS-19251224-50-4, Auckland City Libraries.

Quantities of Music Sold

All these promotional activities were aimed at increasing sales of musical goods, including sheet music but it is difficult to precisely estimate the quantities of popular music sold in New Zealand. To satisfy the demand for music many hundreds of thousands of sheets were imported and sold from 1840 to 1940. The volume increased around 1890 when societal and

⁵⁷ *New Zealand & South Seas International Exhibition: Dunedin, 1925-1926.* (Dunedin: New Zealand and South Seas Exhibition Company Limited, [1925]. *New Zealand and South Seas Exhibition Dunedin 1889-90: Official Catalogue of the Exhibits.* Dunedin: Exhibition Committee, 1889. *New Zealand Exhibition, 1865: Reports and Awards of the Jurors and Appendix.* Dunedin; For the Commissioners, 1866. *Official Catalogue New Zealand & South Seas International Exhibition Dunedin 1925-1926.* Dunedin: New Zealand and South Seas Exhibition Co Ltd, 1925. *Souvenir of the Auckland Exhibition 1913-14, Held in the Domain Grounds, Auckland, Opened on December 1st, 1913.* Auckland: Wright & Jacques [1913]. *The Auckland Exhibition, 1913-1914.* Auckland: Brett Printing and Publishing Company Ltd. [1913].

economic factors led to an increase in piano and music sales and the cost of music reduced. New Zealand born parents were more likely to purchase a piano for their family and an increasing number of individuals sought the appearance of gentility that playing the piano was seen to convey. The many companies offering pianos for sale on hire purchase, and the wide network of agencies operating for them, made the purchase of a piano more attainable. With so many people learning and playing the piano it became an activity that people undertook to be part of a broader social class. New Zealand was becoming less of a frontier society and the growth and increased sophistication of associational life as shown by flower fetes, churches, sports groups, entertainments and others contributed to this. Methods of communication improved and so the knowledge that playing the piano was something that was good to do became more entrenched. New Zealand pianists could hear and replicate the music being played elsewhere in their own home. The cost of music reduced as cheaper editions, particularly of very popular pieces, were published and the quality of the printing lessened.

Huge quantities of music were coming into New Zealand from the 1850s. George West announced to the musical public of Dunedin in 1867 that he had just received “73 packages containing 27,390 pieces of music”.⁵⁸ In 1875 Dunedin music dealer Charles Begg advertised “500 pieces of new music this week”.⁵⁹ It was not only dedicated music dealers selling large quantities. In 1882 Dampiers of Auckland announced they had received 65 cases from England which would bring their stock of sheet music up to 15,000 copies⁶⁰ and A D Wills of Whanganui, bookseller and stationer, was advertising he had just received 1,000 pieces of music from London in 1881.⁶¹ A lot of music was being imported but it is difficult to get sales figures for individual pieces or genres. In an advertisement placed by the Dunedin branch for sixpenny editions of popular songs in 1908 Begg’s stated “Our list contains 400 numbers and in eighteen months we have sold the extraordinary number of 215,653 copies”. That equates to 539 copies of each of the 400 numbers Begg’s was selling⁶² and this was only the sixpenny editions, there were many more editions available.⁶³

⁵⁸ *Otago Daily Times*, 12 January 1867, 6.

⁵⁹ *Evening Star*, 16 November 1875, 2.

⁶⁰ *Auckland Star*, 7 December 1882, 3.

⁶¹ *Wanganui Herald*, 22 December 1880,

⁶² *Otago Daily Times*, 4 June 1908, 1.

⁶³ There are several instances in the OBVs of pieces with multiple editions, sometimes a sixpenny one, such as the song *Egypt*. The Jos W Stern & Co edition appears in the OBVs of Eileen Fleming (784.8 SON, Auckland Council Library) and Hilda Baker, MSS 784.3061 SON, Dunedin Public Libraries. Albert’s Sixpenny Pops edition appears in the OBV of William Williams.

Smaller businesses were also selling large quantities. In February 1915, the following appeared in the *Evening Post*:

Mr Lillicrap, of the Anglo-American Music Store in Cuba-street, is busy just now trying to keep pace with the demand for the newest war-song, “They’re On their Way to Germany”. It is going off like hot cakes and in that connection something rather amusing happened the other day. An Invercargill bookseller wired to Mr Lillicrap for “100 On Way to Germany”. This message must have caused a tremendous commotion amongst the lightning jerkers in Wellington, for the censor immediately woke up with a start, and wired to Invercargill, “Obtain immediate explanation in writing from – and Co of their telegram”. The explanation, at any rate, seems to have been quite reassuring, for since then a kind of Sabbath calm has reigned in the censor’s office. Meanwhile, at the Anglo-American in Cuba-street they are still on the rush with “They’re on their Way to Germany”.⁶⁴

This article illustrates the quantity of copies of a single sheet of music a bookseller in Invercargill could hope to sell when there were also several music dealers in Invercargill, including branches of Begg’s and the Dresden, presumably all selling multiple copies of this piece. It is clear the Anglo-American Music Store in Wellington was acting as a wholesaler for the overseas publisher but it may not have been the only music seller doing this within New Zealand.

Another indication of the quantities sold and the popularity of some music is seen in a note in an exercise book the manager of Begg’s Christchurch branch, Len Travers, used to communicate with staff. Sometime between January and April 1936 he wrote:

STAFF NOTICE. SHIRLEY TEMPLE ALBUM. Your co-operation would be appreciated.

The new Shirley Temple Album just issued is a wonderful book and should appeal to every mother with children. We have 30 of a staff and we would like to assist Miss Johnson (*the music department manager*) by every member of the staff selling at least one before Friday.

⁶⁴ *Free Lance*, 6 February 1915, 24.

If you do not require one yourselves, sell one to your friends. Miss Johnson will greatly appreciate this help, and it will show a decidedly co-operative interest.⁶⁵

Clearly the shop had at least 30 copies of the album in stock and the tone of the note indicates this is not an unreasonable request, perhaps there were weekly targets to meet. It also assumes many of the staff were musicians themselves.

The many advertisements for music being sold at reduced prices also indicate there was a large amount available and that the price was often reduced from that printed on the cover. In 1881 George West of Dunedin was advertising 47,850 pieces of music at half price and Lillicraps of Invercargill advertised 10,000 pieces of music at half price in 1894.⁶⁶

Discounted music may have been a lure to get customers in and see or hear the latest pieces which would not be discounted, in much the same way supermarkets have loss leaders today.

However, a note of caution is needed when reading the quantities for sale contained in newspaper advertisements as there could well have been an element of self-promotion by music sellers.⁶⁷ Perhaps a better indicator of the amount of music being sold is the number of people selling it. In Invercargill the population grew from 2,000 to 5,000 in the period 1871 to 1885.⁶⁸ During the same period there were nine shops selling music (three of them music dealers) plus several itinerant piano tuners working for Dunedin interests and visiting Invercargill who brought music to sell with them.

Quantities of New Zealand compositions published and sold were much smaller than those from overseas. In an advertisement in the *Hawera & Normanby Star* E Dixon & Co (Begg's agent) published a letter from Begg's which stated that for the first edition of Raymond Hope's *Golden Shadows* the 1,000 copies printed had sold out in five weeks and another 500 copies had been ordered for reprint.⁶⁹ *Golden Shadows* ran to at least 28 editions so there must have been several thousand copies of this one piece printed. In an advertisement in May 1914 Begg's Wellington announced the second edition of Raymond Hope's *Autumn Memories* had been published following the sell-out of the first which comprised 3,000 copies.⁷⁰ However these two compositions were popular and most local compositions would

⁶⁵ Notebook belonging to Begg's Christchurch branch. PCA.

⁶⁶ *Otago Daily Times*, 21 April 1881, 3. *Southland Times*, 8 March 1894, 3.

⁶⁷ Caroline Daley. "Papers from the Past and Problems from the Present". *Turnbull Library Record*. 43 (2010): 64-72.

⁶⁸ Lloyd Esler. *Invercargill: 150 Years 1856-2006*. Invercargill: Lloyd Esler, 2006, 39.

⁶⁹ *Hawera & Normanby Star* 24 June 1910, 7.

⁷⁰ *Evening Post* 30 May 1914, 2.

not have run to more than one edition. Both these Raymond Hope numbers are represented in the OBVs.

It is difficult to assess how much of the music sold ended up in bound volumes but it was probably less than 1%. In 1914 Charles Begg & Co's Wellington branch advertised they had sold their last shipment of 1,000 copies of *Tipperary* in a week⁷¹ and the *Lyttleton Times* reported that a Wellington music seller had sold 4,000 copies and had orders for 1,600 more.⁷² In the 110 OBVs examined there are no copies of *Tipperary*. In an article titled "American Music in England" in the American publication *Music Trade Review* of December 1920, it is stated a New Zealand music importer had ordered 20,000 copies of *The Barefoot Trail* which had been "followed by smaller orders".⁷³ In the OBVs examined there is only one copy of *The Barefoot Trail*. Both these examples show a considerable amount of sheet music sold remained unbound. The OBVs are an indicator of repertoire only.

Compared to numbers for international publications, New Zealand published music is well represented in the OBVs. The first New Zealand composition was published circa 1850 and there were around 600 New Zealand compositions published between 1857 and 1913.⁷⁴ In most cases these would have had small print runs. Thirty-nine individual copies of New Zealand compositions were located in the 110 OBVs examined which includes three duplicates and seven pieces published after 1913. The higher percentage of New Zealand published pieces purchased by the OBV owners may reflect the value the owners placed on local endeavour or the higher value they assigned to a locally published piece.

There were hundreds of businesses publishing music and any New Zealand business selling sheet music would have stocked publications from a number of music publishers; there are around 400 publishers represented in the OBV sample. As the Australian publishers increased in size and number they published vast quantities of music under licence to other publishers either in Britain or the United States. Much of the music in the later OBVs is Australian published. Music was also published in New Zealand by arrangement with other publishers, particularly by Begg's.

All these factors are important to consider when assessing how representative of the music being bought and played the OBVs are. Each OBV is a selection of pieces by its owner

⁷¹ *Evening Post*, 6 October 1914, 7.

⁷² *Lyttleton Times*, 27 October 1914, 6.

⁷³ *Music Trade Review*, 11 December 1920, 150.

⁷⁴ Nichol, 'Dedicated to the Colonial Music-loving Public'.

based on their individual tastes, and the differences in contents between OBVs bound at the same time vary greatly. Amy Bell and Elizabeth Duncan both had an OBV bound in 1898 yet, although none of the contents are the same they both contain music being sold in the years prior to binding and so are representative of the music being bought and played at that time.⁷⁵ There was much music that was not bound but the contents of the OBVs are so diverse that they present a sample of the vast quantity of music being produced and sold. Location of music sellers and players does not appear to have impacted on the music sold. Most music was imported and music sellers across New Zealand seem to have sold the same pieces. The choice as to what to buy, play and bind of that huge range rested with the consumer.

Price

The cover price for sheet music was high in the 1840s until the 1870s, with most sheets costing 3/- or 4/-. As a comparison, a loaf of wheaten bread in 1851 cost 3d (ie a twelfth of 3/-) and milk and butter 1/- a pound.⁷⁶ Music did become cheaper and by the 1890s the cover price was around 2/- per sheet. There were always deviations from the cover price. It was common practice (and still is) for music teachers to be eligible for a discount on music. “Special terms offered to Teachers and the Profession” advertised the Dresden in 1885.⁷⁷ From price stamps on several pieces in the OBVs it seems the cover price for English publications was often increased for New Zealand. Many pieces printed with a 2/- price are stamped with “Price for New Zealand 2/6 nett”. For New Zealand music publishers, the First World War meant the end of access to publishing in Germany and an increase in the amount published in England. This led to a decline in publishing quality for some publishers. The sixpenny editions issued by many publishers from around 1900 had made music more affordable and led to increased sales but the quality of production was inferior to others.

Discounting of the cover price was common and often bore little relation to what was charged. In 1882 Arnold Kelsey of Dunedin advertised “Sheet music ... one fourth of marked price”. “Twenty-four pieces, songs and dances for one pound.”⁷⁸ And, “CHEAP MUSIC. A fine parcel of songs for 1/1, post free – *Must Go Home To-night, Playing the Game, Longing for Someone to Love Me, Poverty Street*, and 88 others” advertised Star

⁷⁵ OBV of Amy Wastney. 83/563, MTG Hawke’s Bay, Napier. OBV of Elizabeth Duncan. Uncatalogued, ATL.

⁷⁶ “Prices: Changes in Price Levels”. A H McLintock (ed). *An Encyclopaedia of New Zealand 1966*. <https://teara.govt.nz/en/1966/prices/page-2>. Accessed 6 July 2018.

⁷⁷ *Otago Daily Times*, 16 June 1885, 3.

⁷⁸ *Evening Star*, 15 December 1882, 3.

Music Stores of Christchurch in 1910.⁷⁹ Music was also sold cheaply in bulk, providing the buyer with a bundle of randomly selected titles. “Lot of 3d music – 12 copies for one shilling” advertised stationer, T F Duncanson of Tauranga in 1902.⁸⁰ A piece in one of Mabel Mungavin’s OBVs has “Monster Dresden packet” stamped on the cover; presumably this was the top piece of a group being sold cheaply by the Dresden.⁸¹

There were several avenues for selling sheet music. The Timaru branch of Begg’s was the only business that advertised a music circulating library. “As we carry the largest stock of sheet music and instruments in New Zealand, and in order to give the musical public the benefit of trying the latest vocal and instrumental compositions, we have decided to open a music circulating library at our music saloon. Subscribers by paying 20/- per year can exchange six pieces of music weekly”.⁸² The subscription system was promoted as “One of the greatest boons to their country customers”.⁸³

With the number of music sellers operating, and constant reductions, the discounted pricing of sheet music seems to have got out of control. In 1911 the music firms of Christchurch - Milner & Thompson, the Dresden, The Phoneries, Star Music Stores, Chivers Music Stores and Doherty’s Music Stores put a joint notice in the Christchurch *Press* stating that from 1 March 1911 all music would be retailed at nett published prices, with teachers supplied at proportionate rates.⁸⁴ Any improvement gained seems to have been eroded for in 1916 H P Evans, music dealer of Ashburton, urged the public to come and see his window full of “absolutely new” music where 2/- editions were 1/9 each or three for 5/-; 1/6 editions were 1/3 each or four for 4/6.⁸⁵ Probably as a result of the chaotic nature of music discounting, the Music Trades Association was formed in 1917 with representatives from the major and some smaller music dealers, including Begg’s, the Bristol, Lewis Eady’s, Webley’s (Christchurch) and Don’s (Hastings) participating. Apparently based on Music Trades Associations in Britain and the United States, the Association seems to have been a means by which music sellers could control, at least in part, music discounting, and help ensure its members did not sell copyright publications inadvertently.⁸⁶ After its initial meeting in 1917 the music sellers of Gisborne – Farr and Hall, Choveaux Ltd and E Chrisp and Son put a notice in the *Poverty*

⁷⁹ *Press*, 9 November 1910, 8.

⁸⁰ *Bay of Plenty Times*, 6 October 1902, 3.

⁸¹ OBV of Mabel Mungavin.

⁸² *Timaru Herald*, 6 December 1888, 2.

⁸³ *Temuka Leader*, 11 February 1897, 2.

⁸⁴ *Press*, 1 March 1911, 13.

⁸⁵ *Ashburton Guardian*, 5 September 1916, 2.

⁸⁶ “Music Trades”. *Evening Post*, 27 April 1918, 4.

Bay Herald to the effect that the Music Trades Association had adopted uniform selling rates for all book and sheet music in New Zealand, music would no longer be available “on appro” and there would be a 3d booking charge for each piece with up to 1/- booking charge at any one time. The booking charge related to music being put on an account. At its first annual meeting an advisory committee of the Music Trades Association was formed constituting the three Wellington members. There are no further references to the Association, although a quite unrelated Music Trades Association was formed in New Zealand in the 1960s.

That a considerable amount of music was “booked” can be seen by looking at the figures for Begg’s in Table 4.1. The music sales “booked” quantity is far greater than the “cash” in all cases. Begg’s figures start from 1894 when piano sales by hire purchase were high and it could be this that led to a number of people also putting music on account. It may even have been that the piano purchaser “booked” one or more pieces of music when they came in to make a payment on their piano.

A ledger of annual returns kept by Begg’s gives details of the relationship of music sales to other sales and some indication of the value of the music being sold. “Music” included classical as well as popular music and books of popular songs such as *Allans’ Australian Songbooks* which features in some of the OBVs. The years covered are 1894 to 1900 and 1907 to 1910. For the first figures before 1907 totals are given for the whole company but after that they are broken down into branches. Table 4.1 gives Begg’s turnover across all branches from 1894 to 1900.⁸⁷

⁸⁷ Begg, Charles & Co Ltd. Papers, 1878-177, MS-Group-0151, Alexander Turnbull Library.

Table 4.1 Begg's Total Turnover 1894-1900

Year	Charges £	Tunings & Repairs £	Music Sales Booked £	Music Sales Cash £	Instruments £	Total Turnover £	Music as % of total
1894	142.15.7	116.7.0	1,624.0.1	857.0.6	8,404.13.5	11,144.16.7	22
1895	116.14.0	101.13.6	1,551.5.4	819.15.0	7,719.13.8	10,309.1.6	23
1896	81.15.0	77.2.3	1,811.13.6	905.0.0	5,876.17.6	8,752.8.3	31
1897	87.16.0	635.17.8	2,142.19.9	845.3.11	8,100.3.8	11,812.0.11	25
1898	187.6.10	782.7.0	3,518.6.1	808.0.0	13,589.17.11	15,855.17.10	27
1899	156.5.1	813.6.10	3,868.5.11	823.0.0	12,077.4.4	17,738.2.2	26
1900	159.7.11	882.15.4	4,515.12.7	895.5.0	14,402.17.8	20,825.18.7	26

Table 4.2 shows turnover across Begg's branches, showing music as part of total turnover.

The branches are listed in the order they were established.

Table 4.2 Turnover of Begg's Branches 1907-1909

Branch	Music Cash Sales £	Music Bookings £	Total Turnover Music £	Total Turnover for Branch £	Music as % of total
Dunedin 1907	904.0.10	4,940.1.6	5,246.2.4	19,009.2.1	27
Dunedin 1908	1,219.12.1	4,966.5.2	6,185.17.3	23,009.14.1	27
Dunedin 1909	1,264.17.9	5,875.5.8	7,140.13.5	25,859.7.11	28
Timaru 1907	220.8.10	286.13.8	507.2.6	5,854.3.8	8
Timaru 1908	394.2.9	320.4.9	714.7.6	4,945.18.7	14
Timaru 1909	371.18.8	260.13.3	632.11.11	5,391.14.7	11
Wellington 1907	660.8	2,455.5.2	3,055.13.2	6,571.17.2	46
Wellington 1908	1,069.7	3,221.16.1	4,291.3.1	9,064.8.10	47
Wellington 1909	1,242.1.5	3,042.16.5	4,284.17.10	8,605.10.11	50
Invercargill 1907	145.14.9	304.15.9	450.10.6	6,010.4.6	7
Invercargill 1908	215.17	346.10.8	562.7.8	5,595.6.5	10
Invercargill 1909	258.9.7	314.10.6	573.0.1	6,368.8.6	9

The much larger percentages of music sold in Dunedin and Wellington reflects the wholesalers' role these two branches undertook. The pianos provided to Begg's agents most

likely came from these two branches – one in each of the two main islands, as did the sheet music for the agents to offer for sale.

To compare the value of the music sold with other goods sold by Begg's, Table 4.3 shows the total turnover for Music and other categories sold – Small Goods (other instruments, strings, accessories, etc), Phonograph, Pianos for each branch in 1909. The “Phonograph” column includes both players and records.

Table 4.3 Begg's Turnover by Department 1909-1910

Branch	Music £	Small Goods £	Phonographs £	Pianos £	Music as % of total
Dunedin 1909	7,140.13.5	4,200	4,948.12.7	9,569.17.11	27
Timaru 1909	682.11.11	899	740.11.7	3,119.10.9	12
Wellington 1909	4,284.17.10	1,533	122.0.9	2,655.12.1	50
Invercargill 1909	399.14.11	818	1,054.13.5	3,922.10	6
Dunedin 1910	6,590.0.6	5238.15.7	4,242.8.3	10,806.12.5	25
Timaru 1910	696.6.9	526.4.0	827.12.11	5,042.10.5	10
Wellington 1910	4,514.5.7	1,391.18.8	596.5.9	9,633.17.9	27
Invercargill 1910	690.0.8	503.4.9	731.1.10	4,506.19.1	11
Oamaru 1910	365.16.9	192.14.4	318.18.7	1,450.10.3	15

The total turnover in each department for 1909 and 1910 is shown in Table 4.4. Pianos are the biggest component followed by music, small goods and phonographs. Music represents approximately a quarter of total turnover in both years.

Table 4.4 Begg's Total Turnover 1909-1910

Year	Music £	Small Goods £	Phonographs £	Pianos £	Total Turnover	Music as % of total
1909	12,631.3.3	7,450.9.7	6,865.18.4	49,640.17.1	76,588	16
1910	12,856.19.3	7,919.13.9	6,716.7.4	55,013.3.0	82,506	16

The agencies also contributed to turnover and profit and were an important part of the business. The agencies' figures are not included in this breakdown but given that total turnover is listed for 1909 and 1910 it is probable agencies' figures were included in the branch closest to, and responsible for, them. When considering the figures, the dominance of

the piano business is plain but music was also a substantial component in Begg's turnover. There is no evidence for mark ups in the various categories listed but pianos sold on hire purchase attracted interest which made the markup on pianos sold on hire purchase greater than those sold outright. Music was clearly an important part of a music dealer's business and the quantities sold to make up these sums were huge, especially when considering the number of 6d pieces being sold.⁸⁸ The fact so much music was put on account indicates customers were regularly visiting the shops, or mailing in orders, seeking new pieces to play and constantly adding to their music collection. It is evident from the Wellington figures where half their turnover came from printed music, that this branch was already acting as a wholesaler of music by 1907. In the small premises the Wellington branch occupied before 1911 there would not have been room for the number of pianos and other instruments stocked in Dunedin but their music sales are almost as large as those of Dunedin which was acting as a wholesaler for the South Island. Once the Wellington branch moved into its new premises, with a separate wholesale division, more instruments and accessories would have been sold.

Music Sellers as Music Publishers

In Australia music publishers often began as music sellers which was the reverse of the situation in Britain where publishers set up businesses to sell their publications.⁸⁹ New Zealand followed the Australian pattern with many music sellers becoming publishers of local compositions. The first three original pieces published in New Zealand were published in Auckland in 1862 and all were published by music sellers, two by Charles Varty and one by Webb's Royal Harmonium and Pianoforte Music Hall.⁹⁰ In 1864 another Auckland music seller, Henry Cucksey, published two compositions by Baron Charles de Thierry: *La Folle Galop* and *North Star*. In the same year Dunedin music seller George West, in association with the visit of the English cricket team that year, published *New Zealand Cricket Polka*, "the first specimen of music printing in Otago".⁹¹ This was the beginning of a notable contribution by music sellers to music publishing in New Zealand.

⁸⁸ Based on the dates for 6d editions in the OBVs, these were published from around 1900.

⁸⁹ Georgina Binns. "Music Publishing and Selling in Australia". *BSANZ Bulletin*. 2/ 3 & 4 (2001): 1-5.

⁹⁰ Louis Werner. *Fairy Bells Polka Mazurka*. Auckland: Charles Varty, 1862. Louis Werner. *Southern Beauties Schottische*. Auckland: Charles Varty, 1862. Baron Charles de Thierry. *Waitemata Polka*. Auckland: Webb's Royal Harmonium and Pianoforte Music Hall, 1862.

⁹¹ *Otago Daily Times*, 5 February 1864, 4.

Image 4.24

***Waitemata Polka* by Baron de Thierry (1862)**, published by music seller, Samuel H Webb. MHNZT.

Three companies attained a long-term prominence in the music publishing industry. Arthur Eady, Begg's, and the Wai-te-ata Press are the most important New Zealand music publishers.⁹² Of these three, two were music sellers, Arthur Eady and Begg's, and although neither published to the extent that Australian companies such as Albert's and Allan's did, nevertheless their publishing portfolios were extensive. They were not the only music sellers who became publishers. At least 57 specialist music sellers published music in New Zealand and these were mainly New Zealand compositions. In total, dedicated New Zealand music sellers published 563 known compositions between 1840 and 1940. In addition, five booksellers who were also music sellers published music (sixteen compositions) and four newspapers who were also music sellers published twelve compositions; these compositions were nearly all popular music. Table 4.5 gives quantities for individual businesses.

⁹² Elizabeth Nichol. "Music Publishing" in *Book & Print in New Zealand: A Guide to Print Culture in Aotearoa*. Griffith, 151.

**Table 4.5 New Zealand Music Sellers who Published Music 1840–1940
(by date)**

Name of Business	Location	Date of First Publication	Number of Publications
John Varty	Auckland	1862	5
Webb's Royal Harmonium and Pianoforte Music Hall	Auckland	1862	1
Henry Cucksey	Auckland	1864	4
George R West	Dunedin	1864	12
Charles Begg & Co	Dunedin and branches	1865	142
Wayte & Badger	Auckland	1866	1
<i>Evening Star</i>	Hokitika	1872	1
R Burrett	Wellington	1872	8
R Lucas & Sons		1873	1
W G Jackson	Wellington	1875	1
<i>Auckland Star</i>	Auckland	1878	1
Braithwaite's Book Arcade	Dunedin	1879	4
Auckland Music Warehouse	Auckland	1879	7
Charles Bonnington	Auckland, Wellington, Christchurch	1879	4
John Grigg	Thames	1879	2
Milner & Thompson	Christchurch	1879	18
<i>Otago Daily Times</i>	Dunedin	(c1880)	2
Arthur Eady & Co/Eady's New Music	Auckland	(c1880)	112
George Reichardt	Wellington	1880	7
Angelo Forrest	Wellington	(c1882)	1
Arnold R Kelsey & Co	Dunedin	1883	2
Whitcombe & Tombs	Dunedin	1883	5
George Jeffrey	Lawrence	1884	1
Canterbury Music	Christchurch	1885	1
Canterbury Music Depot	Christchurch	1885	1
Neumeyer Piano Depot	Wellington	1885	4
Osborne	Invercargill	1885	1
Reichart's and Spiller's Music Warehouse	Wellington	(c1885)	1
Spensley & Co	Christchurch	(c1885)	14
Berlin Piano Co	Auckland	1886	4
The Dresden Pianoforte Manufacturing & Agency Co/The Bristol Piano Co	Dunedin and branches	1888	101
Park Music & Pianoforte Warehouse	Palmerston North	1888	1
Collier	New Plymouth	1891	1
Hoffman & Sons	Wellington	1891	1
Frederick Jones & Co	Wellington	1891	14

Name of Business	Location	Date of First Publication	Number of Publications
Te Aro Music	Wellington	(c1891)	1
Bake Huffam	Nelson	1892	1
Milton Varnham	Greytown	1892	2
J H Kingsley	New Plymouth	1893	1 ⁹³
E J King	Wellington	(c1894)	3
A D Willis	Whanganui	1896	2
H A Gates	Ashburton	1897	1
<i>New Zealand Herald</i>	Auckland	1901	1
E H Penny	Blenheim	1902	1
F W Gardiner	Wellington	(c1902)	4
London Organ and Piano Company	Dunedin	1902	1
English & Foreign Piano Agency	Auckland	(c1903)	3
John Hogg	Dunedin	1904	1
<i>Lyttleton Times</i>	Christchurch	1906	7
F H Lockyer	Napier	1906	1
Star Music Stores	Christchurch	1907	3
Chivers Music Stores	Wellington & Christchurch	1908	5
Webster's Music Stores	Hamilton	1908	2
Star Music Stores	Christchurch	1909	3
Byron Squire & Co	Auckland	(c1909)	1
W H Spiller	Wellington	(c1910)	1
Anglo-American Music Store	Wellington Auckland Christchurch	1911	11
O'Hara Music Warehouse	Whanganui	1911	1
London Piano Company	Dunedin and branches	(c1912)	1
Armagh Street Music Stores	Christchurch	1913	1
E C Quartly	Blenheim	1913	1
Auckland Piano & Publishing Agency	Auckland	1914	2
Webley, Sons & Gofton	Christchurch	(c1914)	2
Dodd's Music Stores	Dannevirke	(c1915)	1
Don's Music House/Don's Piano and Music	Hastings	(c1915)	2
A Robertson & Sons	Auckland	1918	6
Budget	Auckland	1920	1
Lewis Eady	Auckland	(c1920)	6
Swift's Music Store	Taumaranui	1925	1
Wellington Piano Compny	Wellington	(c1925)	1
Kenneth Eady	Auckland	(c1926)	1

⁹³ He appears to have published *At Last* before officially setting up business as a music seller. *Taranaki Herald*, 27 February 1893, 2.

By publishing local compositions, the music sellers were promoting musical creativity within their community and encouraging the development of New Zealand's own popular music. Although most of the compositions did not become hits in the way that overseas publications did, some did achieve a degree of success and longevity such as *God Defend New Zealand* (1878), *On the Ball* (1887), *Nikau Waltz* (1907) and *Red Rosebud* (1910). Some of the pieces published had associations with the town or city the music seller was located in; the composer was a local or the content or title of the piece referenced a particular area, but many more did not. Until 1914 some of the New Zealand published compositions were printed in Germany, producing beautiful lithographed pieces consistent with the standard of those published and printed in Europe. However, after 1914, more pieces were printed locally and so the music sellers' publications were more quintessentially New Zealand made.

Some of the pieces were published in conjunction with a British publisher such as three pieces by Dunedin music teacher James T May which Begg's published in conjunction with Cocks & Co, London.⁹⁴ Another three pieces by the same composer Begg's published in conjunction with Weekes & Co, also of London. However, this practice was unusual.⁹⁵ As well as selling pieces they had published themselves music sellers also sold pieces published by other music sellers and evidence for this is found in several of the OBVs. Begg's publication *Garden of Memory Waltz* was sold by Chivers in Christchurch and their *Golden Shadows Waltz* by the Anglo-American Music Company. Pieces published in New Zealand and proven popular were exported to Australia. The National Library of Australia has several New Zealand published pieces in its collection including a copy of Raymond Hope's *Autumn Memories* which has the stamp of Klippel's Music Stores, Hobart on its cover.⁹⁶ *Autumn Memories* was advertised for sale at Miss Gertie Campbell's in Adelaide in 1914⁹⁷ and *The Sydney Mail and New South Wales Advertiser* announced it had received a copy of *On the Ball* from the publishers, Begg's, in 1910.⁹⁸

Many of the early compositions expressed the uniqueness of New Zealand such as *All Hail Zealandia* (Begg's), *Maoriland March* (Chivers) and *Zealandia Mazurka* (the Dresden). As

⁹⁴ *Otago Polka* (1870), *Tui's Song* (1870), *The Southern Cross* (1872) published by Begg's and Cocks & Co, London.

⁹⁵ *The Mountain Stream* (1881), *Les Brilliantes* (1882) and *Zealandia (Maori Land)* (1882) all published by Begg's and Weekes & Co, London.

⁹⁶ National Library of Australia MUSN mba 786.20994H791.

⁹⁷ *The Advertiser (Adelaide)*, 18 November 1914, 2.

⁹⁸ "Music and Drama". *The Sydney Mail and New South Wales Advertiser*, 6 July 1910, 54.

well as *God Defend New Zealand*, there were several other national songs or anthems – *Maoriland*, *National Song of New Zealand* (the Dresden) *March of New Zealand* (Begg's), *New Zealand! My Country!* (the Bristol), *Young New Zealand's National Song* (the Dresden) and *God Bless New Zealand! Dominion Anthem* (Arthur Eady). Māori songs were also published – *E Pari Ra*, *E Moe Te Ra*, *Ka Mate! Ka Mate Maori War Son*, *Karo* (all Arthur Eady), *Haere Ra* (Begg's). In times of war New Zealand composers wrote jingoistic songs supporting the link between New Zealand and Britain but also stressing New Zealand's place in the fray. As well as *True British Colonials* the Anglo-South African War spawned *New Zealand's Sons* (Arthur Eady), *Sons of the Colonies* (Begg's) and there was a composing frenzy from 1914 to 1918 including *Whose Boys? Our Boys!* (Dodd's Music Stores), *We Shall Get There in Time* (Begg's), *Britons All* (Begg's), *Keep On Keepin' On* (Beggs), *Our Territorials* (Begg's), *Britons of the South* (the Bristol), and *The Homeland's Call* (the Bristol). Chris Bourke has noted the greatest emphasis in these songs is of New Zealand as an entity. This includes the contribution of New Zealand's soldiers to the war and *Maoriland* imagery to convey a nostalgic sense of place and difference.⁹⁹ Elizabeth Nichol has identified six hundred and seventy pieces of music published in New Zealand between 1862 and 1913 and of these 417 were published by music sellers.¹⁰⁰ As well as selling through other music sellers, businesses that had agencies used their agents to promote works they had published.

In addition to original compositions, several of the music sellers published pieces that had been published overseas by arrangement with the original publisher. In 1895 the Dresden began publishing an overseas series under their own banner advertised as "THE Dresden School of Music, the most complete ever published; catalogues post free. Dresden Piano Company".¹⁰¹ They were mainly popular arrangements of classics and graded according to difficulty by number. Published in Germany they align with a series by an English music publisher, Wickins. It appears the Dresden selected those pieces it wished from the Wickins' series of 200 and the covers with "The Dresden School of Music" banner were printed accordingly.¹⁰² Two of the OBVs belonging to Mabel Mungavin contain pieces from "The Dresden School of Music" – *Nautch Danse*, number one in the series and *the Little Shepherdess* whose number has been chopped off during binding. Unusually, Mabel

⁹⁹ Bourke, 143.

¹⁰⁰ Nichol, 'Dedicated to the Colonial Music-loving Public'. "Appendix A. Publications." 267-337.

¹⁰¹ *Evening Star*, 18 January 1896, 3.

¹⁰² Elizabeth Nichol. "The Dresden Pianoforte Manufacturing and Agency Company Limited – A Pioneer of New Zealand Music Publishing", 10-15.

Mungavin's OBVs contain several teaching pieces and she may have purchased the Dresden pieces as a means of improving her playing.

Image 4.25
Nautch Danse, “The Dresden School of Music”.¹⁰³

In addition to publishing music, several music sellers published music magazines. George West of Dunedin produced the *New Zealand Magazine* in 1879 and two subsequent issues in 1879 (equal piano and vocal pieces) and 1881 (featuring popular dance music). Music retailers in Dunedin other than West's distributed it and it seems to have also been available elsewhere in the country. Begg's and the Dresden also issued musical magazines. In 1891 Begg's issued the *Ouida Musical Folio No 1* (“Ouida” was the name of a brand of piano they sold) which included a New Zealand piece, *Tramp of the fire brigade*. *Ouida Musical Folio No 2* was published in 1893 but had no New Zealand compositions. The same year the Dresden published *The Dresden Popular Music Album* with an impressive chromolithographed cover. This included three local compositions or arrangements and was distributed throughout New Zealand. Milner & Thompson published two issues of *The Apollo Music Album* between 1892 and 1896 and the second issue included a number of New Zealand compositions. Bookseller Joseph Braithwaite published the *New Zealand Musical Album* in 1876.¹⁰⁴

¹⁰³ OBV of Gladys Mungavin.

¹⁰⁴ Nichol, ‘Dedicated to the Colonial Music-loving Public’, 187-189.

There were several women among the large cohort of composers published by New Zealand music sellers, which reflects in part the importance of women composers to the parlour ballad genre, which is discussed further in Chapter Six. As many women were playing the piano and purchasing music, publishing compositions by local women was commercially sensible as it was helpful in fostering goodwill among local music buyers and demonstrating a music seller's commitment to its clientele.

Why did local music sellers publish music? It cannot have been solely for financial reasons as print runs were small and there was a limited overseas market for New Zealand pieces. The printing of music is very different to letter type printing and specialist equipment and skill is required; it is not as simple as printing a pamphlet for a bookseller. Not all music sellers published and several long-established specialist music dealers such as Chrisp's of Gisborne did not publish at all. Some music sellers appear to have seen music publishing as a more important part of their business than others. The Dresden/Bristol published far fewer pieces than Begg's or Arthur Eady although their business was larger than both of those during the time it operated. Music publishing by music sellers was for more than just self-promotion; it was seen by music sellers as a means of fostering music and creative endeavour in their community and supporting those who supported them.

Many music sellers, or their employees, composed or wrote the words for compositions which were published by the music seller they worked for or by another music seller. Again, the publication of these pieces cannot have been viewed as a strictly commercial enterprise, but as means of supporting the local musical community and the musicians who worked for them. Begg's published their Oamaru tuner and agent M A Jones' *Zealandia Waltz* in 1879, their Stratford agent's song *When Twilight O'er the Sea* around 1901 and a Wellington staff member, John Cowley's *Golden Morn Waltz* in 1913. Milner & Thompson published compositions by both partners, Robert Milner and John Thompson. Table 4.6 gives details of compositions written by music sellers between 1840 and 1940.

Image 4.26
“May” Polka by Invercargill music seller Hautrie West (1890).

Table 4.6 Compositions by Music Sellers and Their Employees 1840–1940
(alphabetical by employee)

Music Seller's Name	Worked For	Title	Date	Published By
Alexander, Albert/Marie	Music seller, Stratford, Begg's agent	<i>When Twilight O'er the Sea</i>	1901	Begg's
Anderson, Alfred	Partner with Charles Begg in Begg & Anderson, Dunedin	<i>The Sunbeam Galop</i> (he published others in Australia)	1874	Begg & Anderson, Dunedin
Bonnington, Charles	Music seller, Wellington, Christchurch and Auckland	<i>Southern Alps Schottische</i>	1880	Milner & Thompson, Christchurch
Bosworth, Tom Henry	Owner of Auckland music business, T H	<i>Britons Brave and True</i>	1899	Published in London

Music Seller's Name	Worked For	Title	Date	Published By
	Bosworth, then Hamilton Music Warehouse			
Carter, Thomas Edgar	Music seller, Auckland	<i>How to play the piano without any knowledge of music in 20 minutes</i>	1898	Thomas Carter, Auckland
Cimino, Salvatore	Music seller, Wellington, sold his business to Begg's and became their Wellington manager	<i>Peeping Daisy</i> <i>Polka Mazurka</i> <i>Exhibition Waltz</i>	1880 1906	R Burrett Falvey
Cowley, John	Managed music then piano department, Begg's Wellington.	<i>Golden Morn Waltz</i>	1913	Begg's
Dodds, J Percival	Music seller, Dannevirke	<i>Whose Boys?</i> <i>Our Boys</i>	[1915]	Dodd's Music Stores, Dannevirke
Eady, Lewis Alfred	Son of the founder of Lewis R Eady & Son	<i>Memories: waltz</i>	1913	Arthur Eady & Co, Auckland
Forrest, Angelo	Music seller, Wellington	<i>Porangi Polka</i> <i>At the Window</i>	1880 1882	Bonnington, Wgtn No publisher
Forrest, Hugh	Music teacher and seller, Wellington	<i>Adelene Valse</i>	1897	A E Cousins, Wellington
Gardiner, Frederick Wm	Music seller, Wellington	<i>"The Favourite"</i> <i>Berlin Polka</i> <i>"The Envoy"</i> <i>Berlin Polka</i> <i>Royal Artillery</i> <i>Grand March</i>	1897 1902 1907	McKee & Gamble F W Gardiner F W Gardiner
Grigg, John	Music seller, Thames	<i>My Own New Zealand Home</i>	1879	Published in Thames
Horne, Robert Adam	Manager, the Dresden, Christchurch	<i>Secret Divine;</i> <i>Haere Tonu;</i> <i>God Defend New Zealand</i>	1900 1914 1924	The Dresden, Arthur Eady, the Bristol
Jones, Frederick Wynne	Music seller, Wellington	<i>Exhibition Waltz</i> <i>Zealandia</i> <i>Jubilee Waltz</i> <i>Onslow March</i> <i>Barn Dance</i>	1885 1887 1889 1891	George Reichardt No publishing details No details

Music Seller's Name	Worked For	Title	Date	Published By
		<i>Barn Door Waltz</i>	1891	Several editions – Frederick Jones, Bock, Begg's
Jones, Michael William Angelo	Begg's agent and piano tuner in Oamaru	<i>Zealandia Waltz</i> <i>Dunedin Chimes</i> <i>Waltz</i> <i>Otago Daily</i> <i>Times Mazurka</i>	1879 1880 1882	Begg's No publisher Arnold Kelsey & Co, Dunedin
King, Edwin James Jnr	Music seller, Wellington	<i>Glasgow.</i> <i>D'Alberts.</i> <i>Arrangement</i>	1896	King
Lithgow, Alex	Music seller, Invercargill	Lots of marches, including the famous <i>Invercargill</i> <i>March</i>		Various
Milner, John J	Partner in Milner & Thompson, Christchurch	<i>Magnificat and</i> <i>Nunc Dimittis</i>	1891	Published in London
Reichardt, George	Manager, George West, Dunedin, then had own shop in Wellington	<i>Pipele Galop</i> (arr) <i>Pipele Valse</i> (arr)	1872 1872	George West George West
Robertshaw, A F	Worked for George West, then the Dresden, Dunedin and the Wellington Piano Co, Wellington	<i>Barn Dance</i>	1890	The Dresden
Rountree, Herbert Ernest	Manager, Collier and Colonial Piano Co, Stratford	<i>In the Meadows</i>	1907	Published in Australia
Silk, Arthur	Hoffman & Sons, then own business	<i>Monowai</i>	1891	Hoffman & Sons, Wellington
Spiller, William Henry	Music seller, Wellington	<i>Arawa Polka</i> <i>Arawa Waltz</i> <i>USS Polka</i> <i>Fedora Mazurka</i> <i>Bay of Islands</i> <i>Mazurka</i>	1895 1895 189? 1887 1892	Neumeyer <i>Lyttleton Times</i> No copy extant <i>Lyttleton Times</i> Wickins, London

Music Seller's Name	Worked For	Title	Date	Published By
		<i>New Barn Dance</i>	1892	Neumeyer
		<i>Tennis Dance</i>	1892	Neumeyer
		<i>Lawn Dance</i>	1893	Neumeyer
Squire, Byron	Music seller, Auckland	<i>Pandora Waltz</i>	1909	Bryon Squire
Thompson, Robert	Partner in Milner & Thompson, Christchurch	<i>Absent Minded Beggar</i>	1900	Milner & Thompson, Christchurch
Turrell, T E	Music seller, Auckland	<i>Bertha Waltzes</i> <i>Zealandia Polka</i> <i>Mazurka</i>	1880	No copies exist so publisher(s) unknown
Vannini, Antonio	Music seller, Blenheim	<i>Il Gottado</i> <i>Picton</i> <i>Schottische</i> <i>Wild Girl's</i> <i>Mazurka</i> <i>Lyttleton Galop</i> <i>True Love Song</i> <i>Blenheim Waltz</i> <i>Sunnybourne Waltz</i> <i>Petite Serenade</i> <i>Poor Lonely Heart</i> <i>Quartly's 1st Music Album:</i> <i>Vannini ed</i>	1883 1883 1883 1885 1885 1894 1894 1902 1908 1913	Chappell Chappell Chappell Unknown Unknown Vannini Vannini Chicago Boston Quartly, Blenheim
Varnham, Milton Rhodes	Music seller, Greytown	<i>Merry Dancer's Mazurka;</i> <i>New Zealand Arbor Day</i> (unpublished)	1900 1892	Milton Varnham, Greytown
von Lubbe, Francis	Piano tuner and music seller, New Plymouth	<i>Spring morning</i>	1911	Hooker, New Plymouth
Webbe, William Henry	Owner, Berlin Piano Co, Auckland which became the London and Berlin Piano Co, Auckland	<i>My Love, I Love Thee Best;</i> <i>Old Folks at Home;</i> <i>Supplication;</i> <i>Trust in Me;</i> <i>Bell Polka;</i> <i>Madoleine;</i> <i>Jottings Part 1</i> <i>Pianoforte</i> <i>Playing</i>	1886 1886 1886 1886 1886 1886 1893	Berlin Piano Co Berlin Piano Co Berlin Piano Co Berlin Piano Co Berlin Piano Co Berlin Piano Co Arthur Eady

Music Seller's Name	Worked For	Title	Date	Published By
West, George Richard	Music seller, Dunedin	<i>The Old Flag; Colonial Mazurka</i>	1885 1892	G R West G R West
West, William Hautrie	Music seller, Invercargill	<i>May Polka: No 4 Little Dances for Little Players</i>	1890	Bock & Cousins

Musical Activities of Music Sellers

Musicians gravitated towards working in music shops and many of the businesses set up were established by musicians. Sometimes teachers branched out into stocking instruments and music such as Salvatore Cimino in Wellington, and sometimes professional musicians such as Charles Bonnington looked for more stability than the ad hoc income earned playing music. In addition to those who owned businesses, many other musicians worked in established businesses, working in the shop during the day and playing or teaching out of hours. Some of the larger music dealers had their own orchestras and choirs. Both Begg's and the Dresden had a concert party in Dunedin which entertained with a variety of acts, including their own orchestras.¹⁰⁵ Begg's in Dunedin also had a choir which entered (and won) the 1927 Business Dunedin Choir Competition. There was a strong relationship between music selling and musical literacy.

¹⁰⁵ *Evening Star*, 26 August 1909, 7 has an account of the Dresden concert party entertaining at the Benevolent Institution.

Image 4.27

Begg's Choir, Dunedin, winner of the 1927 Business Choir section at the Dunedin Competitions. Eric Begg, Dunedin manager is second in on the right-hand side of the second row from the front. On his right is Jimmie Himburg who worked for Begg's for 67 years. Not all members of the choir worked for Begg's, some had family associations. MS-1226/086, Hocken.

Many of the owners and staff of the music dealers were involved in musical activities within their community. George West conducted the St Paul's choir in Dunedin and organised music by the Philharmonic Society and instrumentalists for the 1865 New Zealand Exhibition in Dunedin. He also conducted orchestras for operatic productions and built the Girton Recital Hall.¹⁰⁶ Arthur Eady played the violin and had his own orchestra which appeared at benefit concerts to raise funds and performed at many official functions. He also led the orchestra for the Choral Society, Abbotts Opera House, the Theatre Royal and organised many recitals in the rotunda in the Auckland Botanic Gardens.¹⁰⁷ Lewis Eady was a prominent pianist and double bass player, a member of the Auckland Choral Society

¹⁰⁶ MacGibbon, 66.

¹⁰⁷ "Masons & Musicians – the Eady Family". The Prince of Wales Lodge No 1338. Undated. Accessed 10 October 2017. http://www.englishmasons1338.org.nz/files/Eady_Family_Prince_of_Wales.pdf.

orchestra and later the Bohemian Orchestra.¹⁰⁸ Salvatore Cimino, whose business Begg's took over in 1897, taught, played and conducted. He also formed and acted as bandmaster for the Otaki Māori Brass Band in gratitude for which his entire family were made honorary members of the Ngati Raukawa tribe.¹⁰⁹

Image 4.28

Wellington Artillery Band, 1872. Wellington music seller, Salvatore Cimino is on the far right of the the front row. Ref: 1/2-003856-F, ATL, /records/22321279.

Eric Begg and his mother, Katherine, both played in Begg's Concert Party Orchestra as well as the Dunedin Philharmonic Society Orchestra. She also played in the Dunedin Orchestral Society Orchestra and Eric played in the Orphans Club Orchestra. Henry Collier was organist of St Paul's Church in Whanganui before moving to Nelson where he became organist of Nelson Cathedral (and managed the Nelson branch of Collier's). Herbert Collier was a member of the Whanganui Orchestral Society for over fifty years as a player, conductor and administrator. He taught the violin and played the viola, violin and 'cello.¹¹⁰ Herbert's son, Herbert Charles Collier, was business manager of the Whanganui Operatic Society.¹¹¹

¹⁰⁸ Eady, 59.

¹⁰⁹ Gleeson, "The Story of Music in New Zealand is the History of Begg's", 62-63.

¹¹⁰ Spear, 3.

¹¹¹ Spear, 4.

As well as classical music, many music sellers and their employees were involved in popular music, some on a semi-professional level. George Chrisp of Chrisp's, Gisborne had his own band. His wife, Huia, who had studied music at the Music Conservatory in Sydney in the early 1920s, was the band's pianist.

Image 4.29

George Chrisp's Band, c1930. George Chrisp was the third generation of the Chrisp family to run the business which had been established in 1891 in Gisborne. It was sold when he retired in 1972. George is to the right of his wife, Huia (centre).

Courtesy of the Chrisp family.

The staff of music businesses often joined in participating in musical celebrations. After news reached Dunedin of the relief of Ladysmith in the South African War, staff from the Dresden and Begg's joined forces and on the back of a "drag" paraded around the town playing *God Save the Queen* and *Soldiers of the Queen*.¹¹² In addition, many music sellers were responsible for starting musical organisations in their towns and provided practice rooms.

¹¹² *Otago Daily Times*, 3 March 1900, 2.

As well as providing the means by which to make and enjoy music, music sellers were at the heart of a town's musical activity; providing a place to meet, browse and purchase music and supporting the musical endeavours of their customers.

In a multitude of ways music sellers of all types fostered the promotion of popular music and in particular the music they were selling, enabling the piano playing public access to a huge variety of pieces contemporaneously being played and sung in Australia, Britain, Europe and the USA.

Chapter Five

The owners: the backgrounds of those who created the OBVs, who they were and what was their musical experience

Although only a small proportion of popular sheet music was bound, consideration of the OBV owners as a sub-group of those buying and playing popular piano music can help enable better understanding of the role of the music seller in the dissemination of popular music in New Zealand between 1840 and 1940. The link between women and the piano in New Zealand can be seen in the number of women OBV owners in the sample and this link is explored to establish the role of women in the cultural and commercial world which revolved around music selling.

There are very few personal papers and archives relating to the owners of the OBVs so establishing how and why this group of people came to learn the piano is difficult. The owners were only a small group in the huge number of those learning the piano with little to distinguish them from scores of others learning the instrument at the same time. However, some generalisations can be made and their experience looked at in the wider New Zealand context of amateur piano playing.

Table 5.1 contains information about the owners of the OBVs. The table is arranged in order of date of birth of the owners which shows the changes in the socio-economic background of the owners over time. Initially owners were from wealthier backgrounds with fathers who owned land and/or were educated. By the 1890s, around the time when those born in the 1880s were learning the piano, a greater diversity of people were purchasing an instrument. The number of owners born in New Zealand also increases over this time period. Married surnames are included if applicable.

**Table 5.1 Biographical and Binding Details for the Owners of the OBVs
(by Year of Birth)**

Name of Owner (married name follows birth name)	Date of Birth	Place of Birth	Location When Purchasing the Music	Father's Occupation (unless otherwise stated)	Music Bound Before Marriage?	Age at Binding	Date of Binding
Euphemia Ballingall Johnston/Maxwell	c1830	USA	Wellington and Dunedin	Property and slave owner ⁱ	No	36+	After 1866
William James Mudie Larnach	1833	Australia	Christchurch	Station owner ⁱⁱ	No	55	1888
Matilda Jane Frodsham/Buckland	1847	NZ	Auckland	Farmer ⁱⁱⁱ	No	30	1877
Isabella Rose Colt/Adams	1849	India	Nelson and Christchurch	Army Captain ^{iv}	No	50	1897
Catherine Janet Gifford/Williams	c1853	England or Labrador	Oamaru	Anglican vicar ^v	No	32	1885
Jane Shiels Duthie/Grant	1855	NZ	Tokomairiro, Otago	Farmer ^{vi}	Yes	27	1882
Elizabeth Margaretta Coates/Litchfield	1856	NZ	Wellington	Merchant, local politician ^{vii}	No	55	1911
William James Martin	1856	NZ	Masterton, Wairarapa	Farmer ^{viii}	Yes	27	1883
Margaret Mary Rich/Shrimpton	1856	NZ	Palmerston, Otago	Farmer ^{ix}	Yes	28	1874
Mathilde Kusz/Ibbetson	1858	England	Westport, NZ	Baker ^x	Yes	22	1880
Kate Stuart Kerr***	c1859	Australia	Invercargill	Architect ^{xi}	Didn't marry	22 and 26	1881 and 1885
Jane Allan	1860	NZ	East Taieri and Gore	Farmer ^{xii}	Didn't marry	22	1882

Name of Owner (married name follows birth name)	Date of Birth	Place of Birth	Location When Purchasing the Music	Father's Occupation (unless otherwise stated)	Music Bound Before Marriage?	Age at Binding	Date of Binding
Mary Louisa Joynt/Chapman	c1860	NZ	Christchurch	Barrister and solicitor ^{xiii}	No	30	1890
George Walter Hallett Rapson	1862	Australia	Auckland	Farmer ^{xiv}	Two before and two after	35/44/49	1897/1907/1911
Amy Wastney/Bell	1862	NZ	Nelson	Farmer, Member of Provincial Council ^{xv}	No	36	1898
Henry Phillipson Kelk	1864	England	Dunedin	Shepherd ^{xvi}	Didn't marry	25	1889
Thomas Anderson Bamber	1867	NZ	Whanganui	Blacksmith, JP, Mayor, Chairman of Harbour Board ^{xvii}	No	19 and 23	1886 and 1889
Jane Marland Brownlee/McGregor	1867	NZ	Oamaru	Seedsman, music master, JP ^{xviii}	Yes	21	1886
Mary Frances O'Reilly/McHardy	c1867	NZ	Whanganui	Miner, publican, hotelier ^{xix}	Yes	25	1892
Matilda Buckland/Tonks	1868	NZ	Auckland	Farmer, landowner ^{xx}	Yes	25	1892
Horace Edwin Harrison	1868	England	Auckland	Clerk ^{xxi}	No	26	1894
Fanny Beatrice Kimpton/Harrison	1868	England	Auckland	Farmer ^{xxii}	No	26	1894
Mary Anne and Isabella Bond/Isabella Braik	1869	NZ	Queenstown	Hotel Keeper (mother) ^{xxiii}	Yes	21	1890
Mildred Amy Kerr Taylor	c1869	NZ	Auckland	Farmer, landowner ^{xxiv}	Didn't marry	19	1888
Winifred Mabel Kerr Taylor	c1869	NZ	Auckland	Farmer/landowner ^{xxv}	Didn't marry	19	1888

Name of Owner (married name follows birth name)	Date of Birth	Place of Birth	Location When Purchasing the Music	Father's Occupation (unless otherwise stated)	Music Bound Before Marriage?	Age at Binding	Date of Binding
Jessie Fulton***	1871	NZ	Marlborough	Farmer ^{xxvi}	Didn't marry	17	1888
Flora Mary Hulme/Coldicutt	1872	NZ	Auckland	Butcher ^{xxvii}	No	21/23	1893/1895
Elizabeth Jane Duncan/Young	1874	NZ	Whanganui	Farmer ^{xxviii}	Yes	2 x 15 1 x 25	1889 (2)/1898
George Charles Fletcher	1874	England	Napier	Businessman ^{xxix}	No	58	1922
Hilda Augusta Baker/Martin	c1875	NZ	Invercargill	Carpenter ^{xxx}	No	31	1905
Edward Bull	1875	NZ		Farmer ^{xxxi}	Unclear	30	1905
Agnes Andrew/Giles	1876	NZ	Auckland	Farmer ^{xxxii}	Yes	34	1910
Douglas Vernon Lillicrap	1878	NZ	Invercargill and Dunedin	Immigration Officer ^{xxxiii}	No	41	1919
Katherine Mary Bryce/Duthie	1879	NZ	Hamilton and Wanganui	Farmer, MP ^{xxxiv}	No	27	1906
Rawdon St John Beere	1880	NZ	Wellington	Surveyor ^{xxxv}	No	36	1916
Florence Isabel Borrow/Meatyrd	1880	NZ	Otago	Photographer ^{xxxvi}	Yes	26	1906
Hannah Gertrude Bowman/Greenwood	1881	NZ	Wellington	Book-keeper ^{xxxvii}	No	25	1906
Emily Mary Morris	1881	NZ	Auckland	Storekeeper ^{xxxviii}	One before, one after	16/21	1897/1903
Cecil Arthur Thorne	1881	NZ	Christchurch	Blacksmith, machinist ^{xxxix}	No	33	1914
Anne May Sarah Taylor/Meredith	1882	NZ		Farmer ^{xl}	No	28	1910
Morna May Elliott/Morris	1883	NZ	Wellington	Labourer ^{xli}	Yes	20	1905

Name of Owner (married name follows birth name)	Date of Birth	Place of Birth	Location When Purchasing the Music	Father's Occupation (unless otherwise stated)	Music Bound Before Marriage?	Age at Binding	Date of Binding
Aileen Kathleen Beresford	1884	NZ	Auckland	Storekeeper ^{xlii}	Didn't marry	33	1917
Thomas John Griffin	1885	NZ	Napier	Contractor ^{xliii}	No	26	1911
Minne Shea/Pettigrew	1886	NZ	Invercargill	Railway employee ^{xliv}	Yes	30	1916
Walter Jason Tapp	1887	NZ	New Plymouth	Policeman ^{xlv}	Yes	24	1911
William Paul Williams	1888	NZ	Manawatu	Clerk ^{xlvi}	Yes	19	1907
Marion Vera Nelson	1889	NZ	Invercargill	Enginesmith ^{xlvii}	Didn't marry	25	1914
Eileen Fleming/Daniel	1890	NZ	Pukekohe and Marton	Post and station master ^{xlviii}	Yes	22	1912
Kenneth Ewart Luke	1890	NZ	Wellington	Engineer ^{xlix}	One before, one after	21/28	1911/1918
Mabel Mears/Clisby then Porter	1892	NZ	Wellington	Watchmaker ^l	Yes	26	1918
Maud Bigwood/Weatherburn	1893	NZ	Mataura	Labourer ^{li}	Yes	19	1912
Jessie Estelle Grundy/Hardwick	1893	NZ	Auckland	Farmer ^{lii}	No	19	1912
Ellen Lush	1893	NZ	Auckland	Lawyer ^{liii}	Didn't marry	24	1917
Georgina Frances Stewart/Wilson	1893	NZ	Auckland	Music teacher (mother) ^{liv}	Yes	25	1918
Eileen Esther Hutt	1894	NZ	Te Awamutu and Hamilton	Manager of a creamery ^{lv}	Yes	27	1921
Mabel Gladys Mungavin/Carter	1895	NZ	Wellington	Farmer ^{lvi}	Yes	17/20	1912 (2)/1914
Charles Thomas Webley	1895	NZ	Nelson	Builder ^{lvii}	No	28	1923
Florence Isabel Wood/Emslie	1895	NZ	Auckland	Gardener ^{lviii}	No	26	1921

Name of Owner (married name follows birth name)	Date of Birth	Place of Birth	Location When Purchasing the Music	Father's Occupation (unless otherwise stated)	Music Bound Before Marriage?	Age at Binding	Date of Binding
Eva Llorna Baigent/McKenzie	1897	NZ	Marlborough	Teacher/headmaster ^{lix}	Yes	21 and 23	1918 and 1920
Nancy Isabel Edwards	1897	NZ	Christchurch	Handler of trotters, horseman ^{lx}	Didn't marry	23	1920
Annie Ross	1897	NZ	Gore	Labourer ^{lxi}	Didn't marry	27	1924
Muriel Agatha Broadbridge/Williams	1898	NZ	Marlborough	Farmer/JP ^{lxii}	Yes	17	1915
Queenie Porter/Averi	1899	NZ	Wellington	Stage manager ^{lxiii}	Yes	18	1917
Helen Beatrice Thelma West	1899	NZ	Nelson	Chemist ^{lxiv}	Didn't marry	27	1926
Alexander Chisholm	1900	NZ	Dunedin	Builder ^{lxv}	Yes	20	1920
Ruth Alison Gardiner/Bagley	1901	NZ	Tauramanui	Labourer, builder ^{lxvi}	Yes	20	1923
Irene Beryl Opie	1901	NZ	Timaru	Butcher ^{lxvii}	Didn't marry	26	1927
Hilda Florence Stick/Cranmer	1901	NZ	Wellington	Drapery salesman ^{lxviii}	Yes	23	1924
Dorothy Maie Hall/Crane	c1903	Australia	Wairoa, Dunedin, Wellington	Tailor ^{lxix}	Yes	25	1928
Laurence Reginald Pease	1903	NZ	Taranaki	Farmer ^{lxx}	Yes	20	1923
Seth Russell Pitcairn Whale	1905	NZ	Christchurch	Jeweller ^{lxxi}	No	16	1921
Kathleen Ellen McNamara	1906	NZ	Balclutha	Builder ^{lxxii}	Yes	20	1926
Norma Isabelle Day/Kennedy	1907	NZ	Dunedin	Butcher ^{lxxiii}	Yes	19	1926
Charlotte Emily Trowell	1907	England	Gisborne	Fitter ^{lxxiv}	Yes	27	1934
Clarice May Hearne/Kirby	1909	NZ	Canterbury	Mechanic ^{lxxv}	No	20+	After 1929

Fanny Kimpton and Horace Harrison share an OBV so both appear in this table.

Vera McLean and S Campbell do not have entries in this table as it was difficult to establish details of their backgrounds but they are included in the survey of OBV contents to give sufficient coverage of the end of the 1920s and 1930s.

*** Signed the Women's Suffrage Petition, 1893.

ⁱ C W Vennell. *Brown and the Elms*. 2nd ed. Tauranga: The Elms Foundation, 2012, 99.

ⁱⁱ F R J Sinclair, "Larnach, William James Mudie". *Dictionary of New Zealand Biography*, vol 2, 262.

ⁱⁱⁱ Jan Harris. *Sweet Villa of Highwic: The Story of Highwic and the Buckland Family*. Auckland; NZHPT, 1996.

^{iv} "Marriage". *Nelson Evening Mail*, 25 April 1873, 2.

^v "Marriage." *Otago Daily Times*, 25 October 1873, 2.

^{vi} "John Alexander Duthie" in Thomson, *Southern People*, 143.

^{vii} Frances Buckley. *Greymouth Street Names: A History*. Greymouth: Grey District Library, 2003, 8. "Mrs J W Coates of Greymouth". Grey Library, 2017.

^{viii} Roberta Nicholls. "Wellington Magnate: The Honourable John Martin, His Children and Their Milieu 1841-1914". MA thesis, VUW, 1985.

^{ix} "Old Identities". *New Zealand Herald*, 13 May 1893, 1.

^x "1861 Census for England, Surrey, Lambeth, Kennington First, District 25", No 284. .

^{xi} "Deaths in the District of Dunedin during the Quarter ending the 30 of June 1913". No 327.

^{xii} James Allan Thomson. *The Taieri Allans and Related Families*. Dunedin: NZ Bible and Book Society, 1929, 80.

^{xiii} "1885 Marriages in the District of Christchurch No 156".

^{xiv} "Marriages in the District of Bay of Islands 1901/204. No 11".

^{xv} "William Wastney." *Nelson Notables: 1840-1910* Max D Lash. Nelson: Nelson Historical Society, 1992, 149.

^{xvi} "Deaths in the District of Kurow dated the Quarter ending the Thirty-first of December 1914". No 8 George Kelk.

^{xvii} Information from Whanganui Library's biography index.

^{xviii} *North Otago Times*, 29 July 1875, 2 and "Mr George Brownlee". *Cyclopedia of New Zealand: Otago and Southland Provincial Districts*, 521.

^{xix} "Old Colonists. Mr James O'Reilly". *Cyclopedia of New Zealand, Taranaki, Hawke's Bay and Wellington Provincial Districts*. Christchurch: The Cyclopedia Company Ltd, 1908, 252.

^{xx} Jan Harris. *Sweet Villa of Highwic: The Story of Highwic and the Buckland Family*. Auckland; NZHPT, 1996

^{xxi} "Horace Edwin Harrison and Fanny Beatrice Kimpton". Marriages in the District of Auckland 1893, 58.

^{xxii} "Horace Edwin Harrison and Fanny Beatrice Kimpton". Marriages in the District of Auckland 1893, 58.

^{xxiii} Information from Queenstown Museum.

^{xxiv} C M Gordon. *The Taylors and Bucklands: Early Auckland Pioneer Families*. Auckland 2nd ed. 1969.

^{xxv} Gordon.

^{xxvi} Margaret Pattie. *Bohally: The Fulton and Pattie Families*. Blenheim, 2004, 56.

^{xxvii} "Sydney Charles William Coldicutt to Flora Mary Hulme." Marriages in the District of Auckland, 1893/3867.

^{xxviii} "The Totarapuka Duncans." Whanganui Regional Museum website. <https://whanganuiregionalmuseum.wordpress.com/2014/07/28/the-totarapuka-duncans>. Accessed 20 February 2017.

^{xxix} "Musical. Mr George Charles Fletcher". *Cyclopedia of New Zealand, Taranaki, Hawke's Bay and Wellington Provincial Districts*. Christchurch: The Cyclopedia Co Ltd, 1908, 360.

^{xxx} Marriage in the District of Dunedin. 1900/5287. Charles Joshua Martin and Hilda Augusta Baker.

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- xxxix "In Bankruptcy". *Wanganui Herald*, 16 April 1894, 3.
- xxxix "Electoral Roll for the Electoral District of Franklin North, April 30 1886". Accessed via ancestry.com 13 January 2018.
- xxxix "New Zealand Electoral Roll 1880-1881, Southland, Invercargill".
- xxxix "Marriages in the District of Wanganui. 02/619. 1902. "Bryce, John". *Dictionary of New Zealand Biography*, vol 2, 61.
- xxxix "Personal Matters". *Evening Post*, 2 July 1906, 5.
- xxxix *Otago Daily Times*, 12 January 1911, 6.
- xxxix "Births in the Wellington District of New Zealand during the Quarter Ending the 31st day of March 1881."
- xxxix "Marriages in the District of Bay of Islands 1901", No 11.
- xxxix "Hororata". *Wises' New Zealand Post Office Directory 1902*, 463.
- xl Gordon.
- xli "Morna May Elliot." Registrar's Return of All Entries of Births in the Register Book for the District of Wellington during the Quarter Ending 31st of March 1883, 279.
- xlii From Index Auckland, Auckland City Council.
- xlii Birth printout obtained from BDM, Wellington. The title has been chopped off in scanning process. "No 89 Napier".
- xlii "Births in the District of Riverton". Certificate has been chopped off in scanning process.
- xlii "New Zealand Electoral Roll 1900, Waikato." Accessed on ancestry.com on 13 January 2018.
- xlii "New Zealand Electoral Roll 1905-1906, Manawatu-Wanganui, Rangitikei".
- xlii Birth Certificate – identifying particulars chopped off when scanned by BDMs..
- xlii "New Zealand Electoral Roll 1905-1906, Manawatu-Wanganui". Accessed on ancestry.com, 13 January 2018.
- xlii "Sir Charles Luke: Man of Many Interests: Long Life of Service." *Evening Post*, 19 April 1941, 11.
- i "New Zealand Electoral Roll 1900, Marlborough, Wairau." Accessed on ancestry.com 13 January 2018.
- ii Noeline Shaw. *The History of the Bigwood Family of Southland*. Waikanae: Heritage Press, 1994, 51.
- iii Birth certificate – identifying particulars chopped off when scanned by BDMs.
- iii "John Martin Hawkins Lush". Lush, Vicesimus. *The Thames Journals of Vicesimus Lush, 1868-82. Appendices*. Accessed at Early New Zealand books. <http://www.enzb.auckland.ac.nz/document/?wid=5241&page=0&action=null>. Accessed 21 January 2018.
- liv "Cecilia Isabella Stewart". Tauranga Memories. http://tauranga.kete.net.nz/katikati_history/images/show/3707-cecilia-isabella-stewart-nee-anderson-1900 Accessed 1 June 2016.
- lv *Waikato Times*, 5 October 1906, 3.
- lvi "Family United at Historic Homestead." *Dominion Post*, 14 May 2013.
- lvii "Rotary Identity Dies at Age 88". *Nelson Evening Mail*, 19 July 1983.
- lviii "Copy of Register of Marriage. 1914. Marriages in the District of Auckland No 534".
- lix "Charleston". *Cyclopedia of New Zealand (Nelson, Marlborough and Westland Provincial Districts*. Christchurch: The Cyclopedia of New Zealand Co Ltd, 1906, 227-228.
- lx "Nancy Edwards." *HR Weekly*, 25 January 1989.
- lxi "Birth Registration 11 July 1890 No 1890/85".
- lxii *Marlborough Express*, 18 December 1920, 4.
- lxiii *Evening Post*, 9 September 1919, 7.
- lxiv "New Zealand Electoral Roll 1919, Nelson".
- lxv "Outram". *Wise's New Zealand Post Office Directory, 1920*, 727.
- lxvi "Electoral Roll for 1900, Hawkes Bay, Waipawa". "Electoral Roll for 1911".
- lxvii "New Zealand Electoral Roll 1919, Canterbury, Temuka".
- lxviii "New Zealand Electoral Roll 1919, Wellington, Wellington Suburbs and Country".
- lxix "New Zealand Electoral Roll 1919, Gisborne, Wairoa".
- lxx "New Zealand Electoral Roll 1928, Taranaki, Egmont".
- lxxi "New Zealand Electoral Roll 1900, Canterbury, Christchurch".
- lxxii "Marriages in the District of Dunedin 1932. No 323".

^{lxxiii} “New Zealand Electoral Roll 1905-09, Otago, Dunedin North”.

^{lxxiv} “New Zealand Army Reserve Rolls 1916-1917”.

^{lxxv} “New Zealand Electoral Roll 1935, Canterbury, Avon”.

Of the 77 OBV owners, 58 were women. A connection between women and the piano goes back to New Zealand's colonisation when women emigrating were encouraged to bring their pianos with them as it "will afford more gratification and cheerfulness" than "more practical useful furniture".¹ Many ladies followed this advice, bringing their pianos on the voyage out, or having them sent on afterwards. "Charlotte Godley was ecstatic when her piano arrived".² By 1860 there were so many pianos in New Zealand that Edward Gibbon Wakefield noted there was probably no country in the world "where a musical instrument worth from ten to forty pounds is so common an accessory to the home even among the poor classes".³ Some of these pianos came with the colonists but others were purchased in New Zealand. Pianos were for sale locally by 1846, with the number imported rising steadily from 1,200 in 1878 to 5200 in 1911. By 1901 New Zealand had enough pianos to have one in every four homes, with 4,000 left over for schools, halls and so on. This rose to a peak in 1916 when there were probably enough pianos to stock 40 per cent of homes, with an additional 9,000 left over for schools, halls etc.⁴ The Anglican Dean of Dunedin, Alfred Fitchett bemoaned the lack of higher forms of music such as oratorio and grand opera but admitted there was "a piano in every other house, and a teacher for it in every street".⁵

Some of the OBV owners went to great effort to secure a piano. An example of the importance of the piano in the colonial context is shown by the efforts of Euphemia Maxwell. Euphemia, the daughter of a property and slave owner, brought her Broadwood grand piano to New Zealand when she came to from Melbourne in 1865. In 1866 she bought a property in Wadestown and the only way to get the piano to the house was by a bridle track following the Kaiwharawhara Stream. The carriers refused to transport the piano so Euphemia hired two bushmen to cut a track and herself piloted a bullock team and sledge up the hillside.⁶ Today Euphemia's Broadwood piano is located at The Elms in Tauranga. Like Euphemia other OBV owners learned the piano before coming to New Zealand. Mathilde Kusz was already a competent pianist when she came to join family members on the West Coast around

¹ Barbara Brookes. *A History of New Zealand Women*. Wellington: Bridget Williams Books, 2016, 63

² Brookes, 61.

³ Edward Gibbon Wakefield. *New Zealand After Fifty Years*, 34 as cited in R. D. Arnold *The Country Child in Later Victorian New Zealand*. Australasian Victorian Studies Association: Conference Papers 1982 ed Debenhan and W Slinn, Christchurch, 1983, 15.

⁴ Michael Brown. "The Piano in New Zealand Trade Statistics 1877 – 1931. 'A Piano in Every Other House?'" Paper presented at the IASPM-ANZ Conference, University of Otago, 6 December 2014, 5.

⁵ Bourke, 8.

⁶ Moffat, *Piano Forte*, 5.

1874. Other OBV owners had parents who were musically trained, some prior to coming to New Zealand. Kate Kerr's Scottish father played the violin, Jane Brownlee's father had studied tonic sol-fa notation of music in Scotland⁷ and Muriel Broadbridge's father sang. Several of the OBVs contain music belonging to the mother of the woman binding it, evidence she also played the piano. The number of OBV owners who could play the piano when they arrived in New Zealand, or whose mother or father could play, indicates many of the colonists were middle class, educated and cultured.

Image 5.1
Kate Kerr (standing) and her sister, Isabella, Invercargill, c1870.

For those from less financially secure backgrounds, migration to a new country of settler migration such as New Zealand, created the opportunity to aspire to a standard of living and position in society they had not achieved in Europe. Alison Drummond claimed the “twin sights of a female settler’s aspirations towards better living conditions were a piano and a parlour in which to house it”.⁸ Even in very modest homes one might find a piano. Mary

⁷ “Mr George Brownlee.” *Cyclopedia of New Zealand: Otago and Southland Provincial Districts*, 521.

⁸ Quoted in Moffat, *Piano Forte*, 68.

Hobhouse described a room she had observed in a letter she wrote in Nelson in 27 February 1860.

... a room lined with roughly sawn deal boards, ceiling ditto, a large open chimney and fireplace roughly whitewashed over – no cheeks, grate or any appurtenances – a dark old Dutch carpet torn and mended in every direction partly covering the floor, a huge table covered with oilcloth, capable of dining a family of 10 children, blocking up the middle of the room and just leaving space for a couple of old armchairs by the fire side, a couch composed of boxes and a mattress against the wall, a cabinet piano (all honour to the intrepidity of those who pursue music under such difficulties) and a range of shelves and cupboards, also of common unpainted wood, which serves the double purpose of bookcase and pantry.⁹

One reason for the presence of pianos in a greater percentage of even very modest homes, than was seen in Britain was that traditional class associations with the piano were modified in New Zealand, as they were in America and other settler societies.¹⁰ In New Zealand, as in the United States, the middle classes found the piano to be the single largest class-signifying purchase they could make and because it was such a large and expensive item, musical education and its associated materials were highly visible signs of gentility.¹¹ The physical presence of a piano in the home was not to be underestimated; they were a sizeable piece of furniture and in small homes took up a large amount of space in the parlour or front room.

In many instances when a young woman married, her piano, as well as her music, went with her to her new home. This did not happen with other personal furniture such as a dressing table, indicating the importance placed on a piano and the personal nature of the relationship between instrument and player.¹² A dressing table was functional but a piano was something more. If there was more than one daughter in a family a piano was frequently given on marriage. In a sense it was part of her dowry, a valuable commodity both in economic and cultural terms that the young woman brought to the marriage. This practice occurred in New Zealand, despite the demand for young women as wife partners. Thomas MacGibbon, a wealthy Southland merchant gave each of his six daughters a Brinsmead piano when she left

⁹ Quoted in Alison Drummond & L R Drummond. *At Home in New Zealand: An Illustrated History of Everyday Things Before 1865*. Auckland: Blackwood and Janet Paul Ltd, 1967, 151.

¹⁰ Moffat, *Piano Forte*, 69.

¹¹ William Harrison Barnard. "Significant Objects: American Literature and Consumer Culture, 1850 – 1900." PhD thesis., University of Michigan, 2001, 73 and 79.

¹² Jeanice Brookes. Sound Heritage Sydney Symposium, March 2017.

home during the late Victorian period (leaving the original piano in the family home).¹³ Of the OBV owners Jane Brownlee's father gave her a piano when she married¹⁴ and Queenie Porter's mother bought her a piano when she was eleven which Queenie still had 65 years later.¹⁵ A piano in a front room was "a silent aspect of room dressing",¹⁶ not just a piece of furniture or an instrument to play but an indicator of other things – the family's class, gentility and economic security.

Image 5.2
Dr Alfred Barker's sketch 'Interior of the sitting room of Blackwall House, Christchurch ... December 1851'.¹⁷

Male settlers recognised the civilizing effect of the piano and its cultural associations. Stevan Eldrid-Grigg wrote of the South Island gentry in the 1860s that in the establishment of home life the arrival of pianos was received with almost as much pleasure as the arrival of ladies¹⁸

¹³ MacGibbon, 29.

¹⁴ "Wedding at Oamaru". *Akaroa Mail and Banks Peninsula Advertiser*, 24 April 1896, 2.

¹⁵ "Extracts from the Memoir of Queenie Aver (nee Porter). MS-Papers-12213-2. Alexander Turnbull Library.

¹⁶ Brooks. Sound Heritage 2017.

¹⁷ William Cottrell. *Furniture of the New Zealand Colonial Era: An Illustrated History 1830-1900*. Auckland: Reed, 2006, 147.

¹⁸ Stevan Eldred-Grigg. *A Southern Gentry: New Zealanders Who Inherited the Earth*. Wellington: A H & A W Reed Ltd, 1980, 92.

while Hannah Richardson found her piano not just a symbol of order and Home, but a means by which to restore her brother to civil society.¹⁹

On the whole, the reality of day to day life in the new colony worked against the piano owner having much time to enjoy her instrument. Although “many women clung to the piano as a symbol of refinement, status and cultural belonging”,²⁰ “the rudimentary conditions of colonial society meant that all immigrant women of whatever social status, were involved in household tasks”²¹ and the “kind of refinement and sensitivity that were seen as being fundamental to Englishwomen’s gentility were qualities sorely tested by the exigencies of settler conditions”.²²

However, as towns and cities moved from a settler way of life and became about more than the day-to-day drudgery of survival many parents sought to provide their children with a better start in life than they had. In 1900 an advertisement appeared in a number of newspapers throughout New Zealand giving parents instruction on how to approach piano lessons for their children. It included the following:

Many a mother is just now seriously considering whether a certain toddler of hers shall begin piano lessons. Fancied signs of musical talent have perhaps aroused her. ... Perchance the object of her anxiety is a girl, and it seems a foregone conclusion that every girl in a position for social ambition must play the piano.²³

The advertisement echoed the feelings of many New Zealand parents keen for their children, in particular their daughters, to achieve socially what they had not. In addition to the possibility for social mobility there was a perceived air of respectability and gentility linked to playing the piano. Music was seen as a civilising influence in the home and the piano was at the heart of this. The 1885 publication *Australian Etiquette* included an illustration of a group of children around a piano singing while their mother played, with the caption “Music: A protection against vice, An incentive to virtue”.²⁴ Unfortunately, the written text gives no clues as to how this protection nor this incentive was to be achieved by playing the piano at home.

¹⁹ Daley, 438.

²⁰ Moffat, 69.

²¹ Brookes, p 60.

²² Cecilia Morgan. *Building Better Britains?: Settler Societies in the British World, 1783-1920*. Toronto: University of Toronto Press, 2017, 102.

²³ *Bay of Plenty Times*, 9 February 1900, 4.

²⁴ *Australian Etiquette, or the Rules and Usages of the Best Society in the Australasian Colonies, Together with Their Sports, Pastimes, Games and Amusements*. Sydney and Melbourne: D E McConnell, 1885.

Before and after the warfare and gold rushes of the 1860s men outnumbered women considerably and there was significant recruitment of single women to New Zealand.²⁵ Many of these women came as servants and while they would not have been pianists themselves, after marriage (which usually came rapidly) many aspired to a piano in the home and the respectability and status this would afford their family.

Anne Doggett's work on gentility, women and music in early Ballarat mentions several aspects of music making in Ballarat that were similar to those in England. It was the wife or daughter who played the piano and most of the music she performed was in the home. Pianistic ability was a desirable accomplishment for young ladies of society and closely linked with social status. For the working classes owning a piano represented upward social mobility and for the middle classes it was a symbol of gentility.²⁶ A creditable performance demonstrated the natural talent and good taste expected of genteel femininity, the money spent on good teachers, and the leisure time spent on practising.²⁷ Most, if not all, of these observations were applicable to New Zealand. Like Australia, Canada and America, New Zealand bore the cultural imprint of Britain²⁸ and the practice of playing the piano reflected the practices of these cultural reference points and models.²⁹ Initially the pattern in New Zealand followed that of Britain but as the nineteenth century progressed and class distinctions in New Zealand became less clear, a greater range of people bought and played the piano. Moffat sees the piano as a social leveller in colonial New Zealand, bringing together communities in a more egalitarian way than was possible in Britain.³⁰ The fact that more people owned and played the piano did not detract from its aura of respectability and gentility but extended these qualities to a greater portion of society in New Zealand. As well as being socially enhancing playing the piano provided pleasure for those playing and those listening. Participating in music making was enjoyable and many pupils were happy to learn.

²⁵ Charlotte Macdonald. "'Too Many Men and Too Few Women': Gender's 'Fatal Impact' in Nineteenth -Century Colonies". In Caroline Daley and Deborah Montgomerie (eds), *The Gendered Kiwi*. Auckland: AUP, 1999, 74 in Brookes, 71.

²⁶ Anne Doggett. "Beyond Gentility: Women and Music in Early Ballarat". *History Australia*, 2009, 6:2, 37.1-37.17, DOI: 10.2104/ha090037.

²⁷ Penny Russell. *A Wish of Distinction: Colonial Gentility and Femininity*. Melbourne: Melbourne University Press, 1994, 86-87.

²⁸ Caroline Daley. "Modernity, Consumption, and Leisure". *The New Oxford History of New Zealand*. Giselle Byrnes (ed). Melbourne: Oxford University Press, 2009, 425.

²⁹ Kirstine Moffat. "'Concerts and Socials for the Promotion of Good Fellowship': Amateur Pianists Perform". *Journal of New Zealand Studies*, NS15 (2013) 63-76, 63.

³⁰ Moffat, *Piano Forte*, 68.

Image 5.3

Unidentified woman playing the piano, c1880s-1890s. Ref: 1/1-025675-G. ATL.
/records/23208252.

In her history of the school curriculum for girls in New Zealand between 1900 and 1970, Ruth Fry considered the teaching of music and concluded the piano in the home was of great importance with every mother ambitious her daughters master it. Learning the piano was as much a part of a proper upbringing “as being dosed with Lane’s Emulsion and bathed with Pears soap”.³¹ However, learning the piano was not part of the school curriculum. If a parent wanted their child to learn to play the piano they had to provide the instrument, the lessons and the music which all came at a cost. The number of young people learning the piano reinforces the importance put on this form of musical education. Businesses such as Begg’s and the Dresden provided rooms for teachers to use, another example of music sellers meeting the needs of their customers.

As outlined in the Introduction education was of great concern to the early settlers in Gore³² and the level of literacy rose during the period studied by Ballantyne. During the same time

³¹ Ruth Fry. *It’s Different for Daughters: A History of the Curriculum for Girls in New Zealand Schools, 1900-1975*. Wellington: New Zealand Council for Educational Research, 1985, 150.

³²Ballantyne, 140

there was a rise in musical literacy across New Zealand as increasing numbers of people actively participated in music making and musical education became increasingly important to those wishing to enable themselves or their children to participate fully in New Zealand's musical culture.

Not everyone was enthusiastic about girls learning the piano. In the *Daily Southern Cross* of 10 March 1869, correspondent, Polly Plum (early feminist, Mrs Mary Colclough)³³ bemoaned the fact that "Every girl now-a-day plays the pianoforte" adding "taste, capacity, talent, &c are not at all considered" and "Why should young ladies think it absolutely necessary to know how to play the piano? I only wish they thought it one half so imperative to know how to make pinafores and puddings".³⁴ Her complaint was based around the "display" aspect of piano playing as opposed to the more practical skills of cooking and sewing.

Despite such negative feelings by some, the desire for their daughters in particular, to learn the piano continued to influence many parents and an instrument was purchased and installed in the front room. Although some of these families were financially comfortable, others were less affluent but still sought the social cache owning a piano brought. Playing a piano took time; time away from household chores and other work. Playing the piano showed the musician had the time, and therefore the necessary income, to indulge in this leisure activity. As Caroline Daley identified in Taradale, women and girls "used their leisure to achieve or bolster respectability. The crafts and good works they devoted their time to were a way to confer status on themselves and their families".³⁵ "Girls played with dolls, they visited their neighbours or cousins and played house, they learnt the piano or spent time in solitary activities like reading".³⁶ In Taradale respectability came from the women. Men were free to drink in the pubs, gamble and enjoy watching a game of sport but the family's place in society depended on their wives, mothers, sisters and daughters.

From colonial days businesses selling pianos targeted women, or men buying a piano for a daughter or wife. This continued until at least 1940. "Why not your wife?" advertised

³³ Raewyn Dalziel. "The Colonial Helpmeet: Women's Role and the Vote in Nineteenth Century New Zealand". *Women in History: Essays on European Women in New Zealand*. Barbara Brookes, Charlotte Macdonald & Margaret Tennant (eds). Wellington: Allen & Unwin, 1986, 65.

³⁴ *Daily Southern Cross*, 10 March 1869, 4. Jenny Coleman. *Polly Plum: A Firm and Earnest Woman's Advocate*. Dunedin: Otago University Press, 2017.

³⁵ Caroline Daley. *Girls and Women, Men and Boys" Gender in Taradale 1886-1930*. Auckland: Auckland University Press, 1999, 113.

³⁶ Daley, 115.

Nimmo's in 1923 showing a woman interrupted in her housework, sitting playing a piano.³⁷ This advertisement targeted the husband, as the bread winner, the one able to provide his wife with a piano; reinforcing her role by portraying her seemingly interrupted in her housework, sitting and playing it.

Why Not Your Wife?
£10
 Deposit and a Piano
 delivered
 to Your Home.
Latest Models from £75
 EVERY PIANO
 GUARANTEED
H. NIMMO & SONS, Ltd.
 THE LEADING PIANO HOUSE IN N.Z.
 Showrooms and Factory—Kent Terrace

Image 5.4

Advertisement for H Nimmo & Sons. *Evening Post*, 20 October 1923, 21.

Cheaper pianos and the option of paying an instrument off over a period of time enabled a greater number of families to afford a piano and by the 1880s the practice of buying a piano on hire purchase was widespread. The hire purchase records of Collier's Music Warehouse, Whanganui, from 1891 to 1899 confirm people from a diverse range of occupations and socio-economic groups bought pianos. In 1891 pianos were purchased by sawmiller Henry Stevens, contractor George McCathry, saddler George Kitchen and labourer's wife Margaret Miller. The next year stablekeeper's wife Lydia Partridge, fruiterer's wife Martha Keyte, hotelkeeper Unders Fredsberg and settler John Hughes all bought pianos. The hire purchase agreements also confirm the strong relationship between women and the piano. Of the 21 pianos purchased between 1891 and 1899, thirteen of the agreements were with women. Five were bought by women in their own right (tailoress Elizabeth Nicholson, dressmaker Jeannie Scott, religious sister Mary Josephine, waitress Elizabeth Reid and laundress Josephine Erickson). Another eight purchase agreements were in a woman's name with her husband's

³⁷ *Evening Post*, 20 October 1923, 21.

name and occupation also appearing on the documentation, although the woman is the one signing the agreement and presumably was the one responsible for payments.³⁸

This is in keeping with the occupations of the parents of OBV owners. For those born between 1893 and 1900 the owners' fathers' occupations were labourer, farmer, lawyer, music teacher, creamery manager, builder, gardener, teacher, horseman, stage manager and chemist.

Many of these parents bought their piano on hire purchase. Although there is no specific documentation relating to the purchase of a piano by the family of one of the owners of the OBVs, the example of Catherine McHannigan, whose archive is held at Puke Ariki is indicative. Catherine McHannigan was born in 1902. Her father Michael, was a farmer and inspector of abattoirs and slaughterhouses in Taranaki.³⁹ In 1910, when Catherine was eight years old and ready to begin piano lessons, her mother, Margaret, "hired" (as in hired to buy) an Eavestaff piano from the Dresden in New Plymouth.⁴⁰ With no deposit Mrs McHannigan was required to pay 36 monthly payments of 12/7 which included one free tuning and the option to have the amount transferred to another instrument within a year if Mrs McHannigan was not satisfied with the original one. It was possible to insure the piano against fire for an extra 5/- per year. Catherine learnt the piano from the Sisters of the Mission at the Convent at Opunake and sat various grades of the Trinity College exams, achieving Senior Division in 1920 and grade IV theory in December 1925.⁴¹ Her archive includes several loose pieces of printed sheet music; she did not have her music bound.⁴²

A report prepared in 1912 looking at the cost of living between 1910 and 1911 showed the average wage ranged between £2/10/8 (unskilled labourers) to £4/3/5 (professionals). Catherine's father likely came somewhere in the middle of these; earning around £3/6/0 a week. Thus 12/7- was around four per cent of his monthly income. Added to this cost would be piano lessons, tuning (after the first year), music and examination fees.⁴³

³⁸ Henry Collier, Music Dealer, Business Papers, Archives, 2006 29, Whanganui Regional Museum.

³⁹ *Taranaki Herald*, 20 March 1896, 2.

⁴⁰ Marriage Certificate of Katherine McHannigan and Wheneia Stephen John Sutton Marriage in the District of Opunake 1934, No 104.

⁴¹ *Hawera & Normanby Star*, 16 December 1920, 4.

⁴² Catherine McHannigan. Puke Ariki, New Plymouth. ARC2002-980.

⁴³ J W Collins (ed). *Inquiry into the Cost of Living in New Zealand 1910-11*. Wellington: Minister of Labour, 1912.

Chas. Begg & Co., Ltd.

21 Princes-st., Dunedin
103 Stafford-st., Timaru
77 Willis-st., Wellington
Esk-st., Invercargill

WE have been Established in New Zealand since 1861, and keep in our Showrooms all the leading makes of ENGLISH and GERMAN PIANOS, AMERICAN ORGANS, and the largest and best selected stock of Sheet and Book Music in the Colony.

We guarantee our Instruments to be the Best Value in the Market; no better value can be obtained elsewhere.

All Instruments have been specially constructed for this Climate, and can be thoroughly relied upon. Customers entrusting us with a Selection of Instruments, have the benefit of our Large Experience, extending over 39 years.

Ledger folio.....

*Miss M E Armstrong
Miss A Armstrong
Kakarama*

NOTICE.—Should your Instrument be destroyed by FIRE while being paid for, we undertake to replace it if instalments have been paid punctually on due dates.

Always send this card with your payments on the 30 day of each month.

Hired Oct 30 1905

FROM

Chas. Begg & Co. Ltd.

Instrument..... *Piano*

Maker.....

Number.....

Cash Price - £20.00

This Instrument becomes your property when you have paid..... £5.00

Monthly Instalments of £ : 16.00 each in addition to the deposit of £5.00 provided they are paid punctually, otherwise interest at the rate of ~~seven~~ per centum per annum will be charged on all amounts in arrears.

36 16/- 12 16 0
Chas. Begg & Co. Ltd.
12/15/16

Should you desire sooner to become the owner, you may pay up the balance remaining, upon which balance an allowance of 10 per cent. will be made.

Image 5.5

Hire purchase record booklet for a piano purchased from Begg's in 1905 by Miss M E Armstrong and Miss A Armstrong, of Kakarama, South Taranaki. They were to pay 36 monthly instalments of 16/- in addition to the deposit of £5, with a penalty of seven per cent interest per annum charged on arrears. There was a discount of ten per cent on the remaining balance if they paid before the final payment was due. The final payment of 16/- was made on 26 July 1908. If bought with cash the piano would have cost £20 but on hire purchase it cost £33/16/-. The piano must have been purchased from one of Begg's agents as there was no branch in Taranaki at the time. PGA.

OBV owner Eileen Hutt's father was the manager of the local creamery for the New Zealand Dairy Association in Te Awamutu. The family of parents and nine children lived in a house belonging to the creamery. In 1906 the home caught fire, killing three of Eileen's brothers and one of her sisters and completely destroying the house and everything in it. The *Auckland Star* reported that the furniture had been insured with the National Company for £100, and there was another £50 upon the piano.⁴⁴ In his statement to the court Henry Hutt said: "The piano was insured for £50 since last February. I purchased the piano on time payments. I did not hold a policy. I had a good deal paid off the piano possibly £20. We paid something down. ... The Continental Piano Company have the policy of insurance over the piano".⁴⁵ These newspaper accounts highlight the value of the piano relative to the other furniture in the Hutt house and its importance to the Hutt family. Henry Hutt must have bought another piano because Eileen was only twelve at the time and the music contained in her OBV post-dates this period.⁴⁶

⁴⁴ *Auckland Star*, 28 September 1906 5.

⁴⁵ *Waikato Times*, 5 October 1906, 3.

⁴⁶ OBV of Eileen Hutt.

Not all pianos purchased were new. There was a steady trade in second hand pianos and this less expensive option was a popular one; OBV owner Queenie Porter's piano was second-hand:

It would have been about now when I was eleven years old that my parents bought a piano from a Mr Harrison, who lived in Ellice Street. It had been made by John Spencer, London, and although not new was still a nice instrument. I seem to remember my mother telling me it cost £12. I still have it so it has served me well over many, many years – 76 in fact.⁴⁷

Although some used pianos were sold privately, a large number were sold by established piano dealers who had often taken them as trade-ins on better models, or repossessed ones whose owners had defaulted on payments.⁴⁸ The Hocken has a piano account book for Begg's for the period 1914 to 1919. During this period 1,237 pianos and organs (harmoniums) of 63 different brands were sold. From October 1914 to September 1915 333 instruments were sold, including several second-hand ones with all but 52 of the pianos being sold on hire-purchase.⁴⁹

The importance of the music in the home and its strong connection with women led to organisations and other institutions supporting domestic music making. Musicians were also readers and to keep its readers abreast of what was happening musically, *The New Zealand Graphic and Ladies' Journal* (published between 1890 and 1908) had a regular "Music" column. It contained musical news from overseas as well as reviews of concerts held in private homes and concerts by women's musical groups such as the Dunedin Ladies' Afternoon Musical Club and the Dunedin Coreen Glee Club.⁵⁰ A column in June 1896 covered an update on the health of the American lyricist of *Kathleen Mavourneen* (a popular song that appears in several OBVs in the sample); the prices Sir Arthur Sullivan got for his ballad compositions; reviews of a "large afternoon party" at Admiralty House, Auckland, "a small musical party" in Blenheim and an afternoon tea in Dunedin where "music was kept going all afternoon"; an update on the progress of a former conductor of the Auckland Ladies' Orchestra now studying in Frankfurt; a note announcing the success of the second subscription concert of the Auckland Liedertafel and an announcement that a series of

⁴⁷ "Extracts from the Memoir of Queenie Averı (nee Porter). MS-Papers-12213-2. ATL.

⁴⁸ "Piano Book of Charles Begg & Co". Sinton, Walter James, Paper, 1865 – 1979, ARC-0426. Hocken.

⁴⁹ MacGibbon, 68.

⁵⁰ *The New Zealand Graphic and Ladies' Journal*, 10 October 1896, Issue 15, 461.

concerts was planned at the Wellington Kiosk during the winter months by the “Misses Burnes and Pickering”.⁵¹

The size and appearance of a piano contributed to its status as a symbol of social success and for some the piano was as much a piece of furniture as a musical instrument. A piano with its highly-polished wood, brass trimmings and ornamental candle sconces was an impressive addition to any parlour and its presence could convey culture, money and taste regardless of who played it and to what level. The importance of the piano as an attractive piece of furniture and a symbol of gentility is reinforced by two articles in *The New Zealand Graphic and Ladies' Journal* discussing the most appropriate cloths to cover the piano keys and the best curtains to cover the back of the piano.⁵² The Victorian piano stool made of carved wood and covered in velvet was equally elaborate. By the 1920s pianos and stools had become plainer but they were still impressive and solid items of furniture. In addition to the piano and piano stool, ornate cabinets to hold music contributed to the important place the piano occupied in the front room. Music canterburies with their open racks were the perfect medium in which to display elegantly bound volumes of music and some had a shelf on top, enabling the owner to display other decorative items. In 1884 OBV owners Mary Anne and Isabella Bond's mother, Rebecca, commissioned a piece of furniture for the parlour at her Ballarat Hotel in Arrowtown to house music and other items.⁵³ All these accessories contributed to the valued place the piano had in the parlour and enhanced the gentility bestowed on the family by its presence.

Although there are no individual OBVs belonging to siblings, the purchase of a family piano provided some, if not all, children within the family the opportunity of learning to play and the OBVs reflect this family connectedness with many containing music with other family member's names or initials. Nancy Edwards' and Hilda Baker's OBVs each contain a piece with their sister's name on it and several of the OBVs have one or more older pieces which have belonged to their mother.

⁵¹ *The New Zealand Graphic and Ladies' Journal*, 20 June 1896, Issue 25, 725.

⁵² *The New Zealand Graphic and Ladies' Journal*, 15 May 1897, Issue 20, 598, 9 March 1895, Issue 10, 238, 15 September 1894, Issue 11, 262.

⁵³“Local and General.” *Lake County Press*, 3 April 1884, 2.

Image 5.6

Jessie Fulton of Bohally and her seven sisters, c1890. Jessie is seated second from the left. Only one of the sisters married. Although only Jessie's OBV survived, probably all the sisters played the piano.⁵⁴

Many husbands and wives played and/or sang together and some of the OBVs, although bound by the woman and with her name on the cover, contain music belonging to both. OBV owners George Rapson and Emily Morris were both singers and had music individually bound before their marriage in 1901, continuing to buy and bind music separately afterwards.⁵⁵ Musicologist Allan Thomas' grandparents performed musical duets together at gatherings outside their home using the music contained in their three OBVs.⁵⁶

With the purchase of a piano came the need to have it tuned and tuners were working in New Zealand from the 1840s.⁵⁷ Regular piano tuning was an additional expense for a household but as with piano sellers the number tuning pianos increased and the cost decreased. In 1879 Begg's were advertising a twice-yearly tuning for a yearly subscription of £2 2/- per annum.⁵⁸

⁵⁴ Pattie, 56.

⁵⁵ Emily has three extant OBVs - two bound before her marriage and one after. Of George's four OBVs two were bound before his marriage and two after.

⁵⁶ Thomas. "The Family Album of Drawing Room Songs".

⁵⁷ Advertisement for piano tuning, *Daily Southern Cross*, 30 December 1843, 1.

⁵⁸ "Advertisements." *Otago Witness* 3 May 1879, 10.

John K Scott was advertising a piano tune for £1 in 1880⁵⁹ and Colliers in New Plymouth charged 5/- for a tuning between 1893 and 1895.⁶⁰

Piano tuners travelled regularly to smaller towns and country areas tuning, advertising where a prospective customer could leave a booking. Frequently these businesses were booksellers who sold sheet music and a customer requesting a tuning could take the opportunity to browse music for sale. In 1868 Dunedin music dealer George West was advertising his tuning services in Oamaru and undertaking to bring with him “any music previously ordered”.⁶¹ Some of the OBV owners had closer connections with piano tuners. Horace Harrison was a piano tuner and Sydney Coldicutt, husband of OBV owner, Flora Hulme, was a piano tuner who in 1899 became manager of the English & Foreign Piano Agency in Auckland.

The piano is not an instrument which can be taught in a class situation; it requires individual tuition and the huge number of pianos sold and people wanting to learn led to rapid growth in the number of piano teachers, most of whom taught in their own homes. In Christchurch there were only two or three teachers in early 1870, nineteen by 1886 and 38 in 1896.⁶² By the time of the 1901 census there were 1,400 music teachers across New Zealand.⁶³ Teaching was one of only a few occupations open to women and teaching the piano was a popular choice. The Auckland volume of the *Cyclopedia of New Zealand* profiled 30 music teachers, of whom fourteen were women. Often more than one member of a family would teach music, a mother and daughter or husband and wife.

Learning from a teacher who had studied abroad, in particular in Britain or Germany, conferred a certain status on a pupil. Teachers often advertised their European connections as a reflection of the teaching they had received and the superior teaching they offered. In a single advertising column in the (Dunedin) *Evening Star* of 3 February 1885 Herr Benno Scherek, Herr Otto Schweers and Herr Steinmetz all advertised as music teachers.⁶⁴

In addition to individuals teaching in their homes or in rooms associated with music businesses, in some of the larger centres there were schools of music which employed multiple teachers. The Nelson School of Music was founded in 1894 to teach a range of

⁵⁹ *West Coast Times*, 28 January 1880, 3.

⁶⁰ Moffat, *Piano Forte*, 210.

⁶¹ *North Otago Times*, 4 September 1868, 3.

⁶² Ritchie, 219-220.

⁶³ Yska, 229.

⁶⁴ “Educational”. *Evening Star*, 3 February 1885, 3.

instruments and employed four teachers of the pianoforte. It still operates today. OBV owners Eva Baigent and Charles Webley attended the Nelson School of Music.⁶⁵ In Auckland the Webbe School of Music was founded in 1895 and as well as teaching himself Mr Webbe employed two assistant and seven associate teachers.⁶⁶ In Dunedin there was the Barth School of Music founded in 1919 by the three Barth sisters Beatrice, Irene and Ruby. As well as the sisters three other teachers were employed and 100 pupils enrolled. The school flourished for 50 years and guided over 50,000 pupils through Trinity College examinations.⁶⁷ No student records survive for the Webbe and Barth Schools of Music.

Image 5.7
Nelson School of Music, c1900. PCA.

Three of the OBV owners became piano teachers. Mathilde Kusz came to New Zealand around 1874 and taught the piano on the West Coast and later in the Wairarapa.⁶⁸ Irene Opie⁶⁹ born in 1901 at Winchester in Canterbury, gained her LAB in 1923⁷⁰ and LTCL in 1926⁷¹ before becoming a music teacher; she was still teaching in Winchester in 1969.⁷²

⁶⁵ "Nelson Academy of Music". *The Colonist*, 22 December 1919, 4 (supplement). Llorna (Eva) Baigent is listed as singing *Shepherd's Cradle Song*.

⁶⁶ Moffat, *Piano Forte*, 178.

⁶⁷ Moffat, *Piano Forte*, 179.

⁶⁸ OBVs of Mathilde Kusz.

⁶⁹ OBV of Irene Opie.

⁷⁰ *Press*, 14 December 1923, 4.

⁷¹ *Press*, 16 March 1926, 2.

⁷² "South Canterbury Main Roll 1969", 207. Ancestry.com. http://interactive.ancestry.com.au/1836/31832_226269_0003-00205/11384572?backurl=http%3a%2f%2fsearch.ancestry.com.au%2fcgi-bin%2fsse.dll%3fgst%3d-6&ssrc=&backlabel=ReturnSearchResults. Accessed 15 February 2017.

Charlotte Trowell⁷³ taught music in Gisborne for many years.⁷⁴ Although these three were classically trained and taught classical piano, the music bound into their OBVs is popular, reinforcing the notion it was popular, not serious, music that was bound. It also indicates these women were interested in all sorts of music, not just that which they taught.

Image 5.8

Registered Music Teachers' Conference, 1957. Irene (Beryl) Opie appears third from left in the front row. South Canterbury Museum, 4009.

Piano lessons were another cost for the parents of budding pianists. Mr J Taylor of Wellington advertised piano lessons at 15/- per month in 1868⁷⁵ and in 1878 Mr M A Jones of Oamaru, advertised pianoforte lessons at two guineas per quarter and combined vocal and pianoforte lessons for three guineas per quarter.⁷⁶ A pupil often had the option of lessons in their own home but this came with an increase in cost. John Hartwell of Auckland charged

⁷³ OBV of Charlotte Trowell.

⁷⁴ Information from Christine Page, Archivist at Tairāwhiti Museum, Gisborne.

⁷⁵ *Wellington Independent*, 16 July 1868, 1.

⁷⁶ *Oamaru Mail*, 2 July 1878, 2.

one guinea per quarter (twelve lessons) in his teaching rooms in the premises of music seller Hoffman and Sons in Queen Street or three guineas per quarter if he came to the pupil's home.⁷⁷ Lessons, like pianos and tunings, became cheaper. In 1910 a "Young lady (fond Teaching)" was advertising lessons for beginners at 10/6 per quarter.⁷⁸ In 1930 Miss Ivy Middlemiss, LAB of Levin offered class lessons at 10/6 per term and private ones at £2 2/- per term.⁷⁹

It was not only private individuals who were teaching the piano. A huge number of students, not necessarily Roman Catholic, learnt from the nuns at convents. At the time of the arrival of the Catholic Sisters of Mercy in New Zealand in 1850, the piano was at the height of its popularity as a domestic instrument in Europe and the sisters taught music to support their order.⁸⁰ Graham Parsons, looking back at music teaching in Palmerston North in 2006 commented on the number of people over the age of fifty who "learnt from the nuns", adding that during the 1930s and 1940s there were more than nine nuns teaching music in Palmerston North.⁸¹ The 1936 yearbook for Registered Music Teachers in New Zealand lists 106 sisters as registered teachers although often it was only the head of the teaching department who was registered for financial reasons.⁸² It was not unusual for every girl in a small Catholic secondary school to have piano lessons.⁸³ Some non-Catholics learned from the nuns outside school hours and others from secular piano teachers.

OBV owner Marion Nelson learned music from the Dominican Sisters at St Joseph's School in Invercargill⁸⁴ in 1909 and "M Nelson St Joseph's Covent Invercargill 1909" is written on the inside cover of her OBV, although it was bound considerably later than this.⁸⁵ The Dominican Sisters' of Invercargill Cash Book, held in the Hocken, although finishing in 1893 shows no increase in the cost of £1 1/- for pianoforte lessons from March 1871 to June 1893 so this may also have been what Marion paid for her lessons.⁸⁶

⁷⁷ *New Zealand Herald*, 23 April 1888, 1.

⁷⁸ *Otago Daily Times*, 24 May 1910, 1.

⁷⁹ *Horowhenua Chronicle*, 18 July 1930, 1.

⁸⁰ Ubeda, 257-258.

⁸¹ Graham Parsons. "I Learnt from the Nuns: A Study of Music Teaching Offered By the Sisters of Mercy in Palmerston North". *Manawatu Journal of History*. 2 (2006): 9-14, 10.

⁸² Lois M Clausen. "Women Religious in Music." *IRMT Journal* No 36, September 1993, 8.

⁸³ Fry, 150.

⁸⁴ *Southland Times*, 13 September 1910, 6 reports she received Honours in the Upper Division and was a pupil of the Dominican Nuns.

⁸⁵ OBV of Marion Nelson. 1992.52.41, Whanganui Regional Museum.

⁸⁶ Dominican Sisters of Aotearoa New Zealand ARC-0073 Cash Book 1871-95 St Joseph's (Invercargill) AG-264-J-001/001. Hocken.

Although not one of the OBV owners, Jean Wilson's experience is illustrative of those owners who were daughters of New Zealand's landed class. Jean was the daughter of Sir James Wilson, farmer and MP of Lethenty, Bulls.⁸⁷ Born in 1879, Jean attended Craven School in Palmerston North and then Mrs Swainson's School for Young Ladies in Wellington where "Robert Parker, Wellington's leading teacher of music, was a member of the staff and Jean's musical talents were recognised and encouraged".⁸⁸ Jean moved up through the Trinity College examination system taking her first exam in the junior division in Wellington in 1896. In 1900 she attained her ATCL, "the first candidate in this colony on whom this honour has been conferred".⁸⁹ Her uncle, George Murray Wilson of Howick, gave her a Bluthner grand piano as a reward. It is still located at Lethenty.

OBV owner Queenie Porter wrote a memoir in which she described how she came to learn the piano. Her experience was very different from that of the "landed" daughters. Her father managed shops and other businesses and the family moved frequently. For a while she lived in Masterton where her father managed a hotel. In the auction room next door there was a piano where she taught herself to play part of the *Merry Widow Waltz* "by ear". The family then moved to Wellington where her father managed the Cricketers' Arms Hotel and she attended Mt Cook Girls' School. After her parents bought a piano Queenie learnt initially from a cousin and then a Mrs Forrest who had a studio in Willis Street and whom she considered "an excellent teacher". In 1912 she sat the Trinity College Preparatory exam and passed with honours. However, soon after she had to stop lessons because of her father's job. This did not stop her enjoyment of playing and her family's participation in her music making.

Now that we had our own piano, the family was able to have some lovely singsongs around it. Even my mother used to join in, but her boys had the habit of stopping when a high note came and Mother would have to go 'solo' like in *The Bedouin Love Song* when she would always be left with that high note.⁹⁰

Some of us used to have little musical evenings at our friends and cousins' homes every three or four weeks.

⁸⁷ Tom Brooking. "James Glenny Wilson". *Dictionary of New Zealand Biography*, vol 2, 585.

⁸⁸ Carol Dawber and Sarah Pickering. *Ladies of Lethenty*. Picton: River Press, 2015, 78.

⁸⁹ Dawber, 79.

⁹⁰ *The Bedouin Love Song* appears in two OBVs, although not the one belonging to Queenie Porter.

Everyone had to do something. It usually fell to me to sit at the piano and accompany our singers.⁹¹

As well as playing at home for her family and friends, Queenie performed outside the home, accompanying Len Power's musical monologues in concerts at Porirua Hospital, the Seamen's Mission and elsewhere. Queenie's memoir gives a good account of how one of the OBV owners developed and used her pianistic ability, and the contents of her OBV reflect the music she played for her family with songs to sing along to and piano solos to sit and listen to.

Several New Zealand girls from well-off families followed the practice in other countries and travelled to Europe to study music. Musicologist Philip Jane has identified nine women who gained professional diplomas and who studied overseas between 1899 and 1903. He also found an additional 52 women born between 1862 and 1897 who studied at an overseas institution. Most attended the Royal Academy or Royal College of Music in London or Leipzig Conservatorium although some went to other German cities, Australia and Belgium.⁹² In addition to those studying at formal institutions, several New Zealanders studied privately in Germany.⁹³ There is no evidence any of the OBV owners studied overseas but Kitty Martin, daughter of OBV owner William Martin, went to Dresden in the early 1900s to study music after attending Craven School in Palmerston North⁹⁴ and OBV owner Kate Kerr's⁹⁵ niece, Daisy Erskine studied music in Germany in 1906.⁹⁶ News of New Zealand women musicians studying overseas was included in the musical columns of *the New Zealand Graphic and Ladies' Journal*, reinforcing the status that this tuition conferred on those students and parents financially able to undertake this additional musical training.

One means of assessing progress and demonstrating proficiency on the piano was the examinations run by the Royal School of Music, introduced into New Zealand in 1889 (the same year it was founded in London) and Trinity College of London (founded in 1875 and introduced to New Zealand in 1894). With the attainment of a particular "grade", signifying

⁹¹ "Extracts from the Memoir of Queenie Averis (nee Porter). MS-Papers-12213-2. Alexander Turnbull Library, 8.

⁹² Philip Jane. "Overseas Study of Female New Zealand Musicians - Late 19th Century". Unpublished paper. 2018.

⁹³ Samantha Owens. "London, Leipzig or Local?: German Musical Influence and Proposals for the Establishment of a New Zealand Conservatorium of Music, 1906-8." *Searches for Tradition: Essays on New Zealand Music, Past & Present*. Michael Brown and Samantha Owens (eds). Wellington: Victoria University Press, 2017, 46-58. Email correspondence with Samantha Owen, 10 January 2018.

⁹⁴ Nicholls, 129.

⁹⁵ OBVs of Kate Kerr.

⁹⁶ *New Zealand Herald*. 20 December 1906, 8.

a public sign of achievement and accomplishment, the examinations were popular with teachers and parents as they provided an opportunity to assess a pupil's progress, although for many students they became a drudgery, taking away any desire to enjoy playing the piano. Within the first five years of the Trinity College and Associated Board music examinations 45 women became an Associate of Trinity College (ATCL) or gained a Licentiate from the Associated Board (LAB).⁹⁷ Examination results were published in local newspapers and the earning of significant diplomas often warranted special mention. Several of the OBV owners have newspaper announcements of their success in piano examinations. With the cultural achievement of playing the piano being able to be measured by an examination system this contributed to the importance of piano playing in a young person's education and no doubt helped increase piano sales. This would have led to an increase in demand for music, although the examinations favoured "classical" pieces, not popular.

Once an element of competency had been achieved on the piano there were musical competitions to enter. By 1900 most regions had a Competitions Society and the piano entries were almost entirely dominated by girls, reinforcing the strong association of women and the piano.⁹⁸ The results of these were also announced in the newspapers. OBV owner Alexander Chisholm competed in the vocal sections of the Dunedin Competitions in 1927.⁹⁹

As well as an instrument, tuning, lessons and perhaps examination or competition entry fees the student also required music, initially tutor books and learning pieces and then music to play for his or her own pleasure and the enjoyment of others. Binding that music was an additional cost. With the costs associated with learning the piano it would be easy to assume only a small portion of the population was in a position to provide their children with the ingredients which led to the creation of an owner bound volume. However, this was not the case in New Zealand where the number of pianos increased, bought by fathers from a range of occupations and incomes.

The majority of owners born prior to 1880 came from affluent or educated backgrounds. Although this included professional men, most of the fathers were self-made, sometimes with little education themselves but successful enough in New Zealand to provide what was seen as a symbol of respectability, social status and mobility for their children (in particular their

⁹⁷ Philip Jane. "The Impact of Professional Music Diplomas on Women Music Teachers in Early Twentieth-Century New Zealand." *Journal of Historical Research in Music Education*. 1-23, 2017.

⁹⁸ Moffat, *Piano Forte*, 187.

⁹⁹ "Dunedin Competitions, Annual Festival". *Otago Daily Times*, 21 September 1927, 7.

daughters), a piano. Many of the fathers were large landowners and became involved in politics, on a local or national level. Others were successful in business such as merchant William Coates who arrived in Greymouth in 1864 and soon developed a booming business, at one time running his own ships between Australia and New Zealand.¹⁰⁰ Some of the music his daughter bought may have been carried on one of his ships. Several of the fathers had entries in the *Cyclopedia of New Zealand*, reinforcing their success and seeking confirmation of it by a laudatory paragraph or two which they had paid for themselves.

As well as the financially successful, many of the owners came from educated families. Jane Brownlee's father, George, was a teacher and became music master of the Oamaru Grammar School. He wrote a book called the *Otago School Vocalist* "after being unable to procure a sufficient number of copies of a singing book" for his pupils. Brownlee was also a seedsman and a JP.¹⁰¹ Catherine Gifford was the daughter of an Anglican vicar. Her brother, who was born on a ship en route to New Zealand was sent to England for much of his secondary education, later becoming a teacher.¹⁰²

Image 5.9

Rebecca Bond and her children, c1880. OBV owners, Mary Anne and Polly, are standing on either side of their mother. EP057. Lakes District Museum.

¹⁰⁰ Frances Buckley. *Greymouth Street Names: A History*. Greymouth: Grey District Library, 2003, 8. "Mrs J W Coates of Greymouth". Grey Library, 2017.

¹⁰¹ *North Otago Times*, 29 July 1875. "Mr George Brownlee." *Cyclopedia of New Zealand: Otago and Southland Provincial Districts*, 520.

¹⁰² "Gifford, Algernon Charles". *Dictionary of New Zealand Biography*, vol 4, 194.

At least three of the owners were raised by their mother and the purchase of a piano and the financial outlay this incurred shows a great determination on their part for the future of their daughters. Jane Duthie's father died in 1863 when she was eight. Jane's mother was Jane Martin, whose brother, John was the father of OBV owner William Martin and a wealthy landowner in the Wairarapa. Members of an impoverished farming family, Jane and John had come to Wellington from Ireland in 1840 with thirteen other family members. After Jane's father's death her mother continued to farm in Tokomairiro (Milton) and remarried sixteen years later. During this time she managed to provide a piano, lessons and music for Jane. Jane had her music bound before she married. Hotelkeeper Rebecca Bond was the mother of OBV owner twins Mary Anne and Isabella. In 1876 at the age of 33 she was widowed with seven young children. She continued to run the Empire Hotel at Cardrona until 1879 when she moved to Arrowtown to run the Ballarat Hotel. In 1885 the family moved to Queenstown where Rebecca managed the prestigious Mountaineer Hotel and it is this address which is written on some of the individual sheets of music within the twins' OBV. In her thesis on women in the liquor industry on the Otago goldfields Sandra Quick writes: "It has often been observed that those who made the most money out of the goldfields were those who serviced the miners, namely hotelkeepers, storekeepers, and carriers".¹⁰³ Rebecca Bond was one of these. Despite the privations of her early married life and widowhood she strove to secure a better life for her children and a degree of respectability for the family. The children attended Sunday School¹⁰⁴ and at least one went to school in Dunedin. She also provided a piano, music and lessons for at least three of her children (her daughter Alice also played the piano)¹⁰⁵. At the time Mary Anne and Isabella were buying the music that makes up their OBV (in the 1880s) they were appearing regularly in concerts around Queenstown and Arrowtown, playing piano duets, singing and accompanying others.¹⁰⁶ It seems to have been commonplace for female members of a hotelkeeper's family to play the piano to entertain the guests. In her study of the women working in pubs on the Central Otago goldfields, Sandra Quick mentions Emily, the daughter of longstanding

¹⁰³ Sandra Quick. "The Colonial Helpmeet Takes A Dram: Women Participants in the Central Otago Goldfields Liquor Industry 1861-1901". MA thesis. University of Otago, 1997, 35.

¹⁰⁴ *Lake County Press*, 13 May 1880, 2.

¹⁰⁵ *Lake Wakatipu Mail*, 4 May 1883, 3.

¹⁰⁶ In *Lake County Press* 17 March 1884, 2 "The twin sisters, M and I Bond, then brought part one to a close by the playing of the "West End Polka". Their time was excellent, and the execution remarkably good, and the audience rewarded them by the warmest expressions of approval." Bella was described as "another of Queenstown's favourite singers" in the *Lake Wakatipu Mail*, 16 September 1887, 2.

Naseby hotelkeepers the Georges, entertaining guests at the Victoria Hotel¹⁰⁷ and hotelkeeper's daughter, Mary McEwan, playing the piano for patrons at the Harp of Erin Hotel in Queenstown in 1894.¹⁰⁸ It seems there was no social stigma attached to a young woman associated with the hotel's proprietors playing the piano in a hotel lounge as compared to the more risqué entertainments associated with hotels on the goldfields. However, there is no evidence of the Bond twins playing the piano in the Mountaineer's lounge.

Image 5.10
Mountaineer Hotel, Queenstown c1890. Lakes District Museum.

Mathilde Kusz's extended family ran the European Hotel at Charleston. She performed in public as there are several newspaper articles reviewing her performances at local concerts so it is possible she also played the piano at her relations' hotel.

Georgina Stewart's mother, Cecilia, was widowed in 1893 at the age of 30 when her husband drowned off Katikati Heads. With two young daughters and pregnant with Georgina, she moved to Auckland to support her family by teaching music. Georgina's two OBVs contain music in them which has Cecilia's name on it. The mothers of all these women were determined to provide their daughter with a piano and a musical education, which, given their circumstances, must have required hard work and sacrifice.

¹⁰⁷ Quick, 82.

¹⁰⁸ Quick, 85.

Image 5.11

Cecilia Stewart, music teacher and her three daughters, Erin, Daisy and Georgina, 1900. Tauranga Memories.

http://tauranga.kete.net.nz/en/katikati_history/images/show/3708-cecilia-stewart-and-daughters-erin-georgina-and-daisy-1900?view_size=medium. Accessed 31 March 2017.

The OBV owners born in the 1890s and later, had parents who occupied a wider range of occupations and children of carpenters, butchers, labourers and other unskilled jobs were provided with a piano and lessons by their parents. They were often more itinerant, moving within a profession or from job to job. Queenie Porter's (born 1899) father had a succession of jobs in Wellington and the Wairarapa, Eileen Fleming's (born 1890) father was a post and station master in Pukekohe and Marton. Marion Nelson's (born 1889) family moved from Invercargill to Christchurch and then Whanganui.

In contrast to the experience identified by Candace Bailey in the antebellum south none of the binding in the sample was by children; binding music was an adult thing to have done.¹⁰⁹ For some of the owners binding their music seemed to be a marking of the transition from girlhood to womanhood., whether on the eve of their marriage or not. With inexact publication dates for music and the difficulty of knowing when the music was purchased and bound, it is hard to be definite about the binding date for an OBV. Just because a woman

¹⁰⁹ Bailey. "Binder's Volumes as Musical Commonplace Books", 453.

bound her music before she was married did not mean she was binding it because she was getting married. The fact that women who did not marry also bound theirs around the same age supports this conclusion.

Image 5.12

The wedding of Hannah Bowman to Richard Greenwood, Petone, 1902. Hannah bound her music after her marriage. *Free Lance*, 25 October 1902, 5.

Rather than marriage, perhaps it was the end of learning the piano that signified the reason for binding for women. Many OBV owners were still learning the piano and undertaking music exams well into their 20s. Beryl Opie was 25 when she gained her LTCL. Marion Nelson was 21 when she received honours in the Upper Division.¹¹⁰ Both their OBVs were bound after they had achieved these qualifications.

Although playing the piano was more common among women, “ladies tinkled on the ivories and gentlemen were conversant with the flute or violin”,¹¹¹ plenty of men in New Zealand learned to play the piano and had their music bound. Moffat has examined the traditional image of the piano player in relation to New Zealand and found it “subtly subverts British

¹¹⁰ *Southland Times*, 13 September 1910, 6.

¹¹¹ Stevan Eldred-Grigg. *A Southern Gentry: New Zealanders Who Inherited the Earth*. Wellington: A H & A W Reed, 1980, 92 cited in Moffat, 75.

conventions and traditions”.¹¹² The number of men learning the piano was one aspect of this subversion as was the more diverse backgrounds from which piano players came, whether female or male.

The idea of competency on the piano acting as an enticement to marriage is also refuted by Moffat who states “Even in the realm of courtship, nineteenth-century discourses about piano playing as a quintessentially female ‘skill that would help women attract a husband’ proved to be reductive in the New Zealand context”.¹¹³ The shortage of women eligible to be wife partners early in New Zealand’s settlement supports this and as outlined by Brookes, practical skills were more relevant in the New Zealand settler context than being able to play the piano.

Of the 77 owners whose OBVs form part of the study, 19 are men. Many brothers learned to play the piano as well as their sisters and all male families also produced piano players, Charles Webley was the youngest of seven brothers. However, the push by advertisers of the link between women and the piano continued after Edwardian times. An advertisement by the music business Blanshard’s of Whangarei in 1925 advised “There’s nothing a boy will like better than a mouth organ” and “For the girl, who in all probability is learning music, a nice music case, a book of Chopin or Mozart...”.¹¹⁴ Despite this there was still a push for boys to learn to play. An article published in *The New Zealand Home Pictorial* of 1931 arguing the case for piano tuition in the midst of the Depression urges parents to “Let the boys as well as the girls have lessons by all means”.¹¹⁵ There does not seem to be any difference between the binding ages of women and men. Men also bound music before and/or after marriage, most bound their music when under 30 but for both women and men there were instances of them binding music when considerably older (George Fletcher bound his two volumes when he was 58).

¹¹² Kirstine Moffat. “‘Concerts and Socials for the Promotion of Good Fellowship’: Amateur Pianists Perform”. *Journal of New Zealand Studies*, NS15 (2013) 63-76, 68.

¹¹³ Kirstine Moffat. “‘Concerts and Socials for the Promotion of Good Fellowship’: Amateur Pianists Perform”, 68.

¹¹⁴ *Northern Advocate*, 6 January 1925, 6.

¹¹⁵ “The Indispensable Piano”. *The New Zealand Home Pictorial*, 30 December 1931, 25.

Images 5.13

Kenneth Luke in the uniform of the New Zealand Rifle Brigade, c1917. Several sheets in his OBVs are inscribed “Lieut NZRB”, indicating he was still buying music until the time he embarked for Europe in 1917. Ref: 1/1-015295-G, ATL.

Music was an important component of everyday life and several of the owners came from backgrounds where music also provided an income. Georgina Stewart’s mother, Jane Brownlee’s father and Marion Nelson, Douglas Lillicrap and Jane Allan’s brothers were all music teachers.

The importance of the piano and the number being sold, learned, tuned and played is reflected in the number of OBV owners who had associations with commercial aspects of the piano. Flora Hulme and Fanny Kimpton married piano tuners and William Williams’ wife, Olive, was the daughter of Eddie Dixon who owned music business Dixon & Bates in Hawera. There were also music and musical instrument sellers among the OBV owners. Douglas Lillicrap managed and owned music shops in Auckland and Wellington and his brother one in Invercargill. William Martin’s brother was a professional musician and composer (his OBV contains *The Valley Waltz* by Edward Martin).¹¹⁶

Some of the OBV owners were involved in the performing arts as well as music. Aileen Beresford and her sister May (whose music appears in Aileen’s OBV) taught piano, violin,

¹¹⁶ *The Valley Waltz*. Wellington: George Recihardt, 1882. OBV of William Martin.

ballet and ballroom dancing for many years in Auckland.¹¹⁷ Ellen Lush was very involved in drama in Auckland.

The church was a popular avenue for many of the OBV owners to utilise their musical skills. Alexander Chisholm¹¹⁸, Maud Bigwood¹¹⁹ and Eileen Hutt all played the organ in church.¹²⁰ Agnes Andrew's family were heavily involved in musical activities associated with the Presbyterian Church at Howick, where Agnes sang¹²¹ and Isabella Bond assisted with St Paul's choir in Queenstown.¹²² Charles Webley played the organ for the Presbyterian Band of Hope in Nelson. George Fletcher sang with the Napier Cathedral Choir.¹²³

Image 5.14
Maud Bigwood and her family, 1912. Maud is sitting next to her mother, second front the left.

At least one of the owners played music for the silent movies. After beginning piano lessons at the age of five, Charles Webley became Nelson's first cinema pianist in 1909 when he was only fourteen, providing the musical accompaniment for silent films shown by the Royal Standard Picture Company in the Old Druids' Hall. He played six nights a week and earned 35/-, playing his way through the emotional demands of the movies. To start there was a

¹¹⁷ "Dancing Years are Ended". *Auckland Star*, 4 April 1975.

¹¹⁸ In 1928 he was appointed organist at West Taieri Presbyterian church, *Otago Daily Times*, 26 September 1928, 7.

¹¹⁹ Shaw, 52.

¹²⁰ In 1922 she played the organ for a wedding at Ellerslie, Auckland. "Women's World" *Auckland Star*, 16 June 1922, 8.

¹²¹ In 1894 she sang a vocal duet, *Glad Message*, with her sister, Lizzie, at the Howick and Pakuranga Band of Hope meeting. *New Zealand Herald*, 14 November 1894, 4.

¹²² In 1885 she was given a brooch in recognition of her assistance. *Lake Wakatipu Mail*, 22 May 1885, 2.

¹²³ "Musical. Mr George Charles Fletcher". *Cyclopedia of New Zealand, Taranaki, Hawke's Bay and Wellington Provincial Districts*. Christchurch: The Cyclopedia Co Ltd, 1908, 360.

musical introduction before the curtain went up, then a science film, a drama and a comedy. Each had to be accompanied by appropriate music. A finale ended the first half followed by a short interval, another introduction and the sequence repeated. Twelve films were shown at each performance during which Charlie, by the light of a kerosene bicycle lamp, played on.¹²⁴

There were countless concerts and fundraisers where amateur pianists, including some of the OBV owners, provided solos or accompanied singers or other instrumentalists. Mathilde Kusz was a regular accompanist and solo performer at concerts on the West Coast from her arrival in New Zealand in 1874 until her marriage in 1877.¹²⁵ Kate Kerr was a member of the Young Women's Temperance Union (she, her two sisters and their mother all signed the Women's Suffrage Petition) and a newspaper review of 1891 mentions her playing at one of their functions.¹²⁶ Cecil Thorne played music for soldiers departing from Oxford, Canterbury in 1916.¹²⁷ In 1920 Muriel Broadbridge provided the music for a ball given by the ladies of the Wairau Valley, Erma and Hillesden.¹²⁸ One OBV is the combined collection of husband and wife Beatrice Kimpton and Horace Harrison and has "Songs" on the cover. Although there are several newspaper reports of concerts at Pukekohe that mention "Miss Kimpton" and "Mr Harrison" none of the songs mentioned are bound in their OBV. With the tendency to use just "Miss", "Mrs", or "Mr" in identifying a performer it is difficult to know who was playing, but many of the OBV owners performed at local concerts.

Most of the performances by the OBV owners took place in a domestic environment and these were rarely mentioned in written records. It cannot be assumed because an owner has no newspaper review or other record of her playing she or he was not a frequent and/or capable performer. An article on music in Paeroa around 1908 describes a musical evening. "The musical evening was a social occasion. If given in winter a fire dispensed cheer, once lanterns, overshoes and coats had been safely deposited and the guests assembled". The author goes on to describe a typical programme; solo piano pieces, ballads sung by a baritone, sisters playing violin and piano duets, a contralto singing. There were also those

¹²⁴ "Music and Business A Big Part of His Life". *Nelson Evening Mail*, 27 January 1962. Nelson Provincial Museum, 447.

¹²⁵ *Westport Times*, 16 October 1874, 3 and *Westport Times*, 25 December 1874, 2 give two examples.

¹²⁶ "Bazaar". *Southland Times*, 3 December 1891, 2.

¹²⁷ "Departing Soldiers". *Press*, 27 June 1916, 9.

¹²⁸ "Local and General News". *Marlborough Express*, 4 November 1920, 4.

who did not perform at house concerts but who played for their own and their family's pleasure and some women who gave musical afternoons.¹²⁹

A concert in aid of the funds of the North-east Valley Band was given in the North Dunedin Drill Hall last night before a large audience. The band, under the conductorship of Mr R. Cook, played selections during the evening, their contributions being received with loud approval. If the band continue to make such rapid strides as have marked their efforts of late they should soon hold a high position amongst the leading bands of this town. Mr C. Ross sang 'The gladiator' (Adams), and Miss Oliver 'Love's serenade.' Miss Daisy Moore played as a violin solo Musin's 'Mazurka de concert.' Misses Begg and Fraser and Bandsman F. Huggins contributed a mandoline and guitar trio. Master R. Clarke danced a Highland fling and a sailor's hornpipe. A humorous duet was given by Miss Oliver and Mr C. Ross, and Mr B. Hanlon gave a number of character songs in his best style. Mr Kindly, besides contributing a coster song, gave an exhibition of his ventriloquial powers. Miss D. Fraser acted as accompanist.

Image 5.15

A typical review of an amateur concert. *The Evening Star*, 5 August 1897, 2.

The creators of the OBVs are a cross section of those learning and playing the piano from 1840 to 1940. With the democratisation of the piano the range of families able to afford one widened, all eager to participate in the global musical culture the piano supported. The OBV owners were amateur musicians, playing their music to entertain themselves, family and friends, mainly in their homes. Although the piano conferred a degree of gentility on a family this was not the only reason for its acquisition and evidence of the musical activities of the OBV owners shows that a desire to be part of the musical "world" rather having a "piano in the parlour" was the driving force for many.

¹²⁹ Moresby, 18-21, 21-22.

Provision by the music sellers of the music in the OBVs enabled the owners to access the popular musical world through playing and singing its contents. When having the “latest hit” at your fingertips meant regular visits to a music seller the relationship between seller and buyer was in many cases a close one. The owners and their OBVs are a window to the world of music buying and help position the music seller within the wider framework.

Chapter Six

The Contents of the OBVs: musical styles and genres and how they changed from 1840 to 1940

This chapter will consider the music selected by their owners to be purchased, played and bound and what it reveals about the history of popular music for the piano in New Zealand from 1840 to 1940. One hundred years is a long time over which to trace a progression, particularly for something as transitory as taste in popular music. The melodic appeal of a few popular compositions will transcend decades and possibly generations, but most become dated and fade from memory. The purpose of this chapter is not to analyse the music bound in the OBVs from an aesthetic perspective or a musicological viewpoint but rather from a particular point of view. Considering the contents of the OBVs will give an overview of popular musical taste for the piano in New Zealand from 1840 to 1940. The research will draw heavily on the sample group of 110 OBVs identified for this study.

Some generalisations can be made. Firstly, virtually all the music bound was for the piano, albeit much was for piano and voice, rather than solo piano. Secondly, nearly all the music is popular rather than serious and that which could be considered “classical” is light classical and the pieces are short. Thirdly, although some of the music bound requires a high pianistic skill, most of the music is not technically difficult; it could all “be played by Polly Brown”.¹³⁰ Fourthly there are few teaching pieces; this music was purchased to be played for pleasure rather than as part of a musical education.

The database developed in the course of this research contains 110 OBVs belonging to 77 owners. In total, the 110 OBVs contain 1,914 distinct pieces of music, yet over 82% of them appear only once. The large number of pieces that appear only once indicates not only the huge amount of music being composed, published and sold but the very personal nature of the OBVs. There was such an enormous number and range of pieces to choose from that as well as no two collections being the same there is very little duplication of choice among the 77 owners.

There were some vocal (30) and piano (19) duets but largely the sheets were songs (1,260) and pieces for solo piano (605). Popular pieces often had more than one edition. Several pieces were arranged in a variety of ways. *Home, Sweet Home* appears in its original form as

¹³⁰ A phrase used by music sellers and publishers to indicate the level of expertise required to play a piece.

a ballad but also as a piano solo, a piano solo with variations, a piano fantasia, and a waltz.¹³¹ There are five pieces relating to other instruments; either piano with violin, 'cello or flute and one instance of a violin part only.

The OBVs contain 47 pieces published within New Zealand around 2% of their contents. There are also ten pieces with New Zealand content but published overseas. The most popular New Zealand composer in the OBVs is Adrian Hope. His *Golden Shadows Waltz* (1909) appears three times.¹³² Other compositions by Hope, *The Garden of Memory Waltz* (1911) and *Autumn Memories* (1913) are also represented.¹³³ However, his *Silver Fern Waltz* (1907), which was a huge hit and the success of which was used to advertise his other compositions does not appear.¹³⁴

Image 6.1
***The Garden of Memory Waltz* (1911).¹³⁵**

¹³¹ With different composers and publishers for each edition.

¹³² Adrian Hope. *Golden Shadows Waltz*. Dunedin: Charles Begg & Co Ltd, 1909. OBVs of Eva Llorna Baigent, PCA, Elizabeth Coates and Mabel Mungavin.

¹³³ Adrian Hope. *The Garden of Memory Waltz*. Dunedin: Charles Begg & Co Ltd, 1911. OBV of Nancy Edwards, PCA. Adrian Hope. *Autumn Memories*. Dunedin: Charles Begg & Co Ltd, 1913. OBV of Eileen Esther Anne Hutt, uncatalogued, ATL.

¹³⁴ Adrian Hope. *Silver Fern Waltz*. Dunedin: Charles Begg & Co Ltd, 1907.

¹³⁵ OBV of Nancy Edwards.

Alfred Hill was New Zealand's first professional composer and much of his work embodied Māori themes.¹³⁶ Two of his compositions appear twice in the OBVs, *Waiata Poi* (1907) and *Home, Little Maori Home* (1911).¹³⁷ As well as these songs published in New Zealand the OBVs also contain two Alfred Hill songs published overseas, *A Maori Lullaby* (1931) and *My Fairest Child* (1908).¹³⁸

Image 6.2

The two compositions by Alfred Hill that appear in the OBVs. *Waiata Poi* (1907) and *Home, Little Maori Home* (1911).

Of the “between thirty and forty” patriotic songs composed during the Anglo-South African War (1899-1902)¹³⁹ two appear in the OBVs, *Sons of the Empire* (1899) and *True British Colonials* (1902).¹⁴⁰ There are also three First World War songs with themes which, as Bourke notes, suggest the war is being fought for New Zealand as much as Empire - *New*

¹³⁶ Thomson. *The Oxford History of New Zealand Music*, 217.

¹³⁷ *Waiata Poi* appears in the OBVs of Kenneth Ewart Luke, uncatalogued, MHNZT and Georgina Frances Stewart, PCA. *Home, Little Maori Home* appears in the OBVs of Clarice May Hearne and Georgina Stewart.

¹³⁸ Alfred Hill and Hori Makaire. *A Maori Lullaby*. Sydney: Chappell & Co, 1931. OBV of Charlotte Emily Trowell, Individual Papers, Series, 18, item 19, Tarawhiti Museum, Gisborne. Alfred Hill and Charles Kingsley *My Fairest Child*. Self-published by Alfred Hill, 1908. OBV of Douglas Vernon Lillicrap. 784.061M C69, University of Auckland, Auckland.

¹³⁹ Nichol. ‘Dedicated to the Colonial Music-loving Public’, 120.

¹⁴⁰ J H Phillpott and J Belworthy. *Sons of the Empire*. London: Prowse, 1899, OBV of Elizabeth Duncan. *True British Colonials*. Thos Oliver Stokes. Blenheim: Edward H Penny, 1902, OBV of Hannah Greenwood.

Zealand Will Do Her Share (1916), *Our Boys March* (1917) and *There's Only One Way Home Boys 'It's Through Berlin'* (1918).¹⁴¹

Image 6.3

There's Only One Way Home Boys 'It's Through Berlin' (1918).¹⁴²

Twelve of the New Zealand publications feature New Zealand content in their title, including *Sleepy Maori Moon*, *Huia Waltz*, *Te-Pakeha Maori*, *Waiata Maori*, *Where the Wanganui Flows By* and *The Southern Alps Schottische*. The number of these relative to the number of original New Zealand compositions published overall indicates they were purchased because of their association with New Zealand. In some cases, this specific association was with a locality. Two OBVs contain pieces with titles directly related to the area the owner lived in. Margaret Rich of Palmerston's OBV has the *Dunedin Polka* (1868)¹⁴³ and Maud Bigwood of Balclutha's OBV, the *Mataura Waltz* (1890).¹⁴⁴ In other instances the choice of a piece had a collegial association. Seth Whale attended Christ's College in Christchurch and his OBV has

¹⁴¹ Bourke, 143. A M McLay. *New Zealand Will Do Her Share*. Dunedin: Charles Begg & Co, 1916, OBV of Annie Ross. Ivan M Levy. *Our Boys March*. Dunedin: The Bristol Piano Co, 1917, OBV of Eva Baigent. Barrie Marschel and Frank E Crowther. *There's Only One Way Home Boys 'It's Through Berlin'*. Dunedin: Charles Begg & Co, 1918, OBV of Annie Ross.

¹⁴² OBV of Annie Ross.

¹⁴³ Achille Fleury. *Dunedin Polka*. Dunedin: Charles Begg & Co, 1869. OBV of Margaret Mary Rich. Uncatalogued, NZHMT

¹⁴⁴ H W Stewart. *Mataura Waltz*. Dunedin: Charles Begg & Co, 1890. OBV of Maud Bigwood. Uncatalogued, Hocken.

a copy of the school song, *College*, (1920) included.¹⁴⁵ In the case of these three OBVs the owners have made their choice of music a reflection of who they are and created an OBV that is a very personal possession.

Image 6.4

***Dunedin Polka* (1868) and *Mataura Waltz* (1890), two pieces selected by their owners for local associations.**

It is no surprise to see a copy of the successful rugby song, *On the Ball* in one of the OBVs.¹⁴⁶ Written by E W Secker of Palmerston North, and published by Begg's in 1888, it is dedicated to Andrew D Thomson, the captain of an opposing rugby team and "an old opponent and good friend". *On the Ball* was sung in drawing-rooms, by boys at school, at rugby matches, on travel to matches, on international tours and "became popular throughout the length and breadth of New Zealand".¹⁴⁷ Interestingly the OBV it appears in belonged to a woman, but there is no indication as to why she selected it.¹⁴⁸

¹⁴⁵ A J Merton and W Pember-Reeves. *College*. c1924. OBV of Seth Whales, uncatalogued, MHNZT.

¹⁴⁶ E W Secker. *On the Ball*. Dunedin: Charles Begg & Co Ltd, 1888. .

¹⁴⁷ Allan Thomas. "On the Ball: New Zealand's Rugby Song". In *Sport, Culture & Society in New Zealand*. Brad Patterson (ed). Wellington: Stout Research Centre, 1999: 112-121, 116.

¹⁴⁸ OBV of Helen Beatrice Thelma West, PCA.

Image 6.5

***On the Ball* by E W Secker, a popular football and schoolboy song.**

In some OBVs, parts or entire books of music, usually with their soft covers removed, were included. These books were compilations of a number of pieces and often issued in a series. Many publishers produced this type of book. Alex Lithgow of Invercargill's advertisement in 1893 promotes books by publishers Francis and Day, McDermott, Howard, Sheard and Hopgood & Crew as well as Federal Music books, Christy Minstrel books and "other dance and comic books".¹⁴⁹ Lithgow's advertisement also includes the *Australian Music Books*, twelve of which are bound, either partially or in total, into seven of the OBVs. Allan & Co, launched the first of their *Australian Music Books* in 1892 and the series eventually numbered at least 92. *The Australian Music Books* were inexpensive relative to individual sheets and contained at least 10 pieces each; some had twenty or more.¹⁵⁰ The pieces were assembled by type. *Twenty Popular Songs, Marches for Piano, Ten Favourite Piano Solos, Reels, Jigs and Hornpipes, Marches for Piano* are some of the ones that appear in the OBVs. New Zealand publishers also produced music albums and details appear on page 163. None of

¹⁴⁹ *Southern Cross*, 12 August 1893, 10.

¹⁵⁰ The Dresden advertised the *Australian Music Books* for 1/6 in the *Timaru Herald*, 22 July 1893, 1 and then 1/- in the *Timaru Herald*, 10 August 1893, 1.

these New Zealand publications appear in the OBVs. There are portions of albums other than the *Australian Music Books* bound into the OBVs but they were unable to be identified. As most of the OBVs which contain these compilations do not contain the whole book it would seem that selection was a factor in which portions were included, the owner selecting from an existing selection.

Image 6.6
Catalogue of Allan's *The Australian Music Books* series. PCA.

None of the OBVs include music given away as an insert in New Zealand and overseas magazines or other promotions.¹⁵¹ The lack of inclusion of this music may be because the pieces were randomly selected rather than chosen and therefore not regarded as highly, or deemed worthy of binding, or it may have been due to the genre of music included; most of *The Triad's* supplements were of classical music.

¹⁵¹ Nichol, 'Dedicated to the Colonial Music-loving Public', 179.

Among the several types of music which were popular across a number of decades, as represented in the OBVs, are several sacred songs; *Nazareth* appears five times.¹⁵² The covers of some sacred songs were heavily illustrated with a solid colour background, and gold embellishment. Mary O'Reilly's OBVs contain several sacred songs; she was a Roman Catholic of Irish descent, with two sons who became priests and she left a large sum of money to the Roman Catholic Church.¹⁵³ Her OBV suggests a musical life closely associated with her Roman Catholic faith.

Image 6.7

***He Wipes the Tear from Every Eye* (1905).**¹⁵⁴ This song occurs in three different editions by different publishers in the OBVs.¹⁵⁵

¹⁵² Charles Gounod and Henry F Chrole (English words). *Nazareth*. London: Schott & Co, [ND], in the OBVs of Emily May Morris (784.8 C SON, Auckland Council Library), Annie May Sarah Taylor (A233, Cambridge Museum), Euphemia Ballingall Maxwell (uncatalogued, The Elms, Tauranga) and two copies in the OBVs of George Fletcher (one for a bass voice, the other mezzo-soprano, M98/2, MTG Hawke's Bay, Napier).

¹⁵³ Her son was a well-known Catholic priest. Hugh Laracy. "Emmet Charles McHardy". *Dictionary of New Zealand Biography*, vol 4, 311. Probate of Mary Frances McHardy. R14563528, Archives New Zealand.

¹⁵⁴ Mrs Mackinley and Alexander Lee. *He Wipes the Tear from Every Eye*. Various publishers, 1905.

¹⁵⁵ OBVs of Maud Bigwood (uncatalogued, Hocken), Walter Tapp (uncatalogued, ATL), Muriel Agatha Broadbridge (PCA), Elizabeth Jane Duncan (uncatalogued, ATL) and Mary Frances O'Reilly (uncatalogued, ATL).

Several of Gilbert and Sullivan's works appear in the OBVs. The *HMS Pinafore Quadrilles*, a medley of tunes for solo piano from their hit, *HMS Pinafore*, first performed in London in 1878, is in two OBVs.¹⁵⁶ Both owners of this piece, Kate Kerr and Hilda Baker, lived in Invercargill. In September 1879 the *Southland Times* advertised a performance at Sloan's Theatre which included "the beautiful music of HMS Pinafore" and performances of the full operetta followed in Invercargill in May 1880, December 1880 and May 1881.¹⁵⁷ Given its popularity Kate Kerr and Hilda Baker likely attended one or all of these performances but even if they did not they wanted a medley of its most popular tunes to play. The short space of time between the work being premiered in London and performed in Invercargill is an indicator of the currency of New Zealand's popular music, and the availability of sheet music from the same work within a short space of time reinforces New Zealand's place in the worldwide popular music scene. These two OBVs show the popularity of music in a public performance being echoed by popularity in the OBVs. Harry Kelk's OBV contains *The Mikado Quadrille* (1885) and there are also three songs by Gilbert and Sullivan in other OBVs, including *Poor Wandering One* from *The Pirates of Penzance*.¹⁵⁸ The most popular piano solo in the OBVs is Charles d'Albert's *Sweethearts Waltz* (1876) based on Arthur Sullivan's popular song.¹⁵⁹ Arthur Sullivan has ten songs in the OBV with lyrics by others than Gilbert. This includes his most famous song *The Lost Chord*, which sold 500,000 copies in 25 years and which appears three times.¹⁶⁰ Published in 1877 it was performed in New Zealand in 1878 and was advertised for sale by E H Hasslett, Booksellers and Stationers in the same year.¹⁶¹

¹⁵⁶ Arthur Sullivan and Charles Godfrey (arr). *HMS Pinafore Quadrilles*. London: Metzler & Co, [n.d.].

¹⁵⁷ *Southland Times*, 22 September 1879, 2. *Southland Times*, 10 May 1880, 3. *Southland Times*, 7 December 1880, 3. *Southland Times*, 11 March 1881, 3.

¹⁵⁸ The others are Arthur Sullivan and W S Gilbert. *The Distant Shore*. London: Chappell & Co, 1875, and Arthur Sullivan and W S Gilbert. *Sweethearts*. London: Chappell & Co, nd. There is also a waltz based on *Sweethearts*.

¹⁵⁹ Charles d'Albert. *Sweethearts Waltz on Arthur Sullivan's Popular Song*. London: Chappell & Co, 1878. OBVs of Jane Allan (uncatalogued, Hocken), Thomas Anderson Bamber (1805.648, Whanganui Regional Museum), Winifred Kerr Taylor (XAH.GH.626, Heritage New Zealand, Highwic, Auckland) and Matilda Frodsham (XHH.727, Highwic, New Zealand Heritage, Auckland).

¹⁶⁰ Ronald Pearsall. *Victorian Popular Music*. London: David & Charles, 1973, 89.

¹⁶¹ *Evening Post*, 31 October 1878, 3 and *New Zealand Herald*, 30 November 1878, 1.

Image 6.8

The Mikado Quadrille (1885), a piano solo based on Gilbert and Sullivan's operetta.¹⁶²

Music with Celtic content was very popular from 1840 to the First World War, fuelled by the Victorians' fascination with everything Scottish, Queen Victoria's love of Scotland and Sir Walter Scott's novels. From the 1860s Scots in New Zealand formed associations, clubs and societies to support Scottish culture, including music.¹⁶³ The OBV owners with a Scottish background were more likely to have Scottish music included in their OBV. Kate Kerr of Invercargill whose parents were Scottish has several Scottish pieces in her two OBVs, including the medley, *The Lord of Lorne Lancers*.¹⁶⁴ Her father was a member of the local Caledonian Society and played Scottish airs on his violin so some of the tunes in the medley *The Lord of Lorne Lancers* are likely to have been familiar to her before she purchased the music. Other OBVs contain medleys of Scottish tunes – *Clan Campbell Lancers*, *The Athole Waltz*, *Balmoral* and *Bonnie Dundee Quadrille*. Songs based on traditional Scottish tunes which had “long enjoyed wide circulation in England and were collected by the curious when

¹⁶² P Bucalossi. *The Mikado Quadrille on Airs from Gilbert & Sullivan's Opera*. London: Chappell & Co, 1885. OBV of Henry Philipson Kelk. Uncatalogued, Hocken.

¹⁶³ Tanja Bueltmann. *Scottish Ethnicity and the Making of New Zealand Society 1850 to 1930*. Scottish Historical Review Monographs series no 19. Edinburgh: Edinburgh University Press, 2011, 64.

¹⁶⁴ Dan Godfrey. *The Lord of Lorne Lancers*. London: Chappell & Co, 1870. OBV of Kate Kerr.

the wealth of English folk songs was ignored” are also evident.¹⁶⁵ *Caller Herring, The Auld House* and *Annie’s Tryste* are just a few of the “Scotch songs” that appear in the OBVs. Their appeal to the OBV owners of Scottish heritage may have been part of the desire of Scots living in New Zealand and elsewhere outside Scotland to maintain their “Scottishness”, forming societies which encouraged Scottish literature and music, the wearing of Highland costume and the promotion of Highland pastimes.¹⁶⁶

Image 6.9
The Lord of Lorne Lancers (1870).

The most popular piece of any in the OBVs was *Jessie’s Dream: A Story of the Relief of Lucknow* (1860) which appears nine times.¹⁶⁷ The song, written and published by John Blockley, is based on the famous/infamous episode in the Indian Rebellion (“Mutiny”) which sent shock waves across the Empire. New Zealand, like India, was a colony and at the time Blockley composed *Jessie’s Dream* in the midst of the New Zealand Wars, so this is also a piece with settler reverberations. Blockley was one of the most prolific writers of drawing-room ballads and fourteen of his compositions are in the OBVs.¹⁶⁸ Interestingly, although there were at least six different covers for *Jessie’s Dream* published, all the editions in the OBVs are the same one. Although called a “Scottish folksong” the appeal of *Jessie’s Dream* was not restricted to those OBV owners of Scottish heritage and it was sold and performed

¹⁶⁵Ronald Pearsall. *Edwardian Popular Music*. Newton Abbot: David & Charles, 1975, 80.

¹⁶⁶ Beultmann, 88.

¹⁶⁷ Grace Campbell and John Blockley. *Jessie’s Dream*. London: John Blockley, 1860.

¹⁶⁸ Ronald Pearsall. *Victorian Popular Music*. Newton Abbot: David & Charles, 1973, 91.

throughout New Zealand. The first performance was in Auckland in 1860 and the music was first advertised in 1866.¹⁶⁹ The song was still being performed in the 1930s.

Image 6.10
***Jessie's Dream* (1860).¹⁷⁰**

Irish music appears in the OBVs in lesser quantities than Scottish. Between 1808 and 1834 Irish poet Thomas Moore wrote what became *Moore's Irish Melodies* with music by John Stevenson and Henry Bishop.¹⁷¹ The results were looked upon as genuine, old Irish songs, including the extremely popular *The Minstrel Boy*, *The Harp That Once Through Tara's Halls* and *Believe Me If All Those Endearing Charms* – all of which appear in the OBVs.¹⁷² Another of his well-known songs, *The Last Rose of Summer* (published by music seller Spensley of Christchurch) appears as a piano solo in the OBV of Jessie Fulton.¹⁷³

¹⁶⁹ *Daily Southern Cross*, 7 December 1860, 1. *Nelson Examiner & New Zealand Chronicle*, 23 August 1866, 2.

¹⁷⁰ OBVs of Kate Kerr, Jane Allan, Jessie Fulton, Mary O'Reilly, Thomas Bamber, Amy Wastney, Winifred Kerr Taylor, Matilda Buckland and Matilda Frodsham. XHH.726, Highwic, New Zealand Heritage, Auckland. .

¹⁷¹ Thomas Moore. *Moore's Irish Melodies*. 10 vols 1-7 arr. John Stevenson; 8-10 arr. Henry Rowley Bishop). London: Power, 1808-34.

¹⁷² Pearsall. *Edwardian Popular Music*, 80. Thomas Moore. *The Minstrel Boy*. London: W Paxton, ND. OBV of Hilda Baker. *The Harp That Once Through Tara's Halls*. No publishers' details or date. *Believe Me If All Those Endearing Charms*. No publication details as cover removed. All in the OBV of William James Mudie Larnach, MZ10.SP426, Hocken.

¹⁷³ Henri Herz (arranged). *The Last Rose of Summer: No 4 Irish Air in Four Favourite Melodies*. Christchurch: Spensley & Co, 1885.

The most famous “Irish” song was *Danny Boy* (1913), with words by Frederick Weatherly (who never set foot in Ireland) written to the traditional tune of *The Londonderry Air*. The absence of any copy of *Danny Boy* in the OBV sample may reflect the smaller number of those with Irish backgrounds in New Zealand as compared to those with Scottish. However, 63 other pieces with lyrics by Weatherly appear in the OBVs. Fred Weatherly (1848-1929) was a lawyer and barrister before he turned to song writing. He enjoyed a successful collaboration with Stephen Adams and nine of their songs appear in the OBVs. Both men also worked with other composers and lyricists. Adams has 26 compositions in the OBVs, many appearing multiple times. Both Adams’ and Weatherley’s songs were popular in the Edwardian as well as the Victorian period.

Sea songs were popular. As well as songs about the sea itself: *Shells of Ocean, Message from the Sea*, there are numerous examples of songs about Jack Tar and sailors generally—*The Tar’s Farewell, We Tars that O’er the Ocean Sail, The Sailor Sighs, She Was Just a Sailor’s Sweetheart*. Many other pieces have covers which feature the sea although the title does not. The sea was of great importance to an island nation. All the OBV owners or their families had arrived in New Zealand by sea and depended on it for continued contact with the rest of the world. News, supplies and goods, including music, all came by sea. The maritime world was an important part of peoples’ lives from 1840 to 1940.

Promotion of songs by advertising who sang them was a way to sell music and many pieces have a singer promoted on the cover. “Sung with great success by Rev Frank Gorman (The Singing Parson). Also sung by Miss Muriel Window” appears on *Till we Meet Again*.¹⁷⁴ It was common to have a coloured signature of the composer stamped on black and whites. This was for royalties as it enabled the number of copies sold to be checked but it also added to the appeal of a piece to think the composer had signed it.¹⁷⁵ With the advent of the gramophone in the late nineteenth century, New Zealanders were able to hear world famous singers in their own homes and music they sang was in demand. In 1915 Begg’s advertised they had stocks in all keys of several songs sung by the Australian bass-baritone Peter Dawson and announced his “greatest success” *Mountains of Mourne Roll Down to the Sea* was due in July. Copies could be pre-ordered and sent on arrival.¹⁷⁶ Four of the songs listed

¹⁷⁴ Richard A Whiting and Raymond B Eagan. *Till We Meet Again*. Sydney: D Davis & Co, 1918. OBV of Eva Baigent, PCA.

¹⁷⁵ “A Song by Princess Beatrice”. *Patea Mail*, 27 May 1887, 3.

¹⁷⁶ *Dominion*, 8 July 1915, 7.

appear in the OBVs.¹⁷⁷ Some OBV owners possibly purchased a song because a singer they admired, such as Peter Dawson, had sung it, while others purchased after hearing a song sung. Overseas star Dame Clara Butt (1872-1936), who toured New Zealand in 1908, 1913 and 1921, had her name on several songs she sang while touring. *Land of Hope and Glory*, with her name promoting it, appears in three of the OBVs.¹⁷⁸ The OBV owners who purchased this music may have heard Clara Butt sing the song in person. Music being heard on the gramophone and at “the pictures” resulted in many covers featuring photos of bands and film stars. The lower third of the cover of *The Midnight Waltz* has a photograph of Bert Ralton’s Savoy Havana Band who played and presumably recorded it. *Ain’t We Got Fun* has “As sung by Maud Fane in J C Williamson’s New Musical Comedy ‘A Night Out’” has a photo of Maud Fane on the cover.¹⁷⁹ *The Sheik of Araby* featured a full-length photo of Rudolph Valentino and a head and shoulders photograph of Agnes Ayres.¹⁸⁰ The cover is littered with references to who sang it. “Also specially featured by Nell Crane and Alf Lawrance”, “Sung by Mr Frank Charlton” and “Specially introduced in the Paramount Production and Fifth Union Theatres’ Extended Season Attraction” (see Image 2.33 on page 90). Many of the songs in the later OBVs are from musicals or pantomimes and some OBV owners have had more than one song from a particular production bound, indicating their fondness for that production.¹⁸¹

The purpose of the research was not to make musical analysis of the pieces contained in the OBVs but look at them from the point of view of musical genre, who had purchased and sold the pieces and what this could reveal about popular music in New Zealand. For the purposes of this analysis the century was divided into rough periods; early to mid-Victorian (1840–1880), late Victorian (1880–1901), Edwardian until 1918, the 1920s and the 1930s. Much of the music does not fit neatly into any one period and much of it is popular across periods, but some generalisations can be made.

¹⁷⁷ *Little Grey Home in the West, Up From Somerset, The Blue Dragoons, The Blind Ploughman.*

¹⁷⁸ Edward Elgar and Arthur C Benson. *Land of Hope and Glory*. London: Boosey & Co, 1902. OBVs of Reginald Pease (PCA), Georgina Stewart and George Fletcher.

¹⁷⁹ Walter Donaldson and Gus Khan *The Midnight Waltz*. Melbourne: Allan & Co, 1925. Richard A Whiting, Gus Khan and Raymond B Eagan. *Ain’t We Got Fun*. Sydney: D Davis & Co, 1921. OBV of Norma Day.

¹⁸⁰ Ted Snyder, Harr R Smith and Francis Wheeler. *The Shiek of Araby*. Sydney: J Albert & Son, 1921. OBVs of Hilda Baker and Norma Day.

¹⁸¹ S Campbell’s OBV contains *Wild Flower* and *April Blossoms* from ‘the New Musical Play’ *The Wildflower*, a J C Williamson Ltd production. Uncatalogued, Hocken.

Early to Mid-Victorian

Sometimes referred to as “parlour music” or “parlour songs” the music for home consumption during this period was generally not of a high standard musically and was relatively easy to play. For solo piano descriptive fantasias were popular. Often following the progress of a battle, march or a voyage; they often had military overtones such as the *The Review Fantasia* (1870).¹⁸² Dance music was popular as a musical accompaniment to the informal dances held in many colonial homes.¹⁸³ There are 28 polkas, sixteen quadrilles, nine gavottes, one galop and several lancers (a dance form of the medley) appearing in the OBVs. The percentage of songs appearing in an individual OBV increases as the century progresses and a significant number of these parlour songs were written by women and were popular with women OBV owners.¹⁸⁴ The popularity of poet Felicia Hemans’ (1794-1835) songs ranged over many decades. She has twelve songs in the OBVs and *The Better Land*, appears seven times in three different editions, six in OBVs belonging to women.¹⁸⁵ Another popular woman composer was Caroline Norton (1808-1877), with eight songs in the OBVs, including *Juanita*, the first ballad by a woman composer to achieve massive sales (six of the OBV copies belonged to women).¹⁸⁶ The first commercially successful woman composer was Maria Lindsay, known as Miss M Lindsay, or Mrs Worthington Bliss (1827-1898). Miss Lindsay’s song, *The Bridge* (1856), with words by Longfellow, is the most second most popular piece in the OBVs with eight copies (six belonging to women OBV owners) and several editions. In total there are fifteen compositions by Lindsay in the OBVs; her songs are simple and so perfect for domestic music-making. Like the books written by women in the Brancepeth Library, the popularity of many of these women composers’ songs is indicated not only by the number of titles and copies in the OBVs but also the timespan over which they were being sold and played. The number and quantities of songs in the OBVs written by women is further confirmation of the close link between women, the piano and music composed for it.

Many of the songs featured poems by well-known poets. Lyrics from Longfellow, Shakespeare, Lord Byron, Dickens, Alfred Tennyson, Burns and others appear. Longfellow was particularly popular, with fifteen songs featuring his poetry.

¹⁸² M Paxton. *The Descriptive Fantasia Review*. London: Robert Cocks & Co, 1870. OBV of Kate Kerr.

¹⁸³ Moffat, *Piano Forte*, 89.

¹⁸⁴ Derek B Scott. *Singing Bourgeois: Songs of the Victorian Drawing room and Parlour*. Aldershot: Ashgate, 2001, 94.

¹⁸⁵ This appears in three different editions, no publication dates.

¹⁸⁶ Scott, 66.

There are only 30 vocal duets across the OBV sample including the third most popular piece, *Life's Dream is O'er* arranged from the popular romance *Alice, Where Art Thou?*¹⁸⁷ Begg's, Chivers, Lillicrap & Co and the London Organ & Piano Company all sold the piece. In addition to the vocal duet there are three copies of the vocal solo *Alice, Where Art Thou?* and one transcription for solo piano titled simply *Alice*. The tune lives on as the plaintive trumpet solo played at the beginning and end of "Open All Hours", the popular English TV series of the 1970s and 1980s.

Comic songs were popular - *Where Are You Going My Pretty Maid?*¹⁸⁸ and *McSorley's Twins*.¹⁸⁹ Some music sellers were dismissive of their appeal "*Empty is the Cradle, Baby's Gone* is the title of the latest serio-idiotic song. It will probably be followed by *Empty is the Bottle, Papa's Full*" ran Angelo Forrest's advertisement in 1881.¹⁹⁰ *I Wouldn't Leave My Little Wooden Hut for You, The Tin Gee-Gee or The Lowther Arcade* and *My Bungalow in Borneo* are music hall songs but this genre does not feature heavily.¹⁹¹ The music hall was associated with a class and bawdiness that did not sit well with the genteel associations of the piano and all music hall numbers in the sample appear in the OBVs of men. Another "novelty" were musical monologues, subtitled "Recitations with Musical Accompaniments". Two, including one with words by Thomas Bracken, are included in the OBVs. These were usually performed by men but of the three copies in the OBVs two are in the OBV of a woman, Elizabeth Coates, so perhaps she played while her father, brother or a friend recited. The content in the OBVs during this period indicates popular music in New Zealand from the early to mid Victorian period was similar to that elsewhere. The OBVs contain parlour songs and piano solos featuring dance music, medleys and descriptive fantasias. There are some music hall and other more frivolous pieces but in the main the music was reinforcing the genteel associations of the piano and those who were playing it.

Late Victorian and Edwardian to 1918

Derek Scott has noted one of the reasons there was a decline in the binding of music around 1900 was the short-lived popularity of ballads when, by the 1890s they "could only be

¹⁸⁷ Joseph Ascher. *Life's Dream is O'er*. London: E Ascherberg & Co, 1861.

¹⁸⁸ OBV of Winifred Kerr Taylor.

¹⁸⁹ OBV of Eileen Fleming.

¹⁹⁰ *Observer*, 13 August 1881, 548.

¹⁹¹ Chas Collins and Tom Mellor. *I Wouldn't Leave My Little Wood Hut (For You)*. Melbourne: Allan & Co, 1905. OBV of William Williams. Fred Cape. *The Tin Gee-Gee or The Lowther Arcade*. London: Francis, Day & Hunter, 1894. OBV of William Williams. Harry Castling, A J Mills and C W Murphy. *My Bungalow in Borneo*. London: B Feldman & Co, 1906.

guaranteed to be in vogue for one concert season, rather than for years”.¹⁹² By 1900 although the parlour song continued to feature, other types of song were included in the OBVs. This new type of song is no doubt what the reviewer for the *Evening Star* referred to when writing of the New Zealand composition, *When Twilight O’er the Sea*: “Both the writer and the composer appear to be well acquainted with what may be termed the orthodox romantic song style, and the only traces or originality are in the accompaniment, but we would sooner have a song like this, which is sound and singable, than some other new ones that affright the ear with their straining after new ideas”.¹⁹³

Image 6.11

I Wouldn't Leave My Little Wooden Hut (for you) (1905). This edition is an example of the cheap sixpenny editions published by several music publishers.

One popular development which had begun earlier in the nineteenth century were songs performed by men with blackened faces to resemble and mimic African-Americans of the American South. The most popular and successful of these groups was Christy's Minstrels.¹⁹⁴ The minstrel type of entertainment was popular for many years and many

¹⁹² Scott, 58.

¹⁹³ *Evening Star*, 15 February 1901, 7.

¹⁹⁴ Tracy C Davis. "'I Long for My Home in Kentuck' Christy's Minstrels in Mid-19th-Century Britain." *The Drama Review* 57:2 (T218) Summer 2013, 39-55.

minstrel companies toured New Zealand. New Zealand had its own minstrel performers also. In 1897 the Waitohi Football Minstrels gave a concert in Havelock in 1897 where they were “well up in negro delineation sketches”, and sang a selection of “coon” songs and plantation ballads.¹⁹⁵ Minstrel songs to be played at home were published but only two appear in the OBVs, *Silver Threads Among the Gold* and *Ring the Bell Watchman*. Both advertise on the cover they were sung by the Original Christy’s Minstrels at St James’s Hall.¹⁹⁶ The small number of minstrel songs in the OBVs may indicate a reluctance on the part of the home pianist to play songs sung by a group of individuals who were parodying a dark-skinned race when they were living side by side in a society with another.

Image 6.12
***Susie-ue* (1903).¹⁹⁷**

A development from Minstrel songs were “coon” songs which were popular until the 1920s. “Coon” songs usually featured lyrics in Negro dialect, caricatured African-American life and

¹⁹⁵ *Pelorus Guardian and Miners' Advocate*, 15 June 1897, 2.

¹⁹⁶ *Silver Threads Among the Gold*. No composition or publishing details on music. OBV of Matilda Buckland. Geo F Root. *Ring the Bell Watchman*, no publishing details. OBV of Matilda Frodsham.

¹⁹⁷ OBVs of Hannah Bowman and Hilda Baker.

were set to ragtime music.¹⁹⁸ Eight “coon” songs are bound in the OBVs and they were popular with both men and women owners. Often with cover illustrations of black “mammies” and other Southern plantation references, the word “coon” was frequently part of their title, reinforcing the Southern aspect of the language. For example, *Yo' Can Dream That You'se Skippin' from Star to Star* was sub-titled a “lullaby coon song”.¹⁹⁹ There was a strong racist element to the “coon”, “nigger” and minstrel songs which appear in the OBVs. It is interesting to consider how these sat in a colonial environment where Māori and European lived and fought together and where “race” was part of the politics of the colony. Possibly they were chosen for their novelty, without any thought given to the language and tone of their lyrics. Ragtime was a popular musical form in music other than “coon” songs and rags (piano solos) appear in the OBVs.²⁰⁰

The fourth most popular piece in the OBVs, appearing in seven OBVs, was *A Perfect Day* (1910), with lyrics and music by Carrie Jacobs-Bond.²⁰¹ Jacobs-Bond (1861-1946) has been described as “the most successful song composer of the late nineteenth and early twentieth centuries” whose songs “blend two traditions, the parlor song and the art song”.²⁰² Written at the end of a perfect day at the Mission Inn, Riverside, California, Jacobs-Bond wrote the lyrics after watching a sunset over Mount Rubidoux. For many years the Mission Inn played *A Perfect Day* on its carillon at the end of each day and this practice has just been revived. *A Perfect Day* was Jacobs-Bond’s biggest hit, selling eight million copies and five million records in the first year. Twenty-five million copies of the sheet music were sold during her lifetime. All the copies of *A Perfect Day* in the OBVs have the same cover; a delicate floral painting by Jacobs-Bond herself, printed on good quality paper. It is a very feminine production and six of the seven copies were bound by women. *A Perfect Day* was being advertised for sale by Begg’s in December 1910,²⁰³ and the first public performance was less than a year later at an Orphans’ Club concert in Dunedin.²⁰⁴

¹⁹⁸ Lynn Abbott and Doug Seroff. *Ragged but Right: Black Traveling Shows, Coon Songs, and the Dark Pathway to Blues and Jazz*. USA: University Press of Mississippi, 2007.

¹⁹⁹ Louis A Benzoni and Hy Hawkins. *Yo' Can Dream That You'se Skippin' from Star to Star*. Melbourne: Allan & Co ND.

²⁰⁰ George L Cobb. *Rubber Plant Rag: A Stretcherette*. Sydney: W J Deane & Son, 1909. OBV of Nancy Edwards.

²⁰¹ Carrie Jacobs-Bond. *A Perfect Day*. Chicago, The Bond Shop at Carrie Jacobs-Bond & Son, 1910. OBVs of Hilda Stick (uncatalogued, ATL), Minnie Shea (uncatalogued, Hocken), Clarice May Hearne, uncatalogued, MHNZT), Marion Nelson (1992.52.41, Whanganui Regional Museum), Georgina Stewart and Aileen Beresford (784.8 SON, Auckland Council Library).

²⁰² Adrienne Fried Block. “Women in American Music, 1800-1918” in *Women & Music: A History*, 2nd ed. Karin Pendle (ed). Bloomington, USA: Indiana University Press, 2001, 211.

²⁰³ *Evening Star*, 7 December 1910, 5.

²⁰⁴ *Otago Witness*, 27 September 1911, 38.

Image 6.13
***A Perfect Day* (1910).**

In Paeroa *A Perfect Day* was as popular as elsewhere in New Zealand. In his memoirs of music in the town T A Moresby mentions Mrs Henry Bush, a local woman who gave musical afternoons when she and other ladies played and sang in her home. On one occasion in Paeroa, five singers came armed with the “latest” song, *The Perfect Day*.²⁰⁵ The song had wide appeal and with the lyrics singing about the end of a perfect day it made an apt concluding number to an evening’s entertainment. Its pleasant music and lyrics, plus the attractive cover, would have ensured its appeal to a range of individuals as seen by the number included in the OBVs.

The Anglo-South African War (1899-1902) and First World War spawned a large number of compositions in New Zealand and several of the OBVs contain one or more of this type. The New Zealand publications are listed on page 218, and in addition there are several from overseas. Three were composed during the Anglo-South African War and eleven during the First World War, including the two big “hits” of the First World War; Ivor Novello’s *Keep*

²⁰⁵ Moresby, 19.

*the Home Fires Burning*²⁰⁶ and Haydn Wood and Fred Weatherly's *Roses of Picardy*.²⁰⁷ By including wartime songs, some of the OBVs serve as historical records and have a more personal profile, marking events that occurred during a particular time in the owner's life. During this period musical taste broadened to include music from and representing America. The previously strong musical ties to Britain have weakened.

1920s and 1930s

Following the upheaval of the First World War and the songs this inspired, the twenties were a time of hope and fun; or at least this was how it was portrayed on the stage and in the movies. This was the beginning of the golden age of Tin Pan Alley and some of its most famous composers appear in the OBVs – Jerome Kern, Irving Berlin and George Gershwin. Many of the songs bound at this time were from stage shows and movies and the OBVs bound in the 1920s and 1930s contain only songs; there are no piano solos or vocal duets. Hawaiian music and the ukulele were popular and many songs from the 1920s and 1930s included ukulele accompaniment which was often promoted on the cover “This Song includes Special UKULELE Accompaniment” appears on Irving Berlin's *What'll I Do*.²⁰⁸ Whereas previously most of the songs had been written in waltz time, new dances led to lots of songs promoted as “Fox-trot” ballads and songs.²⁰⁹ The OBVs bound in the 1920s and 1930s represent a shift in content from those bound previously. Aline Scott-Maxwell has written of OBVs from the 1920s “And how should we interpret the individualized, permanent binding together of particular popular vocal items and the resulting deeply inscribed ownership of these in an era of popular modernity in which the latest fad in popular music or dance was often superseded by another within a few months?”²¹⁰ Scott-Maxwell notes that even though popular taste meant the pieces of music in the OBVs were bought in an environment where they would be out of favour within a year, the owners still valued them enough to name the individual sheets and have them bound. Thirteen of the 110 OBVs in the sample are bound between 1921 and 1929 so binding was still popular in the 1920s as Scott-Maxwell identifies, despite the rapidity with which the popularity of a piece came and went.

²⁰⁶ Ivor Novello. *Till the Boys Come Home (Keep the Home Fires Burning)*. Melbourne, Allan & Co, 1914. OBVs of Annie Ross and George Fletcher.

²⁰⁷ Haydn Wood and Fred Weatherly. *Roses of Picardy*. London: Chappell & Co, 1916. OBVs of Hilda Stick, Charlotte Trowell, Eva Baigent, Mabel Mears (uncatalogued, AT), and Georgina Stewart.

²⁰⁸ Irving Berlin. *What'll I Do*. Sydney, J Albert & Son, 1924. OBV of Norma Day.

²⁰⁹ Benny Davis and Joe Burke. *Yearning (Just for You) Song Fox-trot*. New York, Irving Berlin Inc, 1925. Abner Silver and Benny Davis. *Say It While Dancing, Fox Trot Song*. Sydney: J Albert & Son, 1922. Hugo Frey and Emily Walter. *Can You Forget*. Sydney: Chappell & Co Ltd, 1921. OBV of Dorothy Hall. Uncatalogued, MHNZT.

²¹⁰ Scott-Maxwell. “Gendered and Endangered Musical Artefacts”, 186.

The switch to American songs was reflected in publishing. Initially all the music bound was published in Great Britain, usually London, but gradually more came to be published in Australia and the United States. These pieces were often published in conjunction with either a British or an American publisher. The three publishers with the greatest number of publications in the OBVs are English firms Chappell & Co (214 pieces) and Boosey & Co (162), and Australian firm, J Albert and Son (154). Based in London, Chappells also had an Australian division and in the twentieth century both Chappells and Alberts had Wellington offices, reflecting the importance of the New Zealand market to both. The Australian publications often referenced stage productions of J C Williamson which toured New Zealand as well as Australia.

Why did the owners choose the music they did? Was it the appeal of the music itself demonstrated for them by the “play over girls” in the music shops; the fact it was popular and everyone else was playing and singing it, or was it the cover, the title, the well-known entertainer who they knew had performed it, or the fact it appeared in a show or movie they had enjoyed? Charles Webley’s OBV has lots of marches and many pieces published by Paxtons of London – did he have a connection with that firm or did he just like the music they published? One of Dorothy Hall’s two OBVs includes eight pieces with “moon” in the title and seven with “rose” – did she choose those pieces because of the title or the cover illustration or did she like the music itself? Mary O’Reilly was of Irish descent and her four OBVs include many Irish songs. Kate Kerr was of Scottish descent and her OBVs have several Scottish pieces so these two groups of OBVs appear in part to reflect their owner’s background. Hannah Greenwood has three patriotic songs written during the Anglo-South African War– was she particularly patriotic or did she know someone fighting in South Africa? Although we may smile at songs with titles such as *Can a Boy Forget His Mother* and *Widows are Wonderful* and wonder at what *The Civil Service Waltz* represents, this music was at the centre of their owner’s lives.²¹¹ It related to the individual, their family, the wider society in which they lived and their country. It was part of how people lived, shaped and made meaning of their world.

²¹¹ Henry F Smith and Julian Holmes. *Can a Boy Forget his Mother? (A Mother’s Appeal to her Boy)*. London: W Paxton, nd. OBV of Emily Morris. 784.8C SON, Auckland Council Libraries. Nat D Ayder and Clifford Grey. *Widows Are Wonderful*. London: B Feldman & Co, 1918. OBV of Eva Baigent. Jeannette Brooks. *The Civil Service Waltz*. Sydney, Albert & Son, nd. OBV of Jessie Grundy. XHH.949, Highwic, New Zealand Heritage.

Image 6.14

***Can a Boy Forget His Mother* (c1895).** An example of the many “black and whites” which appear in the the OBVs. The term referred to the cover colouring.

When selling a song meant selling sheet music, when there was no radio and consequently no disc jockeys to do the publicising, the packaging and other promotional devices were essential.²¹² Lyrics could be important. The topics most popular with women composers were religious songs, jilt songs, genteel love songs and songs about children. Did these also appeal the most to those singing and playing the songs? As with books and LP covers, the cover design of sheet music was important. The artistic appeal of covers was a factor in purchase, for some possibly the main one. A pretty cover looked good sitting on the piano in the living room. The success of Carrie Jacobs-Bond’s compositions with their delicate pastel water coloured covers led to this style being copied by other publishers. However, in the OBVs the number of highly illustrated covers is equalled by the number of “black and whites”. In part these were a reaction to the coloured, pictorial title-pages which came to be associated with songs that lacked seriousness.²¹³ Clearly, these songs were not chosen for their cover illustration but their content, their lyrics and/or their music.

²¹² Tony Love. *All You Need is Love: The Story of Popular Music*. Great Britain: George Weidenfeld and Nicolson Ltd and Chappell and Company Limited, 1976, 100.

²¹³ Scott, 54.

Image 6.15

Home Flowers Polka Mazurka, (c1870). This style of lithographed cover looked attractive on the piano stand and the illustration was a factor in selection of the piece for some owners.²¹⁴

The act of binding the individual sheets has encapsulated them as one thing, a collection, reflecting their owner's musical taste and perhaps more – emotional development, employment, courtship and marriage. Although the individual sheets can inform us about popular music in New Zealand, by looking at the pieces selected by an individual for binding aspects of popular music are revealed in ways that are not evident by simply looking at individual sheets. The OBVs are individual insights into the popular music of their time.

²¹⁴ Gerald de Boutville. *Home Flowers: Polka Mazurka de Salon*. London: John Blockley, 1870. OBVs of Thomas Bamber, Elizabeth Duncan; and Morna Elliott (uncatalogued, Hocken).

Chapter Seven

Owner Bound Volumes: Collector's Album, Family Artefact or Cultural Object?

This chapter will examine the creation of owner bound volumes in New Zealand; why they were bound and by whom. It will also place the New Zealand bound OBVs in the broader context of volumes bound outside New Zealand.

The OBV was the end product of the connection between player and music seller, linking the seller to the buyer to the player and lastly to the keeper of the music. In the years between 1858 and 1939 many thousands of collections of sheet music were bound by their owners. Each OBV represents an individual's choice of music at a given time and so in the context of popular music is a cultural object, an indicator of time and place. Each volume, although a collection of individual sheets, is, in its entirety, a personal statement by the owner of their taste in music, their musical skill and the value they placed on the music which resulted in it being bound. The OBV is also a key indicator of what music was being heard and enjoyed at the time of purchase or on receipt of a gift, the current pattern of music publishing and distribution, and the interaction of culture and commerce. It is a window to many cultural, economic and societal features of the era in which it was created. It reflects a time when the piano was an important part of not only music making but socialising; when owning and playing the piano was *de rigueur* for some sections of society and those aspiring to belong to those circles; when the only way people could access popular music was by hearing it played and sung in person; when printed sheet music reflected the songs, band tunes, shows, operas and tunes of popular performers, whether it be on the stage, the music hall, the gramophone or the radio. The OBVs portray a period in an owner's life; the Hawaiian themed love songs of the 1920s adored by the twenty year old girl who had them bound but scorned by the same woman twenty years later. Although the music was collected over some years and then bound, a particular time in the owner's life and a period in the history of popular music has been captured. The OBVs chart the popularity of composers and lyricists, of popular themes, of types of music virtually unknown today; the galops and fantasias of the nineteenth century and the "coon", "minstrel" and "nigger" songs of the early twentieth century. They illustrate the jingoistic nature of New Zealand society during the Anglo South-African and how this changed during the First World War. They chart the increasing influence of the United States on New Zealand music and society from 1900 onwards.

The practice of an individual having their collection of loose music sheets professionally bound into a volume dates back to the eighteenth century and by the second half of that century had become increasingly popular in Britain.¹ In the United States, bound collections before 1820 were rare but had become common by the 1830s and 1840s and were very popular through the middle decades of the nineteenth century.² Originally the pieces of bound music were hand written manuscripts, which the owner had laboriously copied but by the middle of the nineteenth century the volumes consisted primarily of printed sheet music.³

Image 7.1
OBV of Kate Kerr, bound c1881.

Although music was sold and purchased in New Zealand from 1842 there were no volumes of printed sheet music bound in New Zealand before the mid 1870s in any public or private collections seen, nor any that contain pieces published prior to the 1860s. This is consistent with the situation in Australia where sheet music was advertised and sold from 1803 but the earliest OBV is the recently discovered *Dowling Song Book* which dates from the 1840s.⁴

¹ Brooks. "Musical Monuments for the Country House", 514.

² Petra Meyer Frazier. "American Women's Roles in Domestic Music Making as Revealed in Parlor Song Collections, 1820-1870.", 16.

³ Brooks, "Musical Monuments for the Country House", 514.

⁴ The *Dowling Song Book*, Elizabeth Bay House, Sydney Living Museums, Australia.

Many OBVs of both types, manuscript and printed music, were brought to New Zealand by emigrants. Sarah Harriet Selwyn, married to Bishop George Selwyn, brought “her green leather music notebook with its minuets, old German tune (sic), folksongs and dances” when she sailed to New Zealand in 1841.⁵ Before her departure for New Zealand she enjoyed a musical evening at Eton where her friend, Sophia Marriott, played “the minuet in *Samson*, and diverse other old favourites in Queen Square days”, some of these old favourites may have been included in her bound volume. In her correspondence from New Zealand, Sarah Selwyn makes frequent references to music and her bound volume was a reminder of musical experiences from her old, as well as something to use in her new, home.⁶ Fifty years later in 1889, Marian Sargood’s OBV of printed music was brought to New Zealand from Melbourne by her daughter Clara Sargood who had inherited it on her mother’s death in 1879.⁷ Marian Sargood had collected the individual sheets in the album in Melbourne in the 1850s and included are three Australian published pieces which have a “specifically Melbourne or Victorian flavour”.⁸ These are just two examples of the types and circumstances of OBVs brought to New Zealand. There are several OBVs of handwritten manuscripts in New Zealand libraries and archives, as well as many with mixed handwritten and printed contents. Music was copied in this way for many reasons – pedagogy, bonding with family and friends, to remember key events and inner contemplation, as well as for active music-making.⁹ Three of the OBVs in the sample contained a handwritten manuscript piece included with the printed music. All three bound volumes containing these manuscripts belonged to women.¹⁰ The individual handwritten pieces were not included in the research as only printed music was considered.

The Victorians’ passion for collecting has been well documented but although collecting and binding sheet music can be seen as one expression of this enthusiasm, this does not appear to have been the main reason for binding music. Rather the music was bound for a variety of practical reasons - to keep it tidy, protect it from damage, make it easier to sit on the music

⁵ John Mansfield Thomson, “A Colonial Bouquet: Music to Please Sarah Harriet Selwyn”. *Early Music New Zealand*, 3/4 (1987): 3-8.

⁶ Thomson, “A Colonial Bouquet”, 6.

⁷ Kate Stevens. “From ‘Home Sweet Home’ to the ‘Kangaroo Hunt Polka’: The Colonial Voyages of Marian Sargood’s Music Album”. In *The Lives of Colonial Objects*. Annabel Cooper, Lachy Paterson and Angela Wanhalla (eds). Dunedin: Otago University Press, 2015: 87-91. Two further volumes belonging to Marian Sargood are held in the National Library of Australia.

⁸ Stevens, 88.

⁹ Rosemary Richards PhD Completion Seminar, Melbourne Conservatorium of Music, April 2016.

¹⁰ OBVs of Jane Brownlee (uncatalogued, ATL), Flora Hulme (uncatalogued, ATL) and Mathilde Kusz.

stand and more convenient to carry when visiting.¹¹ Printed sheet music is delicate. It does not have the robustness of a book, or even a magazine. Sheet music is meant to be used frequently and constant turning of the pages, putting it up on the music rack and taking it down all adds to the wear and tear. Binding protected the music.

Owner bound volumes were more easily transportable than a sheaf of single sheets.¹² A bound volume, particularly with the owner's initials or name on it, reinforced ownership of the music and was less likely to be overlooked or left behind than a single sheet. With its leather-bound colour and lettering it was easy to recognise. The OBV owner was more likely to be asked to play or sing another piece if there were several others to choose from already sitting in the volume on the piano. There was a whole etiquette around taking music to other people's houses for a musical evening.¹³ The impressiveness of a bound volume may have ensured you would be asked to play or sing.

Music was less likely to be lost if it was part of an OBV. Within the OBVs many of the sheets have the owner's name and address on them, possibly to identify the music if there was a pile belonging to several players, or if music had been lent to a friend or family member. Once bound into an OBV the music's ownership was firmly established.

Some owners had multiple volumes bound and made generic distinctions dividing the piano solos from the songs and so on.¹⁴ This made pieces easier to find and if the collection was large was a logical way of dividing it up. Collections divided in this way (such as the OBVs of Mary O'Reilly and Hilda Martin) confirm the owner was having all their music bound at the same time. Other OBV owners have more than one volume bound at different times and, in some cases, by different binders. For some the act of binding created an object that carried economic and cultural capital; the bound volume was for display and was left on or near the piano so all could see the owner's musical taste when entering the room.¹⁵ Even if a volume was closed, the owner's name on the volume immediately credited her with musical accomplishment – even if she could not play or sing with any competency.¹⁶ The act of

¹¹ For examples Susan M. Pearce. *On Collecting: An Investigation Into Collecting in the European Tradition*. London and New York: Routledge, 1995, Mollie Duggins. "The World's Fernery": New Zealand, Fern Albums, and Nineteenth-century Fern Fever". In *New Zealand's Empire*. Katie Pickles and Catharine Coleborne (eds). Manchester: Manchester University Press, 2015 and Ellen Gruber Garvey. *Writing with Scissors: American Scrapbooks from the Civil War to the Harlem Renaissance*. New York: Oxford University Press, 2013.

¹² Thomas. "The Family Album of Drawing Room Songs."

¹³ Gerald Carson. "The Piano in the Parlor". *American Heritage* 17/1 (1965): 56.

¹⁴ Brooks. "Performing Home and Family", 7.

¹⁵ Scott-Maxwell. "Interrogating the Jazz-Age Australasian Sheet-Music Album", 162.

¹⁶ Candace Bailey. "The Music Book as Signifier of Antebellum Culture."

binding reveals much about the owner of the music, their family, the society they lived in and the value they placed on owning a piano, pianistic skill and the sheet music itself. Binding made an insubstantial pile of loose sheets into a substantial volume, reflecting the stature of the owner and the importance of the music and the piano. The binding of the music added another dimension to the cultural value of the music, the leather binding giving the popular music contained in the OBV a status beyond the rapidly changing popularity of pieces. Although each piece in the OBV was still just one piece of popular music, as part of an OBV it assumed a more important persona.

An example of this changed persona is illustrated by the OBVs of Charles Monroe. The son of Nelson doctor and farmer, Charles Monroe studied singing in Italy for a year before returning to New Zealand around 1882. When he built his Palmerston North home, Craiglockhart in 1890 it had a drawing room four and a half metres high with Gothic arches, designed to provide excellent acoustics suitable for visiting opera groups.¹⁷ Five identically bound volumes, mostly of music he acquired in Italy, but including several pieces he bought in Wellington, are now held in Te Manawa, Palmerston North.¹⁸ How much more impressive for him to stand holding one of his five black leather bound volumes, his name shining out from the cover and his Italian music protected within, than to be holding a tatty, quivering piece of paper as he stood to sing. Monroe's OBVs are a good example of using music bound into OBVs after binding and also indicate the use of OBVs in performance in the home.

Music was sometimes purchased while on holiday and bound as a souvenir of the excursion. The Te Manawa Archive in Palmerston North has two bound volumes belonging to Maud Caccia Birch, who was married to the owner of Erewhon station between Napier and Taihape. It seems in 1901 she visited Australia as each of her OBVs has written in ink in the front "Maud Caccia Birch, Erewhon New Zealand, Sydney & Melbourne 10th July to 24th August 1901". All music sellers' stamps within the volumes are from Sydney and Melbourne. Creating owner bound volumes created a musical memento of Maud Caccia Birch's holiday.¹⁹ The OBVs of both Charles Monroe and those of Maud Caccia Birch survived with the house. As an archive the OBVs are almost part of the furniture of the house, much more solid than flimsier documentary remains.

¹⁷ <http://www.historicmanawatuhorowhenua.org.nz/Records/Craiglockhart.pdf>. Accessed 14 February 2017.

¹⁸ OBVs of Charles Monroe. Te Manawa, Palmerston North 2004/51/1, 2004/51/2, 2004/51/3, 2004/51/4, 2004/51/5. These volumes include handwritten manuscripts.

¹⁹ OBVs of Maud Caccia-Birch. 74/145/1A and 74/145/1B, Te Manawa, Palmerston North.

Following fashionable practice was important for some and binding music was the thing to have done. A leather bound volume of music was an impressive addition to sit on a piano in the living room. Binding the music signified a permanence of some kind. For the owners of the OBVs in the sample it may have been to ensure their music was kept separate from others in the family, to take with them when they left home, perhaps to marry, to preserve for future family members or to close off a period in their life. Family members may have seen and been impressed by volumes belonging to their relations. The bound volumes at Alberton include those of the Taylor and Buckland women, who were related to Annie Taylor of Cambridge who had at least two OBVs of her own.²⁰

Along with their social aspirations relating to the piano, the colonists brought the practice of binding music to New Zealand and it was as prevalent in New Zealand as in the United States, Great Britain and Australia.²¹ In Auckland Alexander Neilson advertised “Music Books bound and repaired” in 1858²² and as late as 1939 the Herald Printing Works advertised “Have your Loose Music Attractively Bound and add to its value. Loose sheets are easily torn or lost”; an advertisement it had run since 1930.²³

Learning and playing the piano at home was seen as primarily a female activity. The marketing of pianos and sheet music was largely targeted at women and music binders tailored their advertisements to a female constituency.²⁴ In 1862 Auckland’s James Taylor of Shortland Street advertised “LADIES MUSIC NEATLY BOUND”²⁵ and the *Timaru Herald* used the same phrase when advertising its services twenty years later.²⁶ Whitcombe & Tombs, a music publisher as well as bookseller, stationer and binder, emphasised the female nature of music binding strongly in their advertisements.

Let Us Bind your Sheet Music. We are certain that if the Ladies knew how very little it costs to have Sheet Music neatly and strongly bound, many more of them would give attention to the matter. Binding Sheet Music is a Speciality with Us! We do the work well and always give satisfaction. Our long experience at the work enables us to turn out excellent jobs, and the increasing volume of business admits of MODERATE

²⁰ Gordon. *The Taylors and Bucklands: Early Auckland Pioneer Families*. OBVs of Annie Taylor, A233, Cambridge Museum.

²¹ Scott-Maxwell. “Interrogating the Jazz-Age Australasian Sheet-Music Album”, 159.

²² Alexander Neilson advertised he would bind and repair music in *The New Zealander*, 21 July 1858, 1.

²³ *New Zealand Herald*, 22 August 1930, 17 until 13 September 1939.

²⁴ Scott-Maxwell. “Interrogating the Jazz-Age Australasian Sheet-Music Album”, 160.

²⁵ *New Zealander*, 30 July 1862, 1.

²⁶ “LADIES’ MUSIC neatly bound, and in a Style not to be excelled in the colony”. *Timaru Herald*, 8 September 1886, 1.

CHARGES BEING MADE. Sheet Music, 16 to 20 Pieces Bound in Cloth at 5s, Bound in Leather at 8s. We have numerous patterns of the cloth & leather to submit to customers for selection.²⁷

The role of women as the housekeepers and the managers of the family budget may have had an influence on the decision to bind music. Music that was bound was protected, lasted longer, was easier to keep neat and tidy and the act of binding was a measure of prudence, making the music last.

Often the advertisements for music binding reflected, or in some cases, anticipated the need for binding.

MUSIC. Most homes have a collection of old music – some valuable, some useless. Just gather up the music you wish to keep before it becomes too dilapidated, arrange it in a nice, convenient-sized volume and send it up to us to be neatly bound. It will cost you from 5/- to 7/6 a volume, but when you have it done you will soon realise that it was well worth the money. The binding and gold-block lettering on the cover will be neat: the volume will then be everlasting and your music will always be together. Send us a post card or a telephone message and we will send for your music and return the bound volume to you in the course of a few days.²⁸

The tone of W J Lankshear's of Wellington advertisement in the form of a letter from a child to a father, and the predominance of girls learning the piano, indicates the writer was a daughter rather than a son.

INTERESTING AND INSTRUCTIVE. DEAR PAPA, when you go to Wellington do please call at Mr Lankshear's opposite the Bank of New Zealand. He has such a splendid assortment of PICTURES, and so cheap. His shop is the depot of the "Sunday School Union" and he keeps all kinds of BOOKS and STATIONERY. He binds books too, in the best style. There is my music and several books of yours which requires (sic) binding, and you might take them to Wellington with you. I have just heard that he is attracting the people with a fine display of Christmas and New Year Cards. I will write down his address and then you won't forget.²⁹

²⁷ *Dominion*, 7 July 1913, 7 and the *Otago Daily Times*, 11 September 1919, 16.

²⁸ *Wanganui Herald*, 21 July 1911, 4.

²⁹ *Wairarapa Standard*, 1 December 1881, 2.

Image 7.2
OBV belonging to Nancy Edwards, bound c1920.

Binders had a practice of inserting a binder's sticker to one of the inside covers of the work they had bound. Just as music sellers frequently did not stamp the music they sold, music binders frequently did not adhere a sticker once binding was completed. Of the 110 OBVs examined only 38 had a binder's sticker inserted. In total there were 93 businesses advertising they bound music between 1840 and 1940 but of the 38 OBVs with binder's stickers only ten were bound by binders who advertised music binding. Just as many booksellers and stationers did not advertise they sold music, many bookbinders and stationers did not advertise they bound music, although their binder's sticker in the OBVs confirms they did. It seems to have been unnecessary if they were advertising they bound other printed material, to specify music. Thirty-two of the businesses advertising music binding were newspapers. Thirteen of these newspapers also published sheet music, ten sold sheet music and five did both. The number of businesses binding music suggests music binding was common practice amongst those learning and playing the piano, although a huge amount of sheet music remained unbound.

Image 7.3

Binder's sticker for A Bowring, Auckland. It appears in one of Georgina Stewart's OBVs. Alexander Bowring was also a bookseller and music seller.

The advertisements for binding indicate the music's owner gave the binder a pile of music and the binder bound it exactly as it was given to him. Whether or not the OBV's owner expected the binder to organise the music in a logical way is unclear. The haphazard arrangement of some contents in the OBVs suggests binding was not necessarily a process of organisation of materials within covers.

Binding music was not without risk if the intention was to play the music after binding. Often, particularly prior to 1900, sheets were trimmed by the binder to fit a certain sized cover. Some of this trimming was brutal, with chunks of pages sliced off, sometimes including parts of the musical notation, making playing of the music difficult. Several of the OBVs studied have suffered in this way.

Some of the individual pieces from the mid 1880s had beautiful lithographed covers, which acted as a decoration when sitting on the piano.³⁰ The cover may have been the reason the piece of music was selected in the first place. When it came to binding the music the covers were less important than the music itself as the pieces were now grouped in a permanent, distinguished looking cover. Many OBVs have had the covers of individual pieces removed. Usually this applies to only a few pieces but in some many of the covers have gone. It is unclear whether this was at the instigation of the owner or the binder, it may have been to make the contents fit a specific size of binding. There is no consistency in cover removal. The same piece in two different OBVs has the cover intact in one and removed in another. Pieces with and without covers appear at random in the OBV, they are not grouped in any way. The owner of the music may have had no idea covers were to be removed at all or may have selected which covers should go. Covers on later pieces could not be removed. By the

³⁰ Barnard, 73.

1920s music was printed on the back of the front, and often the back, cover and all later OBVs have music with all covers intact.

Many owners purchased music subsequent to binding a volume and, in some cases, individuals have bound volumes several years apart as more music has been acquired.

Thomas Bamber of Whanganui had at least three volumes bound between 1886 and 1889 but he also had a considerable collection of unbound music. Other volumes appeared to have all the music their owner possessed bound, with scrappy, well-used pieces, parts of books and so on included, but most contained music in reasonable condition.

In some cases binding was about redeeming, preserving and repairing existing music. Often music had been damaged through constant use and many binders such as Alexander Sligo of Dunedin and W V Salter of Nelson advertised “Music bound and repaired”.³¹ Some volumes examined show repairs by binders to individual pages using strong white paper glued to the edges of torn fraying sheets.

In research elsewhere, it was found the binding of the music frequently signalled the end of its use, sometimes with binding so rigid the volume could not be opened fully, or so large it would not sit on a music stand.³² This was not the case with the New Zealand OBVs examined and an advertisement by Napier binder, James Purchon stated “volumes of music bound to open flat”.³³ Most OBVs have bindings supple enough to sit on the piano, making them easy to play. Frequently binders inserted an index page at the front of the music which the owner could fill in. Jeanice Brooks has stated an index with paginated pages shows use but although several of the OBVs examined had indexes, most had no pagination, despite use subsequent to binding being evident. Often two volumes were bound at the same time. If preservation had been the only reason for binding it would have been easy enough to have bound all the music into one volume.

³¹ *New Zealand Tablet*, 9 February 1883, 12 and *Nelson Examiner and New Zealand Chronicle*, 1 November 1864, 4.

³² Brooks. “Performing Home and Family” 5.

³³ *Daily Telegraph*, 6 February 1888, 3.

Image 7.4

Handwritten manuscript in the OBV of Mathilde Kusz. Hokitika Museum.

Mathilde Kusz had a mixed collection of handwritten and printed music.³⁴ Mathilde was born in London of German parentage and emigrated to New Zealand around 1874 at the age of fifteen to join family members at Charleston on the West Coast. Four of her six OBVs contain handwritten manuscripts while two are of printed sheet music. Three of the four volumes of handwritten manuscript have “Mathilde Kusz, Charleston, April 27th 1874” written on the inside cover so the four were probably bound around this date and in New Zealand, although the music may have been brought to New Zealand unbound. Only one of Mathilde’s OBVs is included in the OBV sample.

The music was usually bound in leather or cloth although in 1907 A Rawlinson of Gore advertised “Music, magazines, bibles, etc, bound in leather, cloth, or snakeskin”.³⁵ Many of the bound covers had gold embossed lettering “Music”, “Songs” or the less common “Piano” as well as the owner’s name or initials on them.

Bound music was not the preserve of the OBV style process. There were bound books of music available for purchase; usually a compilation of some sort, a body of a composer’s work or musical genre. Jane Brownlee who has one OBV in the sample also had two other

³⁴ Her six OBVs are held in the Hokitika Museum. P2012.051, P2012.051.1, P2012.051.2, P2012.052, P2012.052.1, P2012.052.2. Hokitika Museum.

³⁵ *Mataura Ensign*, 25 September 1907, 3.

bound volumes, *Songs of Scotland* and *Maritana*.³⁶ In some instances the binding of a collection of sheet music into an OBV reinforced that collection as being part of a library of music, sitting alongside publisher bound volumes.

The number of sheets in a volume varied. The large bookseller and stationery business Whitcombe & Tombs cites sixteen to twenty pieces in their advertisements but many of the OBVs in this study had more pieces than this and some fewer. As well as personal selection, the number of pages in each piece would have affected the number of pieces included.

In Table 7.1 the owners of the OBVs in the sample group are introduced with details of numbers of OBVs, number of pieces contained within and lettering on the cover. In some instances, the embossed lettering indicates the name by which the owner was commonly known, rather than the one they were given, making the OBV a very personal possession. Eva Llorna Baigent was known as Llorna but “L Baigent” appears on the cover of her two OBVs. Mary Anne and Isabella Bond were known as Polly and Bella and “P and B Bond” is on their OBV.

Several of the volumes have the owner’s married surname on the cover but in all cases OBVs belonging to women have been listed under their unmarried surname for consistency as signatures on the individual sheets confirm they bought some, and sometimes all, of the music before marriage. For example, Hilda Martin’s five volumes were all bound after her marriage and are labelled “HS” for Hilda Stick but she is listed as Hilda Martin. The number of pieces in an OBV varied ranging from thirteen to more than three times that, 43 pieces.

**Table 7.1 Owner Bound Volumes: owners, volumes, pieces
(alphabetical by owner)**

Name (before marriage)	No of OBVs	No of Pieces in OBV	Labelling on OBV
Jane Allan (known as Jeannie)	1	34	J Allan/Music
Agnes Andrew	1	20	AA/Songs
(Eva) Llorna Baigent	2	32/25	Music/L Baigent; L Baigent
Hilda Augusta Baker	5	24/24/23/22/17	HM/Songs (four); HM/Music

³⁶ Uncatalogued, Alexander Turnbull Library.

Name (before marriage)	No of OBVs	No of Pieces in OBV	Labelling on OBV
Thomas Anderson Bamber	2	22/17	T A Bamber/Music; nothing on cover
Rawdon St John Beere	1	42	R St J Beere/Songs
Aileen Kathleen Beresford	1	26	Aileen Beresford
Maud Bigwood	1	15	MB
Mary Anne and Isabella Bond (known as Polly and Bella)	1	20	P and B Bond
Florence Isabel Borrow	1	27	F I Borrow/Songs
Hannah Gertrude Bowman	1	30	H Greenwood/Songs
Muriel Agatha Broadbridge	2	20/19	M Broadbridge/Music; M Broadbridge/Music
Jane Marland Brownlee	1	25	J M Brownlee/Music
Katherine Mary Bryce	1	28	K M Duthie/Songs
Matilda Buckland	1	21	M Buckland
Edward Bull	2	21/17	Songs; E Bull
S Campbell	1	34	S Campbell/Songs
Alexander Chisholm	1	16	Songs
Elizabeth Margaretta Coates	1	16	EML
Isabella Rose Colt	3	23/17/12	Nothing on cover
Norma Isabella Day	1	36	Nothing on cover
Elizabeth Jane Duncan	3	14/20/26	E J Duncan/Songs; E J Duncan; E J Duncan
Jane Shiels Duthie	1	29	J S Duthie
Nancy Isabel Edwards	1	23	Nancy Edwards/Music
Morna May Elliott	1	43	Music
Eileen Fleming	3	25/24/23	Songs/1; Songs/2; Songs/3
George Charles Fletcher	2	20/16	GCF/Songs; nothing on cover
Matilda Jane Frodsham	1	21	Nothing on cover
Jessie Fulton	1	22	Jessie Fulton/Music

Name (before marriage)	No of OBVs	No of Pieces in OBV	Labelling on OBV
Ruth Alison Gardiner	1	13	R A Gardiner
Catherine Janet Gifford	1	13	Nothing on cover
Thomas John Griffin	1	21	Nothing on cover
Jessie Estelle Grundy	1	13	Music
Dorothy Maie Hall	2	31/29	A D Hall/Music; A D Hall/Music
Horace Edwin Harrison	1	22	Songs (joint volume with his wife F B Kimpton)
Clarice May Hearne	1	16	C M Kirby/Songs
Flora Mary Hulme	2	23/23	F Coldicutt/Songs; FMC/Songs
Eileen Esther Hutt	1	23	Nothing on cover
Euphemia Ballingall Johnston	2	28/43	EBM/Music; EBM/Songs
Mary Louisa Joynt	1	15	Nothing on cover
Henry Phillipson Kelk	1	17	Nothing on cover
Kate Stuart Kerr	2	20/12	K Kerr/Music; K S Kerr/Music
Winifred Kerr Taylor	2	22/16	Music
Fanny Beatrice Kimpton	1	22	Songs
Mathilde Kusz	1	24	Nothing on cover
Douglas Vernon Lillicrap	1	19	Songs
William James Mudie Larnach	1	37	W J M Larnach/Songs
Kenneth Ewart Luke	2	20/14	KEL/Songs; KEL/Songs
Ellen Lush	1	26	E Lush/Songs
Vera McLean	1	42	Songs
Kathleen Ellen McNamara	1	31	Songs
William James Martin	1	20	Music
Mabel Mears	2	35/16	MM/Songs; MM/Songs
Emily Mary Morris	3	11/10	Songs (two); EM/Songs

Name (before marriage)	No of OBVs	No of Pieces in OBV	Labelling on OBV
Mabel Gladys Mungavin (known as Gladys)	3	22/33/27	MGM; MGM; MGM/Music
Marion Vera Nelson	1	17	M Nelson/Music
Mary Frances O'Reilly	4	25/21/17/16	M F O'Reilly (on all four) – her name has been misspelt
Irene Beryl Opie (known as Beryl)	1	28	Beryl Opie/Songs
Laurence Reginald Pease	1	16	Songs
Queenie Porter	1	24	QP/Music
George Walter Hallett Rapson	3	14/12/12	Songs; Songs; Songs
Margaret Mary Rich (known as Mary)	2	20/14	Music; Music
Annie Ross	1	24	AR/Songs
Minnie Shea	2	17/16	M Shea/Music; M Shea/Music
Georgina Frances Stewart	2	27/24	GS/Songs; GFS/Songs
Hilda Florence Stick	1	25	HS/Songs
Walter Jason Tapp	1	13	WT
Annie May Sarah Taylor (known as Bird)	2	27/20	Nothing on cover
Cecil Arthur Thorne	2	18/16	Music; Music
Charlotte Emily Trowell (known as Lottie)	1	29	L Trowell/Songs
Amy Wastney	1	30	Nothing on cover
Charles Thomas Webley	1	40	Music
Helen Beatrice Thelma West (known as Thelma)	1	41	TW/Songs
Seth Russell Pitcairn Whale	1	15	SRW/Music
William Paul Williams	1	44	Nothing on cover
Florence Isa Wood	1	32	Songs

OBVs labelled “Songs” usually contained only vocal items, both solos and duets, but some had piano solos included. Those labelled “Music” often contained songs as well as pieces for solo piano and piano duets. The only OBV labelled “Piano” belonged to Flora Hulme and contained solo piano pieces. She had another volume labelled “Songs”. Analysis of the names embossed on the OBVs indicates the closer relationship women had with the piano and their music than men. Seventy percent of the 58 women owners embossed their OBV with their name or initials while only 40 per cent of the nineteen male owners did so. The number of women who identified themselves on the cover of their OBV reinforces the notion that binding the music indicated a particular stage in their life or musical development and a greater connection to the music the OBV contained.

Many of the individual sheets within the OBVs were named as they were acquired making it easy to identify pieces that originally belonged to other family members. Twin sisters Mary Anne and Isabella Bond of Queenstown shared their music and had it bound in one volume with both the twins’ initials on the cover.³⁷ Elizabeth Coates’ OBV has a piece of music with her daughter, Moira’s, name on it.³⁸ Many women’s collections include music which belonged to their husband, although it was their name on the OBV. This was not common in the men’s OBVs, although Thomas Bamber’s does include some songs for a woman’s voice. George Rapson and Emily Morris of Auckland bound music independently before their marriage in 1901 and continued to do so after.³⁹ The OBV containing music owned by Fanny Kimpton and Horace Harrison has no name or initials on the cover but some of Fanny’s music was bought before their marriage.

Often the music covers generations of the same family. Isabella Adams had two volumes bound in Nelson in 1869 in which she wrote “Bella Colt, Spring Grove 1869”. This music had clearly belonged to her mother, Geraldine, as some pieces have Geraldine’s name on them and they were published in the 1840s. Isabella, her mother and father came to New Zealand in the early 1860s. Passing music down through the generations appears to have been a female practice. In the OBVs studied any music that had been passed down was from a mother to a daughter, reinforcing the idea that a woman took her music with her on her marriage. It also supports the notion that a mother who could play the piano was eager for her daughter(s) to do the same. Although some women took their piano with them on

³⁷ OBV of Mary Anne and Isabella Bond.

³⁸ OBV of Elizabeth Coates.

³⁹ OBVs of Emily Morris, George Rapson and Emily Rapson. 748.8 C SON, Auckland Council Library.

marriage or were given one as a wedding present by their family, many would have had to obtain one for their daughter(s) or son(s) to learn on. With a piano in the house they could also continue to play and the loose sheets belonging to mothers that have been bound into daughters' OBVs were probably played by both.

In the collections she looked at Jeanice Brooks that it was common for the bound music to have been bought over a five-year period prior to being bound.⁴⁰ Several volumes in the sample followed this pattern, with copyright dates and dates written by owners on music supporting Brooks' claim, but others did not, with music purchases spanning a much longer period.

There are numerous variants to binding practice. Many owners had more than one bound volume. Hilda Baker had her music bound into five volumes after she married, although many of the pieces have a name and date prior to her marriage. Hilda sorted her music into categories and labelled four volumes "Songs" and one "Music".⁴¹

Eileen Fleming's three OBVs, numbered "1", "2" and "3" were bound at the same time with the pieces arranged alphabetically across the three volumes.⁴² This would have been at the instigation of Eileen, not the binder. Some volumes are separated into songs and piano solos within the volume.⁴³ Mary O'Reilly's four volumes, bound at the same time, are not numbered although all the "sacred songs" are grouped together within one volume. Dorothy Hall has grouped her eight songs about the moon together in one of her OBVs, a thematic grouping.⁴⁴

Candace Bailey considered the OBVs of several girls from the antebellum South as commonplace books, noting they were more than just music to play, with drawings, lists and names of friends written in them, among other things.⁴⁵ No examples of this type of use in the OBVs appear in the sample although one of Flora Hulme's OBVs has the words to a song not contained in the OBV written on the back of one of the sheets, and the OBV of Amy Wastney has pressed viola flowers between the pages. Candace Bailey's research highlighted the importance of accomplishment on the piano as an important part of the

⁴⁰ Brooks. "Performing Home and Family", 5.

⁴¹ OBVs of Hilda Baker.

⁴² OBVs of Eileen Fleming.

⁴³ OBVs of Eva Baigent.

⁴⁴ OBVs of Dorothy Hall.

⁴⁵ Bailey. "Binder's Volumes as Musical Commonplace Books: The Transmission of Cultural Codes in the Antebellum South".

battery of skills necessary for well-to-do girls to attract a suitable husband and noted that impending marriage was the impetus for binding of the girl's music. The music was bound, usually with the girl's name or initials on the cover, thus closing a door on her girlhood. Often these women did not continue to play the piano after marriage, although as children, in particular daughters, were born into the family they too were set to learning it.

Of the 58 female owners in the OBV sample, fifteen had their music bound after marriage and twelve did not marry. Of those who had music bound after marriage the names written on individual sheets confirm they were still buying and playing music when married, so the trousseau aspect of music binding was not a prominent feature of music binding in New Zealand.

Much music that was purchased and played remained loose and a factor in this was the expense of binding. Table 7.2 shows the costs of binding music into an OBV. Apart from the Leighton's amount the prices are as quoted in advertisements from 1878 to 1919. There is a considerable range and only some of this appears to be due to variations in binding material and amount of lettering. The cost of binding affected not only if music was bound at all but how much of an individual's collection was bound.

**Table 7.2 Cost of Music Binding
(by date)**

Binder's Name	Location	Date	Cost (per volume)
Leighton's	Auckland	1862	12/- (an account on 2 May to Mrs Raw "for binding music" ⁴⁶)
William Wood ⁴⁷	Grahamstown (Thames)	1878	From 2/6
William Wood ⁴⁸	Grahamstown (Thames)	1886	From 1/3 (sale advertisement)
Alex Sligo ⁴⁹	Dunedin	1900	From 4/6 to 15/-
Lillicrap, McNaughton & Co ⁵⁰	Invercargill	1909	From 5/-
<i>The Wanganui Herald</i> ⁵¹	Whanganui	1911	From 5/- to 7/6

⁴⁶ J F Leighton, Daybook, Manuscript number: NZMS 1364, Sir George Grey Special Collections, Auckland Libraries.

⁴⁷ *Thames Star*, 22 May 1878, 3.

⁴⁸ *Thames Star*, 18 October 1886, 3.

⁴⁹ *Otago Daily Times*, 7 June 1900, 1.

⁵⁰ *Southland Times*, 6 November 1909, 1.

⁵¹ *Wanganui Herald*, 21 July 1911, 4.

Whitcombe & Tombs Ltd ⁵²	Wellington	1913	5/- (cloth) to 8/ (leather) (sixteen to twenty pieces)
Whitcombe & Tombs Ltd ⁵³	Dunedin	1916	3/6 (cloth) “Great sale”
Whitcombe & Tombs ⁵⁴	Christchurch	1916	From 4s (sixteen to twenty pieces)
Whitcombe & Tombs Ltd ⁵⁵	Dunedin	1919	From 6/6 (cloth) to 10/6 (leather) (sixteen to twenty pieces)

There were regional differences in binding costs with binding being cheaper in the larger centres. A Wellington business, R Burrett’s, advertised in a Whanganui newspaper their agent, G W Dutton, would take back music binding from Whanganui to Wellington.⁵⁶ In 1886 the *Timaru Herald* advertised it would bind at Dunedin prices⁵⁷ and in 1894 the Ashburton Publishing Co advertised it would bind “Music books and Scrap books” at Christchurch prices.⁵⁸

Because of the binding process the OBVs survive better than individual sheets and their binding and embossed name or initials on the cover give the volumes a strong family connection which has no doubt helped their preservation. Many of the volumes that survive in local archives belonged to members of early settler families, or families who became prominent in the area. OBV owners Jessie Fulton, whose family farmed at Bohally and whose OBV is held at the Renwick Museum;⁵⁹ and Isabella Adams whose descendants still farm the sheep station named after the village she came from in Scotland, and whose three OBVs are in the Marlborough Museum, fall into this category.⁶⁰ Annie Taylor’s family had extensive land holdings in Auckland and the Waikato and her two volumes are held at the Cambridge Museum.⁶¹ For the “settlers” in this group an OBV represented a sense of property, establishment and wealth. The bound volume on the piano showed social status, stolidity and reinforced the family’s place in the community. Their subsequent display shows

⁵² *Dominion*, 7 July 1913, 7.

⁵³ *Evening Star*, 7 July 1916, 3.

⁵⁴ *Press*, 3 June 1916, 1.

⁵⁵ *Otago Daily Times*, 11 September 1919, 16.

⁵⁶ *Wanganui Herald*, 18 September 1872, 3.

⁵⁷ *Timaru Herald*, 8 September 1886, 1.

⁵⁸ *Ashburton Guardian*, 23 February 1894, 3.

⁵⁹ OBV of Jessie Fulton. Uncatalogued, Renwick Historical Museum, Renwick.

⁶⁰ OBVs of Isabella Rose Adams.

⁶¹ OBVs of Annie Taylor.

an intent to convey continuity and awareness of historical association. At The Elms in Tauranga and in Heritage New Zealand houses which own bound volumes, such volumes are often on display in the parlour or open on the piano. When Te Manawa was given the two volumes belonging to Maud Caccia-Birch they displayed them in the parlour at Totaranui historic cottage, as emblems and conveyors of social history. Music was an enhancer of prestige, position and aesthetic quality. It was also a sign of activity, the playing of the piano, and the accomplishment of the residents of a house.

Image 7.5
Owner bound volume on the piano, The Elms, Tauranga.
<https://www.theelms.org.nz/>.

The lives of OBVs in later years varied. The music that was bound was popular and as the popularity of the music lessened it was played less. Once the original owner was no longer in a position to play the music the volumes stayed on top of the piano unopened, and then, if the piano was no longer there were kept elsewhere within the family or disposed of. The OBV's impressive covers may then have found it a place on a bookshelf. Although some OBVs such as Marian Sargood's were treasured by family members, many were discarded and ended up in antiquarian or second-hand bookshops. The volumes containing sheets with coloured lithograph covers were often taken apart and the covers framed.

An examination of probate files for the owners in the sample group revealed three had made specific mention of their piano in their will but none mentioned their music. Henry Kelk of

Dunedin left his English piano and presentation music stool to one of his trustee's daughters; Charles Webley left his Blutcher piano to his daughter and Mathilde Kusz left her piano to her daughter.⁶²

Some Heritage New Zealand properties have OBVs associated with the families that built them. In Auckland Ewelme Cottage has the OBVs of the Lush family, Highwic of the Buckland and Murray families and Alberton of the Kerr Taylor family. The Elms Mission Station has the OBVs of sisters Christina Brown and Euphemia Maxwell. The attractive and impressive OBVs are treated in New Zealand historic houses as they are in historic houses elsewhere, often placed open on a piano or on a bookshelf in the room where the piano is located.

Some collectors of sheet music, and some librarians dismantled the binding to retain those pieces they valued or to enable each individual piece to be catalogued. Cataloguing rules hamper the ability of library cataloguers to describe a bound volume in a uniform way which identifies individual sheets as belonging to a single volume and has resulted in difficulty in locating those volumes that are catalogued, and, more likely, led to owner bound volumes not being catalogued at all.

Owner bound volumes fared slightly better in archives where they were able to be accessioned easily and so could be located in the archive's holdings. However, in archives they were treated as part of an individual's papers and as such their contents were largely irrelevant. It was who had owned them which had value to the archive.

In her work on the Brancepeth station library Lydia Wevers used the annotation on the library books to assess use and significance and link readers to titles.⁶³ Very little of the music looked at in this study was annotated. This was because most of the pieces were not teaching pieces which would commonly include pencilled markings. Lack of annotation does not necessarily indicate low usage as much of the music was heavily thumbled, corners on the bottom of sheets had been folded for easy turning and were frequently brown, all indicating high use. Rather it was an indication of the type of music that was bound. A bound volume indicated a level of achievement on the piano and the pieces were to be played for pleasure – the owner's and others. Although one might add some fingering there was no need to

⁶² Probates of Henry Phillipson Kelk (R22077620), Charles Thomas Webley (R20154460) and Mathilde Ibbetson (R23159413).

⁶³ Wevers.

substantially annotate the music as it was well within the player's capabilities and the tempo and other printed markings were sufficient.

Owner bound volumes are more than a problem for cataloguers, part of a local archive or something family members can display and cherish; they are cultural artefacts, transmitting important cultural information.⁶⁴ The individual sheets are of interest but it is the single unit, the volume, which gives the OBV its value. It is only in the past twenty years the value of this resource for historians has been recognised with the "everydayness" of these volumes and those who owned them resulting in their being previously ignored.⁶⁵ The OBVs can convey a lot about the history of music publishing and the history of musical taste and reception.⁶⁶

The process of selecting music for purchase, playing that music to oneself and others and then having it bound was a process that took several years. Many factors were involved in creating the final OBV and for this reason the OBVs contribute much to our understanding of piano playing in the home, the relationship between women and the piano and the popular music culture they represent. The OBV is far more than just a collection of compositions or a family heirloom to sit on a shelf, it is a cultural object representing a commercial network that provided the materials for the spread of popular music and a cultural environment which allowed that music to flourish.

⁶⁴ Bailey. "Binder's Volumes as Musical Commonplace Books", 450.

⁶⁵ Bailey. "Binder's Volumes as Musical Commonplace Books", 466.

⁶⁶ Kathryn Lowerre. "Some uncataloged musical resources in the Harvard Theatre Collection With a Handlist For the Bound Music Volumes." *Notes*, vol. 62, no. 3, 537-620.

Conclusion

To position the role of music sellers in the cultural and commercial life of New Zealand, and assess their importance to the dissemination of popular music, this thesis looked at a sample of owner bound volumes of sheet music from New Zealand created between 1840 and 1940. An important part of this research was examination of the relationship between women, the piano and music sellers.

The use of OBVs as the means by which to assess the music seller's role and the place of women within the commercial and cultural realm of sheet music selling recognised the importance of a hitherto overlooked cultural artefact. Rescued from obscurity by scholars in recent years, the OBVs enabled the world of sheet music selling, buying and playing to be contextualised. The OBVs are a material item whose shape, format, texture, appearance and state of presentation all convey information of value about music making and the music's owners. Each volume is made up of individual sheets of music purchased separately. The OBVs are a unique collection by an individual which conveys a considerable amount about taste, selection and performance of popular music on the piano in the home. The vast number of pieces (82%) that appear only once in the OBV sample reinforces the personal nature of the OBV and highlights the huge quantities of compositions being bought and sold. Although often cumbersome, the binding that has created their size has contributed to their survival. The OBVs are large and impressive items. They enabled the music that was bought, played, given, received, heard, inherited or bequeathed by an individual to be explored within this study. Examination of the contents of a sample of OBVs confirmed their value as the "typical musical fare" of New Zealand at the time the music was sold and played.¹ Their contents were the music that was at the heart of popular music making in the New Zealand home from 1840 to 1940. The act of binding not only preserved this music but created a cultural artefact, an object with personal, family and other associations. It has also enabled us to see what was played, who played it, where they played it and the means by which they played it.

Previous research into New Zealand bound OBVs has concentrated on a small number of OBVs relating to a family, a house or those bound over a short period of time. This research looked at 110 OBVs bound over a long-time frame, enabling a comprehensive analysis of

¹ Moseley, 231.

those playing the piano and buying and binding sheet music over the span of a century. It also allowed detailed information about the process and practice of sheet music selling to be brought together and a comprehensive study of the music selling trade undertaken. The 110 OBVs examined were all those fitting the criteria held in public collections (of a total of 261) and a random sample of those held in private collections (quantities unknown).

In print culture terms, the OBVs are the final stage in a worldwide publishing sequence. The music within them has been composed, published and printed in sheet music form, exported to New Zealand, sold by a music seller, purchased and played by an amateur pianist and lastly bound. It is the act of binding, the collation of the individual sheets into a collection which is then preserved by the binding format which gives the OBVs a particular cultural and social value. They enable survival of ephemeral music and a view into buying and playing habits. The OBV is a product of a set of actions but also prompts another set of actions. Sometimes this was the continued playing and preservation by the owner or their family of the music within the OBV and/or the retention of the OBV as a family heirloom. In other cases, the action was placing it in an archive or library for preservation.

Only a small portion of the music published and sold ended up in OBVs; there were many thousands of amateur piano players in New Zealand who did not have their music bound. Most of this unbound music has not survived; it has been discarded when its popularity waned, become tatty and thrown out when its owner, or its owner's family, no longer wanted it. Although no precise quantities are available, newspaper advertisements and information from music sellers reveal there was a huge amount of sheet music sold in New Zealand during the century studied and the music in the OBVs is representative of the music being sold and played. The inherent value of the OBV takes variant forms depending on the user. Owners, family members, researchers, libraries and archives all place value on them for different reasons.

Sheet music is part of print culture and music selling is a commercial venture. The dense network of music selling was sustained by the desire to hear and play music, the availability of sheet music to play, the affordability of the music and the enterprise of music sellers, specialist and others, who stocked it. Between 1840 and 1940, as well as selling vast quantities of imported music, music sellers published around 600 compositions, testimony to the support and encouragement they offered the musically active public in New Zealand and evidence of their contribution to the New Zealand composing tradition.

The primary focus of the research was on those who sold the sheet music, the music sellers, but research into buyers was also undertaken to show the links between these groups and the patterns of exchange within the network of music sellers and buyers. The music in the OBVs was purchased to be played at home. The acquisition of a piano and the ability to play it became a marker of gentility in the mid nineteenth century and research into those who had purchased and played the music in the OBVs, was an important strand of the research. The occupation of the owners' father in particular was useful in charting societal and cultural changes in popular music making in the home over the 100-year period. The research showed the backgrounds of those purchasing music changed as Pākehā New Zealand went from a largely immigrant population to one with a generation born in New Zealand. The early OBV owners were the children of landowners, professionals and wealthy merchants but by the 1890s labourers, gardeners and firemen were purchasing pianos for their children. Margaret Rich, who bound her music in 1874 was the daughter of a wealthy land owner and sheep breeder. Eileen Fleming (music bound 1912) was the daughter of a post and station master and Charlotte Trowell (music bound 1934) was the daughter of a fitter. Over the century studied the piano lost its exclusivity and became something most could aspire to owning. Although cheaper pianos and sheet music was a contributing factor to pianos being more widely available, the desire for the gentility associated with owning and playing a piano was important. With gentility goes a heightened feeling of social place and the binding of the music created an impressive volume that reinforced the social status of the owner and their family and the special place of the piano in their home. A feature of international scholarship was that binding music was a largely feminine occupation. In the New Zealand context, although the connection with women was strong, with over 75 per cent of the OBVs studied owned by women, this thesis reveals that men as well as women bound music. This supports the finding of Kirstine Moffat that in New Zealand a greater proportion of men learned and played the piano than in Britain.² The OBVs show that playing the piano in New Zealand was not seen as a purely feminine activity and being a pianist did not compromise masculinity, indicating that playing the piano not only weakened stereotypes and barriers regarding class but also those regarding gender. The OBVs are thus a social barometer of how New Zealand developed from a settler society to a nation with its own codes and mores.

² Moffat, *Piano Forte*, 74.

Music in the OBVs was popular and the research showed that popular music changed over the 100-year timeframe, not just in terms of the progression of taste in popular culture from year to year, but in the perception of what popular music was. In 1840 “popular music” included music that was considered “serious” by 1940. This is most evident in the songs contained in the OBVs which progress from the “parlour songs” of the 1860s with the pianist playing an accompaniment and the singer providing the melody, through to those of the 1920s and beyond where songs from musicals were written in a way that they could be “sung along to”. Consideration of the OBVs highlights not only the amount of popular music being sold but the importance of this music to the New Zealand public. In this way it challenges some of the more rigid perceptions around popular music, that it is somehow of lesser value than “art” music. The popularity of music came and went more rapidly as the century progressed but continued to be bound, suggesting the binding indicated more than the preservation of the music but a marking of the end of a stage in the OBV owner’s life or musical journey.

Originally all sheet music was sourced from Europe, but from around 1900 music from the United States was increasingly heard in New Zealand and sheet music for these compositions was popular. From the 1890s the music publishing industry in Australia expanded with publishers there producing local as well as American compositions for which they had the Australasian copyright. The later OBVs have a high percentage of Australian published compositions. The changes in musical publishing and taste are evident from examining the contents of the OBVs which contain examples of what was being played and heard. The change from a popular musical culture sourced mainly from Britain to one that was much more diverse shows a lessening of ties with Britain and New Zealand’s closer association with the United States and Australia.

The strong piano and popular music culture the OBVs attest to highlights the importance of the music seller, the final, vital link between the player and the player’s performance of popular music on the piano. The music seller facilitated the channelling of the huge amount of popular music composed and published in Britain, the United States and Australia into the New Zealand home. The printed music trade in New Zealand relied heavily on imported music; New Zealand published pieces account for less than two per cent of the music contained in the OBVs.

The sheet music available for sale significantly cheaper over the century researched. As well as decreasing in price, quantities produced soared both in numbers of compositions and quantities sold, leading to owners binding during the late nineteenth and early twentieth centuries having larger music collections than those in the first part of the study. In most ways the popular musical scene in New Zealand was the same as elsewhere in terms of popularity of composers, genres and musical styles, but the huge number of homes in New Zealand with a piano (40% by 1916) led to a greater number of people being exposed to music. The research shows how important music was to the New Zealand public who were clearly eager to listen to, enjoy and participate in music making.

From 1840 sheet music was sold by a wide range of businesses: initially newspapers and general stores and soon after booksellers and stationers, with the number of businesses selling music increasing as the popularity and availability of pianos grew. In the early 1860s specialist music businesses were established that sold only musical instruments and music. By 1900 there were two major specialist dealers: Begg's and the Dresden (later the Bristol) each with sizeable premises, a London office and branches throughout New Zealand.

Beggs and the Dresden are indicators of the strong commitment colonial New Zealand had to music and the country's participation in global musical culture. Their expansion throughout the country was a result not only of the ambition and business acumen of their managers but also the desire of the New Zealand public for the popular music that was being heard and played elsewhere.

These two companies, like several of the smaller specialist dealers, operated a system of agencies with businesses, often unrelated to music, selling musical instruments (in particular pianos) and printed music on their behalf. Combined with the specialist dealers, booksellers, newspapers and general stores also selling music, New Zealand was covered by a dense network of music sellers. The demand for popular sheet music was such that all sorts of businesses included it in their stock and home pianists could buy it with their groceries, medicines, furniture, books, china, toys, bicycles, tobacco and clothing. Specialist music businesses came and went, were sold, merged and taken over but this did not affect the constant stream of up-to-date sheet music available to be bought and played in the home.

The advent of the gramophone in the first decade of the twentieth century introduced popular music in another format but the same music that was being heard on the gramophone was now available to buy and play in sheet music form and so the two musical avenues operated

side-by-side. From the 1920s the radio brought more music into the home. Unlike the gramophone this was not necessarily music the customer had chosen to purchase and play thus exposing the public to a greater range of popular music and the home pianist to compositions she or he might not otherwise have heard. Most of these pieces were available in sheet music. The movies were another avenue for popular music and the OBVs show the amateur pianists of the 1920s onwards were playing this music, perhaps as a means of reliving the romance, drama and spectacle of what had been seen on screen. Both Kirstine Moffat and John MacGibbon's work on the piano finishes at 1930 as this was the time when these technologies began to challenge the piano as the main means of music making in the home, but the OBVs show these technologies operated side-by-side, until at least 1940.

This research showed the close association between women and the piano from the mid nineteenth century was as strong in New Zealand as it was internationally. The links between women and the piano occurred in the home, the workplace and the wider community. Advertisements for pianos, music and music binding were aimed at women or those buying for women. Those selling pianos placed advertisements appealing to parents to buy one for their daughters, suggesting that their daughter would thus achieve a social status they had not. Much of the music cover illustrations were designed to appeal to women more than men with pretty lithographed covers and later pastel shades. The subject matter of many songs was also aimed at women with lyrics about love, children, the home and family members far away. The emphasis of many binders' advertisements that binding preserved the music and made it "tidy" was an appeal to the housekeeper and manager of the household budget. Women encouraged their children to participate in the broader musical world by providing pianos, lessons and music and many worked hard and made sacrifices to make this possible. Women performed at local concerts and functions in solo and accompanying roles as well as hosting formal and impromptu musical events in their home. Many women used their musical training to earn a living, teaching the piano or selling the music to play on it. The role of women as sellers as well as buyers of sheet music was a strand of this research. In addition to owning and managing businesses which sold sheet music, either on their own or in conjunction with their husband, many women worked for the major music specialists in sheet music departments or as "play over girls", trying out tunes for people before they purchased.

The research broadens the scope of the work undertaken by Kirstine Moffat and John MacGibbon on the piano in New Zealand from 1840 to 1930. It presents detailed research on

the means by which those playing the piano acquired their music and analyses a group of home pianists and their music collections over the period covered by Moffat and MacGibbon. It also extends Keith Maslen's work on music sellers in New Zealand until 1900 and analyses their activities and development to enable their role to be positioned and appreciated within the wider musical history of New Zealand and also the broader social history of the country.

The research helps position the piano in New Zealand's auditory landscape and charts how the sounds it produced changed over the century. The piano was at the centre of music making in the home and in the local community, and the popular music sold and played on it helped make popular music available to all. After the introduction of the gramophone and the radio the piano's dominance diminished but it maintained an important place in popular music making in New Zealand by providing access to music heard through the new mediums of records played on a gramophone, over the airwaves of the radio and sitting watching a movie in a picture theatre.

In highlighting the characteristics of a group of amateur pianists the research gives recognition to the large number of those performing the piano in the home and the musical contribution they made to New Zealand's daily life. Prior to this research little had been written on amateur pianists in New Zealand but this research presents a detailed picture of those playing the piano and buying music.

The research extends knowledge on an aspect of New Zealand's print culture that has been largely overlooked, printed music. It positions music selling within the wider field of print culture commerce and recognises the importance of the purveyors of all forms of print culture to New Zealand's musical life.

The economic importance of the bigger music selling establishments to the commerce of a town or city is examined and shows how the impressive and culturally appropriate premises many music dealers erected contributed to the commercial status of the town. The research positions the major music dealers' premises alongside the large high-end department stores which offered female customers a suitable environment in which to shop, and assesses the importance of these premises to the amount of music sold.

After 1940 the dominance of the piano continued to lessen but there was still a piano in many New Zealand homes. The activities and premises of music sellers continued to be prominent in cities and towns and music businesses continued to flourish. In 1941 Begg's opened their new Christchurch branch of around 19,000 square feet containing a concert room, theatre

booking office, teaching studios and audition rooms as well as extensive musical instrument, piano, radio and sheet music departments. However, included in the premises were departments selling electrical goods such as washing machines, refrigerators and hearing aids as well as gramophones and radios. Begg's had diversified to accommodate the reduction in the number of pianos and other instruments being sold, but music and musical instruments continued to be a core part of their business. Large quantities of sheet music were still being sold and played, although the numbers of pianos sold and consequently those learning and playing the piano had decreased.

New Zealand's search for identity has been a popular thread of much research over the past few years. The term suggests that New Zealanders were looking to have something that set themselves apart in the global context. I believe the contents of the bound volumes shows this is far from the case. New Zealand participated and had its own place within the global musical world, there was no need to seek an identity to it as it was an equal participant, not a poor relation struggling to shed its colonial apron strings. The original New Zealand compositions in the OBVs show that although some were composing items which reflected the uniqueness of their home, a large number were not, indicating that most saw themselves in the same light as composers living elsewhere, creating popular music for consumption by all.

The trajectory of popular musical taste revealed in the OBVs shows that New Zealand was not merely a farflung post of Empire but a participant in the global musical world. The tunes being played and songs being sung were the same as those played and sung elsewhere. Over the century studied, although there were changes to the cultural forces creating the sheet music, a shift in balance in where it originated and challenges for the piano's central role in domestic music making from the gramophone and the radio, the demand for sheet music continued and those who provided it were vital to the dissemination of popular musical culture in New Zealand.

This research looked at one aspect of music selling, popular music for the piano. Other aspects of the music seller's role deserve investigation. Music sellers and piano tuners were closely linked; some piano tuners worked for large specialist music businesses and many were also music sellers in their own right. Piano tuners were vital to the huge piano culture between 1840 and 1940 but those that feature in New Zealand's musical history do so for

reasons other than their piano tuning.³ Who were the piano tuners, where and how were they trained and what was their contribution to music in New Zealand? The music in the OBVs represents a level of competence reached by the owner and to achieve this the pianist had to be taught how to play the piano. Further research into music teachers, those individuals teaching in their home, the schools of music established in many towns, and the role of gender in the music teaching profession all deserve more research.

Much has been written on music outside the home in New Zealand; the activities of brass bands, orchestras, choirs, overseas and local concert performers and the varied musical activity of the country, but this research focuses on an aspect of New Zealand's musical history which until now has received little attention. The popular music being played in the home was an important part of the deep and pervasive role music occupied in colonial and post-colonial New Zealand. Without considering it in the wider musical history of the country only one side of the story is being told. Those who played the music were helping to foster popular music and ensure that New Zealand continued to be part of the global musical world. Those who supplied the players with this music were essential to their success. The activities of the music sellers have now been more richly contextualised to show the importance of their role in bringing popular music to New Zealand between 1840 and 1940.

³ For example, Baron Charles de Thierry who was "a diplomat, administrator, gold miner, artist, flax manufacturer, musician and piano tuner." Elizabeth Nichol. "Charles, Baron de Thierry – Sovereign Chief and musician". *Crescendo* 88 (2011): 13-20, 13.

Appendix 1 Music Sellers in New Zealand 1840 to 1940

A number of sources were used to compile the appendix. Trade directories and newspapers established the existence of some businesses and helped in determining their time span. Many smaller businesses did not advertise they sold sheet music so stickers on pieces of music (whether or not they were included in the OBV sample) and a website of record shop advertising stickers and stamps

http://www.78rpm.net.nz/shoplabels/Record_Shop_Advertising_Stickers_&_stamps.htm supplied details contributing to this appendix.

Dates of operation are extremely arbitrary as many music sellers advertised haphazardly and many did not advertise they sold music at all. If a business has a piece of music in an OBV this is indicated after the business name. Details of what a business was or sold is included if it is not self evident in the business name. For some businesses there were no details as to what they sold other than sheet music so the column is blank. If a business has been listed as a 'music seller' in a directory I have assumed it is one. "Stamp" in the "Years of Operation" column means there is no other information on the business other than a stamp on a piece of music or a record and the publication date of the music fits with the timespan of this study. For any specialist music business (other than a piano dealer only) and any bookseller and stationer with a piano agency I have assumed they sold music.

KEY

M/S Music seller
M/D Music dealer
B/S Bookseller, stationer, newsagent (or any combination of these)
F/G Fancy goods
P/T Piano tuner
M/T Music teacher

Business Name	Location	Agent For	Type of Business/Sold	Years of Operation
Adams, Thomas	Gisborne		B/S, tobacco, toys, pianos	1879-1920
Aitken, K	Levin	Begg's	Books, music	1914-1932
Aldridge, J P & Son	Taihape	Dresden	B/S	1894-1906
Alexander, C R	Kaiapoi		M/S	1929-1932
Alexander, Marie (Mrs)	Stratford		M/S	1901-1908

Business Name	Location	Agent For	Type of Business/Sold	Years of Operation
Alexandra Music Salon	New Plymouth			1883-1886
Alleway & Hoskin later A O Alleway	Christchurch		M/S	1932-1936
Anderson's Piano & Music Depot (OBV)	Wellington			1905-1910
Andrews (Andrewes) & Co, L F	Ashburton		B/S	1880-1897
Anglo-American Music Store (OBV)	Wellington, Auckland, Christchurch			1912-1919
Aplin, Hugh	Wellington		M/D	1875-1876
Appleby, J H	Palmerston	Dresden	Bandmaster	1896-1898
Apps, W E	Levin	Bristol	B/S, F/G, music	1923-1927
Armagh Street Music Stores	Christchurch			1916-1938
Arthur's Music Stores	Sydenham			1911
Arts & Crafts Depot	Masterton		General gifts	1912-1945
Ashfeld Bros & Co	Dunedin		Importers	1897-1900
Attwood, W N	Gisborne		Furniture, general goods, music, flutes	1896-1900
Atwaters Piano Co	Auckland			1930-1940
Auckland Music Warehouse	Auckland			1879-1880
Australasian Music Stores	Christchurch			1914
Avery, Thomas	New Plymouth	Dresden	B/S, M/S, printer	1894-1920
Baker, Roy	Wellington		M/D	1938-1940+
Balcke, H A (Mrs)	Te Aroha		B/S	1892
Bargain Stores Ltd	Whangarei		Cheap goods	1929-1939
Barlow, W E Ltd	Waikpukurau, Waipawa		Radio engineers	1930
Barlow & Co, Thomas	Wellington		Commission agent	1857-1859

Business Name	Location	Agent For	Type of Business/Sold	Years of Operation
Barretts	Hawera, Opunake	DIC	Pianos, musical instruments, music, bicycles, perambulators, mail carts	1899-1901
Bates, J/The Pantheon	Dannevirke			1893
Bates, J E	New Plymouth		B/S, photographer	1862-1866
Batson & Co	Hokitika	Begg's	M/D	1912-1913
Baylis, G	Marton		Land and general agent	1898
Beatties (OBV)	Taumarunui		B/S, M/S	c1913
Begg, Charles & Co (OBV)	Dunedin and branches		M/D	1861-1970
Begg & Anderson (OBV)	Dunedin		M/D	1873-1874
Bellett & Esther/Bellett's Stationery Warehouse	Dunedin		B/S, F/G, crockery, artists' materials	1894-1896
Bennett, J F	Auckland		M/S	1896 - 1900
Bennett's Book & Music Depot (OBV)	Rotorua			c1911
Bentham, W	Wellington		P/T	1861-1870
Berger's Music Warehouse	Wellington			1872-1875
Berryman Bros/Radio & Music Shop (OBV)	Nelson then Hastings, then Palmerston North	Dresden		1907-1938
Bewley's	Hastings		Music, gramophones, records	After 1920
Bishop's	New Plymouth?		B/S, F/G, music	1912-1914
Black, Jonathan	Invercargill	Begg's	M/T	1888
Blanshard's Modern Music Store	Whangarei	Lewis Eady, Kenneth Eady, E & F Piano Co, Bristol		1923-1936
Bock & Cousins	Wellington		Engraver, lithographer	1879-1900

Business Name	Location	Agent For	Type of Business/Sold	Years of Operation
Bon Accord Bazaar	Milton	Dresden	General goods	1892-1915
Bond and Bond/J S Bond	Auckland, Hamilton			1903-1940
Bonds Melody House	Dannevirke		M/D	Stamp
Bonnington, Charles	Auckland then Wellington then Christchurch		M/D	1866-1872
Bookery, The	Pukekohe	Lewis Eady/E & F Piano Agency	B/S, toys, music	1913-1923
Bowden's Fancy Goods & Stationery Depot	Woodville			1892
Bosworth, T H	Auckland then Hamilton		M/S	1900-1902 1904
Bowring, Alfred	Auckland		M/S	1866-1900
Boyne, A	Queenstown	Dresden	Timber merchant, ironmonger	1899-1920
Boyne Brothers (William & James)	Gore	Dresden	Cash warehouse	1887-1900
Braithwaite, Joseph (OBV)	Dunedin		B/S	1863-1928
Brasch, G M & Co	New Plymouth	Dresden	F/G, music	1879-1902
Brennan, R J	Opunake		B/S	1901-1903
British & Continental Piano Co	Auckland, New Plymouth, Hamilton			1890-1924
Broadway Music Depot	Auckland		Gramophones, records, music	1921
Brooker & Keig	New Plymouth	Dresden	B/S	1912-1913
Brown, J H	Upper Hutt		Radios, musical instruments, records, music	1937
Brown, L W W (probably became Brown's Piano Specialists)	Whanganui	Dresden		1909-1910

Business Name	Location	Agent For	Type of Business/Sold	Years of Operation
Brown(e), Joseph & Son, Music Warehouse	Auckland			1874-1878
Brown's Music Specialists	Taihape	Begg's		Stamp
Browne, James 'Synder'	Gisborne		B/S, F/G	1890s
Browne, A M (Mrs)/The Beehive	Gisborne		B/S, M/S	1879-1913
Brunsdon, Wm/Brunsdon's Music Stores	Timaru			1915-1922
Buckland, W F	Blenheim		B/S, F/G	1876-1879
Bunny, Messrs & Co	Nelson	Dresden	B/S	1909-1913
Bunz, Herr C F (OBV)	Christchurch		M/D	1874-1878
Burgess, Michael John	Ashburton		B/S	1898-1900
Burley, W & Co	Balclutha	Begg's	Cabinet maker, upholsterer, furnishing warehouse	1892-1894
Burra, Robert	Thames		B/S	1874-1909
Burrett, R	Wellington		M/D	1865-1886
Byford, T	Christchurch		M/S	1905
Callis, Charles	Wellington		Land, product and piano agent	1892
Campbell, C H	Arrowtown	Begg's	Music, sundries	1894
Campbell, C H/Wairarapa Music Depot	Carterton			1892
Candy, James	Masterton		M/D	1898-1915
Cannell, Mr	Pukekohe		B/S, M/S	1920
Cannell, K	Opunake		B/S, music	1912-1917
Canterbury Music Depot (OBV)	Christchurch			1868-1874
Card, Alfred T	Picton		B/S	1872-1888
Card & Buckland	Blenheim		B/S, music	1875
Card & Rabone	Blenheim		B/S, M/S	1884-1888

Business Name	Location	Agent For	Type of Business/Sold	Years of Operation
Carmichael and Co	Tauranga		Sheet music, records	1938-1940+
Carncross, Walter	Oamaru	Begg's	B/S	1876-1877
Carpenter, Robert Holt	Wellington		B/S, sold flutes	1850s-1880s
Carroll, Mr	Auckland		M/S	1877
Carson, William	Thames		B/S, music	1908-1928
Carson & Co	Kaitangata	Begg's		1895-1896
Carter, Charles	Tauranga	B & C Piano Co	B/S, music	1892-1894
Carter, E (OBV)	Auckland		M/T, picture framer, musical instruments	1885-1902
Carthew, William	Feilding	Dresden, L & B Piano Co	B/S	1879-1926
Cartwright's Music Warehouse (OBV)	Blenheim	Begg's		1915-1920
Carver, R W I	Wellington		M/T, M/D	1874-1876
Central Music & Phonograph Stores/Central Music Stores (OBV)	Christchurch			1912-1933
Central News Agency	Rangiora		B/S, lending library	1934
Chadwick, John	Hastings	Dresden	B/S	1880-1902
Chapman, G T/Charles R Chapman	Auckland		B/S, bookbinder, circulating library	1855-1940
Charles Russell Pianoforte Warehouse	Wellington			1867-1869
Chivers (A M) & Co (OBV)	Christchurch, Wellington		M/S	1905-1909
Choveaux, H M, The London Music Store	Gisborne	L & B Piano Co, National Piano Co		1911-1916
Chrisp & Son (OBV)	Gisborne	Begg's, L & B Co	M/D, sewing machines	1900-1972

Business Name	Location	Agent For	Type of Business/Sold	Years of Operation
Christchurch Music Depot	Christchurch			1863-1868
Christie, M A and V	Dunedin		M/D	
Cimino, Salvatore	Wellington		M/T, M/D	1893-1897
City Bazaar/C Good	Auckland		F/G, stationery, music	1893
Clare, C M	Opunake		Menswear, music, crockery	1928
Clark's	Carterton		Drapery, clothing	1884
Clark's Music Store	Stratford			1930-1936
Clarke, J W H	Balclutha	Begg's	Hairdresser, tobacconist, phonograph dealer, B/S	1905-1919
Clarke, P	Takaka		M/S	1934-1935
Clarke & Richardson	Balclutha	Dresden, Begg's	Hairdressers, tobacconists, mercers, hatters, hosiers	1906-1908
Claughton, H S/Claughton & Co	Nelson		Organist, M/T	1930-1931
Clayton, Charles' New Stores	Westport		Shoes, music, musical instruments	1886
Clendinning, J	Auckland		M/S, B/S	1886-1887
Coburn's Musical Warehouse	Opunake			1928-1929
Cochran's Music Warehouse	Taihape, Foxton	B & C Piano Co		1909-1918
Cohen, Charles	Reefton	Dresden	B/S, F/G	1878-1900
Coker, Walter	New Plymouth	Colliers	P/T, M/S	1894-1900-
Coles, Henry (OBV)	Palmerston North		M/D	1898-1924
Coles Book Arcade	Carterton		B/S	c1915
Colledge, P F	Oamaru	G R West	Tobacconist, B/S	1871
Collier, H & Co (OBV)	Whanganui, New Plymouth, Nelson, Palmerston North, Hawera, Feilding, Waitara, Stratford		M/D	1884-1940

Business Name	Location	Agent For	Type of Business/Sold	Years of Operation
Collings' Music & Fancy Goods Depot	Westport			1911
Collins, Mrs	Waihi		M/D	1936
Colonial Piano & Organ Importing Co	New Plymouth			1898-1904
Congalton, D	Cambridge	Webster's	Stationer	1916-1924
Conrad L/Dominion Music Depot	Gisborne		M/D	1916
Constant, E C	Waihi		B/S, music, pianos, F/G	1906
Cooke, John	Dunedin		M/S	1878-1888
Cooke's Bookshop	Wellington		B/S, music	Stamp
Copithorne, J W	Wellington		M/D	1902-1918
Corderys Ltd	Christchurch		M/S	1939
Coupland Harding, R	Napier		Printer, publisher, B/S, M/S	1887-1889
Craig, Milton	New Plymouth	L & B Piano Co	P/T, M/D	1894
Craig (John Wilson)	Napier		B/S, M/S	1882-1900
Craven & Co	Naseby		Importers, drapers	1900-1903
Crawshaw, John	Waimate, Oamaru	Dresden	M/T, M/D	1896-1902
Crawshaw, John	Palmerston North		M/S	1898-1900
Crean's Music Store/Feilding Music Store	Feilding	E & F Piano Co		1910-1912
Crear, J M & Son	Napier		Stationers	1899
Crear, John	Hokitika		B/S, pianos/organs	1867-1878
Cropley, Emily (Mrs)	Waimate	Begg's	M/S	1918-1920
Cross and Petersen	Christchurch		Pianos	1934-1935
Cucksey, Henry (OBV)	Auckland, Napier		M/S	1867-78
Cull, F	Nelson		Gramophones, pianos, music, records	Stamp
Cullen, William	Christchurch		M/S	1900

Business Name	Location	Agent For	Type of Business/Sold	Years of Operation
Culpan, William	Auckland		P/T	1872-1885
Cumming, F G	Timaru		M/S	1936-1939
Cunnison's Bookshop	Patea			1936-1937
Currie, R	Patea		Jewellery, F/G	1877-1884
Dalrymple, W A	Patea		Records, music, F/G	1926-1928
Dampier, W H	Auckland		B/S	1878-1889
Dannevirke Music Warehouse	Dannevirke			1901-1906
Darby, Mr	New Plymouth		M/S	1865
Darby, William (OBV)	Nelson		M/D	1865-1900
Davidson, James	Timaru			1894
Davis, Henry J	Christchurch		Bookbinder	1900
Davis, J & Co	Wellington			1901-1907
Davis & Harris (OBV)	Wellington		Music importers	1898-1900
Davy, Mrs	Cromwell	Begg's	F/G	1909-1916
de la Perrelle, P	Arrowtown	Dresden		1900-1913
Denne, H G	Greymouth		M/S	1933
Dent, Thos W	Leeston	Christchurch Musical Exchange	Commission and insurance agent	1898
DIC (Drapery & General Importing Co) (OBV)	Dunedin, Christchurch, Wellington		General traders	1896-1940
Dinwiddie, Morrison & Co	Napier		Printers, publishers, stationers	1872-1879
Dinwiddie, Walker & Co	Napier		Printers, publishers, stationers	1879-1931
Dixon, George	Masterton		Tobacconist, F/G	1880-1888
Dixon, B	Greymouth		B/S, music	1899-1918

Business Name	Location	Agent For	Type of Business/Sold	Years of Operation
Dixon & Bates/Dixon's (OBV)	Hawera	Begg's	M/D	1900-1909
Dobson, Alfred	Blenheim		B/S	1877-1884
Dodd's Musical Store	Dannevirke			1921
Doherty, J & Co/Doherty Bros (OBV)	Christchurch		P/T, M/S	1892-1897
Doherty, Miss	Christchurch		M/D	1903-1905
Donken/Donkin, E H	Feilding		B/S, F/G, music	1893
Don's Piano and Music Store (Archie Don's Music Service)	Hastings, Waipawa	Lewis Eady		1914-1927
Drake, Frank	Inglewood		B/S, M/S	1905-1913
Dresden Pianoforte Manufacturing & Agency Co/Bristol Pianoforte Co Ltd (OBV)	Dunedin and branches throughout New Zealand			1883-1938
Duncan, D	Opunake		M/S, picture framer, cycles, toiletries, medicines	1904-1912
Duncan, J	Manaia, Taranaki		B/S, cycle agent, M/S	1908-1911
Duncanson, T S	Tauranga		B/S	1902
Dunn, Mrs	Reefton		B/S, music, F/G	1897
Durban & Co	Opunake		Jewellery, music, vases, violins	1903
Dutton, Geo W	Wellington		B/S, F/G	1878
Eady, Arthur & Co/Auckland Music Warehouse (OBV)	Auckland, Hamilton			1875-1939
Eady, Lewis R (OBV)	Auckland		Piano importer	1884-1900-
Easson, J W & Co (OBV)	Greymouth	Dresden	Auctioneers, produce and general merchants	1896-1898

Business Name	Location	Agent For	Type of Business/Sold	Years of Operation
Elliott, C & J	Nelson		M/S	1845-1861
Elliott's Book Arcade/J P Elliot	Masterton	Dresden	B/S	1901-1904
Emmett Music Company	Whanganui, Palmerston North			1926
English & Foreign Piano Agency/British & Foreign Piano Agency	Auckland			1898-1923
Erskine & Whitmore (OBV)	Invercargill	Begg's	B/S	1880-1885
Evans, D J	Westport			1886-1887
Evans, H P	Ashburton		M/S	1915-1918
Evans, W S	Auckland			1885-1895
Evans' Piano & Music Warehouse	Geraldine			1911
Fairs, Newton	Auckland		Music, stationery	1879-1893
Fairs & Co	Hawera	Dresden	B/S	1891
Fairweather, D A	Feilding	Pinny, Dresden	B/S, F/G, music	1913-1919
Farley, T F	Timaru		B/S, M/S	1886
Farmers' Trading Co	Auckland		General goods	1929-1937
Farr and Halls	Gisborne		M/D	1916-1917
Farrell, Thomas	Auckland		Musical instruments	1878
Feilding Music Stores	Feilding		M/D	1912-1913
Fergusson, Alex	Whanganui	Dresden		1896-1898
Finch, Richard E (OBV)	Auckland		B/S	1879-1885
Fine Arts & Music Emporium, The	Auckland		Gramophones, pictures, music	1907-1908
Fisse, Chas	Leeston	Bristol	Watchmaker, jeweller	1928-1929
Flett, J G	Oamaru	Begg's	B/S, F/G, Berlin wool	1871
Fogg, S & Son	Milton		Hairdressers, tobacconists	1894

Business Name	Location	Agent For	Type of Business/Sold	Years of Operation
Fookes, Arthur B R	New Plymouth			1893-1900-
Forbes, J D (OBV)	Mataura	Begg's	Books, music	1914-1915
Ford, C	Eltham		Stationer, confectioner, fruiterer, general storekeeper	1898
Fords Music Store	Greymouth		M/S	1939
Forrest, Angelo/Auckland Music Warehouse	Auckland		M/D	1880-1882
Forrest's Piano & Music Store (OBV)	Wellington			1905-1908
Foster, G (OBV)	Whangarei		M/S	1911
Fowler, Geo	Feilding	DIC	Cycles	1906
Fowler & Gordon (OBV)	Foxton		Boat sellers, commission agents	1909
Fox, Chas H	Stratford		M/T, conductor	1920
Francis, Robert (OBV)	Christchurch, Greymouth, Hokitika		M/D	1900-1939
Francis, W D	New Plymouth		M/S	1880-95
Franklin's Musical Headquarters	Auckland			1925
Fraser, James M (OBV)	Invercargill		B/S, toys, music	1882-1885
Fullworth	Tauranga		Sweets, tobacco, cigarettes, music	1937
Gardiner, Frederick W (OBV)/Gardiner's Music Warehouse	Wellington	L & B Piano Co		1900-1911
Gardiner, Mr	Christchurch		F/G, music	1877
Gardiner & Son	Christchurch		Piano manufacturers	1875-1878
Gardner, William	Waihi		M/S	1905
Gates, Horace Arthur	Ashburton	Dresden, Begg's	M/S, teacher, organist	1875-1916

Business Name	Location	Agent For	Type of Business/Sold	Years of Operation
General Phonograph Music & Postcard stores (OBV)	Christchurch			c1919
Gibbs, Mrs	Reefton		F/G, music	1914-1915
Gibbs, Samuel Norris	Ashburton		M/S	1922
Gibbs & McBrydge	Oamaru	Begg's, Dresden	M/S	1907-1909
Gilbert, E Ellery (OBV)	Whanganui, Feilding	L & B Piano Co	Piano importer, tuner	1880-1919
Gilbert, F J/Gilbert's Music House (OBV)	Te Awamutu	E & F Piano Co	Picture framer, musical instrument dealer, photo goods	1910-1931
Gillander Bros	Foxton		Cabinetmakers, upholsterers	1902
Gillespie, J M	Blenheim	Dresden		1895
Gilmour, John	New Plymouth		B/S, M/S, patent medicine	1882
Gittos, John Henry	Hamilton	E & F Piano, L & B Piano Co		1911-1920
Golden Rule Bazaar	Wellington		China, toys, music	1885
Goodrick, W H R	Hokitika	L & B Piano Co	Stationer	1910
Goodson's	Auckland			1888
Gore Musical Repository	Gore		M/D	1884
Gosson, R	Hokitika	Milner & Thompson	Piano importer	1891
Grace, Clarke & Co	Napier, Whanganui, Palmerston North	Dresden		1892-1896
Grace & Co	Palmerston North, Hawera, Feilding, Napier	Dresden, Begg's	Sewing and knitting machines, music, musical instruments	1892-1902
Grace's Music Depot	Hawera			1914-1916

Business Name	Location	Agent For	Type of Business/Sold	Years of Operation
Grant & Clark (OBV)	Balclutha		F/G, stationery, music	1919-1940
Graves & Low	Waimate		M/S	1909
Gray, Charles	Invercargill		M/T	1890-1894
Greymouth Stationery Depot/John Roche	Greymouth			1870-1883
Grigg, John	Thames then Auckland	L and B Piano Co	P/T, M/D	1882-1903
Grubb, Thomas	Stratford		Music, F/G	1914
Gwyne, John T	Palmerston	Begg's	Tobacconist, newsagent, stationer	1880
Hagerty Brothers	Winton		Hairdressers, tobacconists, F/G, furniture, pianos, music	1900-1902
Hale, Charles/Southland Music Depot (OBV)	Invercargill	Dresden		1892
Hall, Charles	Woodville		B/S	1899
Hall & Son	Hastings	Wellington Piano Co	B/S	1906
Hall's Book Shop	Waikpukurau	Nimmos	B/S	1920s/1930s
Hall's Book Store	Hamilton		Bookseller	1906
Hamilton Music Warehouse	Hamilton	F Moore & Co		1904
Hamilton Stationery & Fancy Goods Bazaar	Hamilton		Sewing machines, medicines, music, F/G	1891-
Hammond, J W	Ellesmere		Drapers	1917
Hanham, F (OBV)	Wairoa			1925
Hansen, Alfred & Co	Westport	Dresden	B/S, F/G, music	1890-1909
Harding, T B	Napier, Hastings			1874

Business Name	Location	Agent For	Type of Business/Sold	Years of Operation
Harp, J & W	Paeroa		Bicycles, stationery, sewing machines, music	1910-1912
Harris, J & Co (OBV)	Dunedin, Wellington, Christchurch			1902
Harris'	Auckland		B/S	1865
Harston, H L/Harston's Novelty Bazaar	Thames, Tauranga	L & B Piano Co	M/T, B/S, musical instruments, music	1887-1888
Harston's Music Depot/Harston and Sons (OBV)	Napier	Begg's		
Harwood, E	Waipawa		B/S, music	1878
Haslett, E H (OBV)	Auckland		Music, stationery	1880
Hatch's Pianoforte Depot	Invercargill			1881-1882
Hatton, T C & Co	Lyttleton		B/S, M/S, printers	
Havelock Repository	Havelock		Range of goods	1892-1893
Hawaiian Musical Depot	Timaru			1928
<i>Hawera & Normanby Star</i>	Hawera			1888
Hawera Booksellers & Stationers Co	Hawera			1897
Hawera Music Warehouse	Hawera		Stationer, F/G, tobacconist, music	1893-1894
Hawke's Bay Book & Stationery Warehouse	Napier			1881-1905
Hawthorn, A (OBV)	Auckland			1919-1925
Hayes, B W	Oamaru	Kelsey	Books, music	1880-1881
Heppell, George T	Hokitika		P/T, M/T, musical instruments, music	1897-1898

Business Name	Location	Agent For	Type of Business/Sold	Years of Operation
Hertz, George Music Repository	Dunedin			1863
Heseltine, Miss M	Ashburton	Milner & Thompson	M/T, taught woodcarving	1903-1905
Hewett, Frank H & Co	Napier	Begg's	Machinery shop	1900
Hicks, Ken	Pahiatua		Music, sports store	Stamp
Hill, J C	Waimate		M/S	1930-1933
Hodder, T R	New Plymouth		B/S, M/S	1893-1908
Hoffman, Frederick	Wellington			1889-1897
Hoffman & Sons	Wellington			1880-1900-
Hoffmann, H L	Auckland			1894-1896
Hoffmann & Sons	Auckland			1860-1900-
Hogg, John	Dunedin		P/T, piano importer	1880-1900-
Holcroft's Music Warehouse (OBV)	Blenheim	Begg's		1910-1912
Holliday, Robert & Co (OBV)	Wellington		B/S, music, F/G	1878-1910
Holmes, R T	Masterton		F/G, stationery	1895-1906
Holmes, T	Auckland		M/D	1890-1900-
Home Entertainments Ltd	Christchurch		M/S	1932-1933
Honolulu Music Company	Christchurch		M/S	1930-1932
Hood & Johnson	Masterton	Dresden		1892-1896
Hooker, Joseph & Co	New Plymouth		Printer, lithographer, music publisher	1895-1900
Hounsell, Jesse	Nelson		Bookseller, printer	1865-1900
Hounsell, Henry	Nelson		Guns, furniture, groceries, alcohol	1862-1899
Howe Brothers	Napier	Dresden	B/S	1894-1920
Howell, Frederick & Co	Dunedin, Invercargill			1885-1900-

Business Name	Location	Agent For	Type of Business/Sold	Years of Operation
Howell, J B	Christchurch		M/S	1932-1933
Huffam Bros (gramophones)	Motueka		M/S	1939
Huffman, Timotheos Blake (OBV)/Central Piano Organ & Music Warehouse	Nelson	Dresden		1888-1906
Hughes, J	Christchurch			1862
Hunt, Horace H	Hastings		B/S, music	1896
Hunter, Ben F	Rangiora		Records, needles, music	1936
Hunter, Timothy B	Pahiatua, Eketahuna	Dresden	M/S	1898-1900-
Hunter-Brown, H	Wellington		P/T	1900-
Hutton, P W	Timaru	Begg's, Dresden		1860s-1900
Innes & Co	Hawera			1886
Innes, J B	Masterton		B/S, music	1890
Inwood & Bilton	Timaru		B/S, music	1867-1874
Isherwood, F	Otaki		Cigarettes, writing pads, music	1920
Issell, E R	Westport		Hairdresser, pianos, tobacco, F/G	1884-1886
Jackson, W G (OBV)	Wellington		B/S	1876
Jacobs & Moir	Invercargill	Begg's	Music, musical instruments, F/G	1878-1880
Jacobson, H C	Akaroa		B/S, music	1881
James, A E	Woodville		M/S	1915-1920
Jefferson, J H	Thames		M/S	1875-1883
Jefferson, Mrs	Thames		M/S	1883-1885
Jeffrey, George	Lawrence. Roxburgh	Dresden	B/S, pharmacist	1875-1924
Jenness Music Stores	Wellington, Petone			1932-1940

Business Name	Location	Agent For	Type of Business/Sold	Years of Operation
Jennings, Mrs	Oxford		Boarding house, refreshment rooms, violins, bows, strings, music	1900
Jensen, J H	Blenheim		B/S, music	1877
Johnston, Aloysius (Miss)	Greymouth		M/S	1920-1924
Johnstone, F G	Milton	Begg's	Cabinet maker, upholsterer	1893-1897
Jones, F W	Levin		B/S, music	1913-1918
Jones, Frederick J & Co	Wellington		M/D	1895-1900-
Jones, H M	Ashburton	Milner & Thompson	General goods	1878-1917
Jones, Henry Ireson	Whanganui		B/S, printer	1860-1901
Jones, M A	Oamaru	Begg's	P/T	1879-1880
Jones, William F	Auckland		Pianoforte manufacturer, M/S	1866-1877
Joseph, Jacob & Co	Wellington		General merchants	1868
Judd's	Tauranga		M/D	1934
Kear's Vice-Regal Music Store	Stratford	Nimmos		1924-1926
Keir, D C	Featherston		Chemist, stationer, tobacconist	1880-1883
Kelsey, Arnold R (OBV)	Dunedin			1880-1883
Kemshed, Frank J	Oamaru	Dresden, Begg's		1891-1896
Kenworthy, James	Patea		B/S	1877-1911
Keir, D C	Featherston		B/S, chemist, M/S	1881
Kerr's Piano Salon	Dunedin			1927-1929
Kilgour, A E	Greymouth, Westport	Begg's	Music, pianos, gramophones, stationery	1907-1920+
King, Albert	Waiuku		B/S	1912-1913
King, Edwin James (OBV)	Whanganui then Wellington		M/S, M/T, bandmaster	1874-1879 1884-85

Business Name	Location	Agent For	Type of Business/Sold	Years of Operation
King, James	Hokitika	Dresden	B/S	1984-1920
King & Collier (OBV)	Whanganui		M/D	1879
Kingsley, J H	New Plymouth		Piano importer	1893-1899
Lacey's Bazaar	Tauranga		Gramophones, records, music	1913-1930
Laidlaw & Gray	Dunedin		Ironmongers, M/D	1900-
Laidlaw's Music House	Hawera		M/D	1924-1932
Lambert, W	Dunedin		B/S	1855-1861
Larsen, Eliza Jane Dumas	Dannevirke		M/S	1906
Laurie's Music Warehouse	Whangarei			1922-1933
Lawrence, J & Co	Woodville	Begg's	B/S, FG, music	1900
Lawrence, John	Hamilton		M/S	1907
Lawson, A	Dannevirke		M/T	1904
Lawson Brothers	Dannevirke	Collier's	M/S, stationers	1906
Leake, Henry	Christchurch		Varied goods	1862
Leary, J P & Co	Palmerston North	Begg's		c1904-1915
Leary and Dixon's	Palmerston North		M/D	1904
Legg, George	Auckland		Pianos, music	1865
Leighton, James Francis			Bookseller, bookbinder	1855-1900-
Lester's Ltd	Hawera		B/S, G/S, sports goods	1935
Lewis, Cecil H/Lewis' Music & Fancy Goods Warehouse	Gisborne	Dresden		1900-1902
Lewis, John	Christchurch			1863-1874
Lewis' Music Shop/B Lewis & Co Music Stores (OBV)	Wellington			1924

Business Name	Location	Agent For	Type of Business/Sold	Years of Operation
Liddington, T G	Hawera	Nimmos	M/D	1923-1935
Lillicrap, Francis & Co (OBV)	Invercargill	Dresden		1893-1904
Lillicrap's Music Stores	Auckland		M/D	1921-1926
Lillicrap, McNaughton & Co (OBV)	Invercargill			1904-1916
Linds Radio House	Lower Hutt			1940
Linnemann, C	Hokitika		General importer	1878-1907
Litchwark's	Cambridge		P/T, records, gramophones, music	1926-1940
Lithgow, Alexander /Southland Music Depot	Invercargill	Dresden		1892-1894
Little, Jas & Co	Cromwell		General trader	1901
Livingston, R L	Oamaru			1866-1875
Lloyd, Mrs J	Ashburton		M/T	1901-1904
Lockyer, Frank (OBV)	Napier	Begg's	M/D	1901-1940
London & Berlin Piano Co/Berlin Piano Co/W H Webb	Auckland			1886-1911
London Music Importing Co	Auckland		Music	1890
London Music Publishing Co, NZ Branch (OBV)	Wellington			1897-1898
London Music Shop	Gisborne			1912-1919
London News Agency & Toy Depot (OBV)	Christchurch			1911-1914
London Organ & Piano Co (OBV)	Dunedin		Pianos, organs	1895-1915
London Piano Co	Wellington, Dunedin, Gisborne, Napier, Timaru, Gore, Invercargill		Pianos, music	1899-1917

Business Name	Location	Agent For	Type of Business/Sold	Years of Operation
London Piano Co	Christchurch		M/D	1925
London Specialists, The (OBV)	Invercargill		M/S	1888-1889
Lowndes, J/Exchange Music & Fancy Goods Depot	Masterton			1908-1911
Lowry, L G	Otaki		B/S, music	1926
Lucas, R E	Levin	Begg's	B/S	1916-1922
Lucas & Son, R	Nelson		B/S, printers, bookbinders	1866-1911
Lyon, William	Wellington		B/S	1864-1874
Lyon & Blair	Wellington		B/S, bookbinders	1874-1886
<i>Lyttleton Times</i>	Lyttleton			1852
MacDuffs	Levin		Clothes, toiletries, music	1937
MacKay, S & W	Dunedin			1885
Macklam, J	Hawera	Dresden	B/S, F/G	1892-1912
MacLean, A H (OBV)	Feilding	Colliers	Stationery, music	1904-1919
Manson, J & Co	Hokitika		B/S	1878
Marbeck's	Auckland		Records, music	1934-1940
Marchant's Music Shop	Wellington		M/D	1923
Market Place Bazaar (Mrs Bushell)	Blenheim		Musical instruments, toys, books, magazines, music	1897-1900
Marriott, James Henry	Wellington			1850s-1885
Marshall (Miss)	Paerora		M/S	c1928-c1932
Martin, Arthur Edward	Nelson		M/D	1910
Martin, Charles	Eltham	E & F Piano Agency	Land, estate and general agent	1907-1908
Martin, F H C (OBV)	Geraldine		B/S	1915-1922
Martin, L V	Wellington		Radios, music	Stamp

Business Name	Location	Agent For	Type of Business/Sold	Years of Operation
Martin, R H	Whanganui	Dresden		1893
Martin, R H	Nelson and district	Dresden		1890-c1911
Mason, Robert	Auckland		Musical instruments	1878
Mason, Mrs	Wellington		M/D	1873
Matthews, Fred	Wellington		Music, records	1929-1932
Matthews, Richard J (OBV)	Dunedin			1885-1888
Maxwell, A K (Mrs)	Thames		M/D	1905-1910
Mayfair Music Centre	Stratford			
Mayo, H	Queenstown	Dresden	Tobacconist	1893-1894
Mayson, S	Oxford	Milner & Thompson	M/T, piano/organ repairer	1894-1900
Mayson, S	Nelson		M/S	1934-1939
McCardell, James Francis	Christchurch		Auctioneer, B/S	1854-1858
McCutcheon's Music Store (OBV)	Gore	Begg's		1917- 1927
McGill, P R	New Plymouth		M/D	1899-1900
McIntyre, Jessie (Miss) (OBV)	Wellington		Music, small musical goods	1910-1916
McKeever, E V	Dannevirke	Dresden	B/S	1902-1909
McKenzie's	NZ wide		Department store	1937
McKinnon, George (OBV)	Whangarei			1906
McKinnon Bain's New Music Warehouse	New Plymouth			1904
McLean, Alice	Ashburton		M/T, M/D	1903-1919
McLeod & Young/F W McLeod	Masterton	Wellington Piano Co, Begg's		1904-1920
McLiver's	Thames		Toys, books, music	1883-1885
McMillan, W H	Temuka		M/S	1922

Business Name	Location	Agent For	Type of Business/Sold	Years of Operation
McNeil, Mrs	Balclutha	Dresden		1893
Mears, W E (OBV)/Mears & Co (OBV)	Auckland		B/S, music	1880-1894
Meldrum, William Fowlie	Oamaru	Dresden	B/S, M/S	1894-1900-
Mellors	Christchurch		Music	1904
Mephan, P	Whanganui	Collier's	Pianos, gramophones, music	1928-
Merton, G H	Christchurch			1878-1879
Millar, Andrew	Palmerston North			1913
Miller's Fancy Repository & Boot Palace	Auckland			1892-1909
Millington's (OBV)	Probably Blenheim		B/S, music	Stamp
Milner and Thompson (OBV)	Christchurch, Timaru, Napier, Ashburton	Begg's	M/D	1874-1920
Milsom, Jesse Samuel	Feilding		B/S	1892-1900-
Milson, J S/Milson & Coles	Feilding	Dresden	F/G	1895-1907
Mitchell's Music Emporium	Napier			1899-1907
Mogridge & Son	Marton		B/S, printers	1908-1920
Moir, Johnson & Co (OBV)	Invercargill	Dresden	M/D	1886-1890
Moir, M J (Mrs)	Invercargill	Dresden	M/D	1890-1891
Mones, David			B/S	1902
Moodie's (OBV)	Auckland		M/D	1924-1928
Moore, Charles G	Oamaru	Begg's		1881-1885
More, K & Co	Christchurch		Talking machines, records, music	1915
Morgan, Llewellyn John	Otorohanga		M/S	1932
Morrison & Bissett/Manchester Bazaar	Feilding	Dresden	B/S	1911-1913
Moss, Robert	Dunedin		P/T	1890-1900

Business Name	Location	Agent For	Type of Business/Sold	Years of Operation
Moss & Co	Dunedin		M/D	1863
Moyes, David	Milton		B/S	1901
Munro's Radio and Gramophone Department/Broadway Music Supplies	Tauranga			1931-1941
Munson, Job L (OBV)	Hokitika & Westport		B/S, printer	1868
Murrell, Mr	Cromwell	Dresden	Watchmaker, jeweller	1906-1919
Music Importing Co	Greytown		M/S	1915
Musical Budget (joint branch of Arthur Eady and Continental Piano Co) (OBV)	Hamilton			1887-1912
Musical Exchange	Dunedin		Pianos	1893-1906
Musical Importing Co	Auckland		M/D	1890-1907
Musical Keyboard Ltd	Palmerston North			Stamp
Naphtali, H	Napier	Dresden		1890-1892
Napier Book & Stationery Warehouse	Napier			1857-1871
Nashelski, M	Dunedin		M/S, F/G	1862-1863
National Piano Co (took over London and Berlin)				1911-1940
Naysmith, R M Ltd	Christchurch		"HMV Sales & Service"	Stamp
<i>Nelson Evening Mail</i>				1887
<i>Nelson Examiner & NZ Chronicle</i>				1842
<i>New Zealand Spectator & Cook Strait Guardian</i>	Wellington			1852
Newtown Piano and Music Warehouse	Wellington			1904
Nicolson (Miss)	Reefton		Toilet requisites, F/G, toys, music, cards	1911-1914

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Nieman, M	Greymouth, Lawrence	Begg's	Watchmaker, jeweller	1893
<i>North Otago Times</i>	Oamaru			1865
Oakden & Howell	Dunedin/Invercargill			1887-1900
Oakey, Alfred/Oakey & Son (OBV)	Nelson		Importer	1872-1896
Oakey, Mrs Alfred	Nelson, Blenheim		F/G, leather goods	1896-1918
Oates' Music Stores	Palmerston North	Milner & Thompson		1911-1914
O'Hara, Ralph H (OBV)	Whanganui	Begg's, DIC	M/S	1905-1912
Orchard (Mrs)	Opunake	Dresden	Girls' school	1894-1896
Osborne, J (Miss)	Thames		B/S, music, F/G	1885-1886
Osborne & Co.	Invercargill		M/D	1885-1886
Osman, W & Co	Ashburton	Webley, Sons & Gofton	Bicycles, gramophones	1914-1937
Pacific Music and Book Depot	Hastings			1915
Palmer, M H (Mrs)	Reefton then Westport		F/G, patent medicines	1908
Palmer, R G	Foxton		B/S, tobacconist	1878-1880
Pannell, Jos G	Hamilton	London & Berlin Piano Co		1888
Park, William	Masterton		B/S, F/G, music	1882-1900
Park, William	Palmerston North		M/D	1883-1916
Parker, Ephraim	Dunedin		M/T	1898-1911
Parker's Music Warehouse	Blenheim	DIC		1898-1906
Parkes, M Kineton (OBV)	Hawera	Dresden	Range of goods	1922-1924

Business Name	Location	Agent For	Type of Business/Sold	Years of Operation
Parkhouse, George	Westport		B/S, pianos, organs, music, F/G	1900-1905
Parkinson, R W	Greymouth		Music, stationery	1882-1905
Parnell, Edward	Gisborne	Dresden, L & B Piano Co	M/D	1893-1896
Parsons, George F	Wellington			1895-1900
Patea Music Warehouse	Patea	DIC		1906-1907
Paterson, James & Co	Dunedin		Auctioneers, booksellers, general merchants	1856-59
Paton, Thomas S	Dunedin			1889-90
Patterson, A W D	Kaikohe			1933
Paul, Wm H	Hamilton		B/S, music, F/G	1901
Payne, A M	Christchurch		M/S	1935
Peace, R	Hamilton	L & B Piano Co		1905-1908
Pearce, Mr			Organist, P/T	1887
Penny, Edward Henry (OBV)	Blenheim	Dresden	B/S, F/G	1893-1902
Petersen, A R	Christchurch		M/S	1936-1939
Petersen's Music Warehouse (OBV)	Christchurch			1937-1940
Phoneries, The (OBV)	Christchurch			1911
Pickett & Co, Gilbert	Wellington		Draper, general storekeeper	1854-1865
Pinny, Frederick James	Wellington, Nelson		M/D	1886-1939
Pratt, A A	Manawatu		Books, music	1908
Price, Thomas E	Masterton		Stationery, F/G	1879-1881
Puryer, J (OBV)	Pukekohe	E & F Piano Agency		1923- 1927
Quartly, E C (OBV)	Blenheim	Begg's	M/D	1908-1910
Radio Specialities	Tauranga			1934

Business Name	Location	Agent For	Type of Business/Sold	Years of Operation
Ramsay, Thomas	Auckland			1895
Ramsey, C & T	Wellington		Piano manufacturers	1880
Reed, W H	Auckland		M/D	1878-1880
Reese, Charles	Invercargill		Watchmaker, jeweller, stationer, tobacconist, M/S	1863-1864
Reeve, C	Pahiatua	Dresden		1896
Reichardt, George (OBV)	Wellington		M/D	1878-1904
Reilly & Co	Auckland		Books, music	1867
Reith & Small	Timaru	Begg's	B/S	1875
Retford, Miss C H	New Plymouth, Hawera	Dresden	F/G	1882-1922
Reynish, C	Motueka, Christchurch		M/S	1935-1937
Rhodes, W B & Co	Wellington			1853
Richardson, George J & Co	Auckland			1890-1900
Richardson, J	Auckland?			1855
Richardson, J W	Woodville			1893
Richardson, J W	Napier			1900-
Richardson, The Piano and Importing Co Ltd	Auckland			1919-1922
Robertson, A W/Robertson's (OBV)	Auckland		M/D, music publisher	1900-1934
Robertson, D I	Mataura		F/G, music, crockery	1920
Robertson, R	Milton	Dresden		1896-98
Robinson, Alf	Nelson	Pinny	B/S, music	1912-1922
Robinson, D H (Miss)	Hokitika		M/S	1935-1939
Robinson's	King Country			1914

Business Name	Location	Agent For	Type of Business/Sold	Years of Operation
Robinson's Musical Depot	Hokitika	Begg's	B/S, F/G, music	1901-1913
Rodger's Fancy Bazaar (OBV)	Invercargill		Range of goods	1866-1881
Ronayne & Cottrell	Oamaru	Kelsey	B/S	1877-1883
Roscoe (Mrs)	Wellington		F/G, toys, stationery, music	1903
Rose, K	Tay Street		B/S	1863-1880
Rosewarne (Mrs)	Auckland		M/S	1910
Roskrige, T F (Mrs)	Thornbury, Riverton, Otautau	Dresden		1891
Rule, R L	Oamaru		Stationery, F/G, music	1882
Runnicles, J H	Christchurch		M/S	1916
Russells' Music Warehouse	Wellington			1867-1869
Rutland Sample Rooms	Whanganui		Stationery, music	1881
Salvation Army Book & Musical Depot	Christchurch			1909
Sammons, Edward B & Co	Hokitika		B/S, M/D	1894-1903
Scales, Edward	Gore		B/S, music	1884
Scott, D N	Hawera			1893-1897
Sedley Wells Ltd	Christchurch		M/S	1939
Sefton, S	Ashburton		M/S	1938
Sexton, Mrs	Foxton			1938
Shearsby, A H E (Miss)	Christchurch		M/T, M/S	1898-1901
Silson's Central Book Arcade	Pahiatua			1900
Simmonds, Miss B	Ashburton	Begg's	M/T, M/S	1898-1901
Simpson, Alfred	Dunedin			1877
Simpson, J	Dunedin			1868
Simpson & Henderson	Dunedin	Begg's	B/S, general merchants, tobacco & snuff manufacturers	1860-1861

Business Name	Location	Agent For	Type of Business/Sold	Years of Operation
Sims, A J	Dunedin			1886
Sleath, Henry W	Auckland		Pianos	1862-1864
Sligo's Book and Music Store	Timaru			1911-1915
Sly, W T	Auckland		Piano manufacturer, tuner	1896-1900-
Small & Clemance	Timaru		B/S, music	1879-1882
Smale, H W	Cambridge		Toys, books, music, records	1921
Smith, Edward Greaves/Wellington Music Warehouse (OBV)	Wellington		M/D	1866-1869
Smith, E Stanton (Miss)	Auckland		M/S	1894
Smith & Wilcox	Wellington			1854
Snellgrove, W R (William)/Golden Rule Bazaar	Marton	E Ellery Gilbert	M/S	1898-1918
Solomon, B H/Solomon & Son/The Pantheon/The Arcade	Dannevirke	Dresden		1893-1901
Solomon, Lewis	Dunedin			1875-1881
Solomon, J	Cromwell	Kelsey		1880-1883
Solomons, A A/Oamaru Musical Depot	Oamaru			1877-1878
Sommers & Steel/Charles C Sommers	Greymouth		B/S, pianos	1872-1874
South, Moses	Cromwell	Dresden	M/T, hairdresser	1895-1898
South Dunedin Gramophone Parlors	Dunedin			1926
Southland Pianoforte and Music Salon (Hautrie West)	Invercargill			1875-1880
Spackman, H G	Napier		M/D	1883
Spensley, James & Co (OBV)	Christchurch		M/D	1870-1900
Spiers, Solomon M	Kumara	Dresden	B/S, engraver	1894-1905

Business Name	Location	Agent For	Type of Business/Sold	Years of Operation
Spiller, W H (OBV)	Wellington		M/D	1885-95
Squire, Byron	Auckland		Pianos	1894-1915
Stanton, W M	Nelson		M/S	1851-1885
Star Music Arcade/Star Radio & Music Depot	Stratford			1930-1931
Star Music Stores (OBV)	Christchurch			1906
Stevens and Webster's Music Store	Hamilton	Dresden		1914-1916
Stevenson, ? H	Manaia	E E Gilbert		1903
Steventon, G	Dannevirke	Begg's	Gramophones, records, music	1907-1909
Stewart, Frank's Central Book Arcade (OBV)	Mangaweka		Postcards, music, novelties	1911-1918
Stewart. W (OBV)	Gisborne		M/D	c1914
Stirton's New Music Store	Wellington, Petone			1926-1931
Stokes, W	Christchurch		Music, phonographs	1907-1908
Sutcliffe's	Hastings		M/D	1922-1940
Swedlund's Music Warehouse	Taihape			1918-1927
Swift's Music and Radio Store	Taumarunui			1831-1938
Sydenham Gramophone Depot	Christchurch			1915-1916
Sydenham Music Stores/Musical Agency	Christchurch			1900-1916
Symes, Henry	Alexandra	Begg's	Auctioneer	1893-1895
Taihape Furniture Exchange	Taihape			1917
Taumarunui Music Depot/G Gallaway	Taumarunui			Stamp
Taylor, Herbert	Whanganui	Dresden	House furnisher, valuator	1899
Taylor, T E & Co	Akaroa	Milner & Thomson	M/D	1900
Taylor, T W	Nelson			1929

Business Name	Location	Agent For	Type of Business/Sold	Years of Operation
Telfer, Alexander	Dunedin		P/T and maker	1861-1864
Temperton, H A (OBV)	Timaru	Milner & Thompson		1879-1885
Terry's Book & Music Stores (OBV)	Dunedin			1917-1940+
The Novelty Depot	Hastings	Dresden	F/G	1886-1912
The Peerless Music Warehouse	Christchurch			1907-1909
The Talkeries	Wellington, Masterton		Gramophones, records, music	1901-1934
The Talkeries	Patea		Gramophones, records, music, strings	1929-1930
Thomas, W	Geraldine		B/S	1899
Thomson, A M Ltd	Blenheim		Music	1935-1940
Thomson, John M & Co	Hastings			1912
Thomson & Llanfear (OBV)	Blenhim, Nelson	Lewis Eady	M/D	1926
Tingle, James A	Nelson		B/S, M/S	1866-1870
Tipling, Jos	Wellington			1896-1897
Tonson Garlick & Co	Auckland		Furniture, clothes, music	1899
Townley, John	Gisborne	Dresden/Bristol		1906-1917
Townsend, Mrs W A	New Plymouth		Tobacconist, musical instruments	1873
Townshend & Co	Picton		Auctioneers, sold general goods	1926
Triphook & Co (OBV)	Christchurch		M/S	1876-1877
Tucker, W	Blenheim		B/S, F/G, tobacco	1881-1887
Turner's Music Stores (OBV)	Wellington	Lewis Eady		1921-1929
Turrell, Thomas	Auckland		B/S, music	1872-1876+
Upton, John & Son	New Plymouth, then Whanganui			1906; 1918
Upton & Co	Auckland		B/S, publisher	1860s-1900-

Business Name	Location	Agent For	Type of Business/Sold	Years of Operation
Urquhart, M E	Greymouth		Novelties	1897-1901
Vannini, A D	Blenheim		Stationery, F/G	1889-1900
Varcoe, J S	Cromwell		Hairdresser, newsagent	1912-1919
Varnham, Milton R	Greytown	G Reichardt	Books, musical instruments	1891-1892
Varty, John	Auckland			1862-1864
Venimore, V C	Havelock		Books, music, chemist	1885-1913
von Lubbe, F (OBV)	New Plymouth		M/D	1911-1912
Wagstaff, T/Timaru Book and Stationery Depot	Timaru			1883-1910
<i>Wairarapa Standard</i>				1887
Waitemata Trading Co	Auckland		Sheet music	1930 only
Walker, F T B	Queenstown	Dresden	Watchmaker, jeweller	1894-1898
Walker, A G/Manchester Bazaar	Feilding	Dresden		1907-1911
Walker's	Nelson		Books, music	1907
Walker's Phoneries	Auckland		Phonographs, gramophones, records, music	1912
Walters, A Messrs & Co	Hastings	Dresden	Music, pianos, musical instruments, stationery, F/G	1911-1912
Walters, J	Levin		B/S, music	1922-1923
Walton Music Depot	Ashburton		Postal M/S	1901
Watson, A R (OBV)	Gore	Begg's	B/S	1907-1915
Watson, John T	Feilding		B/S, music	1899-1900
Watson's Music Warehouse	Stratford		Gramophones, music, books	1930
Watts, Ernest	Dannevirke		Pianos, gramophones, music	1920s-1930s
Wayte, Edward	Auckland		Stationery, toys, music, bookbinder	1857-1880
Wayte, T E	Tauranga		B/S, F/G	1894-1914

Business Name	Location	Agent For	Type of Business/Sold	Years of Operation
Wayte & Badger	Auckland		B/S, musical instruments, F/G	1865-1867
Webb, George Kemp	Auckland			1892-1896
Webb, Thomas H	Auckland			1880-1900
Webb's Music Salon/Webb's Royal Harmonium & P/f Salon/Samuel F Webb	Auckland			1859-1889
Webley, William	Wellington			1880-1883
Webley & Sons/Webley, Sons & Gofton (OBV)	Christchurch, Greymouth		M/D	1884-1940
Webster, J D	Reefton		Stationery, music, F/G	1897-1898
Webster's Music Stores (OBV)	Hamilton, Te Kuiti, Cambridge, Huntly, Ngaruawahia	Bristol		1916-1919
Weeks, H J	Thames		B/S, music	1875
Weeks, Horace John	Ashburton	Begg's		1882-1885
Welch & Co	Palmerston North		B/S	1885-1886
<i>Wellington Independent</i>	Wellington			1845
Wellington Music Warehouse	Wellington		M/D	1865-1871
Wellington Piano Agency	Wellington		M/D	1925-1926
Wellington Piano Company (OBV)	Wellington, Whanganui, Palmerston North, Blenheim, Nelson		M/D	1904-1914
Wesney Bros/Leviathan Gift Depot (OBV)	Invercargill	Begg's	B/S, F/G	1879-1900
West, George R & Co (OBV)	Dunedin		M/D	1861-1886
West, John & Co (OBV)	Auckland			1872-1875; 1896-1900

Business Name	Location	Agent For	Type of Business/Sold	Years of Operation
Whitaker Brothers	Wellington, Hawera, Greymouth		B/S, M/S	1878-1907
White, Hubert	Hawera		M/S	1902-1906
White, W	Cambridge	Lewis Eady	Pianos, sewing machines, insurance, music	1924-1925
White, W W	Milton	Dresden	Stationer, F/G	1888-1889
Whitehead's Music Depot	Gore			1930
Wildman, W/Kidd & Wildman/Wildman & Lyell	Auckland			1886-1914
Wilkie, J S and Co	Oamaru	Dresden		1887 -1888
Wilkinson, J J	Blenheim		Stationer, M/S	1907
Wilkinson, E J	Cambridge	E & F Piano Co	B/S	1906-1920
Wilkinson, J	Rangiora			1900
Williams, Andrew (OBV)	Wellington		M/S	1912-1940
Williams, C T	Napier		B/S, M/S	1888-1889
Williams, James	Christchurch		Musician	1896-1900
Williams, Mrs M	Christchurch		M/S	1930
Williamson, J	Auckland		B/S	1848-1854
Willis, A D	Whanganui		B/S, lithographer, printer	1880-1920
Wilson, A C	Ashburton			1936-1939
Wilson, J	Woodville		Stationer	Stamp
Wilson & Co	Lyttleton			1858
Winship, E & Co's Postcard Bazaar	Whangarei		Postcards, photo goods, music, ladies' handbags, instruments	1914
Wireless Service Co Ltd	Hastings			1937-1940

Business Name	Location	Agent For	Type of Business/Sold	Years of Operation
Woledge, C F	Christchurch			1936-1939
Wollerman, H & Co	Palmerston North			1888
Wood, A E (OBV)	Wellington		Books, music	c1920
Wood, F E	Greytown	Dresden		1891-1896
Wood, A H	Auckland		Radios, music	1940
Woodmass' Music Warehouse	Milton			1907
Wright, Joseph (OBV)	Ashburton		M/D	1900-1902
Wycherley, C W & Sons	Wellington		Saddle and harness makers	1903
Wyke, R (OBV)	Gisborne		M/D, records	1917
Young, Dave	Ashburton		Music, phonographs, records	1907
Younghusband, J	Christchurch		B/S, F/G, toys	1858-1868
Zander, Wilhelm	Ashburton		Hairdresser, tobacconist	1889-1891

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OBV of Flora Coldicutt. Music qPIA Col.

OBV of Hannah Greenwood. Music qSON Gre.

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OBV of Queenie Porter. Music qMUS Por.

OBV of Rawdon St John Beere. ATL qSON Be.

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Probate of Eileen Esther Ann Brown (R16615553).

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