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**Arthur Stedman Loam (1892-1976), Australian Composer:
His Contribution to Musical Culture and Music Teaching**

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A report submitted for MUSI90052 – Professional Research Project
in partial fulfillment of the requirements for the
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18 November 2011

CANDIDATE DECLARATION

I certify that the research report entitled “Arthur Stedman Loam (1892-1976), Australian Composer: His Contribution to Musical Culture and Music Teaching” submitted for the subject MUSI90051 – Professional Research Project in partial fulfillment of the Master of Music Studies degree is the result of my own research, except where otherwise acknowledged, and that this folio in whole or in part has not been submitted for an award including a higher degree to any other university or institution.

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Date 18th November, 2011

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LIST OF ABBREVIATIONS

ACT Belconnen Lib	Australian Capital Territory Belconnen Library
ACU St. Patrick's Lib	Australian Catholic University St. Patrick's Library, Melbourne
ANU Lib	Australian National University Library
Arr.	Arranged [by]
Aust Music Centre Lib	Australian Music Centre Library
Aust Catholic Uni Lib Bne	Catholic University Library, Brisbane campus
Aust Catholic Uni Lib	Australian Catholic University – Strathfield campus Library
Catholic Inst. Sydney	Catholic Institute of Sydney, Veech Library
Charles Darwin Uni Lib	Charles Darwin University Casuarina campus Library
Cond.	Conducted [by]
Deakin Uni Lib	Deakin University Library
Ed.	Edited [by]
Edith Cowan Uni Lib	Edith Cowan University Library
Griffith Uni Qld Conserv.	Griffith University Queensland Conservatorium Library
La Trobe Uni Borchardt Lib	La Trobe University Borchardt Library Bundoora
Macquarie Uni Lib	Macquarie University Library
Monash Uni Lib	Monash University Library
NLA	National Library of Australia

National native title	National Native Title Tribunal Principal Registry Library, Perth
Op.	Opus
Qld Uni of Technology	Queensland University of Technology Library , Kelvin Grove
Rockdale City Lib	Rockdale City Library
RMIT University	Royal Melbourne Institute of Technology University
Southern Cross Uni Lib	Southern Cross University Library, Lismore
State Lib of NSW	State Library of New South Wales
State Lib of Qld	State Library of Queensland
State Lib SA	State Library of South Australia
SLV	State Library of Victoria
Uni of Adelaide Barr Smith Lib	University of Adelaide Barr Smith Library
Uni of Melb Lib	The University of Melbourne Library
Uni of Newcastle Lib	University of Newcastle Library
Uni of Qld Lib	University of Queensland Library
Uni of Tas	University of Tasmania
Uni of WA Lib	University of Western Australia Library
Uni of Western Sydney	University of Western Sydney Library- Ward Library
Whitehorse M'ham Lib	Whitehorse Manningham Regional City Library Corporation

Willouby City Chatswood

Willouby City Chatswood Central Library

Central Lib

World Cat

World Catalogue

<http://www.worldcat.org/>

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Valuable information about the 38th Battalion of the Australian Imperial Forces was generously provided by Peter Ball, Curator at the Bendigo War Memorial Museum. Many thanks to Miss Jean Grinton for offering newspaper clippings and photographs for inclusion in this project. I am also most grateful for the early information and direction provided by the Bendigo Historical Society and librarians at the Bendigo, Narrandera and Benalla libraries. Thanks also to Stephen Milner, Secretary of the Salisbury Cathedral School Association in England, Adrian Wintle ex-choirmaster at St. John's Anglican Church Wagga Wagga and to staff at the Parkside Cottage Museum at Narrandera.

This study would not have been possible without the encouragement and forbearance of my husband, Michael and son Joseph. To you both, I am truly grateful to have been able to pursue this exciting enterprise.

Finally, I would like to acknowledge the cheerful encouragement offered by Richard Loam, who was too young to remember his grandfather.

ABSTRACT

This research focuses on the composer and educator Arthur Stedman Loam (1892-1976) and his contribution to Australian music during the early to mid-twentieth century. To date, there has been very little information available about Loam and the study aims to “fill the gap” in historical record in relation to this Australian composer who is still widely remembered and whose works continue to survive in the teaching and choral repertoire. The study adds to the existing literature about Arthur Stedman Loam and promotes the significance of his contribution to Australian musical history and his place in the local histories of Narrandera and Wagga Wagga in N.S.W. and particularly of Bendigo in Victoria. Aside from documenting his life history and professional career, the investigation has also identified a number of previously unknown compositions by Loam which were published under various pseudonyms. An inventory of all compositions known to have been written by Loam is included as appendices.



Arthur S. Loam 1892-1976

Photograph taken at Loam's home at 15 Glencoe St., Bendigo in September, 1964.

Reproduced with the kind permission of Glenda Allen.

PREFACE

As a practising piano teacher, accompanist and student who grew up and has continued to work in the Bendigo area, I have become aware of the scarcity of information existing about Arthur Stedman Loam.

The reasons for Loam having been disregarded in scholarly literature may be attributed to the times during which and places where he lived, the way music history has viewed his contributions and Loam's own retiring personality.

Loam was born in 1892 and educated in the time-honoured traditions of European western music in England. In 1914, he emigrated to Australia where the backdrop to his early professional musical life involved an implicit cultural provincialism originating from Australia's colonial past where the culture was viewed as being transplanted from Europe, particularly from Britain.

Loam's initial compositional works included some with indigenous themes inspired by visits to Central Australia. Like his accompaniments to the *Australian Aboriginal Songs* collected by H. O. Lethbridge, these works are now generally considered as pastiches of indigenous threads bound in a Western-style musical idiom. Nevertheless, these distinctive musical ventures provided the momentum to Loam's musical career.

Subsequent creative works and arrangements by Loam fitted safely within the traditions of his musical heritage thereby satisfying the tastes of Australian musical consumers of the times and

Loam's publishers. In addition, Loam worked as a music educator, performer and accompanist, music critic and adjudicator. In today's setting, this profile suggests a prominence in character; however from all accounts, Loam possessed a retiring and self-effacing demeanour and not one to attract great publicity.

This research attempts to secure Loam's place in Australian musical history and to gain insight into the past regarding a significant person who has added to the body of repertoire. Peter Tregear has completed a thesis on Loam's relative, Fritz Bennicke Hart.¹ This contains a salient quote which may well address the value of Loam's music for Australian history as "being first, being new, being different, being representative—in short, from holding a place of particular significance in its own particular context."²

Insights gained from this study may re-ignite an appreciation of the life and career of Arthur Stedman Loam and secure for him a more deserving place in Australian musical history.

¹ Peter J. Tregear, "Fritz Bennicke Hart: An introduction to his life and music" (MMus thesis, University of Melbourne, 1993).

² Richard Crawford, cited in Peter J. Tregear, "Fritz Bennicke Hart," x.

CHAPTER 1

REVIEW OF RELEVANT LITERATURE

A review of literature was undertaken in order to assemble pre-existing information about the life and music career of Arthur Stedman Loam. Today, his music is still being taught, sung and recorded. Royalty monies from sales are continuing to be generated and according to the terms of Loam's will, donated to Benetas, an aged care facility connected to the Anglican Church. This study aims to broaden the available knowledge about this Australian composer and arranger. A catalogue of Loam's compositions and other works and those by his pseudonyms, has also been compiled.

A short biographical article on Loam in *The Oxford Companion to Australian Music*¹ (1997) written by Warren Bebbington provides an overview of his life and achievements with an approximate birth date and no known death date. It includes information on Loam's early years in England as a soloist in the Salisbury Cathedral choir, his emigration to Australia and enlistment in the Australian Imperial Forces during the First World War. Compositions are mentioned, including those using Aboriginal themes. Reference is also made to Loam as a piano teacher, adjudicator, examiner and writer of journal articles and student textbooks. To date however, no evidence has been found to support the assertion by Bebbington that Arthur Loam

¹ Warren Bebbington, 'Loam, Arthur Steadman' in *The Oxford Companion to Australian Music*, ed. Warren Bebbington (Melbourne:Oxford University Press, 1997), 347.

was an Australian Music Examinations Board examiner. The article in *The Oxford Companion to Australian Music* was sourced from *The Australian Musical News* journals².

The *Index to The Australian Musical News 1911-1963*³ was compiled by Lina Marsi and includes eight references to Arthur Loam. When he adjudicated at the 1938 Adelaide music competitions, an article about Loam entitled ‘A Happy Atmosphere – Adelaide’s Worth-While Music’ was reported in the October 1938 issue⁴. In the same month, Loam himself contributed a lengthy article entitled ‘Music Problem in Australian Schools: What, and how to teach’⁵. The content of this is discussed in a later chapter. The August 1939 issue provided a portrait and a biography of Loam⁶. A review⁷ of Loam’s *Playhour Pieces*⁸ was provided in the June 1951 issue as well as an advertisement for Loam’s *Ten Perception Tests*⁹. A recital (now viewed as a masterclass) was reported in the June 1953 issue¹⁰. Several issues of *The Australian Musical News* include Loam in an advertisement headed ‘Bureau of Adjudicators’. The *Index to The Australian Musical News* omitted to list an important article in the July 1937 issue of the journal¹¹. This was discovered in an appendix in *The Great White Father- The biography of a great Australian: Dr H.O. Lethbridge (1880 – 1944)* by W.S. (Bill) Oliver¹². The article and photo taken from *The Australian Musical News* included in this book referred to ‘Aboriginal Songs – a valuable collection’ and describes the genesis of this significant work in 1937 and the

² *The Australian Musical News*.

³ Lena Marsi, *Index to The Australian Musical News 1911-1963* (Melbourne: Lima Press, 1990).

⁴ No author, ‘A Happy Atmosphere – Adelaide’s Worth-While Music’ *The Australian Musical News* 29 (October 1938): 20-21.

⁵ Arthur S. Loam, ‘Music Problem in Australian Schools: What, and how to teach’ *The Australian Musical News* 29 (October 1938): 17-18.

⁶ *The Australian Musical News* 29 (September 1938):12.

⁷ Linda Phillips ‘New music reviewed’ *The Australian Musical News* 41 (June 1951):13

⁸ Arthur S. Loam, *Playhour Pieces* (Melbourne: Allans Music (Australia) Pty. Ltd, 1951).

⁹ Arthur S. Loam *Ten Perception Tests for Grades 2-7*(Sydney: W.H. Paling & Co. Pty. Ltd, 1951, 1954).

¹⁰ No author, ‘Recital’ *The Australian Musical News* 43 (June 1953):23.

¹¹ No author ‘Aboriginal Songs—A Valuable Collection’, *The Australian Musical News* ? (July 1937):22.

¹² W.S.(Bill) Oliver, *The Great White Father- The biography of a great Australian: Dr H.O. Lethbridge (1880 – 1944)* (Terranora, NSW:W.S.(Bill) Oliver, 1999), 290-294.

association of Loam and the Narrandera physician, Dr. H.O. Lethbridge. Collaboration between the two men produced the Aboriginal song settings published in 1937. This will be discussed in detail in a later chapter.

The Lethbridge biography contains a chapter describing the growth of musical activities promoted by the local doctor in partnership with Arthur Loam. Some interesting information in this publication indicated that Arthur Loam had sourced music from corroborees and indigenous songs from Alice Springs *prior* to 1937. Transcriptions were arranged and performed for Lethbridge who was subsequently inspired to “collect and preserve” the songs of Aborigines with whom he had grown up on the family property ‘Forest Vale’ in the Maranoa district in Queensland. Lethbridge was well known as an ardent collector and conservator of a great range of objects, particularly Aboriginal artifacts. A local museum in Narrandera houses many of his collected items.

*The Annals of Bendigo Index Vols 1-8 (1851-1987)*¹³ was compiled by Sandra Greenwell from *The Annals of Bendigo*¹⁴ which contain extracts from archived copies of *The Bendigo Advertiser*. References to Arthur Loam are found in articles referring to a visit by a Korean children’s choir, a musical composition by Loam selected for recording by the then Australian Broadcasting Commission and an obituary of Loam. He was the musical critic for *The Bendigo Advertiser* however his contributions in this capacity are not listed in the index. This may well be due to Loam signing his reports as ‘ASL’. There were no references compiled for ‘ASL’ in the index.

¹³ Sandra Greenwell, *The Annals of Bendigo Index Vol 1-8 (1851-1987)* (Bendigo: Sandhurst Trustees Ltd., Bendigo Building Society, The Bendigo Advertiser Pty. Ltd. and Southern Cross TV8, 1990).

¹⁴ *The Annals of Bendigo Volumes 7 & 8 (1971-1987)*, ed. Frank Cusack (Bendigo: Sandhurst Trustees Ltd.1988).

A publication entitled *One Hand on the Manuscript – Music in Australian Cultural History 1930 – 1960*, which reported the proceedings of a conference held at The Australian National University in September, 1993, sought to “trace aspects of the social involvement of music during the period 1930 to 1960”¹⁵. Judith Pickering’s paper entitled ‘Stirring Burden of our Song’ considers the theme of “forging an Australian identity” through an examination of the choral tradition during the early twentieth century in Australia. The paper considers the attempts by Australian composers of those times to create choral music for the purpose of recreation, religion and education. However, difficulties facing composers to create an ‘Australian sound’ were associated with misunderstanding of the vast ancient land, fear of the harshness and silence of the Australian landscape and a lack of any existing folk song tradition. Sales of music were directed to schools and conservative middle- class choirs consisting largely of people descended from British stock. Such audiences required the familiar mastery of high art (Western) music traditions. These demands resulted in composers following the European musical tradition that maintained nostalgic and patriotic ties by producing an “overgrown pastoral style” befitting their music training of the past. Accommodation of an Australian ‘feel’ was attempted by appropriating Australian themes, lyrics and native instruments. Pickering describes a ‘Janus-faced’ scenario ensuing with one face directed to mother country England and one face directed to the new, innocent and wholesome Australia. Pickering discusses the credibility of Arthur Loam’s *Aboriginal Songs* and implies cultural exploitation regarding authenticity and copyright.

An unpublished document kindly provided by Judith Pickering includes the most detailed biography of Arthur Loam available. This material represented part of the research for ‘Stirring

¹⁵ Judith Pickering, ‘Stirring Burden of our Song’ *One Hand on the Manuscript: Music in Australian Cultural History 1930-1960*, ed. Nicholas Brown, Peter Campbell, Robyn Holmes, Peter Read & Larry Sitsky (Canberra: The Humanities Research Centre, The Australian National University, 1995), 151-164..

burden of our song'. Anomalies include the common mis-spelling of Stedman as Steadman and the Lethbridge family property 'Forest Vale' being referred to as 'Maranoa Station'.

Another paper published in *One Hand on the Manuscript – Music in Australian Cultural History 1930–1960* is Peter Campbell's 'Australia, Happy Isle – Australian choral music in the National Library of Australia'¹⁶. This attempts to draw connections from the (then) uncatalogued choral collection in the National Library to the people, history and culture in Australia at the time when this repertoire was composed. Campbell connects the nature of amateur choirs with their conservative tastes and the booming Australian music printing industry after World War I. Campbell categorized the collection according to several criteria: music by Australian composers, items with Australian imagery, music with patriotic/ nationalistic sentiments and music alluding to or transcribed from Aboriginal sources. Arthur Loam's compositions were recognized as part of the latter category which constituted only 0.2% of the collection. One of Campbell's findings was that most music sourced with Australian themes was designed for children and was published as one-part and two-part songs. Campbell attempts to explain this by consideration of the attitude to the function of music. Sentimental content was not considered to be 'high art' musically for acceptance by adult choirs. Furthermore, the choice of compositional output in those times was related to economic decisions made by music printers regarding music sales.

¹⁶ Peter Campbell, 'Happy Isle—Australian Choral Music in the National Library of Australia' *One Hand on the Manuscript: Music in Australian Cultural History 1930-1960*, ed. Nicholas Brown, Peter Campbell, Robyn Holmes, Peter Read & Larry Sitsky (Canberra: The Humanities Research Centre, The Australian National University, 1995), 141-150.

Another source of information is by Vincent Plush in his Curator's Note in *Encounters – Meetings in Australian Music* (2005)¹⁷. This includes a placatory suggestion that despite "... the piccanniny lullabies, being a source of embarrassment now, they are the product of a time and place—"They exist, they are a part of our history".

Larry Sitsky refers to Loam's *Maranoa, Fantasy for Piano on an Australian Aboriginal Theme* in his book entitled *Australian Piano Music of the Twentieth Century*¹⁸. Sitsky considers that the fantasy is now a curiosity but acknowledges Loam's attempt to incorporate Aboriginal themes in a concert work. Sitsky likens the style of the lullaby theme in this piano work being of a similar style to Dvořák's.

Martin Comte pays tribute to Loam in his book *Australian Pianists*¹⁹ in which he includes a dedication to his former teacher for his encouragement to undertake analysis and memorization of repertoire prior to performance.

The only other reference to Loam is Ross Hamilton's entry in his *Analytical Notes on the pieces in the Australian Music Examinations Board's Piano for Leisure, Series 2 Grade 5 to Grade 8* (2007)²⁰. A piece entitled 'Greensleeves'²¹ by Arthur Steadman (*sic*) Loam, set for Grade 7, has been commented on by Hamilton. He includes a brief biography which appears to have been sourced from *The Oxford Companion to Australian Music* (1997). The date of Loam's death,

¹⁷ Vincent Plush, 'Curator's Note', *Encounters—Meetings in Australian Music* ed Vincent Plush, Huib Schippers & Jocelyn Wolfe (Queensland Conservatorium Research Centre, 2005).

¹⁸ Larry Sitsky *Australian Piano Music of the Twentieth Century* (Westport, Connecticut: Praeger Publishers, 2005).

¹⁹ Martin Comte *Australian Pianists* (North Melbourne, Vic. Australian Scholarly Publishing Pty. Ltd. 2010).

²⁰ Ross A. Hamilton *Analytical notes on the pieces in the Australian Music Examinations Board's Piano for Leisure Series 2 Grade 5 to Grade 8* (Sydney: Ross A. Hamilton, 2007).

²¹ Arthur S. Loam *Greensleeves* (Melbourne, Allan & Co., 1943).

unavailable in the Bebbington biography, was obtained and acknowledged by Hamilton from Loam's death certificate. Reference is made to an early work composed on the battle front during World War I and the National Library catalogue of Loam's works is mentioned.

Some useful information has been located from a review of the relevant literature. The current study adds to this knowledge by inclusion of recently-acquired oral histories and investigation of further documentary sources. In addition, lists of works by Arthur Loam have been compiled.

CHAPTER 2

RESEARCH METHODOLOGY AND PROCEDURE

Methodological considerations

This study has been formulated using the principles underpinning historical research methodology. Aspects considered include the nature of historical research in music education, the sources of data, and data analysis and interpretation leading to the production of findings.

Part of any research is an element of historical enquiry in that any new research necessarily builds on previous research studies. Barzan and Graff (1985) define research as “the careful, systematic, reflective and objective pursuit of information and understanding which adds to human knowledge”.²²

Heller and Wilson define history as comprising four elements: occurrences of the past, writings about the past, ideas and memories of the past in people’s minds, and meaning derived from knowing about the past.²³ Consideration of practical and philosophical problems must be made in music education research. Reconstruction of the past cannot be done. However, it can be interpreted by the historian using processes of gathering and evaluating evidence. The

²² George N. Heller and Bruce D. Wilson, ‘Historical Research’, *Handbook of Research in Music Teaching and Learning: A Project of the Music Educators National Conference*, ed. Richard Colwell, (New York: Schirmer Books, 1992), 103.

²³ George N. Heller and Bruce D. Wilson, ‘Historical Research in Music Education: A Prolegomenon’, *Bulletin of the Council for Research in Music Education* no.69 (1982):3.

information sought is processed and analysed historiographically to determine the purpose of the endeavour.

Music education in schools and private practice involves the formulation and presentation of subject matter that incorporates both aesthetic and practical components as well as pedagogical methods and administrative processes.

Heller and Wilson define historical research in music education as “careful and systematic study or investigation of the past, people, practices, institutions of teaching and learning music”.²⁴

Heller and Wilson (1982) address the importance and relevance of historical investigation. The importance of the study must be recognized as an addition to existing knowledge of music history. The endeavour must have meaning and significance to be of consequence and prominence, and have established its value as a contribution to the corpus of knowledge in the area. The relevance of the study includes benefits for practical utility.²⁵ Johnson and Christensen refer to “the text of history” by which they mean that historical research is often presented as stories or narratives.²⁶ Heller and Wilson take this further with the contention that narrating the past in common language unifies and organizes truths and realities.²⁷

This form of research has particular relevance to myself as a practitioner in music education in that it satisfies my own professional curiosity and allows me to fulfill what I regard as a

²⁴ Jane Southcott, ‘Evaluating Music Education: The Role and processes of historical inquiry’, *Proceedings of XIX Conference—Directions for the 21st Century: Research in Music Assessment and Evaluation*, (1997): 33.

²⁵ George N. Heller and Bruce D. Wilson, ‘Historical Research in Music Education’, 3-4.

²⁶ Burke Johnson and Larry Christensen, *Educational Research: Quantitative, Qualitative, and Mixed Approaches*, 3rd ed. (Los Angeles: Sage Publications, 2008), 50.

²⁷ George N. Wilson and Bruce D. Wilson, ‘Historical Research’, 107.

professional responsibility to add to the existing literature on this topic. According to Abeles, historical research encourages learning from the past to assist by providing knowledge for the future.²⁸ Merrian also considers this connection between the past and the future.²⁹ She maintains that understanding is enriched by careful assembling of evidence and data from the past which is then interpreted in order that present situations may be enlightened by historical precedents. Heller asserts that information and inspiration must be an outcome of historical research.³⁰ Heller and Wilson as well as Phelps recognize the need to learn more about significant individuals through the documenting of life histories which among other purposes can provide a source of inspiration for present-day music educators.³¹

The plan for the present historical research study follows the general methodological steps set down by Rainbow and Froehlich³². The research approach involves asking precise questions related to the particular person or event in the past, gathering relevant data and verifiable facts, selecting and rejecting useful information, and interpreting data to gain answers.

²⁸ Hal Abeles, 'A Guide to Interpreting Research in Music Education', *Handbook of Research on Music Teaching and Learning: A Project of the Music Educators National Conference, ed. Richard Colwell*, (New York: Schirmer Books, 1992), 231.

²⁹ M. Merrion, 'R & D for better teaching', *Music Educators Journal*, 77, no. 3 (1990):2.

³⁰ George N. Heller, 'Historical Research in Music Education', 17.

³¹ Jane Southcott, 'Evaluating Music Education', 34.

³² Edward L. Rainbow and Hildegard C. Froehlich, *Research in Music Education: An Introduction to Systemic Inquiry*, (New York: Schirmer Books, 1987), 108.

Gall, Borg & Gall make the important point that historical research involves data being discovered, not created³³ which Rainbow & Froehlich identify as being “holes of knowledge”³⁴. The forms of data used in the present study are best described in the following summary by Rodwell. The purpose of preliminary sources is to define terms and clarify uncertainties and ambiguities and are most frequently found in standard dictionaries and encyclopaedias.³⁵ Primary sources include contemporaneous records, archival documents or published sources together with oral histories supplied by willing key witnesses providing first-hand information when available. Secondary sources include material based upon primary sources and removed in time from the subject and events being investigated.

Thompson refers to oral history as giving history back to the people in their own words.³⁶ Oral histories employ the process described by Baum that utilizes interviews conducted by an interviewer who is well informed on the subject which result in questions and answers that are recorded using an audio-recorder and are later transcribed into text-based data.³⁷ The interviewee is a personal witness to or observer of the subject matter which is of historical value. Interviewing provides data from participants who may have different perspectives of the past. Interviews can be helpful in the interpretation and analysis of documentary evidence when specific inquiries can be made of participants regarding particular events of the past. Participants in the present study were chosen on the basis of the researcher’s knowledge of their previous connections with the subject of the study.

³³ Meredith Damien Gall, Walter R. Borg and Joyce P. Gall, *Education Research: an Introduction*, 6th ed., (White Plains, New York: Longman, 1996), 645.

³⁴ Edward L. Rainbow and Hildegard C. Froehlich, *Research in Music Education*, 109.

³⁵ Jane Southcott, ‘Evaluating Music Education’, 35.

³⁶ Paul Thompson, *The Voice of the Past*, (Oxford: Oxford University Press, 1978), 226.

³⁷ Louise Douglas, Alan Roberts and Ruth Thompson, *Oral History: A Handbook*, (Sydney: Allen & Unwin Australia, Ltd. 1988), 2.

In considering the validity of data, Southcott points out that evidence should not necessarily be taken at face value and where possible data should be verified.³⁸ Two levels of validation are considered with regard to historical data. External criticism assesses the authenticity of documents whereas internal criticism considers the meaning, accuracy and reliability of the content. Another important aspect that contributes to providing of authentic interpretation is the “voice of the researcher” which is a way of acknowledging the researcher’s perspective juxtaposed with past voice of participants in history.

Location and collection of data

As already discussed, data for historical research comprises preliminary sources, primary sources and secondary sources. Heller and Wilson state that the best evidence for historical research is derived from primary sources where provision is available from eye- witness testimony³⁹ which according to Southcott include documents created by contemporary participants.⁴⁰ However Petersen warns that the context of these documents needs to be regarded carefully for potential problems in interpretation.⁴¹ The advice offered is to regard every available document individually as not being isolated when generated and that it was once part of “a tissue of meanings that gave it its significance”.⁴² Heller and Wilson point out that secondary sources comprise those sources which are secondhand accounts of the past by anyone who was not an

³⁸ Jane Southcott, ‘Evaluating Music Education’, 37.

³⁹ George N. Heller and Bruce D. Wilson, ‘Historical Research’, 105.

⁴⁰ Jane Southcott, ‘Evaluating Music Education’, 35.

⁴¹ Jane Southcott, ‘Evaluating Music Education’, 35.

⁴² R.C. Petersen, *History of Education Research: What it is and How to do it* (Darwin NT, Australia: William Michael Press, 1992), 67-68.

eyewitness⁴³ and due to factors such as the potential for bias (positive and negative) lack of contextual orientation in these accounts may not always be fully reliable.

Sources

Preliminary sources for this study included those outlined in the previous chapter, namely:

- *The Oxford Companion to Australian Music* (Bebbington, 1997) which included a biographical article about Arthur Loam
- The Index to *The Australian Musical News* listing journal references to Loam
- *Annals of Bendigo Index, Volumes 1-8 (1851-1987)*
- *The Annals of Bendigo*, comprising archived Bendigo Advertiser newspapers listing newspaper references to Loam
- Sands & McDougall Directories, 1964, 1972.

Primary sources drawn for this investigation included:

- *The Australian Musical News*
- Documents from the Public Records of Victoria and Births, Marriages and Deaths records
- Australian War Memorial records and photos
- Bendigo War Museum records, photos and medals
- National Library of Australia 'Trove' newspaper clippings

⁴³ George N. Heller and Bruce D. Wilson, 'Historical Research', 105.

- Oral histories, e-mail and telephone communications from ex-students and acquaintances of Arthur Loam
- Ancestry.com websites for birth records and census entries
- 38th Battalion Australian Imperial Forces literature
- City of Bendigo Rate books
- Bendigo Historical Society records
- Published music of Arthur S. Loam
- Royalty lists from music sales of Loam's publications (EMI Australia)
- St John's Church archives at Wagga Wagga, N.S.W.
- National Library of Australia music collection
- National Archives of Australia music collection for copyright registration
- State Library of Victoria music collection, newspaper archives and census entries
- Extant recordings of Loam's music.

Secondary sources of data included:

- 'Stirring Burden of Our Song' in *One Hand on the Manuscript* Music in Australian Cultural History 1930 – 1960
- Unpublished research material by Judith Pickering
- Email messages from Salisbury Cathedral School Association
- *The Great White Father: the biography of a great Australian: Dr H.O. Lethbridge (1880 – 1944)* by W.S. (Bill) Oliver, 1999
- Ross Hamilton's musical analysis notes of AMEB repertoire
- 38th Battalion Australian Imperial Forces literature.

Carr refers to history having been called “an enormous jigsaw puzzle with a lot of missing parts”.⁴⁴ The various sources used in this study may bring to light some of the missing parts about the life and career of Arthur Stedman Loam.

Research study implementation

The first phase of this investigation involved formulating a series of research questions regarding the life and work of Arthur Stedman Loam (see Chapter 1).

The next phase involved locating and collecting potentially relevant documents and other evidence and then locating suitable participants for the interview. Titles of Loam’s compositions and arrangements were then sought and collated according to the year of publication. Possible locations for these musical works were then investigated.

The third phase involved development of an application for Human Ethics approval that incorporated a Plain Language Statement, Consent Form and a sample list of questions for oral history interviews. This was duly approved by the Melbourne Conservatorium of Music’s Human Ethics Advisory Group.

The fourth phase involved interviews with willing participants. Audio-recorded data was transcribed and participants were provided with transcripts for verification purposes and for any necessary alterations to be made. Participants who were uncomfortable with recorded interview

⁴⁴ Jane Southcott, *Evaluating Music Education*, 37.

process were provided with questions to be answered in writing. Information with some very elderly interstate participants was accommodated using telephone conversations from which notes of the interview were made by the researcher.

The fifth phase involved collation, analysis and interpretation of data with the objective of presenting the findings. Catalogues of chronologically-ordered musical repertoire were included for evaluating with regard to their meaning and place in Australian musical history. Certain shortcomings in existing literature about Arthur Loam have also been identified.

It is to be hoped that the findings from this investigation will lead to a “filling of the gaps” in knowledge about Arthur Stedman Loam. The historical narrative is presented in a chronologically-based sequence organized according to the main geographic locations where Arthur Stedman Loam lived for substantial periods of his life.

CHAPTER 3

THE EARLY YEARS—1892-1936

England

Arthur Stedman Loam was born on 2 May, 1892 in Weymouth, Dorset.⁴⁵ His parents, Matthew William and Harriet Isabella (nee Stedman), were both fine musicians. Loam recalled that “I was born into music. My mother was a brilliant pianist and my father was an organist”.⁴⁶ According to the Weymouth and Melcombe Regis family history records, there was an older brother who died in infancy one year before Arthur’s birth. His name was William Bennicke Loam.⁴⁷ Other younger siblings were Martin Charles, Fritz George and Isabel Emma.⁴⁸

The UK census of 1901 indicates that Loam was among twenty seven boarders at the Cleveland House School in Weymouth.⁴⁹ Between 1904 and 1907, he was a chorister attached to Salisbury Cathedral having won a choristership.⁵⁰ *The Australian Musical News* of August 1939 mentions he was a ‘solo boy’.⁵¹ The organist and Master of the Choristers at the time was Charles

⁴⁵ ‘England and Wales, Free BMD Birth Index 1837-1915’, <http://search.ancestrylibrary.com/Browse/view.aspx?dbid=8912&path=1892.Q3-July-Aug-Sep.L.18> (accessed February 2, 2011).

⁴⁶ ‘Yes...!’ *The Bendigo Advertiser* Saturday, 24 November, 1973, 6.

⁴⁷ Muriel Monk, “Parish Records: Burials 1856-1996”, <http://weymouth.gov.uk/home.asp?sv=810> (accessed 4 April 2011).

⁴⁸ “1901 UK Census” http://search.ancestry.co.uk/Browse/print_u.aspx?dbid=7814&iid=DORRG13_1997_2000-0126 (accessed 2 July, 2011).

⁴⁹ 1901 UK Census, http://search.ancestry.com.au/Browse/print_u.aspx?dbid=7814&iid=DORRG13_1990_1993-0257 (accessed 13 May, 2011).

⁵⁰ Salisbury Cathedral School Register. Email communication with Stephen J. Milner, Hon. Secretary, Salisbury Cathedral School Association, 19 May, 2011.

⁵¹ “Adjudicator in Melbourne Musical Competitions” *The Australian Musical News*, 30 (August 1939): 27.

Frederick South and tuition in violin, piano and organ studies were provided. From 1908 to 1912, Loam was an apprentice at Jones Brothers Drapery, a large London department store⁵² during which time Loam had continuing studies with Dr. O. Daughtry at Reading⁵³ and Mr Herbert Schartan of Westminster Abbey. He was also associated with St. Luke's Choir in Holloway, London, under the English composer Benjamin J. Dale (1885-1943).⁵⁴

Australia and World War I

In 1914, Loam emigrated to Australia.⁵⁵ Benjamin Dale may well have influenced Loam's decision to go to Australia as after World War I, Dale became an examiner for the Associated Board and undertook examining tours in Australia where he experienced a renewal of interest in musical composition. It is possible that Dale and Loam may have remained in contact. It is even more likely that Loam was influenced by his father's cousin, Fritz Bennicke Hart (1874-1949), an ex-chorister from Westminster Abbey who had graduated from the Royal College of Music. Hart had been engaged as a conductor of a theatre company in Melbourne in 1909. He began lecturing at the Melbourne Conservatorium of Music (by then a private venture institution) in Albert Street and soon became its Director. According to *The New Grove Dictionary of Music and Musicians*, Hart excelled as a composer for voices, for which Australian texts were often used.⁵⁶ By 1923, he had written *The Bush – Symphonic Suite, Op. 59* which Richard Divall

⁵² Salisbury Cathedral School Register. Email communication with Stephen J. Milner, Hon. Secretary, Salisbury Cathedral School Association, 19 May, 2011.

⁵³ *Beneath the Southern Cross—Light Orchestral Music of Australia and New Zealand*. Record cover notes. (Sydney: E.M.I. Australia, 1964).

⁵⁴ *The Australian Musical News*, (August 1939): 27.

⁵⁵ *Beneath the Southern Cross—Light Orchestral Music of Australia and New Zealand*. Record cover notes.

⁵⁶ *The New Grove Dictionary of Music & Musicians*, 8, (1995), 260.

describes as “an evocation of the Australian landscape”.⁵⁷ Nevertheless, both Dale and Hart were nurtured in the English folksong movement and this style is apparent in the majority of their compositional output.

The newly-arrived Loam however is mentioned as a farm worker on a Mallee farming property 359 kms from Melbourne.⁵⁸ The Salisbury Cathedral School archives have Loam registered as a journalist and editor of the local Woomelang newspaper, *The Sun*.⁵⁹ On 7 February 1916, Loam enlisted in the Australian Imperial Forces in Mildura.⁶⁰ His army records show his occupation as a journalist. He joined the 38th Battalion and left Australia on 20 June 1916 arriving in Plymouth in August. By late November, Loam was serving on the battlefields of the Western Front in Northern France as one of twenty-five bandsmen. Eric Fairey in his book *The Story and Official History of the 38th Battalion A.I.F.* records an appreciation of the Band: “During the Battalion activities at the front, one of the things that helped in no small degree to lighten the hearts of all was the Band”.⁶¹ Despite great hardships and constant danger, instruments were cared for and music practice maintained. Loam was assigned a double B flat bass. Concerts were provided at every opportunity during times of recreation for the troops and parades and music served to boost morale. After the battle of Messines, Fairey recounts that only six of the band members

⁵⁷ *ABC Interview*, April 19, 2010. <http://www.abc.net.au/classic/australianmusic/stories/s2347597.htm> (accessed 30 April, 2011).

⁵⁸ Judith Pickering, “Arthur Steadman Loam” Unpublished paper, 1994.

⁵⁹ Salisbury Cathedral School Register. Email communication with Stephen J. Milner, Hon. Secretary, Salisbury Cathedral School Association, 19 May, 2011.

⁶⁰ National Archives War Records <http://naa12naa.gov.au/scripts/Imagine.asp?B=8204071> (accessed 31 January, 2011).

⁶¹ Eric Fairey, *The Story and official history of the 38th Battalion A.I.F.* (Bendigo: Bendigo Advertiser Pty. Ltd. and Cambridge Press, 1920), 75.



The Band of the 38th Battalion practising during a period in reserve.

Australian Official Photograph made at France: Picardie, Somme, Cerisy.

With permission from the Australian War Memorial.

Photograph Collection <http://www.awm.gov.au/about/collections/photographs.asp>



The Band of the 38th Battalion with 929 Pte A.S. Loam identified as (31).

Australian Official Photograph made at France: Picardie, Somme, Cerisy.

With permission from the Australian War Memorial.

Photograph Collection <http://www.awm.gov.au/about/collections/photographs.asp>

were present on parade, the others having succumbed to battle injuries.⁶² Private Loam's army records show he was injured on several occasions and that instruments were also damaged. Also included is a photo of The Coo-ees Band from the 2nd Brigade. A band member holds a sign showing the title of Loam's wartime composition "Fighting Days are Over"* As casualties grew, bandsmen were summoned for more vital duties including stretcher-bearing. Loam's eyesight precluded him from inclusion in the infantry and he was therefore engaged as a stretcher bearer. Fairey considered this role as heroic:

To carry a wounded man from the front line to the R.A.P. was a terrible undertaking. The distance to be covered was less than a thousand yards, but it took six men four, five and even six hours to do the trip. Many a helplessly wounded man through some of his bearers falling or sinking into a shell hole, would roll off the stretcher and feel himself being sucked down – and all this under constant enemy shell fire. Truly the deeds performed at Ypres and Passchendaele have never been excelled.⁶³

The rousing patriotic song *Fighting Days are Over* was written and composed at the front by Loam. It was published in England in 1919 and a fragile copy of this early work is held by the

⁶² Fairey, *The Story and official history of the 38th Battalion A.I.F.*, 75.

⁶³ Fairey, *The Story and official history of the 38th Battalion A.I.F.* , 38



**Unidentified members of the orchestra of 'The Coo-ees', 3rd Australian Division
Concert Party with their instruments.**

Note a sign a soldier in the front row is holding reads 'Fighting days are over' song, words by Robt W Madden, music by Arthur S Loam. 765 Pte Robert William Madden and 929 Pte Arthur Stedman Loam were members of the 38th Battalion.

Australian Official Photograph made at France: Picardie, Somme, Gamanches.

Photograph and text with permission from the Australian War Memorial.

Photograph Collection <http://www.awm.gov.au/about/collections/photographs.asp>

National Library of Australia.⁶⁴ The composition is in popular British military band style with words by Robert W. Madden which proudly proclaim the feats of Australian diggers with the words “Australia’s flag has been unfurl’d on a pinnacle of fame”.

Loam returned to Australia in July 1919 and was discharged from the army in September. He received the British War Medal, the Victory Medal and the Star Medal, all of which are now proudly displayed in the Bendigo War Memorial Museum. His great Bendigo friend and executor of his will, Mr. Frederick Krausgrill, was responsible for ensuring their custody.

Professional music career

Loam lived in Bendigo on his return and found employment at the Royal Princess Theatre playing the organ and conducting the orchestra for silent movies. The well-known Bendigo musician, the late Edmund Beilharz was a good friend of Loam. In a phone conversation with his wife, Mrs. Erica Beilharz, she remembered Loam telling amusing stories of needing to have vast amounts of music for improvisation as he often had no advance knowledge of the content of successive movies. In time, he recognized familiar patterns occurring within most films, and prepared musical patterns or models to more easily react to what was screening at a given time. Loam also taught music privately and provided singing classes in Bendigo schools. Mrs. Beilharz also knew that Loam was highly involved with the Albert Street Conservatorium and the then Director, Fritz Bennicke Hart. She was aware that Loam arranged music for students at the Conservatorium. On visits to the Beilharz home, Loam reminisced about those days and she recalled Loam talking fondly and in high regard of his connection with the Albert Street

⁶⁴ Arthur S. Loam, words by Robt. W. Madden, *Fighting Days are Over* (London: W. Paxton & Co. Ltd., 1919). <http://nla.gov.au/nla.mus-an10516239> (accessed 17 February 2011).

Conservatorium. She added that Loam and Hart were considered equals with respect to their fields of talent.⁶⁵

Early musical works

Loam married local girl Florence Ella Brownlee who was related to the singer John Brownlee and a son, Bruce, was born to Loam and his wife in 1924. During this time, Loam sought several applications for registration of music copyright during the 1920s including in June 1923 when, as conductor at the Princess Theatre, Bendigo he applied for copyright of a song-waltz entitled *Hawaiian Palms* with words by Jack Edward Chapman of Melbourne. A handwritten copy is held at the National Archives of Australia.⁶⁶ This pastiche may have been intended for entertainment before or during interval at the theatre.

In February 1927, Loam applied for copyright for several works including ‘Panwarra’s Lullaby’, ‘The Chant of the Rainmaker’, ‘The Rain-maker’s Dance’ and a piano solo ‘Narrinyeri Dance’. A souvenir programme located at the Narrandera Parkside Cottage Museum includes *Australian Sketches* which comprised three items played by the Maranoa Orchestra at a concert to raise funds for a baby health centre in Narrandera in the late 1930s. Loam was conductor of this orchestra at the time. The descriptions of each item were obviously contributed by Loam himself as they were signed as “A.S.L.”.

⁶⁵Phone conversation with Mrs. Erica Beilharz, 30 June 2011.

⁶⁶National Archives of Australia <http://recordsearch.naa.gov.au/scripts/Imagine.asp>. Digital copy of item barcode 3461642.(accessed 5 July, 2011).

The music of Panwarra's Lullaby' was suggested by a Papuan legend concerning a native girl, Panwarra. Part of an Aboriginal Papuan melody has been used, and in the latter half of the piece a rhythmic accompaniment has been added characteristic of their tom-tom monotonous effect.

'The Rain-maker's Dance' is built on an actual rhythm used by a Central Australian tribe in their weird ceremony. The clicking of their boomerangs and other implements as they pass each other is spectacular and rhythmically attractive. This is a corroboree held only after a long drought is broken. Witch doctors and rain-makers would thus show off their magical powers before the whole tribe.

'Narranyeri Dance' is also from Central Australia, and the dance is known as a war dance. It is a famous corroboree amongst the tribes. It generally begins slowly by a few expert dancers, who are joined by others until as the dance quickens and grows fiercer the whole tribe joins in. The first part of the "tune" heard when the violins begin playing is the actual tune sung by the tribe.

According to the *Australian Musical News*, inspiration for these compositions was derived from visits to Alice Springs.⁶⁷ The dates of these compositions place them as some of the earliest twentieth century efforts by a composer in Australia to create music with an Aboriginal theme. Copies of these handwritten pieces of music are held in The National Archives of Australia in Canberra⁶⁸. Coincidentally, Fritz Hart's Australian bush-theme compositions were also composed in the same decade.

Loam moved to Melbourne as staff conductor for Hoyts Olympia Theatre Company. The devastating depression of the 1930s however caused mass unemployment for theatre musicians. In the 1936 census, Loam was listed as a cartage contractor. According to Pickering's

⁶⁷ *The Australian Musical News* 27 (July 1937):22.

⁶⁸ National Archives of Australia <http://recordsearch.naa.gov.au/NameSearch/Interface/ItemsListing.aspx>. (accessed 5 July, 2011).

Panwarra's Lullaby	Item barcode 3474338
Narranyeri Dance	Item barcode 3474339
The Chant of the Rainmaker	Item barcode 3474341
The Rainmaker's Dance	Item barcode 3474342

unpublished notes, Loam responded to an advertisement for a music teacher at Narrandera in country NSW. The Loam family relocated to live there for the next eight years.

Weymouth, Loam's birthplace was a busy sea-port and the locals including Loam would have been familiar with the constant arrivals and departures of vessels and their passengers. Travelling became a feature of Loam's own early years. Having emigrated to Australia in 1914, he soon returned to England in 1916 as an Australian serviceman only to return and settle again in Australia in 1919. He was undoubtedly exposed to much that may have inspired his interest in music-making in the land of his chosen destination.

CHAPTER 4

NARRANDERA—1936-1943

The Lethbridge connection

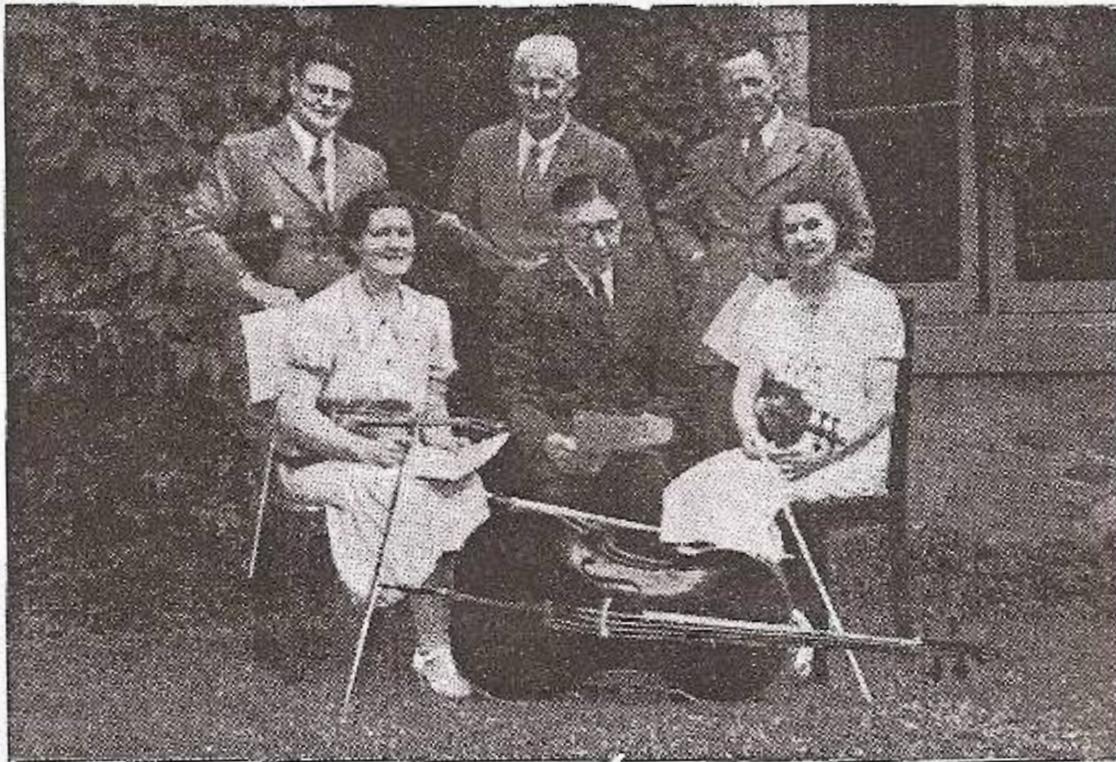
By 1936, the Loams were living in Larmer Street, Narrandera in NSW. Australian Electoral Rolls indicate that they remained there until about 1940.⁶⁹ Loam immediately became associated with the local high-profile physician and amateur musician, Dr. Harold Octavius Lethbridge who had advertised for a music teacher for the district. Lethbridge had served as a Medical Officer on the Western Front in France during World War I and so it is possible that he and Loam had met there. Lethbridge's war-time diary refers to the wonderful spirit of the Ambulance men: "The bearers go cheerfully out over the crest when Fritz shells them".⁷⁰ Lethbridge's biography was written by a nephew, W. S. (Bill) Oliver and according to Oliver, music provided the solace and mental relaxation needed by the busy medical practitioner.⁷¹ On his return from the war, Lethbridge formed a small string ensemble in Narrandera using local amateur talent. However, on Loam's arrival, a more significant orchestra evolved with Loam as conductor and pianist. Loam introduced an ambitious repertoire and held weekly practices for the orchestra resulting in concerts being held during 1937 and 1938. Oliver recalls one significant concert on 7 April 1937 when the eminent Australian tenor, Browning Mummery who had been invited to Narrandera performed excerpts from operas.⁷² This concert also provided the first public performance of two

⁶⁹ Loam, A.S. *Australian Electoral Rolls*. Narrandera, Riverina. 1935-1940.

⁷⁰ Oliver, W.S. (Bill), *The Great White Father The biography of a great Australian* (Terranora, NSW: W.S. (Bill) Oliver, 1999), 96.

⁷¹ Oliver, *The Great White Father*, 171.

⁷² Oliver, *The Great White Father*, 176.



Left to Right (standing): M. S. McInnes, Dr. Lethbridge, G. T. Martin. Left to Right (sitting): Anne McInnes, A. S. Loam, E. I. Wall.

Members of the Maranoa Orchestra.⁷³

⁷³ *The Australian Musical News*, July 1937:22.

aboriginal pieces with the Maranoa Orchestra presenting the ‘Narranyeerri Dance’ and the ‘Maranoa Lullaby’. *The programme notes for this concert are reproduced in Appendix 5.* The ‘Narranyeerri Dance’ was Loam’s own contribution from material collected during his Alice Springs visits.⁷⁴ This piece represented a Central Australian war dance, famous among the tribes. In Loam’s arrangement, violins play the melody which would have been sung by the tribes.⁷⁵ It would seem that this orchestration must have been derived from the piano solo “Narranyeri Dance” for which Loam applied for copyright in January 1927.⁷⁶ The Maranoa Lullaby was collected and translated by Lethbridge and arranged for orchestra by Loam. The original melody was sung as the mother rocked her baby in a bark cradle.⁷⁷

Another concert held in aid of the Narrandera Baby Health Centre included *Australian Sketches* by Loam played by the Maranoa Orchestra. The first piece was Panwarra’s Lullaby, the music of which was suggested by a Papuan legend and a native girl, Panwarra. Program notes describe part of an Aboriginal Papuan melody being used and a rhythmic tom-tom accompaniment added in the latter half. The second piece, ‘The Rain-Maker’s Dance’ used the actual rhythm from a corroboree of a Central Australian tribe where boomerangs and other implements were clicked during a ceremony after the breaking of a drought. The ‘Narranyeri Dance’ was also included as

⁷⁴ Oliver, *The Great White Father*, 292.

⁷⁵ Oliver, *The Great White Father*, 285.

⁷⁶ Queensland State Archives <http://www.archives.qld.gov.au/research/indexes.asp> (accessed)

⁷⁷ Oliver, *The Great White Father*, 285.



Lether's photo of three members of his orchestra, taken in the living room at "Maranoa". Arthur Loam at piano, with the two first violins, Em Wall and Helen McInnes.

With kind permission of W.S.(Bill) Oliver from *The Great White Father—The biography of a great Australian Dr. H.O. Lethbridge*⁷⁸.

⁷⁸Oliver, W.S. (Bill), *The Great White Father-The biography of a great Australian* (Terranora, NSW: W.S. (Bill) Oliver, 1999), 174.

the third item in this performance.⁷⁹ All pieces comprised those for which Loam sought Registration of Copyright in January 1927.⁸⁰

The Australian Aboriginal song collection

The “Maranoa Lullaby” was included in *Australian Aboriginal Songs*, a series of one-part accompanied songs published by Allans & Co. Pty. Ltd. in 1937. The front cover features Aboriginal artefacts and advertises “melodies, rhythm and words truly and authentically aboriginal. Collected and Translated by Dr H.O. Lethbridge. Accompaniment arranged by Arthur S. Loam.” Mention of hearing these songs was made in a letter to the editor at *The Sydney Morning Herald* by a visitor passing through Narrandera in June 1937.⁸¹ The album was referred to as a “Valuable Collection” in *The Australian Musical News* of 1 July 1937 and its value enhanced by descriptions of the origins of each piece and pronunciation guides. All songs were derived from the Maranoa district in Queensland. The National Library of Australia holds a copy of *Australian Aboriginal Songs* signed by both Lethbridge and Loam⁸². The State Library of Victoria’s copy,⁸³ originally given by Lethbridge to Christine Mawdeley and dated ‘22.ix.44’ is

⁷⁹ *A Concert for Music Lovers in aid of Narrandera Baby Health Centre*, Program notes. With kind permission of the Narrandera Parkside Cottage Museum Inc.

⁸⁰ National Archives of Australia. <http://recordsearch.naa.gov.au/NameSearch/Interface/ItemsListing.aspx> (accessed 5 July, 2011).

⁸¹ I.G. Mackay “To the Editor of the Herald” *The Sydney Morning Herald*, 7 June 1937, 4. <http://trove.nla.gov.au/ndp/del/article/17395581?searchTerm=australian> (accessed 10 July, 2011).

⁸² <http://www.nla.gov.au/nla.mus-vn1592090> (accessed 11 June, 2011).

⁸³ <http://www.slv.vic.gov.au/moirpam/gid/slv-pam-aaa42569> (accessed 2 March, 2011). (accessed 11 June, 2011).

interesting because of its annotations. The Aboriginal artefacts on the cover are labelled by Lethbridge and the inside cover has hand-written notes by Lethbridge.⁸⁴

A.S. Loam a nervous digger genius of music wrote a) Narranyeri corroboree
b) Rainmakers dance. i.e. these were his interpretations of the abo (sic) music, like Indian Live Lyrics, Maori Music, Hiawatha etc. NOT THE ACTUAL ABO (sic) MUSIC of the country. Our orchestra did these. We combined. I remembered these – sang these with the abo (sic) boys when we hunted together on the Maranoa River and sometimes had our lunch of grilled witchety grubs and very good they are too.

Loam's accompaniment is beautiful. The songs are as they composed and sang them. The translation is only a Paraphrase. It does give the meaning but is NOT really a literal translation.

Maranoa is in my mind a lively folk song and the composer a black Franz Schubert. So is Yabbin. Mrs. Murphy is my sister. I had forgotten Yabbin but she reminded me how I used to sit on the wood heap and sing it! Laurence Tibbett has it in his repertoire. Clem Williams has made these better known in Canada than in Australia.

Lethbridge himself contributed an article to *The Australian Musical News* explaining his own rural upbringing in the Maranoa district of Queensland where he played with the local aboriginal children and learned their songs and dances.⁸⁵ Lethbridge also makes mention that Loam had made earlier visits to the Alice Springs area where he had been inspired to learn native songs and corroborees. He created scores from this material which he had used for private entertaining with the Lethbridges. Prompted by Loam's own clever orchestrated corroborees and songs,

Lethbridge decided to recall, collect and preserve those he remembered "before it was too late".⁸⁶

"New Music" was regularly advertised in *The Musical Times*. Under the heading "Allan & Co.", the September 1937 edition reviewed *Australian Aboriginal Songs* as being suitable for a Boy

⁸⁴ http://www.slv.vic.gov.au/primo_library/libweb/action/display.do?fn=print&fn=print&=SLV_VOYA... (accessed 11 June, 2011).

⁸⁵ Lethbridge, H.O. 'Aboriginal Songs Explained' *The Australian Musical News* 27, (July 1, (1937):22.

⁸⁶ Lethbridge, H.O. "Aboriginal Songs Explained", 22.

Scouts or similar type of gathering where they were described as “show[ing] a primitive delight in simple rhythms and are structurally akin to our ‘*Ten Green Bottles*’ ”. Loam’s accompaniments were considered “competent and not fussy”. However the author, signing as A.H., challenged the harmonies as being unconvincing for the modal characters of ‘The Warrego Lament’ and ‘Jabbin Jabbin’ respectively.⁸⁷

The Argus of 3 July 1937 included a report regarding the Aboriginal songs as being of great interest as a record of Australian folk-music.⁸⁸ A lengthy review was covered in the 26 June 1937 edition of *The West Australian*. However, misgivings were expressed regarding “making aboriginal music into domestic music for the homes of white Australians”. The article agreed that there was no easy solution for the task of joining an aboriginal melody to a piano harmony from European traditions, “but one cannot feel that this way of meeting it is satisfactory”.⁸⁹

In more recent times, Loam’s Aboriginal Songs accompaniments and other compositions with Indigenous themes from the early twentieth century have come under discussion. This concerned the perception of native culture and music by European-educated composers and by the general public. In “Stirring Burden of our Song”, Pickering asserts that “Composers reared in European music traditions tended to modify the unfamiliar sounds of Aboriginal music until they could be made to fit what the ears had been trained to hear.”⁹⁰ While he conscientiously notated the songs which Dr. Lethbridge remembered from his childhood days in the Maranoa district of

⁸⁷ “New Music ‘Allan & Co. (Melbourne)’ ” *The Musical Times*, 78, no. 1135 (September, 1937),811. <http://jstor.org.ezp.lib.unimelb.edu.au/stable/922650?seq=5> (accessed April 17 2011).

⁸⁸ *The Argus* Saturday, 3 July 1937, 15. <http://trove.nla.gov.au/ndp/del/article/11115150?searchTerm=australian> (accessed 10 July 2011)

⁸⁹ *The West Australian*, 26 June, 1937, <http://trove.nla.gov.au/ndp/del/article/41316621?searchTerm=australian> (accessed 10 July 2011).

⁹⁰ Pickering, 158.

Queensland, Loam admitted to inserting a more publically-acceptable time signature of 3/4 instead of 7/8 which he believed was correct for “The Maranoa Lullaby”.⁹¹ Questions have also arisen regarding the suspected weakening of the traditional nature of Aboriginal songs from Lethbridge’s childhood through exposure to European culture. Percy Grainger certainly subscribed to this theory having referred to the dilution and simplification of primitive melodies.⁹² Copyright issues have been addressed regarding Lethbridge and others “collecting” Aboriginal songs and their entitlement to ownership. While this is now viewed as “culturally exploitive”, Vincent Plush argues that we need to consider the context of the times and temper our judgment of material now regarded as discomfoting. Plush maintains that Loam’s Aboriginal settings and those of others may well represent the “sounds and sentiments of their time” and “they should be acknowledged if only to illustrate that we have come some distance over 200 years of colonization”.⁹³

Despite what could be considered the misappropriation of indigenous material, ‘Maranoa Lullaby’ has steadfastly endured as a much-loved melody. When referring to Loam’s accompaniments to *Australian Aboriginal Songs* as being not much better than other Mendelsohn-like accompaniments to collected indigenous songs, Peter Sculthorpe declared his life-long love for the beautiful ‘Maranoa Lullaby’. In 1996, he composed a setting of this song for soprano and string quartet. He based his ‘Canticle’ for *Requiem* directly on Loam’s accompaniment. As Sculthorpe remarks, “Loam’s added harmonies, while totally unauthentic, were also attractive and not unlike some of Percy Grainger’s folksong accompaniments”.

⁹¹ Pickering, 158.

⁹² Pickering, 160.

⁹³ Plush, Vincent ‘Curator’s Note’ *Encounters—Meetings in Australian Music*, Queensland Conservatorium Research Centre, 2005.

Furthermore, Sculthorpe considers the simple chant-like melody reveals its affinity with other chant traditions.⁹⁴

Genevieve Lacey's 2008 recording *Weaver of Fictions* includes 'Maranoa Lullaby' performed on recorder. Notes accompanying the CD attribute the arrangement of this Indigenous melody which was popularized by the Aboriginal tenor Harold Blair to Peter Sculthorpe.⁹⁵ The harmonies however are Loam's originals.

According to *The Bendigo Advertiser*, Loam's accompaniments to these Aboriginal songs brought him world-wide recognition.⁹⁶ Notable artists of the time such as Laurence Tibbett, Essie Ackland, Tito Schips, Kenneth Neate and Alexandra Michaeli included his arrangements in their performances.⁹⁷ Recordings of Loam's music were made by Clement Williams and Harold Blair. In commenting on Loam's professional standing at this time, Pickering noted "Arthur Loam became a household name and was propelled into the illustrious ranks of Eisteddfod Adjudicators".⁹⁸

Music adjudicator

⁹⁴ Sculthorpe, Peter. *Requiem*. Adelaide Chambers Singers. Adelaide Symphony Orchestra, cond. Arvo Volmer. ABC Classics, 476 5692, 2007.

⁹⁵ Lacey, Genevieve. *weaver of fictions*. ABC Classics, 476 3180, 2008.

⁹⁶ "Widely known musician back to reside here" *The Bendigo Advertiser*, 22 April 1954.

⁹⁷ Pickering, Judith 'Stirring Burden of Our Song' *One Hand on the Manuscript* (Canberra: The Humanities Research Centre, The Australian National University, 1995), 157-158.

⁹⁸ Pickering, "Stirring Burden", 158.

References to Loam as a competition music judge were found in archived copies of various Australian newspapers at The National Library.⁹⁹ In Launceston, Loam gave a post-competition masterclass demonstrating various points and extolling the merits of competitions over examinations. It was noted in *The Launceston Examiner* of 11 May 1939 that Loam “was anxious to give assistance to the performers in every possible way.”¹⁰⁰ Loam advertised regularly as being available for musical adjudication in the Bureau of Adjudicators section of *The Australian Musical News* during his period living in Narrandera.

The Adelaide Competitions were reported on by Loam in his capacity as adjudicator in the October 1938 edition of *The Australian Musical News*.¹⁰¹ He praised the “happy atmosphere” in the competition there. The 1939 Melbourne Competitions were featured in *The Australian Musical News* of August of that year when Loam was adjudicator of the vocal section.¹⁰² A biography of Loam accompanied this article.

Music teacher, organist and choirmaster

Arthur Loam taught piano and singing to many students in Narrandera. As a child living with the Lethbridges, Bill Oliver recalled early morning lessons at Loam’s Larmer Street house when he often ran bare-footed on icy ground in winter to get there on time!¹⁰³ Loam taught piano and singing to Lillian Mills at the Public Hall at Corobinilla, a small town 12 miles from Narrandera,

⁹⁹ Trove <http://trove.nla.gov.au> (accessed 16 February 2011).

¹⁰⁰ *The Examiner* 11 May 1939,8 <http://trove.nla.gov.au/ndp/del/article/52307898?searchTerm=Interest> (accessed 17 February, 2011).

¹⁰¹ “Happy Atmosphere Adelaide’s Worth-while music” *The Australian Musical News* Vol. 29, (October 1938): 20-21.

¹⁰² “In the Competitions Field The Melbourne Musical Competitions; Adjudicators and Attractive Schedules” *The Australian Musical News* 30, (August 1939): 27.

¹⁰³ Oliver, W.S. (Bill). Phone conversation (11 June 2011).

travelling there in his small motor car. Lillian remembers Mr Loam as a very popular and kind man.¹⁰⁴ *The Australian Musical News* of August 1939 refers to Loam also teaching in Wagga Wagga.¹⁰⁵

Loam contributed an article to *The Australian Musical News* in October 1938 entitled “Music Problems in Australian Schools – What and How to Teach”.¹⁰⁶ This article addressed the importance and difficulties of delivering a sequential music curriculum in schools. Loam suggested instructional objectives he considered desirable, the teaching time to be allocated in class and a “model course” spanning pre-school years through to high secondary levels. He indicated that there was an urgent need for the training of specialist teachers to deliver pedagogically-sound and enjoyable music lessons in schools.

Loam also played the pipe organ at St. Thomas Church of England in Narrandera and conducted the choir. Bill Oliver remembers earning 6 pence per week for pumping the organ pipes for Loam during church services. According to *The Australian Musical News* of August 1939, Loam was also choirmaster at St. John’s Church in Wagga Wagga.¹⁰⁷

Loam’s pianistic skills were greatly admired and he was in great demand for local events. Dr. Lethbridge often organized functions at the Narrandera R.S.L. Club. Together with Loam, they provided the musical entertainment.

¹⁰⁴ Mills, Lillian. Phone conversation (11 June 2011).

¹⁰⁵ “In the Competitions Field” *The Australian Musical News*, 27.

¹⁰⁶ “Music Problem in Australian Schools: What, and How to Teach” *The Australian Musical News*, 29, (October 1938): 17-18.

¹⁰⁷ *The Australian Musical News* 30,(August 1939):27.

Music arranger and composer

Loam's students from his Narrandera days cannot recall him composing. Most of his compositions and arrangements were published by Allan & Co. Pty. Ltd. and it has been suggested that he had a contract with the publishers to provide repertoire suitable for public recreational, religious and educational use. A notable piece from the period 1937 to 1944 was 'Maranoa: Fantasy for Piano on an Aboriginal Theme', published in 1938. Reports of this piece being featured in a presentation of Australian pieces played by Alexandra Michaeli at a recital of the Cercle Musicale de Paris appeared in *The Australian Musical News* of August 1939. Larry Sitsky refers to this work in *Australian Piano Music of the Twentieth Century* and considers that the lullaby theme sounds like that of the style of a Dvořák work.¹⁰⁸ Loam's *10 pieces for Small Hands* for piano represented teaching pieces published in 1938. A variety of choral works were produced together with arrangements for piano of famous works by Mozart, Arne, Handel, Brahms, Schubert, Delibes and Purcell. Loam also arranged Dorothea MacKellar's poem 'My Country' variously for solo voice and piano and SATB as he did for the 'Maranoa Lullaby'. A catalogue of Loam's works available in public collections is chronologically arranged in the Appendix.

For a short period, Loam adopted the use of a pseudonym, Vernon Stratton. The song, "Beautiful dreamer", composed by Stephen C. Foster was arranged in 1939 for Allans & Co. No other arrangements by Stratton however have been located. The name Julia Clayton as a composer first appeared in 1940 in a compilation entitled *Gems of Melodies – 29 Celebrated Melodies easily*

¹⁰⁸ Larry Sitsky. *Australian Piano Music of the Twentieth Century* (Westport, Connecticut: Praeger Publishers, 2005), 101.

adapted for piano for duet. This was published by Allans & Co. Pty. Ltd and represented early works by Loam under this pseudonym.¹⁰⁹ Although he continued to use this name well into the 1960s, Loam's surviving contemporaries and ex-students were unaware of the origins of these pseudonyms and generally expressed surprise at their revelation. Tony Conolan conjectured that Loam's output for Allans was so great that it may have been a business decision to use pseudonyms to prevent over-exposure of Loam's own name.¹¹⁰

The Maranoa Orchestra was disbanded during the years of World War II and various members of this orchestra including the Loams left Narrandera. Australian Electoral Rolls indicate they had moved to Wagga Wagga, NSW sometime before 1943.¹¹¹ On Dr. Lethbridge's death in November 1944, Loam contributed an obituary entitled "Music an Increasing Purpose". This is included in *The Great White Father*.

According to Richard Hornung who was associated musically with Loam in the 1960s in Bendigo, the period in Narrandera represented Loam's major achievements in his musical career.¹¹² This was the time when he became nationally and internationally recognized as a notable composer, arranger, adjudicator and teacher. Narrandera was also the place where Loam commenced using pseudonyms for his musical works.

¹⁰⁹ Pickering, Judith. 'Arthur Steadman Loam', Unpublished notes (1994).

¹¹⁰ Conolan, Tony. Interview (5 June 2011).

¹¹¹ Loam, A.S. *Australian Electoral Rolls*. Wagga Wagga, Hume, NSW.1943.

¹¹² Phone conversation with Richard Hornung, 16 August, 2011.

CHAPTER 5

WAGGA WAGGA

Choirmaster and adjudicator

While Arthur Loam was living in Narrandera, he was also choirmaster at St. John's Church in Wagga Wagga and taught music there.¹¹³ It is uncertain whether Loam commuted to Wagga Wagga from Narrandera or whether he rented a house in Wagga Wagga for a period. He is associated with both towns from 1939 to the early 1940s. Certainly by 1943, the Australian Electoral Rolls records show that the Loams were residing at 53 Brookong Avenue, Wagga Wagga. Their son, Bruce had enlisted in the AIF there in 1942, later transferring to the RAAF.

Accounts to be paid for St. John's Church were recorded in the Parish Minutes where several entries relate to the services of the Choirmaster, Mr. Arthur Loam.¹¹⁴ Short reports from the minutes of Annual General Meetings of St. John's Church were made in the *Wagga Wagga Daily Advertiser*. Reference to Arthur Loam as choirmaster were included from May 1939 through to 1945.¹¹⁵ In 1944, he was paid £60 per annum for playing the organ and conducting the choir. References of appreciation to Loam occur in the Parish Minutes¹¹⁶ and in 'The Pastoral

¹¹³ *The Australian Musical News*, 30 (August 1, 1939:27)

¹¹⁴ *St John's Church Minute Book*, 8 May 1939, July 10, 1939, August 14, 1939, 11 September, 1939 and 8 January, 1940.

¹¹⁵ *The Wagga Wagga Daily Advertiser*, 26 March 1941, 27 April 1942, 7 May 1945.

¹¹⁶ *St. John's Church Parish Minute Book* (May 1925-March 1958):130.

Review'.¹¹⁷ St John's Church Archives hold original invoices and statements for many of Loam's purchases of choir music from the Sydney stores of W.H. Paling & Co. Ltd and Boosey & Hawkes.

Loam directed several performances of Handel's oratorio *The Messiah* during December 1947. Excerpts were performed by St. John's Choir for their Christmas social in St John's Hall and at St. John's Church following a shortened form of evening service. The full oratorio was performed at the Wonderland Theatre, Wagga Wagga on 14 December.¹¹⁸ There was much interest reported in the *St. John's Wagga Parish Magazine*¹¹⁹ after the choir sang five of William James's newly-published *Australian Christmas Carols* for Christmas 1948.¹²⁰ Archived invoices show Loam had purchased 23 copies of the music on 9 November 1948 for £2.12.8 from W.H. Paling & Co. Ltd.

Three hand-written pages by Loam featuring parts for a sung service are stored in St John's Church Archives at Wagga. No date is attached nor any description of the type of ceremony. The parts for a "Sursum corda", "Benedictus" and "Agnus Dei" are written for SATB choir. The accompaniment part has faded badly but is just discernable. Staff of the St. John's Church Archives consider that the music was used for normal Sunday Sung-Eucharist. Other liturgical music by Loam of that time includes "Vesper Hymn" found in *Choral Service by Australian Composers* collected by Leslie Curnow and published in 1939.¹²¹

¹¹⁷ 'Choir', *St. John's Church Annual General Meeting Minutes*, (February, 1954).

¹¹⁸ *The Wagga Wagga Daily Advertiser*, 14 December, 1947.

¹¹⁹ *St. John's Wagga Parish Magazine*, 2, no.1 (Feb.1949).

¹²⁰ John Wheeler (words) and William G. James (music) *Five Australian Christmas Carols*, (Sydney: Chappell & Co. Ltd, 1948).

¹²¹ *Choral Service by Australian Composers* collected by Leslie Curnow (Melbourne:Allan & Co. Pty. Ltd:1939)

Loam's involvement with adjudicating at competitions continued whilst he was resident in Wagga Wagga. In September 1949, *St. John's Wagga Parish Magazine* included an article of congratulations to the choirmaster, Mr. A.S. Loam on his appointment as adjudicator at the City of Sydney Eisteddfod.¹²² *The Courier Mail* in Brisbane reported the opening of the 1952 Brisbane Eisteddfod with Mr. A.S. Loam of Wagga as music adjudicator.¹²³

Once again, Loam became acquainted with a local medical identity, Dr. Lewis Ratner. A great friendship developed according to Mrs. Adèle Ratner.¹²⁴ Dr. Ratner was an accomplished violinist and was featured in the book *Musical Doctors*.¹²⁵ He was also a talented amateur joiner and he constructed violins. Mrs Ratner recounted how Loam used to provide piano accompaniment to her husband's violin-playing and both practised regularly at the Ratner home. The duo provided background music for the local School of Arts theatrical productions and often attended ABC orchestral concerts together.

Music teacher

Mrs. Ratner's daughter, Kitty Szasz, recalled her piano lessons with Loam and considered him a great family friend as well as a teacher.¹²⁶ Kitty still values her signed copies piano sheet music

¹²² *St John's Wagga Parish Magazine* , September 1949 ,6

¹²³ "Brisbane Eisteddfod Opening Items To-day"*The Courier Mail*, [http://trove.nla.gov.au/ndp/del/article/50527906?searchTerm=arthur s. loam&searchLimits...](http://trove.nla.gov.au/ndp/del/article/50527906?searchTerm=arthur%20s.%20loam&searchLimits...)(accessed 3 March 2011).

¹²⁴ Phone conversation with Mrs. Ratner, June 4, 2011.

¹²⁵ Jean Fogo Russell,*Musical Doctors* (East St. Kilda, VIC, AUSTRALIA, 3183:JF Russell, 2001) 194.

¹²⁶ Phone conversation with Kitty Szasz: June 10, 2011.

of 'Buckjumper',¹²⁷ and 'Along the Shore',¹²⁸ and the book *Handy Harmony Guide: Basic chord and guitar symbols*.¹²⁹

Another of Loam's Wagga Wagga students, Judy Buik, also spoke highly of her memories as an eleven-year old beginner student with Loam. She recalled lessons in the front room of his well-tended home at 53 Brookong Avenue. and using his newly-published *Playhour Pieces* as teaching repertoire. Judy loved the coloured album cover and the accompanying sketches (unacknowledged) for each piece. While there was much repetition during lessons, Judy remembers Mr. Loam as calm and patient, gentlemanly and always well-dressed in a suit.¹³⁰ However Evelyn Patterson, another ex-student, did not particularly enjoy her lessons with Loam.¹³¹

Compositions and arrangements

Much composing and arranging was completed during Loam's residence in Wagga Wagga. The piano solo 'Shadow Dance' was published in 1942¹³² and another piano solo 'Greensleeves' is still included as an Australian Music Examinations Board list piece in the Grade 7 Series 2 *Piano for Leisure*. This was arranged for solo piano in 1943.¹³³ Loam's much-loved piano arrangement

¹²⁷ Arthur S. Loam, *Buckjumper* Piano solo, (Sydney: W.H. Paling & Co., 1955).

¹²⁸ Arthur S. Loam *Along the Shore* Piano Solo, (Melbourne: Allan & Co., 1957).

¹²⁹ Tom Jordan & Arthur S. Loam *Handy harmony guide: basic chords and guitar symbols: a new do-it-yourself method including how to write bass and chords for melodies, cadences, chord inversions, etc.* (Allans Music (Australia) Pty. Ltd., 1971).

¹³⁰ Interview With Judith Buik, July 7, 2011

¹³¹ Phone conversation with Evelyn Patterson, 16 June, 2011.

¹³² Arthur S. Loam *Shadow Dance* (Melbourne: Allan & Co., 1942).

¹³³ Arthur S. Loam *Greensleeves* (Melbourne: Allan & Co., 1943).

of Gruber's 'Silent Night' was produced in 1946,¹³⁴ 'Happy-go lucky' in 1948¹³⁵ and 'The Boomerang Thrower' in 1948.¹³⁶ A duet arrangement of 'Happy-go-lucky' was issued in 1951.

Loam continued to arrange choral music at this time including Purcell's 'Evening Hymn'¹³⁷ and Horn's 'Cherry Ripe'.¹³⁸ Teaching pieces such as *Playhour Pieces—Piano pieces for little hands with big notes*,¹³⁹ *Happy Farm Days—Seven pieces for young pianists with hints on interpretation*¹⁴⁰ and *Along the Track—Little tunes for young pianists*¹⁴¹ were also produced during Loam's time in Wagga Wagga.

The subject of Musical Perception was introduced in the Manual of Public Examinations for the Australian Music Examinations Board curriculum in 1926.¹⁴² Loam contributed a series of graded *Ten Perception Tests* published by W.H. Paling & Co. Each book cover indicates "Extra Material and Examples Specially prepared and adapted for the A.M.E.B. Syllabus".¹⁴³ The June 1951 edition of *The Australian Musical News* contained an article written by Linda Phillips entitled "New Music Reviewed" which featured Loam's *Ten Perception Tests for Grade 2* and his *Playhour Pieces*.¹⁴⁴ The article commended the value of the Perception Test papers to students and teachers in preparation for examinations in which questions regarding the rudiments of music, form and general knowledge were included. A prominent advertisement for the *Ten*

¹³⁴ Arthur S. Loam *Silent Night* (Melbourne: Allan & Co., 1946).

¹³⁵ Arthur S. Loam *Happy-go lucky*, (Melbourne: Allan & Co., 1948).

¹³⁶ Arthur S. Loam *The Boomerang Thrower*, (Melbourne: Allan & Co., 1948).

¹³⁷ Henry Purcell *Evening Hymn*, (Melbourne: Allan & Co., 1944).

¹³⁸ Charles E. Horn, *Cherry Ripe*, (Melbourne: Allan & Co., 1946).

¹³⁹ Arthur S. Loam *Playhour Pieces—Piano pieces for little hands with big notes*, (Melbourne: Allan & Co., 1951).

¹⁴⁰ Arthur S. Loam *Happy Farm Days—Seven pieces for young pianists with hints on interpretation*, (Sydney: W.H. Paling & Co., 1953).

¹⁴¹ Arthur S. Loam, words by Lexie Griffiths *Along the Track—Little tunes for young pianists*, (Melbourne, Allan & Co., 1953).

¹⁴² *The Australian Musical News* (October 1925:20).

¹⁴³ Arthur S. Loam *Ten Perception Tests for Grades 2-7*, (Sydney: W.H. Paling & Co. Pty. Ltd, 1951).

¹⁴⁴ Linda Phillips 'New Music Reviewed', *The Australian Musical News*, 40, (June 1951:13).

Perception Tests for Grade 2 accompanied this item.¹⁴⁵ The selections in *Playhour Pieces* were recommended as musically interesting and suitable for the small beginner.

In 1951, Loam contributed the music to a children's 'playlet', a short theatrical work entitled *Once upon a Time or A Trip Through Storyland*. The musical pieces and words were based on eleven famous characters from children's fairy tales with lyrics and dialogue by P.C. Cole.¹⁴⁶ This play was much-performed in primary schools in the 1950s and early 1960s. One of the cast members, Patricia Martin, recalls fond memories of being involved in a 1962 production at St. Thérèse's Primary School at Bendigo. The play was performed at St. Aiden's Orphanage for the children there.¹⁴⁷

Pseudonyms

Concurrently, several pieces written by Loam were published under various pseudonyms.¹⁴⁸ 'Julia Clayton' arrangements included *Gems of Melody* duets published in 1940.¹⁴⁹ The three books of *Gems of Melody* comprise well-known songs for solo piano.¹⁵⁰ 'Philip Dale' arrangements include 'Panis angelicus',¹⁵¹ 'One Thousand and one nights' for mixed voices,¹⁵²

¹⁴⁵ *The Australian Musical News*, 40 (June 1951:19).

¹⁴⁶ P.C. Cole and A.S. Loam *Once upon a Time or A Trip Through Storyland-A Musical Playlet for Youngsters*, (Melbourne: Allan & Co.,1951).

¹⁴⁷ Personal communication, January 13, 2011.

¹⁴⁸ Pseudonyms kindly supplied by Arif Chowdhury, Print Music Manager, E.M.I. Music Publishing Australia.

¹⁴⁹ Julia Clayton *Gems of Melody: 29 celebrated melodies easily adapted for piano duet*, (Melbourne: Allan & Co. Pty. Ltd.,1940).

¹⁵⁰ Julia Clayton, *Gems of Melody Book 1: 49 celebrated melodies easily adapted for piano*, (Melbourne:Allan & Co. Pty. Ltd., 1942).

Julia Clayton, *Gems of Melody Book 2: 51 celebrated melodies easily adapted for piano*, (Melbourne:Allan & Co. Pty. Ltd., 1943).

Julia Clayton, *Gems of Melody Book 1:celebrated melodies easily adapted for piano*, (Melbourne:Allan & Co. Pty. Ltd., 1944).

¹⁵¹ César Franck *Panis angelicus*, arr. Philip Dale (Melbourne:Allan & Co. Pty. Ltd., 1944).

‘Bendemeer’s Stream’,¹⁵³ ‘I’ll sing thee songs of Araby’,¹⁵⁴ and ‘An Artist’s Life’ for mixed voices.¹⁵⁵ ‘Philip Dale’ was also cited as the arranger for piano of ‘Swan Lake’ interestingly co-arranged with Hubert Wynn,¹⁵⁶ and *Selection from Water Music*.¹⁵⁷ Another ‘Philip Dale’ arrangement was Concerto in E flat, no. 5’ from Beethoven’s Opus 16 for inclusion in *Second Volume of Famous Concertos for Piano*.¹⁵⁸ During this period in Wagga Wagga, Loam also published under another pseudonym ‘Henri Delsaux’. This group of pieces included arrangements of the Neapolitan songs ‘Tiritomba’,¹⁵⁹ and ‘Santa Lucia’,¹⁶⁰ as well as the duet ‘Tales from Vienna Woods’,¹⁶¹ *French Folk songs and Rhymes*¹⁶² and several melodies by Delibes, Offenbach and Strauss.

Loam published under yet another pseudonym, ‘Felix Darrell’, at this time for arrangements of famous marches, Strauss waltzes and other classic works for piano.

Using his own name, Loam contributed musical arrangements for the Royal Australian Air Force during World War II. He conducted and arranged the music of the *Skylarks Revue* which helped raise much-needed funds for the construction of a gymnasium at the new Air Force facility at Forest Hills station just north of Wagga Wagga.¹⁶³

¹⁵² Johan Strauss *One Thousand and one nights* arr. Philip Dale (Melbourne:Allan & Co. Pty. Ltd., 1944).

¹⁵³ Irish Air *Bendemeer’s Stream* arr. Philip Dale (Melbourne:Allan & Co. Pty. Ltd., 1942).

¹⁵⁴ Frederic Clay *I’ll sing thee songs of Araby* arr. Philip Dale (Melbourne:Allan & Co. Pty. Ltd., 1946).

¹⁵⁵ Johan Strauss *An artist’s life* arr. Philip Dale (Melbourne:Allan & Co. Pty. Ltd., 1946)

¹⁵⁶ P. Tchaikovski *Swan Lake* arr.Philip Dale and Hubert Wynn (Melbourne:Allan & Co. Pty. Ltd., 1946)

¹⁵⁷ George Handel *Selection from Water Music* ed.Philip Dale (Melbourne:Allan & Co. Pty. Ltd., 1942).

¹⁵⁸ *Second volume of famous concertos for piano*, (Melbourne: Allan & Co. Pty. Ltd, 1947).

¹⁵⁹ Henri Delsaux, arr. Neapolitan Folk Song, words by Dorothy Greville *Tiritomba* (Melbourne: Allan & Co.,1941).

¹⁶⁰ Henri Delsaux arr. Neapolitan Folk Song *Santa Lucia* (Melbourne: Allan & Co.,1952).

¹⁶¹ Johan Strauss arr. for pianoforte duet by Henri Delsaux *Tales from Vienna Woods* (Melbourne: Allan & Co.,1942).

¹⁶² Henri Delsaux *French Folk songs and Rhymes* (Melbourne, Allan & Co.,1949).

¹⁶³ *The Bendigo Advertiser*, 22 April 1954,6.

Not surprisingly by 1950, Loam admitted that increasing professional engagements and work load were precluding him from devoting sufficient time and attention to the St. John's choir. *St. John's Wagga Parish Magazine* of March 1950 included an entry regretting Loam's decision to retire from the choir but expressed great appreciation and best wishes for his many years of service¹⁶⁴.

The Loams departed from Wagga Wagga in 1954 after living there for approximately fifteen years. A farewell recital featuring performances by Loam's students and other well-known Wagga Wagga identities was reported in *The Australian Musical News*. in the article "Arthur Loam Recital at Wagga".¹⁶⁵ A masterclass was incorporated with teaching demonstrations of transposition, balancing phrases, sequential phrasing and improvisation. The evening was greatly appreciated by the capacity audience.

During the period Loam lived in Wagga Wagga, it seems that the focus of Loam's musical activity shifted from teaching to publishing. Works were produced in Loam's own name and in the names of 'Julia Clayton', 'Henri Delsaux', 'Philip Dale' and 'Felix Darrell'.

¹⁶⁴ *St John's Wagga Parish Magazine* (March 1950), 5.

¹⁶⁵ *The Australian Musical News*, 43,(June 1953):23.

CHAPTER 6

BENDIGO

The returned musician

“Widely-known musician back to reside here” proclaimed the heading of an article in *The Bendigo Advertiser* of 22 April, 1954.¹⁶⁶ The Loams settled at 113 Neale Street, Bendigo having returned there after 27 years.¹⁶⁷ Loam established himself as a music teacher whilst continuing his composing and arranging. He wrote musical critiques periodically for *The Bendigo Advertiser* signing his articles with the initials ‘ASL’.

Using his own name, Loam published the *Bushland Suites* Volumes 1 and 2 for piano duet in 1954,¹⁶⁸ ‘Buckjumper’¹⁶⁹ and ‘Along the Shore’¹⁷⁰ for piano, and another piano arrangement of ‘Greensleeves’¹⁷¹ in 1956. He also published arrangements of songs included ‘Agnus Dei’¹⁷² for equal Alto voices, and ‘When Whisp’ring strains’ for S.A.T.B.¹⁷³ Several pedagogical works were also produced. During his period in Bendigo including *First Aids to Chords and Simple Harmony*,¹⁷⁴ *First Impressions at the Piano Keyboard*,¹⁷⁵ *Play Rhymes with words*,¹⁷⁶ grades 1,

¹⁶⁶ ‘Well-known musician back to reside here’, *The Bendigo Advertiser*, 22 April 1954, 5.

¹⁶⁷ *Australian Electoral Rolls*, 1954.

¹⁶⁸ *Bushland Suites*, piano duets Volumes 1 and 2, (Melbourne: Allan & Co., 1954).

¹⁶⁹ *Buckjumper*, piano solo, (Sydney: W.H. Paling, 1955).

¹⁷⁰ *Along the Shore*, (Melbourne: Allan & Co., 1957).

¹⁷¹ *Greensleeves*, (Melbourne: Allan & Co., 1956).

¹⁷² G. Bizet, *Agnus Dei*, arr. Arthur S. Loam, two-part anthem S.A. (Melbourne: Allan, 1956).

¹⁷³ *When whisp’ring strains*, for mixed voices (Melbourne: Allan & Co., 1959).

¹⁷⁴ *First aids to chords and simple harmony*, (Sydney: W.H. Paling & Co., 1954).

¹⁷⁵ *First Impressions at the keyboard*, (Melbourne: Allan & Co., 1954).

¹⁷⁶ *Play rhymes with words*, 9 pieces for piano, (Melbourne: Allan & Co., 1956).

2, 3 and 4 of *Ten Preparatory Tests in Musical Perception*¹⁷⁷ and *Favourite Tunes for 5 fingers*.¹⁷⁸

Arrangements under pseudonyms continued also. Music by 'Julia Clayton' included *Gems of Melody* for duet in 1955,¹⁷⁹ by 'Henri Delsaux' included arrangements of Offenbach's 'Can-Can',¹⁸⁰ and Johann Strauss's 'Tritsch Tratsch polka',¹⁸¹ and by 'Philip Dale' included *Allans Melodies and Voluntaries for American organ*, Volumes 18 and 20 in 1958¹⁸² and the two-part Neapolitan song 'Tiritomba' in 1959.¹⁸³

Publication of Loam's music proceeded despite the Loams' whereabouts between 1957 and 1960 being unclear. Unexpectedly, it appears the Loams no longer lived in Bendigo. One subsequent address in 1959 revealed that Loam's wife Ella died on 22 May 1959. Her death transcription indicated that the Loam's usual address was 5 Leeton Avenue, Coogee in Sydney. Loam's friends recount his devastation and grief at the death of his wife.

Music teacher and performer

However at some time in 1960, Loam returned to Bendigo and settled at 15 Glencoe Street.

Violinist Tony Conolan grew up in Bendigo and has had a rewarding musical career as concert master for various Australian and German Orchestras, Artistic Director of the State Orchestra of

¹⁷⁷ *10 Preparatory Tests in Musical Perception*, Grades 1,2,3 and 4, (Sydney: W.H. Paling & Co., 1951).

¹⁷⁸ *Favourite tunes for five fingers*, (Melbourne: Allan & Co. Pty. Ltd., 1959).

¹⁷⁹ *Gems of Melody*, for piano duet, (Melbourne: Allan & Co., 1955).

¹⁸⁰ Jacques Offenbach, *Can can*: arr. by Henri Delsaux, (Melbourne: Allan & Co., 1956).

¹⁸¹ Johann Strauss, *Tritsch tratsch*, Op. 214, arr. by Henri Delsaux, (Melbourne: Allan & Co., 1956).

¹⁸² *Allans melodious voluntaries for American organ*, Volumes 18 and 20, (Melbourne: Allan & Co., 1958).

¹⁸³ *Tiritomba*, two-part song S.A. (Melbourne: Allan & Co., 1959).

Victoria and Head of Music at the Victorian College of the Arts. Tony's mother was a member of the Princess Theatre Orchestra when Loam was conductor in the 1920s. As a young violinist in Bendigo in the early 1960s, Tony learned Theory of Music from Loam who used the Stewart Macpherson text *Melody and Harmony* for lessons.¹⁸⁴ He clearly recalled the olive-green L-shaped bungalow and the extreme quietness that was only interrupted with bellows from players on the adjacent Kennington sports oval. He also remembered how Loam explained musical concepts extremely well, demonstrating and using many practical examples from student repertoire.

Loam also encouraged Tony to attend concerts, and personally took Tony and others to Melbourne performances. On one occasion, Tony remembers Loam meeting an Allan's representative and together seeing Isaac Stern performing with the Melbourne Symphony Orchestra. Loam also secured opportunities for students to play for the local Bendigo community. Tony occasionally played for the elderly at The Benevolent Home and recalled performing for the children at St. Aiden's Orphanage on one Christmas morning! Loam himself played generously for various public services. Together with other Bendigo musicians, Loam is known to have played at the Bendigo Gaol. This historic site was ironically chosen as the new Performing Arts Precinct for the rapidly expanding city.

Tony sometimes recalled Loam at the piano composing. His routine involved setting up a large sheet of masonite-like material as backing on the music stand. He used small, cut-off pencils to write on yellowing manuscript paper. His work was very neat.

¹⁸⁴ Stewart Macpherson *Melody and Harmony—A Treatise for the Teacher and the Student*, (London: Joseph Williams Limited, 1923).

Tony also remembers Loam as a very quiet and reserved and self-contained gentleman, who would work away happily by himself. He had a softly-spoken voice which Tony remembered was difficult to hear on one occasion when Loam delivered adjudication results of a house choral competition at the Bendigo High School. Tony considered Loam to have been a very generous-spirited person in relation to music and in general, and could not do enough to help if required.

Glenda Allan (née Krausgrill) enjoyed knowing Loam as both a family friend and as a piano and singing teacher. Loam was a particular friend of Glenda's father, Fred who was a younger returned serviceman from the 38th Battalion in World War II. Loam regularly visited the Krausgrill home on Sunday evenings, sometimes joining an extended family sing-alongs around the piano. He was affectionately known as "Squire" and "Charlie Boy". It is thought that these epithets originated during army days. Loam always presented as well-dressed and professional, wearing a suit despite the Bendigo summer heat! He laughed readily and was fine company in the Krausgrill family group. Glenda knew Loam was also very friendly with the Jordan brothers and sisters in Bendigo. Tom Jordan was a fine pianist and often visited the Krausgrills with Loam. Tom collaborated with Loam to produce the teaching book *Handy Harmony Guide* in 1971.¹⁸⁵

In the early 1960s, Glenda and her sister Gael attended consecutive piano lesson time slots after school at Loam's Glencoe Street house. Glenda fondly remembers that Loam would greet each girl with a Schweppes Lime cordial drink and a Scotch finger biscuit. Bicycle transport was

¹⁸⁵ Tom Jordan and Arthur S. Loam, *Handy harmony guide: basic chords and guitar symbols: a new do-it-yourself method including how to write bass and chords for melodies, cadences, chord inversions, etc.*, (Melbourne: Allans Music Australia, 1971).

carefully organized to avoid the younger sister riding home in the dark. Later, when this arrangement became too difficult, Loam taught the girls at their own home. While family gatherings at the Krausgrill's home attended by Loam were relaxed and casual, piano lessons were very business-like. For developing correct scale-playing technique, a penny was placed on the back of Glenda's hand and was to remain there! A metronome was always used for playing repertoire. If pieces were poorly played, Loam responded melodramatically, wringing his hands and walking away shaking his head! He required his beloved classical music to be well prepared and performed. He disliked what he referred to as 'monkey music' which comprised the popular music hits of the 1950s and 1960s and he took great exception to Glenda's newly-acquired skills of vamping with chords which she had learned from a teenage friend! Glenda does not recall Loam having been a music examiner, however he did use Australian Music Examinations Board material for his teaching. Among other repertoire, she used Julia Clayton's *Gems of Melodies* albums¹⁸⁶ which she still proudly owns. Loam also commenced singing lessons for Glenda using exercises which he wrote out in a manuscript book.

Loam drove a small cream-coloured Morris Minor car which can be identified in some of the Grinton family's army reunion photographs taken at Myers Flat.¹⁸⁷ As he grew older, he was involved in several car accidents and was hospitalized after a fall in his home. This caused concern for the Krausgrills who continued to include him in their family gatherings and provide him with good company. They understood the grief he suffered from the loss of his wife and that he was often sad and lonely.

¹⁸⁶ *Gems of Melodies, Book 1, 49 Celebrated melodies easily adapted for piano*, arr. by Julia Clayton, (Melbourne: Allan & Co., 1952) and *Gems of Melodies for piano duet*, arr. by Julia Clayton, (Melbourne: Allan & Co., 1955).

¹⁸⁷ 38th Battalion army reunion photographs kindly supplied by Miss Jean Grinton.

Glenda remembers soirées on occasional Sunday afternoons at Glencoe Street in the early 1960s. She remembers Tony Conolan, Tom Jordan and Edmund Beilharz attending. Performances took place and Loam initiated subsequent group discussions about musical interpretations. Loam sometimes hosted masterclasses or pre-examination presentations by students of other Bendigo teachers. Patricia Martin was taught by Mrs. Blanche Cambridge. She remembers playing for Loam and recalls him as kindly, very attentive and constructive with his comments.¹⁸⁸

In 1962, Richard Hornung moved to Bendigo and was delighted to find a professional musician in Arthur Loam who also resided there. Richard, himself a violinist and violist was associated with school music programs but was very eager to participate in community performance groups with like-minded musicians. With his brother-in-law Edmund Beilharz, local physician Dr. John Gault and Loam, they often performed major works. Richard vividly recalls playing a J.S. Bach keyboard sonata accompanied by Loam. Richard remembers Loam well, and was highly appreciative of his musicianship, finding him very co-operative and encouraging. Loam was enthusiastic regarding Richard's talent and encouraged Richard's attempts at composition. On occasions, Loam showed Richard some of his arrangements which often comprised piano music being set for choir, or vice versa. These tasks kept him very busy. Richard recognized Loam's great knowledge of choral music but was unaware of the use of any pseudonyms. He did know of Loam's connection through marriage to John Brownlee recalling that Loam knew a whole generation of fine singers of the early twentieth century who today are sadly forgotten. He felt that Loam was most grateful for his musical opportunities gained in Australia and did not seem to miss immediate contact with the great traditions of English music with which he had been raised. Loam introduced Richard to some fine church music and Richard felt that part of Loam's

¹⁸⁸ Informal conversation, 13 January, 2011.

musical personality was that of a true church musician. Richard found Loam to be an elderly, wise musician who was very thoughtful, peaceful and even-tempered. Richard remembered however that he would become passionate about his belief that Fritz Hart was far more-deserving of recognition than Bernard Heinz and that Loam's association with Hart was extremely important to him. He mentioned that Loam's time in Narrandera represented a major period for musical opportunities in Loam's professional career.¹⁸⁹

Ronald Farren-Price recalled meeting Loam once when adjudicating in Bendigo, and found him to be quite self-effacing. As a young student performing in competitions and Eisteddfods in Queensland, Ronald Farren-Price enjoyed great success with a favourite piano solo 'The Snowy Breasted Pearl' arranged by Loam.¹⁹⁰

Recollections of one former student

Martin Comte has held appointments as Professor and Dean of the Faculty of Education and Associate Vice-Chancellor (Cultural Development) at RMIT University in Melbourne. He is a former editor of the *Australian Journal of Music Education* and has published several books on music education. As a beginner piano student, Martin was taught in South Australia by a Mrs. Green but when he arrived in Bendigo as a 15 year-old, living in Ellis Street with a great aunt, he had music lessons with Loam for approximately two years in 1961 and 1962 before his family relocated to France. Martin remembers Loam's L-shaped Glencoe Street home as very simply furnished and in retrospect feels that Loam's existence must have been very spartan. He knew

¹⁸⁹ Phone conversation with Richard Hornung, August 16, 2011.

¹⁹⁰ Phone conversation with Dr. Ronald Farren-Price, 11 August, 2011.

Loam to be a widower at the time and now suspects he may have been somewhat lonely. He does not remember Loam being addressed as “Squire” but recalls Loam speaking of his choir training at Salisbury in England and of its importance to him. There may have been a picture of Salisbury Cathedral on Loam’s wall.

Loam was chosen as a teacher by Martin’s mother who typically would have carried out background research on local teachers. Loam was a well-known musician nationally and his published music included in Australian Music Examinations Board lists. Martin however did not enter as a candidate for formal examinations. Loam encouraged Martin ‘to learn anything’, and to select material at home which was often supplemented by purchases of bundles of music by Mrs. Comte at local Bendigo auctions. On one occasion, Martin wondered if Loam would approve his learning of his self-selected ‘In a Persian Market’. Meanwhile Loam was undoubtedly directing Martin towards selected repertoire for advancement without the young student being aware of this approach and encouraged his participation in the Bendigo Competitions in the Bendigo Town Hall. Martin remembers playing from memory J.S. Bach’s “No. 2 Prelude and Fugue in C minor, BWV 846” and Frank Hutchen’s ‘Evening’. Loam supported Martin by attending the performance and particularly encouraged Martin to attend concerts and it was these opportunities that opened up the world of music to the young student. The Bendigo Music Society presented recitals by such visiting artists as Ronald Farren-Price and May Clifford and following these concerts, Loam would discuss the performances and encourage Martin to initiate questions for reflection. He also used recordings during lessons for comparisons and discussions. Martin remembers Loam’s fascination with new recordings by Glenn Gould at the time.

Loam was described as “grandfatherly” and to the young Martin looked quite old in 1961! His lessons were business-like and very proper as one would expect from an ‘English gentleman’. He had a commanding presence and generally wore a sports jacket. He had a good sense of humour and not infrequently, there was ‘a glint in his eye’ over some aspect. Martin remarked on Loam’s posture at the piano captured in a photograph reproduced in *The Great White Father – A biography of a great Australian H.O. Lethbridge* as being typical of the way Loam sat whilst playing or demonstrating. Martin remembers that Loam was kept busy producing books for young people preparing for the Australian Music Examinations Board. He recalled Loam’s small table (probably a card table) where he worked on arrangements using small pencils. His hand writing and notation were meticulous and any erasures were attended to methodically.

Martin recalled that Loam was extremely generous with his time and teaching. It was not unusual for him to give Martin five lessons each week, with theory tuition included. He effectively took Martin ‘under his wing’, sensing possibilities for his musical advancement. On sunny days, Loam encouraged Martin to sit outside on a back porch and ‘go and learn’ a particular piece. The first time this occurred, a baffled Martin looked for another piano there, but was told he needed to analyse the music before he could play it and to consider the piece as a whole. Hence the start of this approach to learning new repertoire which Martin continued to employ and value thereafter. This explains the dedication to Arthur Loam in Martin Comte’s recent book, *Australian Pianists*.¹⁹¹ When Martin moved on to his next teacher in France, there were no issues

¹⁹¹ Martin Comte *Australian Pianists*, (North Melbourne: Australian Scholarly Publishing Pty. Ltd., 2010).

with technique, sight reading etc. The teacher however seemed amazed at Martin's more analytical approach which had been cultivated by Loam.

Loam gave Martin the opportunity to use his initiative and to listen to, and try, different interpretations of his repertoire. He instilled a sense of curiosity to explore the different ways of interpreting pieces, and consider all ways as legitimate. Loam ensured a sense of discipline and despite Martin's ability to play easily from memory, Loam warned him about the dangers of relying on kinaesthetic memory, teaching him instead other, more secure, techniques of memorization. Kinaesthetic memory was eschewed as mere 'pecking away' at the keys and unreliable for dependence in performances.

Despite Loam's multifarious arrangements and teaching publications, his adjudicating history and contributions to community music, Martin feels that Loam was not sufficiently recognized or valued in Bendigo. He remembers Loam as a very private man, but a generous and inspirational teacher. Martin considers him 'gold as a teacher'.

Late compositions and musical arrangements

During the early 1960s, Loam's significant output of Negro spiritual arrangements were published under his own name in 1960 and included 'By and by',¹⁹² 'Swing low, sweet chariot',¹⁹³ 'Every time I feel the spirit',¹⁹⁴ and 'I've got a robe'.¹⁹⁵ The first collection of *Negro*

¹⁹² *By and by*, for mixed voices S.A.T.B. arr. by Arthur S. Loam, (Melbourne: Allan, 1960).

¹⁹³ *Swing low, sweet chariot*, for mixed voices S.A.T.B. arr. by Arthur S. Loam, (Melbourne: Allan & Co., 1960).

¹⁹⁴ *Every time I feel the spirit*, for mixed voices S.A.T.B. arr. by Arthur S. Loam, (Melbourne: Allan & Co., 1960).

Spirituals appeared in 1964 and the second collection in 1968.¹⁹⁶ Songs with Australian themes continued to be published including ‘Two magpies’,¹⁹⁷ ‘Click go the shears’,¹⁹⁸ and ‘Carol of the birds’.¹⁹⁹ ‘Maranoa Lullaby’,²⁰⁰ and ‘Jabbin jabbin’²⁰¹ were published in new arrangements and more classic melodies were also arranged for piano.

The Annals of Bendigo of 1965 contained a short extract describing Loam’s composition ‘Canberra Caprice’ as having been selected as a winner in the Light Music Quest.²⁰² This was a competition for new works of light orchestral music in Australia and New Zealand and was sponsored by The Australian Broadcasting Commission, Australasian Performing Right Association, EMI (Australia) Limited and the New Zealand Broadcasting Corporation. Titles of compositions submitted were required to evoke Australian or New Zealand themes. Twelve works were selected for recording on the long-playing record *Beneath the Southern Cross – Light Orchestral Music of Australia and New Zealand*²⁰³ and were used in a series of radio programs broadcast by the Australian Broadcasting Commission and New Zealand Broadcasting Corporation. ‘Canberra Caprice’ is the only known piece by Loam to be scored for orchestra. A

¹⁹⁵ *I’ve got a robe*, for mixed voices S.A.T.B. arr. by Arthur S. Loam, (Melbourne: Allan & Co, 1960).

¹⁹⁶ *Negro Spirituals*, Book 1, (Melbourne: Allans Music Australia, 1964) and *Negro Spirituals*, Book 2, (Melbourne: Allans Music Australia, 1968).

¹⁹⁷ *Two magpies*, two-part song/words by Bronnie Taylor, (Melbourne: Allans Music Australia, 1961).

¹⁹⁸ *Click go the shears*, two-part song,, (Melbourne: Allans Music Australia, 1961).

¹⁹⁹ *Carol of the birds*, two-part song, , (Melbourne: Allans Music Australia, 1961).

²⁰⁰ *Maranoa Lullaby*, three-part song S.S.A.,, (Melbourne: Allans Music Australia, 1970).

²⁰¹ *Jabbin jabbin*, , three-part song S.S.A.,, (Melbourne: Allans Music Australia, 1970).

²⁰² *The Annals of Bendigo Volumes 7, 1951 – 1970*, ed. Frank Cusack , (Bendigo: Sandhurst Trustees Ltd., Bendigo Building Society, The Bendigo Advertiser Pty. Ltd and Southern Cross TV8, 1988), 163.

²⁰³ *Beneath the Southern Cross – Light Orchestral Music of Australia and New Zealand*, E.M.I. (Australia) Limited, Sydney, MONO OCLP 7632, 1964.

version for piano solo entitled 'Caprice'²⁰⁴ by Loam was also published by Allans Music Australia in 1967.

Arrangements under the pseudonym 'Philip Dale' increased during this period and included another three volumes of voluntaries for American organ, songs, piano solos and duets. Piano compositions by 'Julia Clayton' works also continued to be published.

Loam's last years

For Loam, more sadness in his life occurred with the untimely death of his only son, Bruce, aged 40, in a car accident at Kerang in 1964. This event may have precipitated Loam's decision at some time in the mid 1960s to sell his property and possessions and to return to England. He relocated to 76 Recreation Road, Tilehurst, a suburb of Reading in Berkshire. It appears to be the address where his parents lived later in their lives and where his brother Martin and sister Isobel were still residing. Adèle Ratner remembered meeting Loam when he lived in England in the mid 1960s. During a visit to London, she and Loam attended a concert together.

Whilst on tour with an Australian orchestra, Tony Conolan stayed with the Loams at Reading. He particularly enjoyed several day trips with Loam as guide. They visited the Bodleian library at Oxford University where Isobel had previously worked as an authority on English heraldry. Loam appeared to be well-known there. Loam also took Tony to Salisbury and escorted him around the precincts where he had once been a chorister, recounting the tough, Spartan existence at that time. Loam informed Tony that parents were paid for the choristers' services.

²⁰⁴ Arthur S. Loam, *Caprice*, for piano, (Melbourne: Allans Music Australia, 1967).

According to Tony, domestic conditions at Reading seemed somewhat bizarre. Loam had to assume all the household tasks as Isobel suffered from dementia and Martin was blind. It appeared that Loam felt torn between duty to his relations and regret at having left Australia. Tony sensed that he was unhappy and felt trapped.

Allans Music Australia (successor to Allan and Company Pty. Ltd.) continued to publish music by 'Philip Dale' during 1965 to 1967 but there were no works published under Loam's name during these years. By 1967 however, Loam's name reappears in the Australian Electoral Rolls with an address at Flat 3, 72 Barkly Street, Bendigo and musical arrangements in his name continued to be published until 1973. Several classic songs were arranged for choirs and teaching pieces included *Easiest Tunes in Five Finger position*,²⁰⁵ and the *Handy Harmony Guide*²⁰⁶ were co-produced with his good friend, Tom Jordan. The 'Parish Congregational Mass' was published in 1968 with the Imprimatur of R. Knox, Archbishop of Melbourne and censored by P. Jones. This possibly celebrated the introduction of English responses to the Roman Catholic Mass with parts for the Kyrie, Gloria, Credo, Sanctus and Agnus Dei.²⁰⁷

In 1969, Loam collaborated with the well-known South Australian music educator Mary Champion de Crespigny to produce *Folk Songs for Young Singers* for piano and guitar,²⁰⁸

²⁰⁵ *Easiest Tunes in five finger position for piano*, (Melbourne:Allans Music Australia, 1969).

²⁰⁶ Tom Jordan and Arthur S. Loam, *Handy Harmony Guide: A new do-it-yourself method: basic chords and symbols—How to write bass and chords for melodies, cadences, chord inversions etc.*,(Melbourne: Allans Music Australia Pty. Ltd., 1971).

²⁰⁷ Arthur S. Loam, *Parish Congregation Mass*, (Melbourne: Allans Music Australia, 1968).

²⁰⁸ *Folk Songs for Young Singers*, selected by Mary Champion de Crespigny, arr. Arthur S. Loam, (Melbourne: Allans Music Australia, 1969).

followed by *More Folk Songs for Young Singers* in 1971.²⁰⁹ These traditional songs were widely used in music classes in Australian schools at the time.

Loam continued to contribute articles regarding local musical events to *The Bendigo Advertiser* as 'ASL'. *The Annals of Bendigo* included his review of a visit in 1971 of the World Vision Korean Children's Choir as "one of the most captivating evenings ever heard in Bendigo".²¹⁰ In 1973, Loam arranged *Spirituals for 2-stave Organ*²¹¹ which represents the finale of his musical arranging to be published during his lifetime. By this time, ill-health and frailty resulted in periods of hospitalization and rehabilitation. Tony Conolan visited him in the Bendigo Home and Hospital for the Aged during one of these episodes. When sufficiently recovered, Loam moved to St. Laurence Court, an aged-care facility in Eaglehawk for a couple of years. A photograph with an accompanying article in *The Bendigo Advertiser* shows Loam at home in his kitchen and refers to his cherished collection of recorded orchestral classics, especially those composed by J.S. Bach. The report also recalled Loam's esteemed reputation as composer, arranger, teacher and practising musician.²¹²

Ill-health continued to plague Loam and he spent his final days in The Bendigo Home and Hospital for the Aged, often visited by members of the Krausgrill family and other acquaintances. His great friend, Fred Krausgrill worked close by as a hospital painter and regularly paid a call. As Loam's infirmity increased however, he requested no further visits by

²⁰⁹ *More Folk Songs for Young Singers*, selected by Mary Champion de Crespigny, arr. Arthur S. Loam, (Melbourne: Allans Music Australia, 1971).

²¹⁰ *The Annals of Bendigo Volume 7, 1951-1970*, ed. Frank Cusack, (Bendigo Sandhurst Trustees Ltd., Bendigo Building Society, The Bendigo Advertiser Pty. Ltd. And Southern Cross TV8, 1988), 224.

²¹¹ *Spirituals for 2-stave Organ*, (Melbourne: Allans Music Australia:1973).

²¹² 'Yes...!' *The Bendigo Advertiser*, Saturday, 24 November, 1973, 6.

the Krausgrill girls as he did not wish them distressed by his deterioration. He often told Fred that he just wanted to die, even wishing to hasten this. On 23 February 1976, Loam died of pneumonia at The Bendigo Home and Hospital for the Aged. A small service was held and attended by mourners including the Krausgrills and the Jordans. He was cremated at the Ballarat Crematorium as there was no facility of this type in Bendigo at the time. According to his wishes, his ashes were buried with his wife in the Church of England section of the Botany Cemetery in Sydney, now called the Eastern Suburbs Memorial Park. There is an inscription on Ella's grave which reads "In memory of Florence Ella Loam loved wife and mother, died 22nd May, 1959". For Arthur Stedman Loam, Australian musician, composer, arranger, teacher and ex-serviceman, there is nothing.

CHAPTER 7

CONCLUSION

Synthesis of Findings

Arthur Loam's life and musical endeavours represent a multi-faceted career in music and music education. Given his early training as a chorister at Salisbury Cathedral in England and his relationship to the older Fritz Bennicke Hart, Loam embarked on a professional career in music. He was a bandsman during World War I and his subsequent work with several Australian theatre orchestras presented him with opportunities to acquire a reputation as a conductor, arranger and composer. It may have been advantageous becoming connected by marriage to the eminent Australian opera singer, John Brownlee who is known to have paid several trips to Loam's home town of Bendigo.²¹³ An interest in indigenous music originating from Loam's visits to Central Australia resulted in musical works for piano which later inspired Dr. H.O. Lethbridge to "collect and preserve" indigenous songs he remembered from boyhood days playing with Aboriginal children in Queensland. Collaboration between Lethbridge and Loam resulted in the Aboriginal song collection which brought Loam to national and international attention. Loam was subsequently much sought after as an adjudicator at music competitions throughout Australia. Loam also gave masterclass presentations as a follow-up to many of his eistedfods and competitions, his intention being to share as much helpful musical information as possible. His music teaching career in Australia spanned fifty years, providing local communities with tuition in singing, piano and theory. Loam constantly sought opportunities for his students to participate in local music making either as performers or as audience members at concerts and

²¹³ *The Annals of Bendigo 1921-1935* ed. G.V. Lansell and W.J. Stephens, (Bendigo: Cambridge Press Print, 1938) 37, 104, 159.

soirees. Loam contributed to local musical events himself as conductor, arranger, performer and accompanist, and the Anglican Churches in Narrandera and Wagga Wagga benefitted from his services as organist and choirmaster. From 1919 and then throughout his career, Loam produced compositions for piano solo and duet, organ and guitar, as well as teaching resources and a multitude of arrangements for choir. His musical output, under his own name and under pseudonyms is prodigious. Music Australia lists 178 works, the National Library of Australia 128 works, and the World Catalogue includes 175 records of Loam's compositions.²¹⁴ The last works published during Loam's lifetime were a collection entitled *Spirituals for 2-stave organ* in 1973.

Arthur Stedman Loam: Multiple Identities

It has been customary for some composers and literary authors to assume other names, often for the presentation of contrasting output. This use of pseudonyms has been attributed to notions of artistry, romance or mystery. Mr. A. Chowdhury of EMI Australia confirmed the use of various names by many composers of Loam's era.²¹⁵ The use of multiple pseudonyms by Loam however represents an enigma. In his case, the compositional content of all five pseudonyms is remarkably similar. A key issue therefore is the reason for the use of so many names.

Tony Conolan proffered the suggestion that there may have been a need to avoid over-exposure of Loam's name by his publisher, Allan and Co. If so, it is not clear if this was done to suit Loam or Allan's. It is also interesting to note that the use of Loam's pseudonyms was not general knowledge. Glenda Allan was the only person interviewed who knew of a connection between

²¹⁴ *WorldCat*, http://www.worldcat.org/search?q=au%3ALoam%2C+Arthur+S.&qt=hot_author

²¹⁵ Email communication with A. Chowdhury, 16 August 2011.

Loam and Julia Clayton. Comments by Adèle Ratner and Ronald Farren-Price refer to Loam's self-effacing character. It may be conjectured that Loam simply chose to attribute his composing to different names to avoid the notoriety accompanying such prolificacy.

His humility may have its origins in Loam's early life. Within his extended family, Fritz Bennicke Hart would have been undoubtedly celebrated as an eminent musician with connections to Westminster Abbey, music theatre, and the Royal Academy of Music. Hart's friends included Gustave Holst, Coleridge Taylor, Ralph Vaughn Williams and John Ireland. Perhaps Loam himself desired a similar career pathway but was hampered by financial constraints, missed opportunities or a lack of self confidence. In Australia, the relationship with Hart did provide Loam with access to work at the Albert Street Conservatorium. Both men shared experiences working with theatre orchestras and both engaged in musical compositions with Australian themes. The older and more experienced Hart however moved in more elevated musical circles, producing large-scale works including operas, and was favoured with the support of Dame Nellie Melba at Albert Street. The younger Loam no doubt benefitted from his family and professional connections to Hart, and despite enjoying a similar professional standing to Hart, may have recognized his own personal limitations being situated in rural Victoria with responsibilities in the immediate post World War I period. Experiences during the war and the depression of the 1930s may also have contributed to Loam's appreciation of living a normal life and avoiding the excesses of vainglory. Loam's spiritual faith, evident in his choice for arrangements of religious themes and involvement in church choirs, may also have provided him with sufficient fulfillment as a musician who possessed a solid work ethic complemented by the natural generosity well-remembered by many ex-students and acquaintances.

Arthur Stedman Loam has generally been relegated to minor status as a composer and arranger of Australian music of the first half of the twentieth century. This is reflected in the scarcity of literature relating to his life and career and it seems possible that Loam himself would be quite content with this. Glenda Allan reiterated that Loam was a modest, humble hard-working man who desired no fuss or accolades. Similarly, ninety-seven year-old Mrs. Adèle Ratner commented that her friend Arthur Loam would be simply mystified why anyone would be interested in writing about him!

Recommendations for future research

Arthur Stedman Loam will never be cast with the set of distinguished Australian musical luminaries of the early twentieth century. He did not produce large-scale works nor create new musical genres. The modesty and retiring nature of Loam's persona has also perhaps partly accounted for the scarcity of literary information about his life and career. However Loam's musical career has been undoubtedly significant in arranging, composing and teaching. His early interest and pursuit of Aboriginal music is also notable.

Further studies into at least one area of Loam's professional career may well be warranted. Anecdotal evidence from friends and colleagues in Bendigo recall Loam's connection with the Albert Street Conservatorium in Melbourne in the early 1920s. His involvement with Fritz Bennicke Hart there represents a compelling invitation for further investigation. The Albert Street Conservatorium Archives have been dispersed and are now lodged in various locations

around Australia. Systematic searching through these archives may reveal further insight into the interaction between Loam and Hart. The eminent Australian baritone John Brownlee is known to have studied at Albert Street during 1921 and 1922 before Melba recommended he advance his career overseas.²¹⁶ Further research may corroborate the contention that Loam came into contact with Brownlee at the Albert Street Conservatorium and through this acquaintance met Brownlee's cousin from Bendigo, (Florence) Ella Brownlee who became Loam's future wife. This may establish why Loam chose the city of Bendigo as his preferred place of residence.

A more detailed investigation and systematic analysis of Loam's compositions from a musicological perspective may also represent a worthy exercise. This perhaps may reveal certain creative metamorphoses over time and offer hints connected to Loam's use of pseudonyms.

The present research has discovered a number of anomalies in existing literary sources and several details already in publication that need addressing. Loam's stated birth and death dates are often incorrect or missing, and his mother's maiden name, Stedman, which was used as his second name, still continues to be published as Steadman! Despite thorough archival searches, no evidence has yet been located to verify that Loam was ever an examiner for the Australian Music Examinations Board. Very occasionally, Loam's harmonies which were created for 'Maranoa Lullaby' are attributed to Peter Sculthorpe on compact disc notes. This research meanwhile has added to Larry Sitsky's data base of 2005 in *Australian Piano Music of the Twentieth Century* where consideration of only nine of Loam's numerous piano works was

²¹⁶ Morris S. Williams, 'Brownlee, John Donald Mackenzie (1900-1969)', *Australian Dictionary of Biography* 7 (1979) <http://adb.anu.edu.au/biography/brownlee-john-donald-mackenzie-5396/text139> (accessed 16 September 2011).

included. Finally, the Lethbridge family property 'Forest Vale' in Queensland is often incorrectly referred to as 'Maranoa'.

Coda

The purpose of this historical research is to bring greater acknowledgement to the career of Arthur Stedman Loam and his significant contribution to mid-twentieth century Australian music. To date, his place in Australian musical history has been relegated to a few short entries in existing music literature. By accessing this scant information and collecting data from interviews and extant correspondence with ex-students, friends and acquaintances, this research has enabled a greater insight into the working life of Arthur S. Loam. Catalogues of Loam's works created for this research indicate a phenomenal output over fifty years (see Appendices I to VI), and Loam's familial and professional connections to Fritz Bennicke Hart confirms a fine musical pedigree in Australian music history. The discovery of Loam's use of multiple pseudonyms has provided a *frisson* of mystery to his projection of an apparently self-effacing character. Today, Loam is still widely remembered, and his works survive in the teaching and choral repertoire. For many students, his works enabled access to famous major works thus providing for the acquisition of intellectual and emotional satisfaction.

These findings reinforce the contention that Loam deserves greater recognition and respect for his contribution to Australian music history in the mid-twentieth century. Loam's connections with the rural cities of Narrandera, Wagga Wagga and Bendigo guarantee him a deserving place in each of their local histories. As Loam particularly chose to live in Bendigo for most of his life,

this research has attempted to highlight greater recognition for the musical career of one of Bendigo's former residents and to pay tribute to the significant career of a quiet achiever in twentieth century Australian music.

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