

Alberton's Sheet Music Collection from 1850-1915

by

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Submitted to the School of Information Management,
Victoria University of Wellington
in partial fulfilment of the requirements for the degree of
Master of Information Studies

March 2015

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Alberton is 150 years old, a farm house on the outskirts of Auckland, that became a mansion, now engulfed by suburbia and the rapid growth of the city. Its rooms and gardens were host to a vibrant family, who aspired to be "gentry", but their existence is not without the notions and trappings of all colonial New Zealanders, candles to chamber pots, self-sufficiency to infant mortality.

- Penny Reason, Visitor Services Co-Coordinator, Alberton

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Abstract

The Victorian era in colonial New Zealand is lacking extensive research in regards to sheet music collections, particularly in social settings. This research examines the sheet music collection of the Kerr Taylor family of Alberton to recover the attitudes, recreational avenues, and views of the early Auckland elite.

The Alberton sheet music collection is set within the socio-historical context, and a history of the Kerr Taylor family is provided for added context. Individual acquisition of various family members (Patty Taylor, Winifred Kerr Taylor, Mildred Kerr Taylor, and Muriel Kerr Taylor) is discussed, condition of the collection is described, and the collection considered in relation to Victorian values. This is presented as a partial case study, with the answers to the research questions woven into the essay narrative.

The Alberton sheet collection reflects the norms of Victorian musical values, and music held an important place in the lives of the Kerr Taylors. Patty Taylor and Winifred, Mildred, and Muriel Kerr Taylor are the most prominent names in the collection, with pieces of sheet music existing in varying states of condition. Names and years are the most common annotation, but there are exceptions.

This project adds to the body of knowledge surrounding the Kerr Taylor family and Alberton. The sheet music collection exists in the wider context of the bulk of the Alberton collection, and there is scope a more detailed exposition of the music collection, or for the music collection to be considered within the broader Alberton collection.

Keywords: sheet music, Kerr Taylor, Victorian, Alberton, colonial New Zealand, archive

Research Aims

Research Questions

The objective of this research is to gain greater insight into the music which was used and loved by the Kerr Taylor family, and the cultural and historical contexts in which that music is located.

The research questions that will support this objective are:

- How does the Alberton sheet music collection reflect the socio-cultural norms of Victorian times?
- Which members of the Kerr Taylor family were most prominent in the use of and purchase of the sheet music?
- What place did music have in the lives of the Kerr Taylor family, and how did this differ between individual members?
- What selections of sheet music are present in the collection, and what condition are they in? What type of annotations and marks are there on the sheet music?

Research objective, rationale and significance of study

Alberton, cared for and managed by Heritage New Zealand Pouhere Taonga, has a large collection of private family belongings which provide evidence of the way of life in early colonial New Zealand, and in particular early Auckland. Heritage New Zealand has granted permission for their collection of Kerr Taylor sheet music to be used as the basis and main focus of this research project. The formal permission is included in Appendix A. Alberton is one of three houses maintained by Heritage New Zealand in the central Auckland area. These houses are Alberton, Highwic, and Ewelme Cottage. Alberton is located in Mount Albert, and belonged to the Kerr Taylor family. The wider Taylor family was prominent in early colonial Auckland, and Allan Kerr Taylor, along with his father and brothers, owned a significant portion of Auckland land between them.

Alberton holds several boxes of sheet music that belonged to the Kerr Taylor family, and other sheets that were donated to Heritage New Zealand from the surrounding Mt Albert community. The sheets have been sorted into the donated sheets, and those that definitively belonged to the Kerr Taylors. These have been catalogued on the Vernon collection management database system that is currently in use by Heritage New Zealand for recording pertinent details of all other objects, furniture, miscellaneous items that belong to the Alberton collection (located within the house itself and at other storage locations). The sheet music is miscellaneous in nature, and is held at Alberton as part of the heritage collection that consists of Kerr Taylor family belongings, and which now belongs to Heritage New Zealand (formerly New Zealand Historic Places Trust).

The sheet music has been examined with particular reference to the collection's place (and the place of music) in early New Zealand colonial culture and the usage of the sheet music by the Kerr Taylor family. It has been restricted to sheet music which is part of the Kerr Taylor collection, and restricted further to items which were published or acquired by the family between the years of 1850-1910. Any relevant evidence which can be ascertained from miscellaneous items and marginalia within the house, and the larger Kerr Taylor collection, will also contribute to the basis of knowledge about the family and their lives. Being able to determine which pieces of sheet music were used by the Kerr Taylor family for personal and public entertainment would add to the cultural, contextual, and historical knowledge surrounding the family, and early Auckland (or New Zealand) cultural history. Sheet music often has identifying marks or annotations (often in pencil or blue pen) which consist of signatures and names written on them, usually belonging to the daughters of the family, or to Allan's first wife, but some sheet music did belong to the granddaughters of the family and are also part of the collection.

Alberton was well-known in the late 1800s for the dances and soirees held at the property, with a dance usually being held on Sunday evenings (Harris, 1990, p.20). Large balls and other types of dances with over 300 attendees were frequently held at Alberton after the building of a large timber barn in 1877, and the extension of a ballroom which was added to the house in 1870s (New Zealand Historic Places Trust, 2008; Harris, 1990; McLachlan, 1980; Gordon, 1969). Musical items were common at these gatherings, often "including a song from Mrs [Kerr] Taylor" (Harris, 1990, p.20). The social gatherings began to wane in the early 1900s, and finished completely after 1908 (Paine, 2013).

The historical context of the family and their existence within colonial New Zealand, and availability or access to sheet music from the 1850s to the 1910s will be examined as part of this research topic.

This research project will also examine the possible reasons for variation within the collection, and discuss the interaction between Victorian women and music. This study will provide a greater account relating to the Kerr Taylor family, and can be used as part of an updated historical account of the family and their lives in the future. The most recent publications by Heritage New Zealand are aimed at tourists, or those who only require a glancing history of the family and the house, and therefore a contribution to the in-depth family history is needed (New Zealand Historic Places Trust, 2008). This contribution to the body of knowledge around the Kerr Taylor family will be valuable to the staff at Alberton, Heritage New Zealand, descendants of the Kerr Taylor family, and to those interested in early Auckland and colonial New Zealand. There have been no recent publications about Alberton or the Kerr Taylor family (the latest being published in 1990), and this research will benefit Alberton by adding to the documentation available about the house and the family. A family tree of the Kerr Taylor is included in Appendix B for the ease of reference throughout the following pages. This will cover Allan Kerr Taylor, his wives, children, and grandchildren, including their dates of birth, deaths and marriages.

This research project will involve the larger project of cataloguing the sheet music, while simultaneously sorting the Kerr Taylor sheets from those of donated or unidentified origins. The cataloguing will be done in accordance with the system currently in use by Heritage New Zealand, and recorded on the Vernon database. See Appendix C for a table of required Vernon information, which is filled in to describe one musical item from the collection, as per Vernon specifications. Although this format is generic for all the items in the Alberton collection, it is possible to include search terms such as composer, title, annotations of particular names, publishing information, music seller identification and other relevant details in the Item Description field. Although it is a limitation that the database is unable to separate out these categories at this time, searching for particular key words and search terms is possible. This will be useful for assuring that those sheets studied further certainly belonged to the Kerr Taylor family. The sheets contain valuable annotations (including the names of individual family members, years, music seller details, and rarely a personal notation) which will provide information about who the sheet music belonged to, and allow an overarching assessment of the types of music members of the family preferred. Appendix D provides a summary of the type of sheet music in the collection and shows date range, title (of albums), any annotations, and the overall condition of albums and sheet music. Appendix D is a concise diagram of the sheet music collection at Alberton that is attributed to the Kerr Taylors, and does not include the sheet music donated at a later date by members of the public.

A note on the family name

The family name was originally Taylor, and was adapted to Kerr Taylor partially as an identification between the emerging families of the five Taylor brothers who settled in colonial Auckland and the surrounding area (William Innes, Charles John, Richard James, Allan Kerr, and George Chambers) (Gordon, 1969, p.27). One of the main reasons was when the widow and children of George Chambers Taylor moved to a residence nearby to Alberton, and the mail was consistently becoming muddled between the two families. Although the family was not commonly referred to by the name Kerr Taylor in the public sphere, and in newspaper publications, until after Allan Kerr Taylor's death in 1890, there was clear identification by members of the family as Kerr Taylor rather than Taylor before this time. This is noted in some of the annotations found on the sheet music, and in individual books in the library, from the 1880s onwards where Kerr Taylor is noted, albeit with a hyphenation (Harris, 1990, p.2). For the purposes of this research project, the family will be referred to by the name Kerr Taylor (no hyphenation), particularly as this is how they are overwhelmingly recognised today by staff and volunteers at Alberton and Heritage New Zealand. The only exception to this will be when referring to Martha 'Patty' Taylor (née Meredith), Allan's first wife, as she identified herself as Taylor during her marriage to Allan. She will be called Patty throughout, as this is how she was overwhelmingly known and acknowledged.

Literature Review

Musicology and sheet music Context

Brooks (2009) is the most useful and relevant author to this research topic. Through the intensive study of collection of sheet music belonging to women in the early nineteenth century, Brooks makes many points salient to this research project. Discussion about collection habits of women, and the way in which sheet music was utilised and treasured within a family is particularly relevant, and many of the ideas expressed are pertinent to the Alberton collection. Brooks (2009) states that sheet music was produced in the vast majority for amateur female performers, and that acquisition of it was largely the province of female buyers; this is accurate to the Alberton collection. Although Brooks is concentrating on particular collections in Britain slightly prior to the period discussed in this research project (those of the Austen family, and a collection at Tatton Park are the most prominent), many of her observations and ideas are applicable to the Alberton collection. Brooks discusses in depth the meaning and relevance of bound albums of sheet music, stating that the “act of binding the sheet music up seems to signal the end of its usefulness as performance material” (Brooks, year, p.10) as well illuminating various potential reasons for binding sheet music into albums. As Brooks (2009, 2010) makes many observations that are relevant to the Alberton collection, her ideas underpin much of the ideas discussed within the findings of this project.

Meinhart (2014) also discusses the prominence of binding together sheet music collections by Victorian upper-class women into albums, and this is evident in the bound collections belonging to Mildred and Winifred Kerr Taylor, and the collection that compiles Sophia Louisa Kerr Taylor (née Davis)’s music with that of Martha Taylor (née Meredith), Allan Kerr Taylor’s two wives. Meinhart (2014) makes many similar observations to Brooks, particularly about the place of music in Victorian women’s lives. Although Meinhart (2014) is concentrating mainly on the collection at Stourhead and the collection of Lady Alda Hoare, several of the points she makes are of significant value to this research project. The observations about the sheet music collection and how this can be used to place women and music in society are particularly useful when considering the collection at Alberton. Meinhart (2014) and Brooks (2009) both make observations about details of sheet music collections in Britain, and these can be observed within the Alberton collection also. These similarities include the structure of the collections, annotations found on individual pieces of sheet music, and the creation and composition of personal family albums.

Moffat (2009, 2010, 2011) discusses the value of the piano in a colonial New Zealand household, describing it as “the epitome of the settler desire to replicate European culture in the antipodes” (Moffat, 2009, p. 726). Skinner states that “emigrants may well have brought their own music collections with them on the voyage out” (Skinner, 2011, p. 11). Alberton holds the surviving collection that belonged to Martha Taylor (née Meredith) which was certainly brought with her on the voyage between England and New Zealand in 1862. Other than this collection, subsequent members of the Kerr Taylor family relied on “periodic shipments of ‘new music’ from home (always prominently advertised by music sellers)” (Skinner, 2011, p. 11). Skinner (2011) is predominantly referring to Australian norms, but these statements can be applied to New Zealand as well, as both countries are similar in this regard. The domain of the piano, and associated sheet music, was an almost entirely feminine one, as is stated by Brooks (year), Meinhart (2014), Skinner (2011), and Moffat (2009, 2010, 2011), and this is overwhelmingly represented by the sheet music collection at Alberton. Out of the hundreds of individual pieces of sheet music within the Alberton collection, the

majority of it belongs to various female members of the Kerr Taylor family, apart from a single surviving piece that belonged to Hector Kerr Taylor. This is an irregularity, although it was more common for men to play the piano in New Zealand than in Europe (Moffat, 2009, 2010). Burgan (1986) states that “there seems to have been a bias against educating ... males for amateur instrumental performance ... [and] piano-playing seems to have had little place in the curriculum for boys” (p.59). This appears to hold true when regarding the Alberton collection, as there is only the one piece of sheet music that is signed with a male signature. Burgan (1986) makes clear that this view only held true for amateur male pianists, as most of the professional pianists in Victorian England were male, although it was common for men to concentrate on other instruments such as the flute, violin or cello which were perceived as more challenging and thus appropriate for masculine pursuits.

Burgan (1986) mainly concentrates on the way female literary characters in the Victorian era interact with music and the piano. However, Burgan (1986) also makes generic statements about the historical place of women in the Victorian era, and these statements are applicable to the Kerr Taylor family. The observation that that “piano expertise was a commodity in the marriage market, a form of necessary self-discipline, or an innocent entertainment in an otherwise vacuous existence” (Burgan, 1986, p.61). Musical education was treated as a way of making a woman more attractive for marriage and this applied to Patty, Sophia, and the Kerr Taylor daughters; the continuation of music after marriage was pursued by Sophia as entertainment, and perhaps used by Mildred, Winifred, and Muriel in their lives as spinsters.

Holmes (2003) discusses the archiving of a collection of sheet music at the National Library of Australia (which is very similar to the processes and decisions made at Alberton), and states that sheet music was inexpensive at the time of production, “and what emerges strikingly is the capacity of the sheet music to tell us so much about our past ... society” (Holmes, 2003, p. 29-30). Analysing the collection of sheet music at Alberton will be useful, particularly to staff, in order to discuss the family and their interests and hobbies in a more knowledgeable way. It will also allow an evaluation of the commonly favoured genres and uses of sheet music by the family. Murray (2007) identifies the fact that sheet music was sold by 120 music-sellers in New Zealand by 1900, where most of their stock originated from London. The majority of the sheet music in the Alberton collection of this period originates in London, and is sold from a variety of Auckland music sellers. White and Leive (2013) discuss the physical variations of sheet music, noting the popularity of a picture of the singer, and the differences between various genres, all of which can be commonly seen in the Alberton collection.

Hoogerwerf (1977) discusses the particulars of the sheet music at the Robert W. Woodruff Library. This article is not particularly useful for this research project in terms of content, but the style of citation for the sheet music could be useful. Hoogerwerf (1977) states the Crandall number (which is the equivalent to the accessioning system used at Alberton and catalogued on Vernon. Krohn (1970) also discusses the classification of sheet music in reference to the St Louis Public Library Collection, and identifies several important factors that must be considered when preserving or archiving items of this nature. Krohn (1970) identifies the separation of various parts of the item, and discusses the importance of preserving items intact in order to fully utilise and evaluate the important data to be found. This has been considered at Alberton, with a separate but simultaneous project that includes evaluation and pairing up of fragments of sheet music, and the accessioning system recognises

pieces of an item that have been separated but belong together. This is done by labelling items with the whole number (e.g. *XAH.GH.914*) and adding an extra number after a decimal point if an item consists of multiple pieces (e.g. *XAH.GH.914.1* and *XAH.GH.914.2*, and so on). This is the labelling system that is used to identify individual items (with an example to be found in Appendix B) within the Vernon collection management database system.

Information was plentiful about sheet music collections in the Victorian era, although without direct matches to Alberton in many regards. These items were all decided to be irrelevant to this particular research project, but are mentioned to emphasise the usefulness and relevance of the other previously mentioned items. Levy (1983) described particular collectors or members of a prominent group and described their music collections eventual end after their deaths. Nichol (2006) discusses the Dresden Pianoforte Manufacturing and Agency Company Limited, which was prominent in Dunedin, New Zealand, but it is unlikely that the Kerr Taylors had much interaction with the company, particularly as none of the Dresden publications have been located in the Alberton collection. Seaman (1992) discusses journals in New Zealand that dealt with musical content, and this was originally thought to potentially be of great usefulness. Unfortunately the musical publications discussed do not fit within the time frame of this project, falling either too late, having no remaining accessible copies, or are localized to areas of New Zealand other than Auckland. Jackson (1992) discusses the printing of Victorian music covers, but concentrates mainly on the Hanhart family, and cannot be applied generally or contextually to this project. Thomson (1991) will be useful for a broad overview of the types of music that were available and popular in New Zealand, although most of the work is dedicated to more recent periods than the 1850s-1910s. Similarly Keam and Mitchell (2011) deals with overall music history, with some small snippets which are relevant to the limitations of this project, but create an overview which is useful for wider context.

New Zealand Cultural Context

Lydia Wevers' (2010) *Reading on the Farm* is a case study research project, which is similar in nature to this research project, and dealt with the books in the library of Brancepeth Station, their use, and the cultural context. Although this research project is on a smaller scale than Wevers' work, it aims to emulate the rich socio-cultural history which she has injected into the Brancepeth Station library collection. Wevers' (2010) work will form the basis of the methodology and study that will make up this research project, as it would be ideal to analyse the Alberton collection and place it in its relative context. Wevers (2010) takes the time to describe not only the context and use of the books in Brancepeth Library, but the materials used for their creation and the condition of the books. The concerted effort to delve deeper into the physical metadata surrounding the books allows greater understanding of their context, and their use over time. The insight provided by considering these details allows Wevers (2010) to place these books into a detailed history, and form opinions about their use and place on Brancepeth Station. Wevers (2010) interprets not only the books, their physical locations and storage, the surrounding metadata, and other marginalia that relates to the books and their usage, but she also accounts for individual usage of the books and the effects access to the books had on individuals. This content analysis takes into consideration the many various details that relate to the books, and using broad and less easily related details to tie in to the books, allowing Wevers (2010) to speculate directly about, and have a more in-depth view of, the exact place of the Brancepeth Library in the surrounding society.

A similar approach can be used with the sheet music collection at Alberton, where the marks of ownership and various observations about individuals and noted years can shed light on how the Kerr Taylors accessed and used sheet music in colonial Auckland. Many of the individual pieces of sheet music have signatures to denote individual ownership, which tends to generally alternate between Allan Kerr Taylors daughter's (Winifred, Mildred, and Muriel) and his first wife Patty. There are also pencil marks, in the form of circles and ticks, which are commonly found. It can be inferred that these were to highlight important or more complicated parts of the music piece, and as a reminder of variations in notes or tempo. These notations were used when learning to play, in preparation for examinations, or to highlight difficult parts of the piece.

King (2004), Sinclair (2000), Belich (1996, 2001), and Binney (1990) discuss diverse sections of colonial New Zealand, of which music is only briefly mentioned. It is difficult to differentiate between these established New Zealand historians as they all work in the same area, and have close ties to similar material, but their research publications work well in concert with each other. Each author has their own specialist areas, but for the background historical knowledge necessary for this research project, their works can be treated in a similar fashion. Each author uses a variation of mixed methodology that heavily relies on content analysis, with ties to grounded theory and uses aspects of phenomenological studies. The combination of these methods provides a solid groundwork of many different aspects of early and colonial New Zealand, and these works can be used to better understand the social and cultural contexts of Alberton and the lives of the Kerr Taylors. I have chosen to look at different excerpts from all of these authors in order to create a solid, unbiased, contextual base of colonial New Zealand, and colonial Auckland. There are certain differentiations between each author, due to various elements of historiography and differing emphases on events, but all authors are useful for the provision of a broad cultural context for this research project. There is not a specific reliance on these authors for a history of music in New Zealand, but to corroborate cultural facts and assumptions from early New Zealand life.

New Zealand was a colonial outpost of British expansion in the Victorian era, and immigrants frequently brought with them the social norms and expectations that existed in England. The use of the piano, and the extensive sheet music collections held by upper-class women in New Zealand created "associations of the British homeland, refinement, class and femininity" (Moffat, 2009, p. 719). Because of the old-world expectations, women born into the late-Victorian upper-class were expected to be musically trained, and able to play the piano as well as sing as this was "considered one of several accomplishments essential to a lady's education" (Meinhart, 2014, p.43-44). The Kerr Taylor family adhered to these expectations, as is evident by the large collection of sheet music and the two pianos that were owned by the family.

Auckland Colonial Context

The Taylors and Bucklands, Early Auckland Pioneer Families (Gordon, 1969) discusses the early Auckland colonial context. Much of this work is irrelevant to this research project, but the discussion of the Taylors, and specifically the Kerr Taylor branch, is the most relevant. This book uses the content analysis method, and relies heavily on general knowledge, newspaper articles, diaries, and other marginalia that is directly referential to the families discussed. The Taylor and Buckland families were influential in early Auckland, in many areas including economics, property and city

planning. The Buckland's were the owner of the historic home Highwic, which is located in Newmarket, Auckland. They also owned large blocks of land at Kaipara and Pukekohe, and were very influential in colonial Auckland (R. McIntosh, personal communication, 20 March, 2015). The development of early Auckland was driven in specific areas by these families, and this work denotes their participation, and is useful to trace the influence of the Kerr Taylor family in Auckland, particularly in the suburb of Mt Albert. Several references are made to the women's participation in various churches of the area, and their contributions to the development of choral music, and direction of music at prominent social gatherings. For the purposes of this research project the older publications will be useful for contextual and historical overview. There is also a generalisation of the different branches of the Taylor family, and a lack of specific detail about the Kerr Taylors in some aspects. This generalisation will provide broad overviews, but for specific details about the family it will be best to use more recent publications, or rely on primary source material instead.

Alberton and Kerr Taylor Family

Although there are limited publications about the Kerr Taylor family, and those that are available are somewhat dated, two are of particular interest for this research project; Harris' Alberton and its family (1990) and the unpublished Master's thesis by McLachlan, Allan Kerr Taylor, nineteenth century colonist: the life and interests of one of Auckland's capitalist farmers (1980). Both Harris (1990) and McLachlan (1980) give a broad overview of the history of the house, and the Kerr Taylor family with the details that were available at the time of publication. Both items are content analyses which have been researched meticulously, but relevant articles, letters, diaries, and discoveries made amongst the household items since their publication dates add additional information about the history of the Kerr Taylors. This is useful because it allows a cultural and familial context to be given to the sheet music, and their use to be set firmly in those contexts. Although these two items are older and somewhat out-of-date, they are still useful as their details are accurate, albeit missing some pieces of recently uncovered information. Harris states that "the fine Erard piano is still in the house, together with a large collection of sheet music," (1990, p.20), and snippets like this can be found throughout both works, and directly relevant to this research project, albeit 25 years later. These two pieces will be used in conjunction with more recent primary source discoveries to give a better overview of the family and their place in early Auckland society, with reference to their use of and participation with music at the time.

Both of these publications have similar research objectives. Harris (1990) was commissioned by the New Zealand Historic Places Trust to publish a collection of the knowledge of the history of Alberton and the Kerr Taylors. Both Harris (1990) and McLachlan's (1980) works cover the early history of Allan Kerr Taylor, his property acquisitions in colonial Auckland, the progression of his family, and their place and lives in early New Zealand society. Both works contain small sections that refer to the use of music in the house, mainly by Mrs Kerr Taylor and their daughters, but also in reference to their participation in local church choirs, and as hostesses of prominent dances and other social activities. Both works mention the 1877 Whau Riding Ball, which will have been documented in the newspapers of the time. Neither publication is heavy on details about music in particular, but provides a broad overview of its place in Alberton, and the history of the Kerr Taylor family.

These two works are important base works for this project, as they collect large portions of the background knowledge about the Kerr Taylors in published documents, as opposed to relying on untold numbers of individual newspaper articles, diaries, letters, and other miscellaneous

documents, which have all been previously consulted by these authors. They form the basis of the knowledge that is referred to by scholars that are interested in Alberton and the Kerr Taylors, and are heavily relied upon to corroborate facts about the house's history. Therefore, both works are reliable as an overview of the background information about the house and the family, which will form the cultural context for the sheet music included in this research paper.

The main limitation of these works is their disagreement with other sources and each other in regards to certain facts. The family tree provided by Harris does not match up with Gordon's (1969) family tree on birth and death dates, as well as some names of Allan and Sophia's children. The Harris family tree has been verified by Alberton staff, as well as with the interpretation panels that are on view at Alberton, and is being used as a basis for family birth, death and marriage dates for this research project. Additional verification has been obtained by consulting Alberton documents, and comparing birthdates with the primary sources (Alberton Documents, p.3-4). Adeline Violet's husband is named as Albert in the Harris (1990) text but not in the family tree, and he is referred to as Alfred by Gordon (1969) and in a modern news article (Whittaker, 2013). Vivienne Wilson, a great grand-daughter of Allan and Sophia Kerr Taylor has verified that the correct name is Alfred Edward, and that he was commonly known as Edward (V. Wilson, personal communication, March 16 2015). There are certain other minor discrepancies; however this should not affect the overall integrity of this research project.

There are two articles published by New Zealand Historic Places Trust (as they were at the time) that are tangentially relevant to this project. Harrop (1986) discusses the sheet music collection held at Alberton, and many of her comments are relevant nearly thirty years later. Harrop (1986) mentions some of the prominent genres that are found in the collection, and the storage conditions that they are kept in (p.15). These observations are accurate, and the storage conditions of the music have remained the same since the article was published. A second article published by New Zealand Historic Places Trust discusses the various pianos that are owned in each of the Auckland Heritage properties, including Alberton (Webster, 1988). Webster (1988) gives little specific detail about the Alberton pianos other than to confirm their location and condition, and to confirm these pianos as originally belonging to the Kerr Taylors. Harrop (1986) mainly concentrates on her own dealings and interests in the sheet music collection, and Webster (1988) is not overly verbose about the Alberton pianos specifically as he deals with all of the pianos held in Auckland on Heritage New Zealand properties.

Literature Review Findings

This literature review has illustrated that the research material available about the Kerr Taylor family is either older material, and does not include recent discoveries that impact interpretations of Kerr Taylor family history, or is a very broad overview in which specific details are glossed over and not mentioned. Many of the recent discoveries are not documented in published works, and are factoids discussed by staff at Alberton, where much of the primary source material is kept. It has become clear that reliance on single paragraphs in a variety of related texts will form the basis for knowledge about colonial New Zealand and the Kerr Taylors' place in it. This limits the viable publications that can be used for research, and directs the research towards marginalia such as newspaper articles, government documents, snippets published in other unrelated books and some hearsay. The limited amount of published and peer-reviewed material will affect the reliability of the research somewhat, and force it to rely on many different primary source documents. Unpublished documents will be

used extensively, and sourced with permission from Alberton, and other related institutions if necessary.

Much of the literature that is available about musicology and the ways sheet music was used by women in the Victorian era is general, and discusses particular collections in detail. As this is similar to the research aims of this project, these individual case studies are made more relevant. The research about Victorian women states the attitudes to music and why sheet music was so popular in this time period. The observations made about various collections are similar to the observations that can be made about the Alberton collection, and validate the collection in a way. Although there is no definitive research that deals with a music collection of the exact nature of the Alberton collection, it is valuable to emulate the ways in which other sheet music collections have been evaluated in relation to the specifics of the Alberton collection.

Broad contextual context of Auckland and colonial New Zealand can be relatively easily found, but a particular reference to music is more difficult. Reliance on small paragraphs in large tomes of history (both generic New Zealand, and specific musical history books) will be necessary, as will integrating varying historians' perspectives. The necessity of such diverse research material shows that this review was useful, and that the use of the content analysis methodology is the correct one to use in this case.

Methodology

Research Approach

This research topic is best suited to being presented in the final form of an essay. It will be heavily contextualised, while incorporating qualitative research. It is presented in the form of a case study, where the subject is the Kerr Taylor family, and the period is limited to 1850s-1910s. A form of case study works best as it is most “suitable for learning more about a little known or poorly understood situation” (Leedy & Ormrod, 2013, p.141). This allows for scope to cover the Kerr Taylor family and their place in the Auckland social scene, which includes the potential uses and popularity of the sheet music owned by the family. The study has partially created a content analysis in the final version, which “is a detailed and systematic examination of the contents of a particular body of material for the purpose of identifying patterns, themes or biases” (Leedy & Ormrod, 2013, p.148). The use of a content analysis in conjunction with a case study has allowed for “complex, multidimensional aspects ... resulting in a mixed-methods design” (Leedy & Ormrod, 2013, p.148-149). This will create a research project which consists mainly of a historical research case study with a content analysis element.

This research project will rely heavily on primary documentation (mainly the sheet music collection held at Alberton), which includes personal belongings and documents of the Kerr Taylor family, newspaper articles of the time, and other marginalia and ephemera that resides either on display at Alberton, or in secure storage. Extensive research into the surrounding historical and social contexts has been done. This has created a complete overview of the use and provenance of sheet music in a prominent early Auckland family, as well as providing in depth detail about the type of sheet music, their possible uses by the family, and their current condition.

The presentation of the results is in essay form, with the answers to the proposed research questions above interwoven throughout the text. The following part of this research project reflects this, and a research narrative has been written to show the overall context of the Alberton music collection.

Ethical considerations

This research project does not require approval from the SIM Human Ethics Committee as it does not fit the relevant criteria. Research involving publically available documents of information are exempt, and the proposed sources of information for this research project are publically available books, primary source material (such as letters, journals, and newspaper articles), as well as archival source material (Kerr Taylor sheet music) that are used with permission from Heritage New Zealand.

Alberton staff (Penny Reason and Rendell McIntosh), have granted permission for the proposed research project, including the accessioning and archiving of the source materials (the sheet music collection), as well as the use of other items in the Alberton collection, including letters, diaries and various ephemera. This is in conjunction with the formal written permission granted by Rebecca Apperley (Heritage Advisor Collections) on behalf of Heritage New Zealand. See Appendix A which contains the formal permission.

Permission will be sought in regards to copyright and privacy, if the use of photos or other private primary source material becomes necessary as part of the project. The sheet music are public domain, and any other primary source material that will be used for publication purposes will be

used from the public domain, or with requisite permission (from Penny Reason and Rendell McIntosh on behalf of Alberton, and Rebecca Apperley on behalf of Heritage New Zealand).

Limitations and bias

This project is limited to the study of the sheet music that belonged to the Kerr Taylor family (denoted by a Kerr Taylor mark of ownership on a particular piece of sheet music). It is also limited to sheet music from the 1850s to the 1910s which have survived to the present, and are marked with the name of a Kerr Taylor family member. This period is of the most interest as it falls into the Victorian era (commonly accepted as the years of Queen Victoria's reign, 1837-1901). The Kerr Taylor daughters were brought up in the Victorian social confines, and these expectations impacted their decisions about music, which is reflected in the collection. Another reason to restrict the scope of this research project is that the three Kerr Taylor daughters whose name is most commonly found on the sheet music (Winifred, Mildred, and Muriel) were born between 1867 and 1887. The period of their childhoods and subsequent maturation into young women falls into the 1870-1910 period, which provides good context for this research project, and fits into the Victorian period. The other member of the Kerr Taylor family who is most prominent in the owning the sheet music is Martha Taylor (née Meredith), Allan's first wife. The dates noted on her sheet music are from the 1850s to 1863. She provides context and comparison for this project as most of her music was acquired in England, and subsequently brought out to New Zealand. Pieces of sheet music with her name on them are from before and after her marriage to Allan.

The limitations of this project include the availability of the limited amount of published research which directly relates to the Kerr Taylor family and colonial Auckland, and the accessibility of these items. It has been necessary to extrapolate information from other, less related articles and published works, within a similar timeframe because of the small amount of published and peer-reviewed material available that directly relates to the Kerr Taylor family and Alberton in particular.

A potential bias is that of myself, the researcher, projecting my own ideas and bias onto the primary source material. There is the possibility that personal opinions will be dominant, but precautions will be taken to remain objective.

Publication venues

Publication of the research project would be available through the Research Archive at the University of Victoria Library, for interested parties and future MIS students. It would also be available for publication (in part or in whole) for Alberton (Heritage New Zealand), as it would be a good resource for their educational purposes and as a matter of interest for tourists, Heritage New Zealand members, and Alberton staff and volunteers. It may be used as part of a larger publication by Alberton, which would include an updated and comprehensive history of the house, and the living members of the Kerr Taylor family.

Research Results

Alberton and the Kerr Taylor family

Alberton is located in Mt Albert, Auckland. Alberton began life as a “conventional two-storey farmhouse with five rooms on each floor [and] a single storey kitchen attached” (New Zealand Historic Places Trust, 2008, p.8), but is remembered as the ‘manor’ of Mt Albert (Harris, 1990, p.1). Alberton is, in part, an emulation of upper-class English ideals, but with a Scottish and Indian inheritance which stems from Allan Kerr Taylor’s personal heritage and life experiences. Alberton was built by Allan Kerr Taylor, a farmer who immigrated to New Zealand from Scotland. Allan was the fourth son of Lieutenant-General William Taylor of the 39th Madras Native Infantry, who served most of his life in India before retiring to New Zealand, sometime between 1855 and 1863 (Harris, 1990, p.5; Gordon, 1969, p.8-9). Allan was born at Seringapatam, India, on 30 December 1832. He was educated in Edinburgh, Scotland before immigrating to New Zealand in 1848 where his brothers Richard and William had already settled (McLachlan, 1980, p.1). Allan bought nearly 300 acres of land near Mt Albert in Auckland in 1849 (Harris, 1990, p.5), although his brothers would have preferred for him to settle nearer their own land at Glendowie and Glen Innes. Their father retired to Glen Orchard, which is now known as St Helier’s Bay. The names the other Taylor brothers gave their blocks of land are now the names of the suburbs of Auckland where they were once located. Allan continued to buy land and increase his holdings, and within five years he owned over 500 acres of land around Mt Albert (Harris, 1990, p.10). Allan also bought over 5000 acres of land in five blocks to the north in the District of Kaipara (also known as Waimauku), which is known as Kumeu Survey District and was farmed by the Kerr Taylor family, and passed on to Sophia and their children upon Allan’s death (McLachlan, 1980, p.50).

Allan sailed to England in 1860, and returned in 1862 with his new bride, Martha ‘Patty’ Meredith (Harris, 1990, p.12). Patty gave birth to a daughter in 1863, who died after 3 days, and a son in 1864 (McLachlan, 1980, p.3; Harris, 1990, p.12). Patty died 3 days after the birth of Allan Meredith Taylor, and he survived only a few months longer. 16 months after Patty’s death, Allan Kerr Taylor remarried to Sophia Louisa Davis in 1865. Sophia and Allan had 10 children, 4 sons and 6 daughters between 1866 and 1888; Vincent, Winifred, Mildred, Hector, Adeline Daisy, Adeline Violet, Thora, Theodore, Muriel, and Lancelot (McLachlan, 1980, p.3; Harris, 1990, p.13). Please refer to the family tree in Appendix C for more details. Adeline Daisy and Thora both died in infancy and childhood (McLachlan, 1980, p.39). Of particular interest to this project are the musical aspects of Muriel, Winifred and Mildred Kerr Taylor’s lives, as well as that of Patty Taylor.

Allan Kerr Taylor was active in a variety of local organisations, including being the “trustee of the Mount Albert Highway District, chairman of the Eden County Council, a member of the Auckland Provincial Council, a justice of the peace, president of the Auckland Racing Club and a closely involved churchman and member of the Anglican diocesan synod” (Stacpoole, Te Ara, 1993). Allan was a part of the upper echelons of Auckland society and his family was regarded as being prestigious (McLachlan, 1980, p.37). He originally started life in Auckland as a farmer, but quickly moved on to the business of acquiring and selling land. He was heavily involved in local body affairs, had diverse and successful business interests, and was widely regarded in Mount Albert as the “benevolent local squire” (McLachlan, 1980, p.37). The Kerr Taylors were also very involved in the local church, and donated the one acre piece of land on which St Luke’s Church sits (McLachlan, 1980, p.38). The family were dedicated to attending the church services on Sundays, Sophia and

three of their daughters taught Sunday school, and many social activities were connected to the church (McLachlan, 1980, p.38; Harris, 1990, p.20). Muriel Kerr Taylor was the organist at St Luke's prior to World War One, and most of the Kerr Taylor women participated as members of the church choir (McLachlan, 1980, p.38). The church social activities often included opportunities for singing, dancing, and the playing of music. These occurred either in the church hall, or in the barn adjacent to Alberton which was often used by the Kerr Taylors for social gatherings (Harris, 1990, p.20). The barn was built in 1877, and was used that same year for the Whau Riding Ball which was "the first county or riding ball in New Zealand" (Harris, 1990, p.20). The barn was frequently converted to a ballroom and used for large social gatherings, and a special dance floor had been installed for the 1877 Whau Riding Ball (McLachlan, 1980, p.39). The practice of holding grand balls and social gatherings, with a "guest list for the occasion read[ing] like a roll call of Auckland's social elite," is reminiscent of practices in England, and expressed a desire by New Zealand colonists to relive the happy memories from the old world (McLachlan, 1980, p.41).

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All of the Kerr Taylor daughters were educated in the feminine arts or those skills which are generally regarded in Victorian times as useful for finding a husband. Sophia was educated in music and drawing herself, and these usual ladylike accomplishments were not available to many New Zealand-born girls at that time (Harris, 1990, p.13). Sophia had exacting standards for the suitors of her daughters, and no man ever seemed to be acceptable to become her son-in-law. Muriel was not permitted to marry her suitor as "Mother said he wasn't up to her standard [and so Muriel] refused to have anyone else" (Harris, 1990, p.25). Her older sister Adeline Violet married Alfred Gilmore in 1894, and lived in Mt Eden with him for several years before moving permanently to England. Adeline Violet put on her hat, told her mother she was going shopping, and married Alfred at St Andrew's Church in Epsom, and not at St Luke's (Harris, 1990, p.25; Whittaker, 2013). The details are unclear, but Violet's grandchildren are unsure if Sophia ever forgave her, and claim she was not welcome at Alberton after her marriage (Whittaker, 2013). However, Heritage New Zealand has letters between Sophia and Violet from after the move to England, and Sophia was invited to one of the grandchildren's weddings (R. Apperley, personal communication, 17 March 2015). It is perhaps because of this series of events that Muriel obeyed her mother's wishes, and stayed at home with Sophia, caring for her in her later years (Harris, 1990, p.26). Common practice was also for the youngest child to be responsible for caring for elderly parents, and Muriel may have been expected to care for Sophia by her siblings. Perhaps this lack of necessity to use musical skills to attract a suitor contributed to the smaller collection of sheet music Muriel owned, as she saw less benefit from continuing to engage in such an accomplishment when it was usually pursued in order to ensure a well-suited marriage. Alternately, it is possible that because of the financial troubles the family experienced during Muriel's formative years, she was less able to buy new sheet music, and was instead encouraged to utilise the sheet music that already belonged to her older sisters in order to learn and perfect her musical skills.

¹ AKT finances and death here, as well as how Sophia coped after his death

Alberton's music collection

The sheet music collection at Alberton is relatively large, although it can be likened to other collections from a similar time (Hoogerwerf, 1977; White and Lieve, 2013; Meinhart, 2014). The Alberton collection consists of more than 500 individual pieces of sheet music, most of which can be positively identified as belonging to the Kerr Taylor family, and several albums of bound sheet music. The sheet music in the bound albums is printed, although there are individual sheets within the collection that are hand-written. There are hand-written sheets that are both copied from printed sheet music and personal compositions by members of the Kerr Taylor family. A tabulated summary of the sheet music collection can be found in Appendix D. The table is a quick summary, while more details referring to individual items as well as the implications of the items can be found in the paragraphs following. Sheet music is widely regarded as ephemeral, relatively cheap, and widely disseminated at the time of production (Holmes, 2003, p.29). While this is true, the large amount of sheet music in the Alberton collection denotes the ongoing and relatively significant investment in new music over time, although each individual piece is not expensive. The act of creating bound albums, and consistently acquiring new music and musical knowledge indicates the passion and dedication of various family members to the art of music.

The sheet music that make up the Alberton collection belong to three of the Kerr Taylor daughters, Mildred, Muriel and Winifred, with a significant portion of the collection brought to New Zealand by Patty upon her marriage to Allan, and the odd piece of sheet music that belonged to Sophia. There is no music that belonged to Adeline Daisy or Thora as they both died in childhood, and it is a possibility that Adeline Violet took any music that belonged to her with her at the time of her marriage in 1894, as none of the sheet music has her name on them. There is one piece that belonged to Hector, and no other names of the male Kerr Taylors are found in the collection. Annotations of names on the sheet music sometimes reflect the nicknames held by the girls, with Mildred and Winifred occasionally being identified as Milly and Winnie respectively. There is also some differentiation between how the family's last name has been preserved. Some sheet music has Kerr Taylor, earlier ones have Taylor, and a few have Howard Taylor (all of Sophia and Allan's children had Howard as a middle name before the surname Kerr Taylor). Harrop states that "the music found at Alberton was not the usual collection of family music ... there was an enormous amount of it stored carefully in large boxes [and] it was all in good worn condition, with no sign of damp or the usual silverfish" (1986). Today the music collection is stored in acid-free cardboard boxes, with each individual piece of sheet music held in mylar sleeves. The boxes are inventoried with their contents, and correspond to accession numbers on the Vernon collection management database system which is used by Heritage New Zealand to document and record every item that belongs to the Alberton heritage collection. The boxes are stored in a guest bedroom at the house currently and several of the bound albums are kept in the drawing room, next to the piano, in a Canterbury, a low cabinet for holding music or books, which has been identified as originally belonging to Patty.

The nature of sheet music allows for constant and ongoing usage, leading to folds and tears in the music over time, the hand-stitched bindings becoming worn, and a variety of scribble and annotation marks (Holmes, 2003, p.29). Many of the individual sheets in the Alberton collection fit this description, and this description is also partially accurate when applied to the bound albums that are part of the collection. The annotation marks are the most important for a collection like that at Alberton as they denote the owner of each piece of sheet music. The marks of ownership give

insight into that particular person's taste or musical preferences. Variations of these annotations and the condition of the collection have been noted in Appendix D.

These marks of ownership are also useful for giving context to other societal and wider cultural factors. For example, Patty's music is generally made up of a variety of polka tunes, some household melodies, ballads, and parlour music, and lots of American popular tunes. These genres also can be referred to as parlour music. Parlour music generally consisted of variants on middle- and lower-class music that became popular among the upper-classes as Britain became an increasingly urban population and the exposure to this type of music became unavoidable (Van Der Merwe, 1989, p.16-7). Parlour music included many instances of 'folk music' and ballads that were previously seen as too bourgeois to be accepted by polite society (Van Der Merwe, 1989, p.16-7). Parlour music is the most prominent genre in the Alberton collection, with variants of ballads, popular music of the 1850s to the early 1900s, and classical music adapted for amateurs all existing together within the collection. The genre of parlour music is indistinctive at times, and includes light opera and other similar classical forms (Van Der Merwe, 1989, p.18). The majority of Alberton's collection can be defined as parlour music without needing any further distinction, although refining it further allows for better distinction between personal preferences by individuals.

This practice of recreating traditions from the old world is also evidenced by the way the Kerr Taylor family interacted with music and the piano. Meinhart (2014) states that "the ability to sing and play the piano somewhat proficiently was considered one of several accomplishments essential to a lady's education" (p.43). Allan Kerr Taylor considered himself to be the 'squire' of Mt Albert (Harris, 1990, p.1), and had his children educated and expected them to adhere to the strictures of that social stratum. If the size of Alberton, both the house and the original plot of land, were not large enough indicators of the relative wealth and social position of the Kerr Taylors, their use of music within the home can be used as additional evidence. Moffat (2010) states that "owners need not only sufficient income to afford a piano but also adequate space in which to house one; the acquisition of performance skills [also] requires a significant investment in terms of time and money" (p.38). The Kerr Taylors owned two pianos of which we are aware, both of which were kindly donated to Heritage New Zealand by Muriel's nieces and nephews in 1972. Muriel donated the house and land to Heritage New Zealand on her death, but it was her surviving family that agreed to allow the contents to form the Alberton collection. One piano, which sits in the drawing room, has 'Winnie Kerr Taylor' carved on the underside of the lid, and the other piano sits in the ballroom (Harrop, 1986, p.15). The piano in the ballroom is an Erard piano that was likely bought around the turn of the century and imported from France, although there are no particular records available which account for the purchase. Although it was common for families in New Zealand to own their own pianos and there was a flourishing market for sheet music (Milnes, 2007, p.142) the investment in up keeping the piano to a high quality, while the continual investment in sheet music was an ongoing cost of practicing musical skills to remain competent were significant.

The extent of the Alberton sheet music collection indicates the financial commitment and dedication of time to the importance of the piano and music in the lives of the Kerr Taylors and the ownership of two pianos also demonstrates this. The investment of time into learning to play with requisite skill was only available to the upper-classes. The women of the lower-classes were expected to care for their own homes and families, or had jobs of their own, both of which left very little spare time for discretionary activities. The expectation for late-Victorian upper-class girls to have musical training

was the prevailing social norm at the time, and can be traced via the Alberton sheet music collection, particularly those sheets belonging to Patty Taylor, Sophia Kerr Taylor, and Winifred, Mildred and Muriel Kerr Taylor. The refinements of the piano, and the skills young women were encouraged to acquire echoed the reminiscent associations of colonists of the British homeland; refinement, class and femininity (Moffat, 2009, p.719). Allan's upbringing and education in Scotland would have incorporated these expectations of femininity in the behaviour of upper class women. His first wife Patty also illustrated these values, as can be observed through her collection of sheet music. Similarly Allan's daughters with Sophia were also brought up by these standards, as is evident in their choices of music, and their apparent dedication to music and the piano.

Alberton's bound albums of sheet music

It was common for upper-class girls in this period to collect sheet music, and have their collection bound into an album, and this had been a tradition in Britain since the 1790s when a standardization of sheet music binding became more popular (Meinhart, 2014, p.48; Brooks, 2010, p.524). This tradition continued in New Zealand after emigration as is evident in this family by the existence of several albums in the collection. Bound albums lose their functionality for performance and active use as they are bound in "volumes far too thick or tightly bound for instrument desks, with contents too extensive and mixed to find music easily" (Brooks, 2009, p.9-10). So they were generally bound after they became infrequently used, "to signal the end of [sheet music's] usefulness as performance material and its move into a different realm of social significance" (Brooks, 2009, p.10). This was often after a marriage when musical accomplishments were no longer needed to attract a husband (Meinhart, 2014, p.48). There are six bound volumes of family sheet music, and two other albums of sheet music that belong to the Kerr Taylor family, and are kept in the Alberton drawing room, beside the piano. There are concise details about these albums in Appendix D. Four of these volumes were bound in 1888 and consist of music belonging to Winifred and Mildred, with two volumes each. Winifred (b. 1867) and Mildred (b. 1869) were young ladies at the time these volumes were bound, and Muriel (b. 1887) was still an infant, which is why Muriel does not have a bound album from this time.

One volume is entitled *Indian Melodies* with words by W. Reader Junior and arranged by Charles E. Horn. This information is printed on the cover, and the music inside is in pristine condition. Many of the other sheets bound into volumes show the passage of time, however this volume has no usage marks, frayed edges, pencil marks on the score, or tears and folds in the paper to indicate frequent turning of the pages in use. This suggests that this volume was originally bound for presentation rather than musical application and is perhaps a gift or a collector's edition. The elaborate stamp on the front cover also indicates that the album was bound for presentation, as it is stamped in gold on the front cover of the edition. The stamp is clearly decorative as it has a border and publication information, while the bound albums that belong to the Kerr Taylor family have a simple title of *Music* on each, and nothing else. The Horn volume was published in 1813 in part to assuage the curiosity colonial British had about the Indian subcontinent (Zon, 2007, p.50). This album exists as one of the first published transcriptions of Indian music in musical notation that is suitable for Western instruments (Zon, 2007, p.50). There is no evidence of exactly where this album originates from but it could have been purchased by Allan before his journey to New Zealand in 1848, or given as a gift of remembrance of his childhood in India by a member of his family. There is another album held in the collection that was originally published as a Victorian gift edition in 1862, and is titled *The Burlington Music Album of Pianoforte Vocal and Dance Music for 1863*. As it was published in

London, it is possible that this was a wedding gift to Allan and Patty, and pre-ordered before the couple sailed to New Zealand, or sent out as a gift by a member of her family to the couple. Similar to the Horn edition, there is an elaborate stamp on the front cover, with a border of flowers, an image of a swan, and the publication information (including the year 1863). The edition is in particularly poor condition, with individual pages detached, and many torn or folded pages. This is an indicator that this album was perhaps well-used by the family and the music inside was enjoyed for many years. This could have been due to regular usage by the family, despite the unwieldy nature of bound sheet music for practical playing, or attributed to inappropriate storage conditions over the life of the album (Apperley, personal communication, 17 March 2015).

Two albums of individual sheet music bound together are one of the most interesting parts of the collection. One of them overwhelmingly contains sheet music that belonged to Allan's first wife, Patty Taylor, with only a few of Sophia Kerr Taylor's pieces of sheet music also bound in this album. The sheet music which belonged to Sophia are contained in this album are the only ones in the collection that can be positively identified as hers. Women frequently bound sheet music that originally belonged to first wives or mother-in-laws (Brooks, 2009, p.11). There are 48 individual pieces of sheet music bound into this album. The date of this particular album being bound is unknown, but it can be presumed it was at some point after 1865 when Sophia and Allan were married, as the sheet music of both women is bound together in the album. Brooks (2009) has observed that "single volume[s of bound sheet music] can encompass enormous variation in repertory and level of difficulty, from the antiquarian (especially Handel, and Purcell), to the most successful recent English songs, Italian arias, French romances, and 'national airs' of Scotland and Ireland, plus orientalist and other fantastic songs from faraway places" (p.7). This is a great description of the bound albums belonging to the Kerr Taylor family, as much of it appears to be a mish-mash of genres and song type, in particular the albums containing Patty's sheet music. There are items that are operatic numbers existing side-by-side with popular American tunes which are generally concerned with 1850s African-American life, as well as ballads that are English and Scottish in origin.

Some of Patty's sheet music was signed by the composers, and there are 10 separate sheets that are signed by Edwin Christy (who was popular in New York City from 1843-1855). Although the majority of signed works are from Christy, Patty also had signed sheet music from W. H. Montgomery, Eliza Cook, Henry Russell, Frederick Buckley, and J. R. Thomas. None of the other pieces of sheet music found in the Alberton collection are signed, and all of the signed ones have variations of Patty's name at the top, along with dates from 1855-1862. "Composer or publisher signatures on [sheet music] began to become fashionable in the 1790s ... [and] music publishers soon began to capitalize on the trend" (Brooks, 2009, p.5) which could explain the large amount of signed sheet music that Patty owned. Patty's sheets were bought in England before her journey to New Zealand, while the Kerr Taylor girls and Sophia were all born in New Zealand and presumably only had access to the sheet music that were imported to the colony. It is possible that signed sheet music was not as valued so far away from London, and this could be why the all of the sheet music bought in New Zealand is sans signatures. This variance in access could explain why Patty owned signed sheet music by several different composers, and there is a dearth of signed sheet music within the rest of the Alberton collection.

The large number of pieces American popular sheet music indicates not only Patty's personal taste and preference, but it also indicates the prevalence and popularity of American tunes amongst the upper echelons of British society in the mid-nineteenth century. Some of the sheet music of this genre has inscriptions written on them, indicating that they were a gift to Patty, and usually from young men. The acceptance of these sheets as gifts suggests that sheet music, both in general and of this specific genre, were seen as decorous gifts to give to a lady, and were gifts befitting of a genteel lady. Although some pieces of sheet music were gifts, and so not necessarily to Patty's taste, the fact that she chose to pack, store and transport to New Zealand from England in 1862 suggests that she valued them immensely. They were then bound together, which would suggest their use for remembrance, and value to the family and Allan, and so deserving of the expense. Several of the sheets in the album are signed 'Patty Taylor' which reveals that she bought or was given these sheets after her marriage to Allan in 1862. One in particular is a copy of *Auld Lang Syne*, which could indicate that she was given this by Allan as a gift, or bought it to familiarise herself with her new husband's Scottish heritage. The majority of her personal collection does not show a tendency towards Scottish ballads or composers, so the odd piece of Scottish sheet music can be assumed to be related to Allan Kerr Taylor's role in her life. The dates on these sheets, where written and/or visible, tend to validate this assumption as they are dated 1863 or 1864.

Also included in this particular album are the only pieces of sheet music that have the name Sophia Louisa Davis at the top, and are dated 1863. Sophia and Allan married in 1865, and these few sheets are the only ones within the collection that can be definitively said to belong to her. They are tucked in-between the bulk of Patty's sheet music, and consist of a quadrille, a waltz and a piece entitled the *Australasian Galop*.

The second album mainly consists of music that originated from Patty. There are some differences between the two albums though, despite obviously being bound at the same time. The cover and binding is the same, and the title *Music* is in the same font. There are 10 or so sheets within the album that can be identified as Patty's with her name written on them. One of these sheets is the piano and voice accompaniment of Eliza Cook's *Oh Give your Heart to me*. This piece is signed by Eliza Cook, and in very faint pencil in the top right hand corner is the inscription "Patty Meredith – from A. K. T." With this sheet it shows the way sheet music was possibly used to show and identify affection between men and women. There are also 7 pieces of sheet music where the name has been carefully and precisely ripped off the sheet music, as the top right hand corner has been removed. Although it would be easy to speculate about the various reasons for the top right-hand corners being removed from the sheet music, there is no record of, or way of determining causation, and so there are no speculations included in this research project. The top right-hand corner is where the majority of the signatures and annotations are found throughout the entire collection, and it can be presumed that it was common practice to write the name of the owner in this corner. This is true of sheet music also held by Alberton which was donated by surrounding Mt Albert residents to Heritage New Zealand, but were not owned by the Kerr Taylor family. These sheets that are missing names and annotations can be identified as Patty's through comparison of the pencil marks on the score of each piece of sheet music. Patty used a combination of x marks and ticks, and this is seen on many of the sheets with her name on the front. This same system of x marks and ticks can be seen on the pieces of sheet music which have had the corners removed.

These two albums of Victorian sheet music were bound after 1865 as they contain these few sheets of Sophia's as well as Patty's music. Much of the sheet music in these albums is missing parts of the individual annotations, as the edges of the sheet music were cut off in the binding process in order to make the album uniform. For this reason many of the dates on Patty's music cannot be determined, or some of the inscription that includes the names of the person who gifted her a particular sheet is unable to be exactly stated. For example, one sheet has the inscription "Patty Meredith from her affectionate friend Hamilton How ... 1858." It is clear that part of this man's name has been cut off as part of the binding process, and so his identity can only be guessed at.

There are four bound albums that belong to Mildred and Winifred. Each album has between 20-50 pieces bound together, and have a hand-written contents page at the beginning. They are in fair condition, with the binding still intact. There are small tears and folds on the individual music sheets throughout each album, but overall these pieces of sheet music are whole. There is no bound album that belongs to Muriel. There are some pieces of individual sheet music that have Muriel's name on them, but they were never bound together. There are also individual pieces that belonged to Mildred and Winifred, with dates ranging from the early 1890s to the 1910s. The reason for Muriel lacking a bound album of her own could be related to a number of factors. It could be due to the age gap between the sisters, her ability to use the sheet music her older sisters already owned, the family's change in fortunes since 1888, or it could also act as a gauge of her personal interest in the musical art. Muriel was born twenty years after Winifred and Mildred, and experienced a different upbringing to her older sisters. Muriel grew up without Allan as the head of the household, as he died in 1890 when she was only two years old, and the emphasis on socialising was greatly reduced by the time she came of age (Harris, 1990, p.25). After Allan's death the family fortunes were not as reliable as they had been during his life. Sophia sold off land, horses and other assets, and also reduced the reliance on hired help at Alberton in an effort to cut down on expenditure and pay off the mortgages Allan had taken out on Alberton before his death (Harris, 1990, p.24). The grand entertainments at Alberton such as the balls, the 'at home' events, hunting events and church social events were drastically reduced in order to cope with the mortgage repayments in a depressed economy. These events lead to a different kind of life for Muriel than was experienced by her decades older siblings, although it was still a life of relative wealth and leisure.

Ephemera from the Alberton collection

Although the Alberton sheet music collection is extensive and reasonably comprehensive, there are some pieces of ephemera that also assist in the realisation of the place of music in the Kerr Taylor family. Performance of music, both by playing an instrument and singing, was clearly a treasured method of entertainment in Victorian times. This is clear from the involvement the Kerr Taylor women had in a wide variety of entertainment, including social gatherings with peers, and church performances. However music flowed through their lives in other ways. One of the items that is related to Alberton and illustrates this is an Autograph book which belonged to Vincent Kerr Taylor and his wife Amy, who lived at the Waimauku land. This book was used from 1908-1938, and has several small musical notations within the pages, as well as poems, quotations and motivational passages written by a variety of people over the years. There are passages there by most of the members of the Kerr Taylor family, including Sophia, Winifred, Mildred, Muriel, Lancelot and Amy Kerr Taylor. This book is not part of the Alberton collection, but it was lent to Alberton during 2015 by a descendant of Allan and Sophia.

One musical reference is a short piece with the notes, and underneath words by Gounod. The words say “Play on play on my fair ... one Play on for e...ver more –”. There is no signature, so there is no definitive way of knowing who wrote this piece. However, it could have been written by Hector, as the one piece of sheet music in the Alberton collection with his name on it is *Faust* by Gounod, and was clearly the genre of music he was interested in. Similarly, because of this connection of Hector to Gounod, it could be a memorial notation in Hector’s honour. Hector died from an epileptic fit in 1914, and had suffered from epilepsy for his whole life. Another musical excerpt in the Autograph book is written by Amy Kerr Taylor in 1908, and is a joke. The writing around the bars of music says “This is an invitation to dinner from you ... This is a reply accepting the invitation.” The way in which music is used in this context illustrates the everyday way music existed in the Kerr Taylor’s lives, and that it was used not only for traditional entertainment, but moulded and changed to be used in a referential way. The easy way that musical notations are incorporated into an item that was not originally intended to be musical indicates the important place that music held for the Kerr Taylors, and their dedication to and education of music. This ease of use shows that the interest in music was not restricted to one section of their lives, but permeated all aspects.

The musical education of the Kerr Taylor family was more than simply learning to play instruments or sing as amateurs. The sheet music collection overall is a mix of pieces for the pianoforte, and for voice. The concentration of sheet music for pianoforte indicates that piano was the instrument of choice by the family, which is validated by the ownership of two pianos. Another piece of ephemera that signifies the dedication to true and thorough musical education is the existence of certificates from Trinity College in London. The certificate awarded to Muriel in 1904 indicates that she passed her examination with 94%. It also notes that her teacher was Mrs A. St Paul and she was examined in Auckland. Examinations are regarded as an investment, both in education and financially, and having a teacher is a financial investment too. Financial investment in the instruments and the upkeep costs of sheet music were discussed earlier, but the Kerr Taylors clearly valued the educated performance of music as the investment in qualified teachers and internationally recognised examinations illustrate the passion the family had for music.

Conclusion

The sheet music collection held at Alberton has remained uncatalogued and has been stored in boxes for many years. This research project provided an impetus to properly accession each piece of sheet music, while considering the socio-cultural and historical contexts in which the collection exists. There are over 500 individual pieces of sheet music, and eight albums of bound music, in various states of condition ranging from almost untouched to completely fragmented. Many pieces are signed by a member of the Kerr Taylor family to denote original ownership, and there are a variety of other annotations and marks on some of the pieces. This project involved the accessioning of each piece of the collection on the Vernon collection management database system under the guidance of Alberton staff and Rebecca Apperley at Heritage New Zealand.

This research project aimed to contextualize and analyse the items which are part of the Alberton music collection, and provide background information about colonial New Zealand, and the lives of the Kerr Taylor family. To assist with context a short history of the family has been provided above (albeit a history that is most concerned with the place of music in the family's lives) with a family tree in Appendix B to assist with discussion of the Kerr Taylor family. The music collection as a whole is in a fair state, with some items appearing to be near new while others have not survived in such good condition. There are a variety of rips, tears, and folds in the majority of the items in the collection, although this differs dependent from item to item. There are some items that have fragmented, but this is a minority of the collection. The condition of the items, as well as the marks of annotations and other pertinent information about the collection is summarised in Appendix D, as well as discussed in the sections titled *Alberton's music collection* and *Alberton's bound albums of sheet music* in the *Research Results* section.

The sheet music collection has given insight to the lives of the Kerr Taylors, in particular that of Winifred, Mildred, and Muriel. The latter was born twenty years after her sisters, and so she has fewer individual pieces of sheet music of her own, and no bound albums of her own. Winifred and Mildred have two bound albums each, and a plethora of individual pieces of sheet music acquired after 1888 when their albums were bound. The commitment and passion for music, as was common of upper-class young ladies of the Victorian period, is illustrated by the dedication of the Kerr Taylor daughters to the expansion of their personal collections. This project is limited to those items of sheet music that were acquired in the 1850s-1910s, but it is clear that the acquisition of music sheets was a lifelong devotion for Winifred, Mildred, and Muriel Kerr Taylor. They participated in musical, entertainment, and social events on a regular basis. There is a mixture of popular parlour music, religious songs, and some challenging operatic or classical pieces within the collection. The bound albums belonging to Patty, Winifred, and Mildred all reflect these genres.

The two albums belonging to Patty are particularly interesting. This is for several reasons, but her collected music represents the customs in relation to sheet music that were common in England in the 1850s. Patty's decision to bring her sheet music to New Zealand (via a challenging and long ship journey) indicates the value she placed on it. The fact that it was bound after her death, and presumably by Sophia, indicates the importance of the sheet music continuing in the family, and the continuing value it had after Patty's death to subsequent members of the family. Patty's albums are consistent with the albums of bound sheet music that are discussed by Brooks (2009, 2010) and Meinhart (2014), and can be used as a reliable indicator of the place sheet music in the lives of Victorian women.

This project has been important for Alberton, as it provides context to individual items within the collection, and provides context to the music collection as a whole. This project gives recognition to some of the less well-known items within the Alberton collection, and has provided some exciting discoveries and socio-historical context to the sheet music collection; in particular these were the Gounod piece that has Hector Kerr Taylor's name on it, as well the context around the albums of Patty's music.

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Appendix A



HERITAGE NEW ZEALAND
POUHERE TAONGA

18 December 2014

To Whom It May Concern

Re: Use of Alberton collections for research purposes by Louisa Vickers

Louisa Vickers has sought written permission to research the collection of heritage items held at Alberton (managed by Heritage New Zealand Pouhere Taonga). On behalf of Heritage New Zealand I am happy to allow Louisa to study the collection as indicated in her research proposal. I am also happy for Louisa to study the sheet music and music-related collections at our other Auckland properties, Highwic and Ewelme Cottage.

Please follow the guidelines for research access and handling collection items as directed by Heritage New Zealand staff.

Copyright of images of collection items remains with Heritage New Zealand Pouhere Taonga, and requests to use images of collection items outside of the purposes of individual study should be directed to me.

I wish Louisa all the best for her programme of study and look forward to reading her research on completion.

Any further questions regarding use of Heritage New Zealand materials should be passed to me.

With kind regards

A handwritten signature in purple ink, appearing to read 'Rebecca Apperley'.

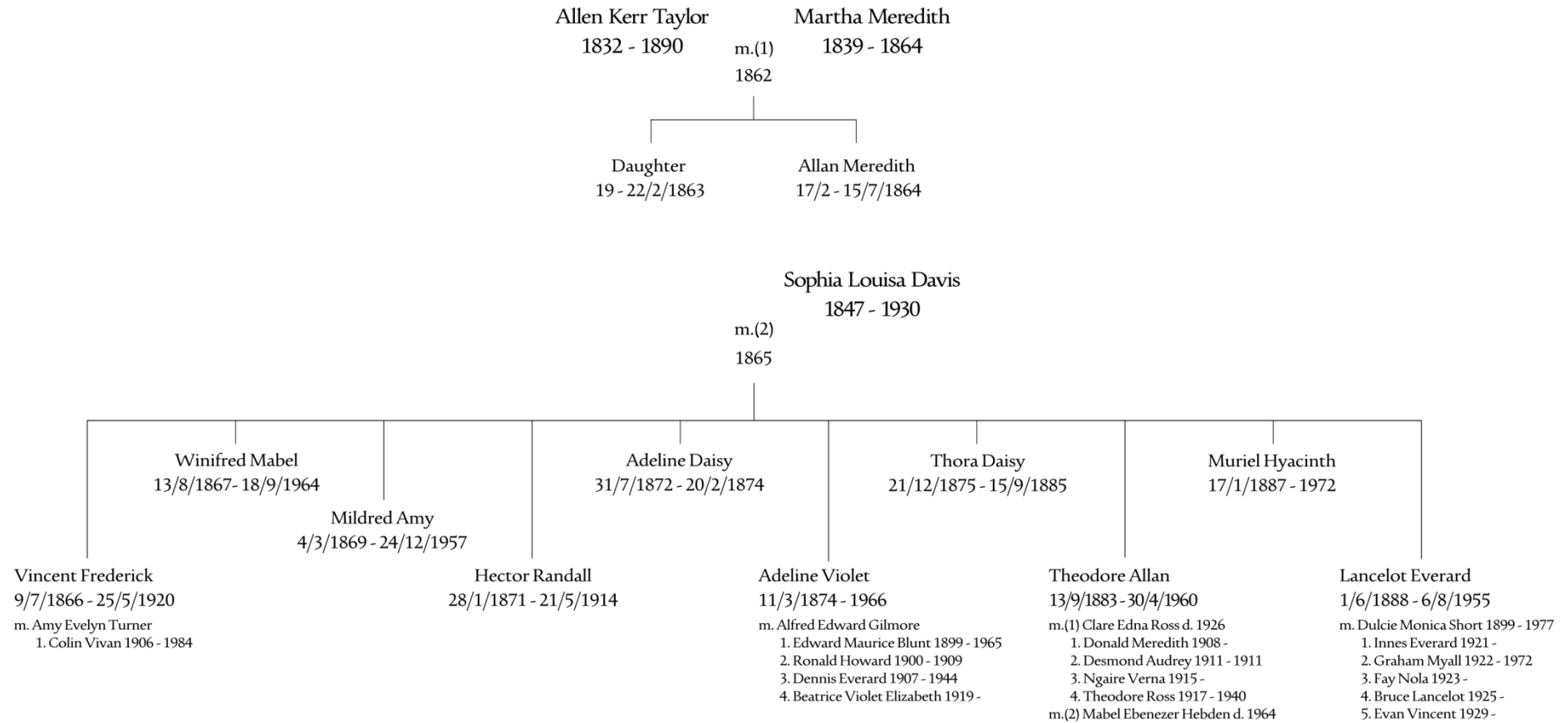
Rebecca Apperley
Heritage Adviser Collections

Appendix B

Accession Number	XAH.GH.894
Title of item	Weber, Mass in G
Description of item	<p>Sheet music; entitled <i>Mass in G</i>, composed by Carl Maria Von Weber. Piano accompaniment by W. H. Weiss.</p> <p>Printed and published by Novello and Company, Limited, London.</p> <p>No date found.</p> <p>Printed on paper with tan paper and red ink cover.</p> <p>Purchase price was one shilling and four pence (noted on title page – but states one shilling on the cover).</p> <p>Seller's sticker pasted on lower front cover for <i>The Richardson Piano & Importing Co., Ltd. (110 Queen St, Auckland)</i>.</p> <p>A stamp denotes a different price of 2 shillings.</p> <p>Winnie + Muriel is handwritten in the centre top of the front cover.</p> <p>31 pages in total (including cover).</p> <p>56 pages as denoted by page numbering system in score.</p> <p>Scored for vocals (soprano, alto, tenor, bass) and pianoforte.</p> <p>Novello's original Octavo Edition.</p>
Condition of item	<p>Fair condition.</p> <p>Pest holes on bottom right and bottom of title page. All other pages in good condition. Pest holes in bottom right of last several pages</p> <p>Corners of these pages also folded (for ease of page turning?).</p> <p>Cover page mended and taped to bulk of sheets.</p> <p>Cover has accretion.</p>
Measurements	25.7cm x 17.4cm x 0.4cm
Location	To be determined by Alberton staff at a later date – currently held in storage in Guest Bedroom at Alberton.
Attached image of item	Unavailable at this time, but attached on Vernon.

Appendix C

Kerr Taylor Family



Appendix D

Type of music	Quantity	Owner	Date range	Title	Condition	Annotations and marks
Bound volume	2 albums	Patty Taylor (2 albums) Rare inclusion of Sophia Kerr Taylor in one album.	1850s – 1863	Music	Fair condition. Individual sheets are falling out on occasion. Some rips, tears and folds.	Signatures (Patty Meredith/Patty Taylor in varying forms) some years written, small note from giver if sheet a gift. Sophia Louisa Davis, on one sheet. Some marks (x marks and ticks) on score of some of Patty's works. Some signatures of composers on various individual pieces of sheet music.
Bound Volume	2 albums	Winifred Kerr Taylor (2 albums)	1888 bound	Music	Fair condition. Some small tears and folds but binding is in good condition.	Signature of Winifred in varying forms. Contents page and year of binding at the front. Occasionally tick on score.
Bound Volume	2 albums	Mildred Kerr Taylor (2 albums)	1888 bound	Music	Fair condition. Some small tears and folds but binding is in good condition.	Signature of Mildred in varying forms. Contents page and year of binding at the front. Occasionally tick on score.

Bound Volume	1 album	Kerr Taylor family (unknown if specific member)	1813	Indian Melodies	Good condition. Binding intact and only very occasional fold or tear in pages.	None.
Bound Volume	1 album	Kerr Taylor family (presumed Allan and Patty)	1863	The Burlington Music Album of Pianoforte Vocal and Dance Music for 1863	Bad condition. Many pages are falling out, and album needs to be held together with string.	None.
Individual Sheet Music	500 + pieces and fragments	Mildred, Muriel and Winifred Kerr Taylor Single piece Hector Kerr Taylor	1870s – 1910s	Varying	Some in good condition, others have lots of folds and tears. Some pieces in fragments	Signatures of varying family members (with various nicknames), Alberton, year of acquisition, some small messages (To – From, etc.), some usage marks of ticks and crosses or lines.