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# Anne Macky: A Radical in her Time

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Anne Macky (1887–1964) was a pianist and composer whose works were performed on programs alongside those by composers such as Margaret Sutherland and Roy Agnew. Her music, performed both in Australia and in England during her lifetime and for a short period thereafter, now appears to be forgotten. Macky's most outstanding contribution to the musical culture of her time, however, was the establishment and direction of her own music training school, the People's Conservatorium (also known as the New Conservatorium), which she ran from 1917 until 1932.<sup>1</sup> Despite being centrally located in Melbourne—it changed its city address several times—attracting teaching staff of the highest calibre, and functioning into the middle of the twentieth century, its existence is largely unacknowledged in accounts of Australian music history.<sup>2</sup> There is a paragraph commending Macky's enterprise in the 1934 *Centenary Gift Book*,<sup>3</sup> and more recently in Peter Fitzpatrick's *Pioneer Players: The Lives of Louis and Hilda Esson*, wherein Macky and her husband, Stewart, are mentioned in the context of their involvement with the Players during the 1920s.<sup>4</sup> Unfortunately, there is very little secondary source information concerning Anne Macky in existence.

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<sup>1</sup> Henk Bak, ed., *Anne Macky: Pianist, Educator and Composer* (Melbourne: Mark Neill, 1966). This publication is available in the *Anne Macky* box of memorabilia at the Grainger Museum, Melbourne. Some records in this archive state that the Conservatorium opened in 1918, but Bak maintains that it was 1917. Johanna Selleck wrote a Masters thesis in 1997 juxtaposing the musical compositions of Anne Macky, Florence Ewart and Linda Phillips, and the present writer wrote her Honours thesis on Macky in 1998. See Johanna Selleck, *Australia's Pioneer Musicians: An Historical Perspective of Three Women Composers*, MMus thesis, Victorian College of the Arts, University of Melbourne, 1997; Betty O'Brien, *Anne Macky: Pianist, Educator and Composer*, BLitt (Hons) thesis, Monash University, 1998.

<sup>2</sup> Brian J. Murphy, *Some Aspects of Music Education in Victoria 1850–1988*, PhD thesis, Monash University, 1995, 270. Murphy postulates that the conservatorium closed around 1944 since the number of teachers decreased in the years after Macky's departure in 1934, and the last reference to it he found was in the July 1944 issue of *Australian Musical News* stating that its director, Blanche Evans (Violet Somerset's successor), was transferring to the university conservatorium. However, the New Conservatorium was listed in the white pages of the Melbourne telephone directory until 1963, and in *McDougalls Directory* until 1973. It is possible that the listings in these directories were not cancelled when the conservatorium closed.

<sup>3</sup> Muriel Campbell, 'Victorian Women in Music,' in Frances Fraser and Nettie Palmer, eds, *Centenary Gift Book* (Melbourne: Robertson and Mullens Ltd, 1934) 89.

<sup>4</sup> Peter Fitzpatrick, *Pioneer Players: The Lives of Louis and Hilda Esson* (Cambridge, New York & Oakleigh, Vic.: CUP, 1955).

The information gathered for this article has been taken from archival material donated by the Macky family to the Grainger Museum at the University of Melbourne. This material comprises Anne Macky's scrapbook of press cuttings and diary notes, her unpublished music manuscripts, concert programs, and Henk Bak's book *Anne Macky: Pianist, Educator, Composer*, published in 1966 by Macky's son-in-law, Mark Neill.<sup>5</sup> Other primary sources include the Victorian Department of Education's file on Anne Macky held at the Public Records Office, Melbourne, and archival material housed at the State Library of Victoria relating to her teaching appointments and genealogy. Information on the Conservatorium has come from press reports and advertisements in the *Australian Musical News*, published during the period 1918 to 1932. Efforts to locate official records of the People's Conservatorium such as minute books, prospectus, curriculum, correspondence, financial statements, and so on, proved to be fruitless,<sup>6</sup> and there are many lacunae in the following history, which have also been impossible to fill.

The third daughter of English-born George Drew Hawkins and Sarah Matilda (nee Turner), Anne Maria Hawkins was born on 8 February 1887 in Fitzroy.<sup>7</sup> Little is known of Anne Hawkins' childhood, except that her mother's cousin, the poet, writer and music critic, Walter James Turner, had a strong influence on her during her formative years before he left Australia in 1907 to settle in England.<sup>8</sup> Turner believed art had the potential to elevate the soul, maintaining that it was a 'revelation to transcend the limitations of material reality' and to perceive something of one's spirituality.<sup>9</sup> Macky also revered art throughout her life, once writing: 'By learning to love what the pioneers of Art have done, one attains a deeper sense of Beauty, and one's standard of what is really beautiful advances.'<sup>10</sup>

The young Anne Hawkins matriculated in 1901 at the age of fourteen, and proceeded to the Albert Street Conservatorium, studying harmony with W. Coutts, and pianoforte with Eduard Scharf. She was awarded the Senior Certificate of the Royal Academy of Music, London.<sup>11</sup> At the time, Melbourne had two conservatoria, the University of Melbourne Conservatorium and the Albert Street East Melbourne, both founded by G.W.L. Marshall-Hall—the first in 1895, and the latter in 1900 when, partly because of his outspokenness and behaviour that was at the time considered outrageous, Marshall-Hall was not re-appointed to his position as Ormond Professor at the University.<sup>12</sup>

From 1903 to 1908, Anne Hawkins took various appointments, teaching at 'Miss Cathcart's High School' at Williamstown (1903–1904), Camperdown College, Ballarat (1904–1905), where she taught pianoforte and harmony as extracurricular subjects, 'Miss Gregory's School' in Manning Road, East Malvern (1906), and Brighton High School (1906–1908), where she also

<sup>5</sup> Bak, *Anne Macky*.

<sup>6</sup> People's Conservatory records were not found at the State Library of Victoria, Public Records Office of Victoria, Victorian Music Teachers' Association or at the last known address of the New Conservatorium at Suttons Building in Elizabeth Street, Melbourne.

<sup>7</sup> *Index of Births, Deaths and Marriages*, Genealogy Centre, State Library of Victoria, Melbourne.

<sup>8</sup> Bak, *Anne Macky*, 1.

<sup>9</sup> Wayne McKenna, *W.J. Turner: Poet and Music Critic* (Kensington, NSW: U of New South Wales Press, 1990) xvii.

<sup>10</sup> Anne Macky, 'To the Temple of the Mind,' cited in Bak, *Anne Macky*, 20.

<sup>11</sup> Anne Maria Hawkins file, Victorian Department of Education, 1906-1931, Public Records Office of Victoria, Melbourne.

<sup>12</sup> Thérèse Radic, 'Marshall-Hall, George William Louis,' *New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie and John Tyrrell (London: Macmillan, 2001) 900.

taught music as a 'special' subject.<sup>13</sup> She was registered to teach in all four categories: pre-school, primary, secondary, and in the special subject of music.<sup>14</sup> References held in the archives attest to her early commitment to teaching in subject areas ranging from English, French and History, to Arithmetic, Algebra, Latin, Physiology and Botany.<sup>15</sup>

Early in 1908 Anne Hawkins married Emile Meyrat.<sup>16</sup> Though the couple planned a trip to London, the marriage was short-lived, and she applied to the Department of Education on 14 June 1908 for re-instatement as a secondary school teacher, stressing her urgent need for employment:

Herr Scharf considered me one of his best pupils ... I would not write so, but that my means of livelihood depend on my teaching which I have been working at these last five years, and which will in the future be of still greater importance to me.<sup>17</sup>

It appears that Macky was never re-employed by the Department, since it was not until 1932, when she was about to leave for England, that she advised them of her change of surname to Macky, following her second marriage in 1916. Stewart Macky was a New Zealander and had been registered in Victoria as a medical general practitioner in 1914.<sup>18</sup>

Both Stewart and Anne Macky were committed to 'social renewal through the arts,' and to that end, Macky established the People's Conservatorium in 1917, with the assistance of an inheritance her husband had received from New Zealand.<sup>19</sup> Her objectives were to provide a high standard of music education and to encourage the study of the arts in a broader context, on the premise that study in other disciplines resulted in an improvement in one's own particular area of endeavour.<sup>20</sup> Macky's moderate fees, beginning at two guineas a term, remained constant throughout the 1920s and into the early years of the Great Depression.<sup>21</sup> Some six or seven scholarships were awarded annually, which would have attracted high achieving students of modest means.<sup>22</sup> London patrons of the conservatorium included Walter de la Mare, W.H. Davies, R.R. Dryhurst, LSO, Robert Lynd, W.J. Turner, Siegfried Sassoon, Clair Marston, A.E. Mansbridge and J.C. Squire.<sup>23</sup>

From the outset, Macky's enterprise was reported in the press. It was, for instance, commended in the July 1918 issue of *The Australian Musical News*:

Much excellent work is being done at the People's Conservatorium at the Guild Hall Swanston Street, under the direction of Miss Cecilia Johns and Mrs. Mackay [*sic*]. This was very evident at a concert given by the students on October 1 ... Mrs. Mackay [*sic*] did much good piano work.<sup>24</sup>

<sup>13</sup> Anne Maria Hawkins file, Victorian Department of Education, 1906–1931.

<sup>14</sup> 'Public Service List,' *Government Gazette*, vol. CXXXIV, 1908: 540.

<sup>15</sup> Anne Maria Hawkins file, Victorian Department of Education, 1906–1931.

<sup>16</sup> *Index of Births, Deaths and Marriages*, Genealogy Centre, State Library of Victoria, Melbourne.

<sup>17</sup> *Anne Maria Hawkins* file, Victorian Department of Education 1906–1931.

<sup>18</sup> *Government Gazette*, vol. CLXXIII (1921): 297.

<sup>19</sup> Bak, *Anne Macky*, 1.

<sup>20</sup> Bak, *Anne Macky*, 1.

<sup>21</sup> 'People's Conservatorium' [advertisement], *Australian Musical News* (January 1923): 260; 'New Conservatorium of Music' [advertisement], *Australian Musical News* (January 1927): 40; and 'New Conservatorium' [advertisement], *Australian Musical News* (January 1931): 2.

<sup>22</sup> Scholarships were advertised alongside the notices of fees. See fn. 21.

<sup>23</sup> Anne Macky papers, Grainger Museum. Undated clipping in binder.

<sup>24</sup> 'The People's Conservatorium,' *Australian Musical News* (November 1918): 135.

While his wife was establishing her conservatorium, Stewart Macky, in addition to conducting a series of medical practices, had been working with Australian writers Louis Esson and Vance Palmer on the inauguration of the Pioneer Players (1922), whose aim was to produce works by Australians for a theatre in which 'our own life and problems' may be presented 'with power and sincerity.' Unfortunately this venture was short-lived.<sup>25</sup> Stewart Macky lost all his money in the Players' 1922 season, and the best he could foresee, despite the fact that he was thinking of leaving his wife, was 'a semi-private little experimental theatre, perhaps based at the Conservatorium where his wife Annie could use some influence.'<sup>26</sup> Anne Macky supported the Players in several ways, for instance by playing the piano prior to the commencement of plays,<sup>27</sup> attending their meetings, and so on.<sup>28</sup>

In 1923 the 'People's Conservatorium' changed its name to the 'New Conservatorium.'<sup>29</sup> The reason for the change is not known; it was perhaps because it opened some years after the other two conservatoria and was being perceived as new. That year Macky's conservatorium moved to 47 Victoria Street, Melbourne, and began advertising tuition in the latest teaching methodologies including the 'Matthay Method' and 'Dalcroze Eurythmics.'<sup>30</sup> The use of teaching methods such as Dalcroze were discussed at length by Gibson Young in the March 1921 issue of *The Australian Musical News* in an article headed 'Eurhythmics Enrich Education.'<sup>31</sup> The eurythmics system was devised by the Austrian-born Swiss music teacher and composer, Emile Jacques-Dalcroze (1865–1950), and utilized body movements to represent musical rhythms; it was designed to deepen awareness of musical rhythms and aimed, in the words of Dalcroze, 'to create a rapid and regular current of communication between brain and body.'<sup>32</sup>

The Tobias Matthay (1858–1945) method is expounded in his work, *The Act of Touch*, published in 1903. It was considered to be a pioneering work in its attempt at a full-scale analysis of the physical aspects of piano-playing, which categorized the various vertical movements into touch species, and laid great stress on muscular relaxation and forearm rotation.<sup>33</sup> Although many of Matthay's theories were called into question, the quality of his teaching was evidenced by the success of his students and associates. Matthay's chief critic, James Ching, later acknowledged in his own *Piano Technique* published in 1934, the unique value of Matthay's pioneering work.<sup>34</sup> Although the above-mentioned methods have subsequently been developed and improved by later music pedagogues, they were significant for their time, and provided the foundations upon which later music educators built their methodologies.

<sup>25</sup> Louis Esson, *The Southern Cross and other Plays* (Melbourne: Robertson and Mullens Limited, 1946) 223.

<sup>26</sup> Fitzpatrick, *Pioneer Players*, 189–90.

<sup>27</sup> Fitzpatrick, *Pioneer Players* 198. Fitzpatrick accessed the Palmer papers, MS 1174, at the National Library of Australia, which contain letters from Stewart Macky.

<sup>28</sup> Vance Palmer, *Louis Esson: And the Australian Theatre*. (Melbourne: Meanjin Press, 1948) 73.

<sup>29</sup> 'The New Conservatorium' [advertisement], *Australian Musical News* (July 1923): 566.

<sup>30</sup> 'People's Conservatorium, 47 Victoria Street, Melbourne,' *Australian Musical News* (January 1923): 250.

<sup>31</sup> Gibson Young, 'Eurhythmics Enrich Education,' *Australian Musical News* (March 1921): 337.

<sup>32</sup> 'Jaques-Dalcroze, Emile,' *New Encyclopaedia Britannica*, eds. Peter B. Norton and Joseph J. Esposito, 15th ed. (Chicago and Sydney: Encyclopaedia Britannica Inc., 1995) 504.

<sup>33</sup> Frank Dawes, 'Matthay, Tobias (Augustus),' *New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: Macmillan, 1980) 832.

<sup>34</sup> All information on Matthay has come from Dawes, 'Matthay,' 832.

Macky may have implemented them at her conservatorium as business decisions to offer something at the cutting edge.<sup>35</sup> Teachers at the New Conservatorium were of a high calibre and included:

Florence Anderson, BA, DipEd *Sorbonne*, Paris (verse speaking)  
 Rene Bregozzo (violin)  
 Helga Brennecke ('cello)  
 Signor Caletti of La Scala Opera House, Milan (singing)  
 Elizabeth Campbell (organ)  
 Alice Crowther (verse speaking)  
 Stanislaus De Tarczynski (violin)  
 August Di Gilio (violin, 'cello, flute)  
 Grace Evans, ACMM (singing)  
 Ada Freeman (pianoforte)  
 Stanley Gibson (violin)  
 Cecilia Kilduff (violin)  
 Vasilli Ilster (pianoforte)  
 Rita Lindsay (pianoforte, children's classes)  
 Winifred Lloyd, MusBac (pianoforte, organ, harmony and counterpoint)  
 G.B. Lockyer (pianoforte)  
 Anne Macky (pianoforte)  
 Mona McBurney (Italian)  
 Arthur Montague ('cello)  
 Claude Monteath, FRCO, ARCM (organ, composition)  
 Nettie Palmer (German)  
 Reike Parker (pianoforte)  
 Henri Penn (pianoforte)  
 Violet Somerset (singing)  
 Irene Truebridge, ACMM (singing)  
 Mollie Warden (singing)  
 Hurtle Wigg (singing)<sup>36</sup>

Examples of notable teachers include Stanislaus de Tarczynski, who also taught at the Melbourne University Conservatorium,<sup>37</sup> and Ada Freeman (later with the married name Corder), remembered for privately teaching pianists such as Nancy Weir, Raymond O'Connell,<sup>38</sup> Stephen McIntyre and Piers Lane.<sup>39</sup> Henri Penn proceeded to the New Conservatorium from the Sydney Conservatorium,<sup>40</sup> and Italian-born Rene Bregozzo came to the attention

<sup>35</sup> The names of teachers of the Matthey Method and Dalcroze at the New Conservatorium have not been found.

<sup>36</sup> Bak, *Anne Macky*, 10. This list of teachers was taken from photocopied clippings in Bak's publication.

<sup>37</sup> 'The New Conservatorium' [advertisement], *Australian Musical News* (July 1923): 566.

<sup>38</sup> Helen McGrath Peppard, 'Ada Corder,' *Music and the Teacher* (Melbourne: Victorian Music Teachers' Association, June 1984): 8–10.

<sup>39</sup> Stephen McIntyre, 'Ada Corder: An Appreciation,' *Music and the Teacher* (Victorian Music Teachers' Association, June 1982): 13–14.

<sup>40</sup> 'New Conservatorium: Henri Penn Joins Staff,' *Australian Musical News* (January 1931): 17.

of the *Australian Musical News* in 1931, which noted that he 'has played under some famous conductors, among these being Mascagni and Alfano ... He has broadcasted from 3LO and 3AR, and is a member of the Sisserman String Quartet.'<sup>41</sup> Other non-musical subjects, including the decorative arts, literature, architecture and painting, were also considered to be an important part of the curriculum.<sup>42</sup>

In 1925 it was planned to establish a board of examiners at the New Conservatorium consisting of Anne Macky and teaching staff members Ada Freeman, Winifred Lloyd, Rieke Parker, Cecilia Kilduff, Violet Somersert, Kitty Gray, Katie Liddle, Stanley Gibson, Stanislaus De Tarczynski, and others, with Dr A.E. Floyd acting as consulting examiner.<sup>43</sup> The aim was to create a centre of co-operation between the New Conservatorium board members and music teachers both from within and outside the conservatorium. To this end, it was proposed to call together interested teachers each year to discuss standards for the various grades as well as catering for teachers who believed examinations hindered the artistic development of students, but wished to discuss standards nonetheless.

Recitals given by New Conservatorium students regularly received favourable reviews. For example the *Australian Musical News* commented on a concert held at the Assembly Hall in Collins Street Melbourne:

A high standard of accomplishment was exhibited by a number of the students of the New Conservatorium at their concert, and particularly by some of the pianists. The work of Miss Violet Kenyon stood out, particularly well in two Debussy pieces, one his Arabesque and the other the less known 'The Girl With the Flaxen Hair'. Her touch was especially refined and her versions were full of poetic feeling. Much the same can be said also of Miss Celia Rush, who played Chopin's Ballad in A Flat ... Among the singers, Miss Tess Stewart was able to disclose a contralto voice of mellow tone and to use it with considerable artistry ... Some good violin work came from Miss Elsie Underwood and Master Myer Synman, while Master White was heard in the clarinet solo.<sup>44</sup>

By the end of 1927, the New Conservatorium had been established as a reputable learning centre. A.T. Woodward, in the December issue of *Australian Musical News*, wrote:

The New Conservatorium of Music, Melbourne of which Miss [sic.] Macky is director, [provides] a complete music education, developing not only performers, but artists. Its gifted and wise director does not seek to cram [but] to train the pupil's mind.<sup>45</sup>

Although there appears to be no evidence that the New Conservatorium awarded degrees or diplomas to its students, the following results from external examinations were published in January 1931:

- a. Three Years' Exhibition, Royal College, London. (Pianoforte)
- b. Melba Scholarship (Singing)
- c. All 1930 Violin Candidates for Final Grade, Assoc. Board, obtained Honours

<sup>41</sup> 'At New Conservatorium: Rene Bregozzo Now Teaching,' *Australian Musical News* (March 1931): 18.

<sup>42</sup> In the absence of official records it has not been possible to establish the identity of teachers of these subjects.

<sup>43</sup> 'Another Examining Board: New Conservatorium Finds it,' *Australian Musical News* (August 1925): 7.

<sup>44</sup> 'New Conservatorium,' *Australian Musical News* (January 1924): 17.

<sup>45</sup> 'Melbourne: New Conservatorium,' *Australian Musical News* (December 1927): 45.

- d. L.Mus.A. (Pianoforte). Melb. Univ.
- e. Diplomas in L.A.B., Assoc. Board, and L.T.C.L. Trinity College.  
Gold Medal won by Beryl Ault. Final Grade, Violin, Associated Board.  
Silver Medal won by Roy Arnel, Final Grade, Violin, Associated Board.<sup>46</sup>

Murphy, in his doctoral thesis, states that two students of the conservatorium who succeeded in music careers were Violet Kenyon who won an overseas scholarship to the Royal Academy of Music, and tenor, Kelvin Plant.<sup>47</sup>

When the Mackys left for England in 1932 two teaching staff members, Violet Somerset and Winifred Lloyd took over the New Conservatorium.<sup>48</sup> Muriel Campbell, writing in the 1934 *Centenary Gift Book*, lauded Macky's enterprise:

The only Conservatorium of Music in Australia to be founded and directed by a woman is that established by Mrs. Anne Macky at Melbourne in 1917. Her enterprise and public spirit must receive our admiration, and although she is now living in England 'The New Conservatorium' proceeds on its original lines, under the guidance of women musicians.<sup>49</sup>

Upon their arrival in London, Anne's cousin, W.J. Turner, introduced the Mackys to an artistic group including James Stephens; the pianist, Schnabel; Koteliansky, a Russian immigrant well known in literary circles; G.P. Wells, son of H.G. Wells; painter, Mark Gertler; and others.<sup>50</sup> During the early years of World War II, Stewart Macky trained and practised as an ophthalmologist in London while his wife and daughters, like several other London families, sought refuge from the bombing raids. Anne Macky, with her family, moved to Kington, Herefordshire, and later, to the Lake District.<sup>51</sup> It was at Kington that she learnt composition. Other refugees, including Kathleen Rawlins, a 'cellist from the south of England, a young Finnish woman who had been with the Mackys for years in London, and Arthur Willner, a Czechoslovakian-born composer and his wife, were also living there in somewhat cramped conditions in what was known as the 'Castle Hill Cottage.'<sup>52</sup> Willner had studied pianoforte and composition at Leipzig Conservatory before becoming deputy director of Berlin's Stern Conservatory in 1904, and in 1924, took a teaching appointment at Vienna's Volkshochschule.<sup>53</sup> He began teaching composition to Macky who was then fifty years of age.<sup>54</sup>

One of Macky's first compositions to be performed publicly was a piano solo, 'Intermezzo', played by an English pianist, Kathleen Cooper in 1943 at 74 Grosvenor Street, London on 'A Program of English Music' under the auspices of the Society of Women Musicians of which

<sup>46</sup> 'The New Conservatorium' [advertisement], *Australian Musical News* (February 1931): 12.

<sup>47</sup> Murphy, *Some Aspects of Music Education*, 269. Murphy gives no details of the students' later careers or his source of information.

<sup>48</sup> 'Afternoon at Home at the New Conservatorium's new address, Sonora House, Little Collins Street, Melbourne' [announcement], Anne Macky papers, Grainger Museum, Melbourne.

<sup>49</sup> Campbell, 'Victorian Women in Music,' 89.

<sup>50</sup> Bak, *Anne Macky*, 1.

<sup>51</sup> Bak, *Anne Macky*, 2.

<sup>52</sup> Bak, *Anne Macky*, 2. Bak does not state who owned the cottage.

<sup>53</sup> 'Willner, Arthur,' *Grove's Dictionary of Music and Musicians*, 5th ed., ed. Eric Blom (London: Macmillan, 1954) 309.

<sup>54</sup> Bak, *Anne Macky*, 2.

Macky was a member. A quotation from the 1934 Victorian *Centenary Gift Book* praising Macky's achievement in founding the New Conservatorium, was also printed on the program.<sup>55</sup> Macky added a brief prelude to the 'Intermezzo,' while living at Kington and re-named the whole work, 'Australian Prelude and Phantasy.' The work, though not programmatic, incorporates the opening of Bernard O'Dowd's poem, *Australia* at the top of the score:

Last sea-thing dredged by sailor Time from Space  
Are you adrift Sargasso, where the West  
In halcyon calm rebuilds her fatal nest?  
Or Delos of a coming Sun-God's race?<sup>56</sup>

Other piano solos Macky composed include a 'Prelude in E flat minor' captioned 'To Chopin,' written in 1940 and an 'Impromptu' sub-titled, 'Schumannesque—To Schumann' in F-sharp minor. In 1942 while living at the 'Castle Hill Cottage,' she composed an 'Elegy for 'cello and pianoforte' dedicated to 'cello teacher and performer Kathleen Rawlins and together they performed it on 16 January 1943 at 'The Orchard', a small finishing school run by Muriel Boyd Bowman at Kings Langley. Works by Chopin, Handel, Schubert, Brahms, Reger and Dvorak were included on the program as well as Macky's, 'All Suddenly the Wind Comes Soft,' sung by Muriel Boyd Bowman and accompanied by the composer at the piano.<sup>57</sup> The same year, in April and May, Kathleen Cooper performed Macky's piano solo, 'The Falls of Lodore,' among works by Elgar, Delius, Purcell, and Vaughan Williams at the Society of Women Musicians' London venue.<sup>58</sup>

For the most part, Macky wrote short compositions. An example is 'Sister Awake' based on an Old English lyric. It begins in F minor, diverges to remote keys throughout and ends on the tonic major. Arguably one of her most striking works is the 'Sphere of the Fifth' for 'cello and pianoforte, a succession of fifths that makes an aggressive and stimulating impression on the listener. Between introductory and concluding sections, it has a succession of five short movements passing from one to the other without a break. Each evokes a certain mood or sphere of consciousness, and 'as the mood changes, one's consciousness may, perhaps, feel its passing through the planetary spheres.'<sup>59</sup> She dedicated her largest work, a 'String Quartet in B Minor,' composed in 1945-46, to her husband who had died while visiting New Zealand in 1946. Macky returned with her daughters to Australia later that year.

In the 1950s she became a patron of the Astra Chamber Orchestral Society, founded by Asta Flack in 1951.<sup>60</sup> Her works and those by other Australian composers such as Percy Grainger and John Tallis were included on the Society's programs.<sup>61</sup> Macky dedicated 'Une Pensée Musicale', for 'cello with pianoforte accompaniment, to the 'cellist Peers Coetmore during a

<sup>55</sup> Anne Macky papers, Grainger Museum [program].

<sup>56</sup> Bak, *Anne Macky*, 45.

<sup>57</sup> Bak, *Anne Macky*, 91.

<sup>58</sup> Anne Macky papers, Grainger Museum. Program held in binder.

<sup>59</sup> 'Programme Note for the Australian Composers Olympic Concert "Music of Our Own," 19 November 1956,' cited in Bak, *Anne Macky*, 2. Bak states that the score for this work is now missing.

<sup>60</sup> Franz Holford, ed. 'Astra Chamber Orchestra,' *Canon* (March 1955): 326.

<sup>61</sup> Astra Chamber Orchestral Society, 'Australian Composers' Olympic Concert, Assembly Hall, Collins Street, Melbourne, 19 November 1956' [program], Anne Macky papers, Grainger Museum.



visit to Australia in 1954.<sup>62</sup> Macky had met her husband, also a composer, E.J. Moeran, while living at Kington during the War.<sup>63</sup>

Macky's diary entries of 1955 indicate that her works were broadcast on the ABC three times that year: the String Quartet in March; the 'cello composition played by Peers Coetmore, together with some vocal works, on 17 July; and her pieces for violin and viola, as well as a selection of pianoforte solos, on 3 October.<sup>64</sup> In April 1956 the *Melbourne Age* reported in an article headed 'Women Artists with Quartet':

Four women artists will be among artists featured by the Paul McDermott String Quartet in its forthcoming season. They will be composers Margaret Sutherland and Anne Macky, pianist Nancy Weir, and soprano Glenda Raymond.<sup>65</sup>

A personal highlight for Macky may well have been the concert held under the auspices of the Astra Chamber Orchestral Society at the Assembly Hall in Collins Street during the Melbourne 1956 Olympic Games. Her works, and those by Dorian Le Gallienne, Margaret Sutherland and John Tallis were performed at an Australian Composers' Olympic Concert entitled, 'Music of Our Own.'<sup>66</sup> Macky's compositions included: Numbers 1 and 3 from 'Music for Songs': 'Sister Awake!' and 'All Suddenly the Wind Comes Soft,' as well as 'The Sphere of the Fifth,' an instrumental work for 'cello and pianoforte.<sup>67</sup> On Saturday 8 November 1958 mezzo-soprano Edith Evans, accompanied by pianist Arpad Sandor, sang Macky's 'Sister Awake' at Norman J. Seaman's Twilight Concert at New York's Carnegie Recital Hall.<sup>68</sup> The last program on record featuring Macky's works during her lifetime is that of June 1962, under the auspices of the Guild of Australian Composers, when a bracket of her works was sung by Miss Lex Faichney.<sup>69</sup> Macky passed away on 16 December 1964 at Olinda in Victoria.

It is unlikely that Macky's works were performed extensively in the years following her death, but it is on record that the Guild of Australian Composers included her 'Tarn' from *Scenes of Cumberland* performed by John Glickman, viola, and Margaret Schofield, piano, with works by Roy Agnew, Dulcie Holland, Miriam Hyde, Robert Trumble, and others, on a 'Summer Concert' program at the Albert Street Conservatorium on Sunday, 20 November 1966.<sup>70</sup> Her total output comprised three pianoforte solo pieces, eleven songs, ten works for pianoforte and accompanying instruments, including violin, viola, cello, flute and oboe, either alone, or in various combinations, and a string quartet in three movements.<sup>71</sup>

Macky was interested in several philosophies throughout her life. As stated above, she was influenced in her formative years by her cousin, W.J. Turner, who had attended the Working Men's College and the School of Mines and it is possible that she developed an early empathy

<sup>62</sup> Bak, *Anne Macky*, 152.

<sup>63</sup> Bak, *Anne Macky* 2, and 152.

<sup>64</sup> Anne Macky papers, Grainger Museum.

<sup>65</sup> Anne Macky papers, Grainger Museum.

<sup>66</sup> Anne Macky papers, Grainger Museum.

<sup>67</sup> Bak, *Anne Macky*, 1.

<sup>68</sup> Anne Macky papers, Grainger Museum. The year is not indicated on the program, however, in 1958, 8 November fell on a Saturday.

<sup>69</sup> Bak, *Anne Macky*, 4.

<sup>70</sup> Anne Macky papers, Grainger Museum [program].

<sup>71</sup> Bak, *Anne Macky*. Copies of all Macky's compositions are included in this 1966 publication.

for working class people and left-wing philosophies from him. The following quotation from an article headed 'Side Roads to Revolution' in the *Australasian Seaman's Journal* attests to her strong empathy for the working class and the driving force behind her setting up and running the New Conservatorium:

The New Conservatorium wishes to awaken an aspiration to a higher civilization for all humanity in the minds of those attending the classes and all their students shall earnestly desire that the great achievements of civilization shall not be for the few, but the heritage of all the people ... We know the director, Mrs. Anne Macky to be a sincere friend of the working class.<sup>72</sup>

Although there is no evidence that she was a member of the Communist Party, Macky expressed strong socialist views at the Socialist Hall, proclaiming there on one occasion in the 1920s:

The great leaders, the forerunners of all great movements, were the men and women with imagination—in short, the artists. The great reformer was an artist. Lenin was probably the greatest artist of today. He held up before the people of Russia the ideal of a new Russia, which ideal was now becoming a reality. There had never been a revolution unless it was first expressed in art. [I do] not look upon painting and music as being in any way detached from revolution, but as really being at the heart of it.<sup>73</sup>

Macky's conservatorium, teaching in several areas of the arts and targeted at people of modest means, is testimony to the above statement. English translations of Marx and Engels published by the Kerr Press in Chicago, became available in Australia at the turn of the twentieth century, and Lenin's works were procurable after the 1917 Russian Revolution.<sup>74</sup> It is possible that she was familiar with them or may have had come into contact with them on her trip to London. The Communist Party of Australia was founded in 1920 and, according to prominent communist L. Sharkey, was 'one of the historical milestones on the road of the Australian working class towards its liberation.'<sup>75</sup> Revolution was clearly on the communist-world agenda with Lenin stating in his 1920 work, *Left Wing Communism, an Infantile Disorder*, that there was a need to 'find new ways to and means of introducing the masses to revolution.'<sup>76</sup> From the above quotation, it appears that Macky was not loathe to support this concept. Her profound belief in art as being integral to fulfillment in life is evidenced in the following passage from an unfinished autograph:

The tree is known by its fruit. As the seed is the final word of the tree, so Art is the embodied expression of a nation's vitality—the high water mark of its spiritual attainment. The material universe, life itself, is held in trust, to be passed on enriched by individual experience and expression. Self Expression is the measure of fullness of life. Where there is no expression the people perish.<sup>77</sup>

<sup>72</sup> Anne Macky's scrapbook, Grainger Museum.

<sup>73</sup> Bak, *Anne Macky*, 15. Copy of clipping from unnamed publication.

<sup>74</sup> W.J. Brown, *The Communist Movement and Australia: An Historical Outline—1890s to 1980s* (Haymarket, NSW: Australian Labor Movement History Publications, 1986) 12.

<sup>75</sup> Brown, *Communist Movement and Australia*, 23.

<sup>76</sup> Brown, *Communist Movement and Australia*, 32.

<sup>77</sup> Anne Macky papers, Grainger Museum.

Ironically, it is well known that self-expression was not favoured in communist bloc countries unless it was along party lines. It is not known for how long Macky supported socialist ideals or the extent, if any, to which her associates shared her left-wing views. For example, there is no evidence of Violet Somerset, who succeeded Macky in the shared directorship of the New Conservatorium, having left-wing leanings.<sup>78</sup>

In the early 1920s Macky became committed to Anthroposophy after hearing Rudolph Steiner's lectures at Oxford on the 'New Art of Education' while on a short visit to England. When she returned to Australia she set about establishing a branch of the Anthroposophical Society in Melbourne, and was involved in having it officially recognized within the Society as the 'Michael Group.'<sup>79</sup> Both her educational work and composition are said to have been influenced by this movement.<sup>80</sup> Founded by Austrian-born Rudolf Steiner (1861-1925),<sup>81</sup> Anthroposophy presupposes that the world does not consist only from what can be perceived by the ordinary senses (the material world) but that there is also a spiritual realm with each sphere interpenetrating the other, and the human being is capable of perceiving and researching the spiritual world.<sup>82</sup> Its practical applications are said to extend to education and remedial education, bio-dynamic agriculture, medicine and therapies, the arts, and economics.<sup>83</sup>

Macky also had a connection with the Unitarian Church in Melbourne.<sup>84</sup> Unitarianism, according to the 1911 edition of *Encyclopaedia Britannica*, was 'based, as opposed to orthodox Trinitarianism, on the unipersonality of the Godhead, i.e. that the Godhead exists in the person of the Father alone.' It promulgated 'a large degree of toleration,' minimized essentials, had 'a repugnance to formulated creed' and pursued an historical study of Scripture.<sup>85</sup> In 1993, *Britannica* stated that Unitarianism stresses the free use of reason in religion, which is consistent with its 1911 definition.<sup>86</sup> It is understandable that such a denomination would appeal to Macky's independent personality and penchant for on-going inquiry and self-expression. Unitarianism differs from Spiritualism, which is based on the belief that departed souls hold intercourse with mortals, usually through a medium by means of physical phenomena or during abnormal mental states, such as trances.<sup>87</sup>

In the 1950s Macky became interested in the ancient Manichaen Doctrine when new documents pertaining thereto had reportedly just been discovered.<sup>88</sup> Manichaeism arose in

<sup>78</sup> Ennis Honey, *The Art of Violet Somerset – Australian Singer and Artist Teacher: A Short Biography* (Balgowlah, NSW: Ennis Honey, 1985).

<sup>79</sup> Bak, *Anne Macky*, 1.

<sup>80</sup> Bak, *Anne Macky*, 1.

<sup>81</sup> D.A. Girling, ed., *Everyman's Encyclopaedia*, vol. 11 (London: J.M. Dent, 1978) 368.

<sup>82</sup> Guenter Zimmerman (representative of the Anthroposophical Society in Australia Victorian Branch Inc.) Personal letter dated 19 December 1997. This definition is corroborated in the *New Encyclopaedia Britannica*, 15th ed. (Chicago: Encyclopaedia Britannica Inc., 1993) 137. 'Anthroposophy' does not appear in the 1911 edition of *Britannica*.

<sup>83</sup> Zimmerman, personal letter.

<sup>84</sup> Bak, *Anne Macky*, 1.

<sup>85</sup> 'Unitarianism', *Encyclopaedia Britannica*, 11th ed. (Cambridge: CUP, 1911) 596.

<sup>86</sup> 'Unitarianism', *New Encyclopaedia Britannica*, 15th ed. (Chicago: Encyclopaedia Britannica Inc., 1993) 137.

<sup>87</sup> 'Spiritualism', *New Encyclopaedia Britannica*, 15th ed., 104.

<sup>88</sup> 'Anne Macky' file, Grainger Museum. Reference is made to a lecture given by Macky in Melbourne on Manichaeism on 5 March 1956.

Persia in the middle of the third century, and is based on the concept of an eternal dualism between the Good and the Evil that brought the world into being and the belief that these primary forces will remain until its end.<sup>89</sup>

Like the times in which she lived, Macky's ideologies were in a state of flux. They demonstrate the complexity of her mind and free thought, and perhaps at worst a tendency to embrace the latest fads. Yet she remained a forthright, enterprising individual with an ever-inquiring and active mind throughout her life. Macky's early contact with Marshall-Hall's enthusiasm and radical approach to music education<sup>90</sup> may have augmented her potential for radicalism possibly planted in her mind as a result of her association with W.J. Turner during childhood and adolescence. However, her adoption of the philosophies of Karl Marx and Rudolf Steiner were potent factors in her adult life and in the running of the New Conservatorium. These did not deter her from participation in the Unitarian Church and an interest in Manichaeism later in life.

Macky's left-wing ideology led her to establish her own conservatorium in 1917, employ the best teachers in their fields, implement the latest teaching methodologies, achieve outstanding results, and charge modest fees in order to teach those from modest circumstances.<sup>91</sup> This was an amazing feat, especially in an age when the majority of women did not participate in public life. For example, it was not until the 1930s that Adelaide's Elder Conservatorium graduate Dr Ruby Davey set up a private conservatorium in Melbourne; it lasted only for a short time.<sup>92</sup> Macky's socialist and anthroposophical philosophies were important factors in her promulgation of the 'complete' artist so that non-musical subjects were also taught at the conservatorium. Before leaving for England in 1932 she had established herself as a radical and enterprising individual who had successfully put her beliefs and ideologies into practice.

Although not composing until fifty years of age, her compositions were performed and well received in her lifetime and shortly thereafter, alongside those of other prominent Australian composers. Her compositional output may not have been as radical as her earlier enterprise in founding and running her own conservatorium, but today's concert programmers might well consider including her works. Macky was an Australian who contributed significantly in several ways to the cultural life of Melbourne and beyond well into the twentieth century and, to date, has largely been ignored by historians.

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<sup>89</sup> 'Manichaeism,' *Wikipedia* <<http://en.wikipedia.org/wiki/Manichaeism>> [accessed 13 July 2005].

<sup>90</sup> Radic, 'Marshall-Hall,' *New Grove*, 900.

<sup>91</sup> In the absence of any official records from the New Conservatorium, several pertinent facets of its operation could not be established. For instance, its financial viability, the reason for changes of address, change of name, and statistical information on pupils. If the latter were available, the socio-economic background of students attending the New Conservatorium may have been ascertained, providing some indication of the extent to which the 'working-class' responded to a chance to study music and the arts at moderate fees.

<sup>92</sup> Murphy, *Some Aspects of Music Education*, 271.