

Australian Music Series — MDA034

Fantaisie No. 1 in A major

For violin and pianoforte
Melbourne, c. 1904-1907

George W L Marshall-Hall

London, 1862 – Melbourne, 1915

Edited by
Richard Divall

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Introduction

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

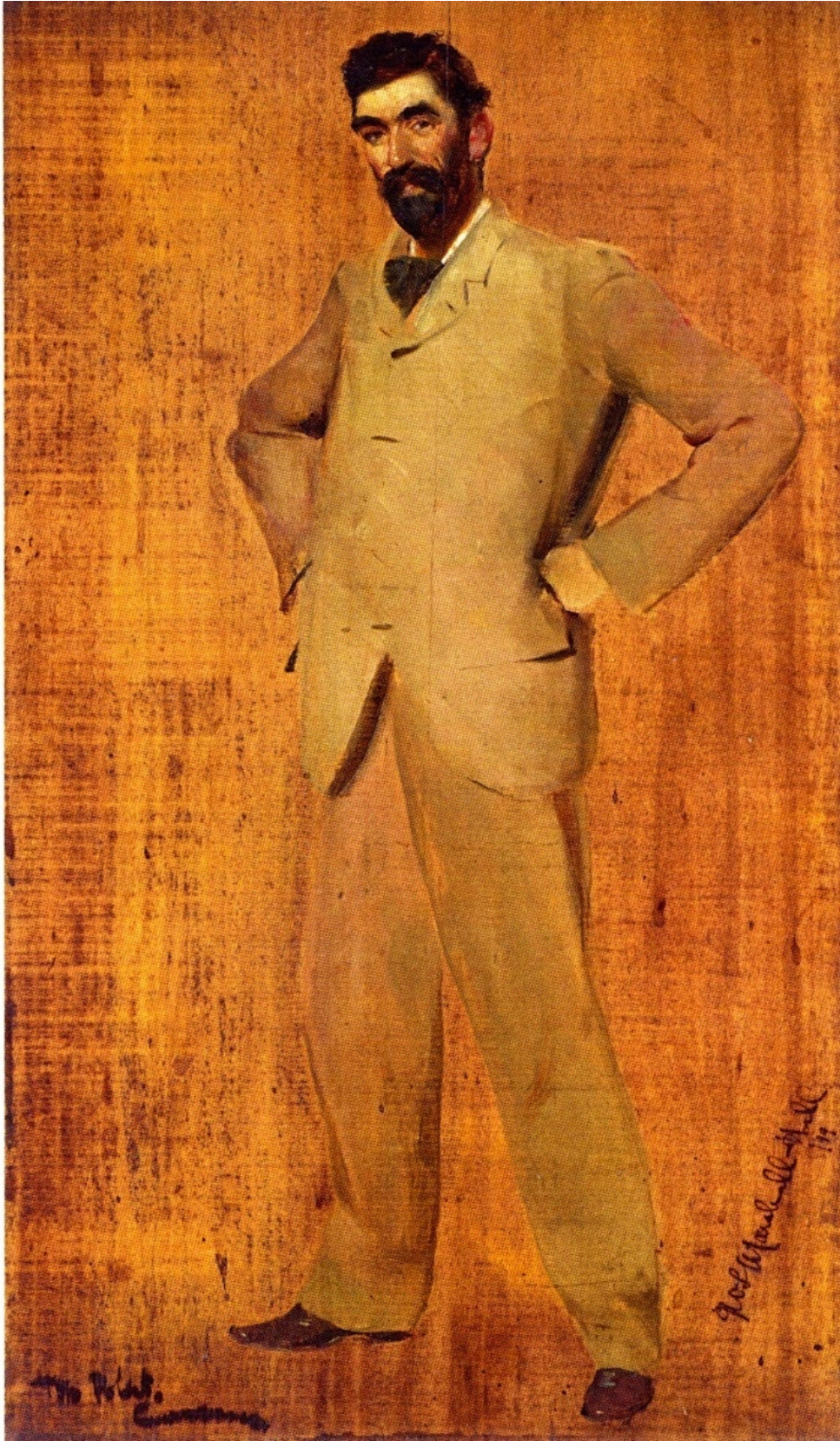
His success was tempered by the publication of a series of provocative poems under the title of *Hymns Ancient and Modern*, which inflamed the Anglican establishment.¹ Although not devoid of defenders, Marshall-Hall’s tenure as professor was not renewed in 1900. But after a long period of controversy, he was eventually re-appointed as Ormond Professor in July 1914, only one year before his untimely death in 1915. His career and music are thoroughly examined in Dr Thérèse Radic’s excellent study *G.W.L. Marshall-Hall A Biography and Catalogue*.²

Marshall-Hall had shown support for the young Percy Grainger, and in 1938 Grainger repaid the debt by purchasing Marshall-Hall’s scores from his widow and only son. They are now housed in The Grainger Museum at The University of Melbourne. His grandson, Marshall-Hall Inman bequeathed a sum that provided the resources for the setting up of The Marshall-Hall Trust, which publishes and supports research and performance of Australia’s earlier music. The Trust has published numerous volumes of early Australian Music, and studies, including Thérèse Radic’s *Biography and Catalogue* mentioned in footnote two, and assisted in the publication of *Marshall-Hall’s Melbourne Music, Art and Controversy 1891-1915*.³

¹ G W L Marshall-Hall *Hymns Ancient and Modern* (Melbourne: Atlas Press, 1897).

² Thérèse Radic, *G.W.L. Marshall-Hall A Biography and Catalogue* (Melbourne: The Marshall-Hall Trust 2002).

³ Thérèse Radic and Suzanne Robinson *Marshall-Hall’s Melbourne Music, Arts and Controversy 1891-1915* (Melbourne: Australian Scholarly Publishing, 2012).



Portrait of G W L Marshall-Hall – Tom Roberts c. 1896 – Oil on Cedar Panel
The Performing Arts Collection, Victorian Arts Centre, Melbourne.



Portrait of Marshall-Hall – Tom Roberts 1900 – Oil on Canvas
Grainger Museum, The University of Melbourne.

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

⁴ Murphy, Kerry. 'Marshall-Hall and Eduard Scharfe A Close Friendship'. In *Marshall-Hall's Melbourne Music, Art and Controversy 1891-1915*, ed. Thérèse Radic and Suzanne Robinson, 25-52. Melbourne: Australian Scholarly Publications, 2012.

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Richard Divall

July 2014

CRITICAL NOTES

Bar	Instrument	Notation before editing
4	Violin	Note 4 slurred to next bar in full score (fs). Corrected to conform to violin part.
18	Violin	Note 2, missing sharp in violin part.
39	Violin	Note 2 accent missing in violin part.
52	Violin	Staccato dots only in violin part.
76	Violin	No slurs in fs.
86	Violin	Note 5 B natural.
108	Violin	Poco meno mosso is in bar 109 in violin part.
131/2	Violin	Slurs different in violin part.
242	Violin	Crescendo missing in violin part.
258/261	Violin	8vb in violin part to note 1 of bar 261.
270	Violin	Normal accents in the violin part – not marcato accents.
290	Violin	Note 1 E in violin part. B in fs.
306	Violin	Note 1 down bow missing in fs.
308	Violin	Note 2 accent missing in fs.
309	Violin	Note 1 semibreve in violin part.

The Editor

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

Fantaisie in A major, No. 1

'Dedicated to my good friend Eduard Scharf'

George W L Marshall-Hall [1862 - 1915]

Edited by Richard Dival

Allegro animato
semplice

Violin

mf cantabile

Allegro animato

Piano

p

6

appass

11

cresc

cresc

15

f

42 *Molto agitato*

Molto agitato

46 *tempo rubato*
appassionato sf

50 *sf cresc e con forza sf*

54 *espress p espress*

58

10 62 *animando*

sfp *sfp* *cresc sf* *sf*

animando *cresc*

6 6 6 6 6 6

66

cresc sf *sf* *ff*

ff *sf*

6 6 6 6

Ped. 6 *

70

ff sf

ff *sf*

6 6 6 6 6 6

6 6 6 6 6 6

6 6 6 6 6 6

73

sf

6 6 6 6 6 6

6 6 6 6 6 6

76

mf *f*

mf *f*

6 6 6 6 6 6

6 6 6 6 6 6

6 6 6 6 6 6

81 *sf* *f con forza sf*
cresc *f con brio*

87 *sf* *sf* *p espress*
sf *sf* *sf* *fp* *p*

93 *molto rubato* *a tempo* *rubato*
poco rit *espress* *ma semplice*
poco rit *a tempo*

100 *poco rit* *a tempo* *più rit*
a tempo *rit* *sfpp*
poco rit *morendo*

106 *calando* *Poco meno mosso* *III*
pp *pp espress*
Poco meno mosso
pp 6 6 12 12 *sim*

112

poco cresc e appassionato *dim*

cresc *sim* *f* *dim* *pp*

120

pp *con moto* *poco animando* *dim*

127

calando poco rit *a tempo* *pp* *mf* *a tempo* *pp*

133

p

140

f *sf* *f*

145 **Animato** 13

p stacc *cresc* *f*

p stacc *cresc* *f* *sf* *sf*

150

p stacc *cresc* *f*

8va *sf* *sf* *p* *cresc* *f*

155

sf *sf* *sf* *f*

sf *sf* *sf*

159

ff *sempre ff*

f *ff*

163

diminuendo....

14₁₆₇ *poco a poco calando*

poco a poco *p* *p più dim e rit*

p più dim e rit

171

espress

rit *espress* *mf* *p*

p

175 *Tempo 1*

mf *Tempo 1*

mf

180

dim *affettuoso cresc*

f *dim* *sf*

185 *appass*

appass

189

3 3 3 3 3 3 3 3 3 3 3 3

f 3 3 3 3 3 3

193 **Animato**

ff *sf*

Animato

3 3 3 3 3 3 3 3 3 3 3 3

198 **sempre vivace**

pp *pp sotto voce* *sempre pp*

sempre vivace

3 3 3 3 3 3 3 3 3 3 3 3

203 **cantabile**

cresc *cresc*

cantabile

3 3 3 3 3 3 3 3 3 3 3 3

207

sf *sf* *f* *sf*

3 3 3 3 3 3 3 3 3 3 3 3

16
212

sfpp *f* *sfpp* *ff*

fpp *f* *pp* *ff*

217

Molto agitato

ff

Molto agitato

ff

221

sf *sf*

sf *sf*

RH

225

sf *sf* *sf*

sf *sf* *sf*

229 *p espress*

[p] *espress*

233 *poco slentando*

poco slent

237 *a tempo* *tr* *tr*

dim *dim* *a tempo* *6* *6* *6* *6*

espress

241 *tr* *dim*

245 *pp poco rit e dim* *animando* *cresc*

sfp *animando* *cresc* *sfp*

pp *sfp* *cresc* *sfp*

18
249

sfp animando... *e cresc*

sfp *sf* *sf*

6 6 6 6

253

ff *sf* *sf* *ff* *sf*

ff sf

6 6 6 6

257

8 vb in pno/vln score

sf *sf*

3 3 3 3

6 6 6 6

261

266

sf *ff con forza*

271

[^]
4 3 3 3

276

fp molto espress
poco rit *a tempo*
poco rit *a tempo*
espress

282

rubato
calando
semplice *calando*

287

morendo *pp* *p*
morendo *p tranquillo*

291 Rit a tempo

dim e rit.... Rit pp a tempo pp grazioso

296 tranquillo

pp grazioso tranquillo 3 6 6

301 calando a tempo

calando a tempo pp a tempo

305

f p