

Prestissimo Food for Agitato Musicians: The fundraising endeavour of the Victorian Music Teachers' Association

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Abstract

In 1993 the Victorian Music Teachers' Association (VMTA) published a fund-raising cookbook, *Prestissimo Food for Agitato Musicians*. Community cookbooks provide social historians with valuable windows into the lives and personalities of the contributors. The VMTA cookbook is no exception, bringing individuals into sharp relief and including asides that delineate the life of a studio music teacher. This narrative historical research relies on primary and secondary sources that are analysed and interpreted to explore this more informal insight into past lives. The data reveal busy lives negotiating teaching schedules and competing demands, with humour and practicality. The glimpses into the lives of past studio teachers resonate with current practices in this somewhat conservative profession. In this research, we also recognise the contributions of past colleagues.

Keywords: Studio music teachers, Victorian Music Teachers' Association, Fundraising, Community cookbook, Narrative historical research

Introduction

The Victorian Music Teachers' Association (VMTA) was established with the assistance of personnel from the University of Melbourne and the Australian Music Examinations Board (AMEB) in 1928. Since its inception, the VMTA has championed private studio teaching. In the absence of a piano society in Victoria, pianists join the VMTA, while many other instrumentalists can also join specific instrumental organisations (for example, the Victorian Flute Guild). Some of the major figures of Australian music – luminaries such as Sir Bernard Heinze (1894-1982), Louise Hanson-Dyer (1884-1962), Max Cooke (1924-), and Ronald Farren-Price (1930-) – played prominent roles in the development of the Association, but it was May Clifford (1919-2005) who arguably made the greatest contribution to the VMTA. Clifford served as President from 1974

to 1999. The core business of the VMTA has always been the advancement of music teaching through professional development activities, performance opportunities for teachers and students, and social events. One of Clifford's aims during her presidency was to establish Association-owned rooms to accommodate these activities. To this end, the VMTA explored fundraising strategies, but on a modest scale. A Building Fund was launched in 1992 and two editions of the VMTA cookbook, *Prestissimo Food for Agitato Musicians* (Food produced as fast as possible for agitated musicians) (PFfAM) were launched in 1993. The timing was not ideal; the economic downturn of the 1990s did not help the cause of fundraising, but did nothing to deter Clifford. At that time, a cookbook was an established fundraiser in the eyes of community-minded citizens.

Community cookbooks as historical sources

Once dismissed by social historians as too unsophisticated to constitute useful historical data, the ubiquitous fundraising cookbook has gained acceptance and offers an invaluable insight into community organisations (Black, 2010; Boles, 2006; Bower, 2004; Lyons, McGregor-Lowndes & O'Donoghue, 2006; Nussel, 2006). Since the early 1970s, a wider appreciation of the significance of the 'everyday' and commonplace has been gaining a foothold in academic research (Donnelly & Norton, 2011; Southcott, 2016). Even the most basic community cookbooks included the names of those who contributed, capturing the existence of people (particularly women) who might otherwise have been forgotten (Nussel, 2006). Cookbooks pre-date the stove and have existed since the 1790s, although the 'modern' cookbook originated in the 1870s – an outcome of changes in society including the reduction of household staff. Community based fundraising cookbooks first emerged in the mid-19th century in the United States of America (Ireland, 1981; Boles, 2006) and in the 1890s in Australia (Pitman, 2007). Elements of community history not found elsewhere can be extracted from community cookbooks (Black, 2010) which often "tell unusual cultural tales" (Appadurai, 1988, p. 3). Within Australia there are community cookbooks that proved to be most effective fundraising ventures for their respective organisations. Named as a national treasure, the *Green and Gold* was produced by the women of the Baptist and Congregational churches in South Australia, in support of the King's School (Pitman, 2007). Twenty-three editions have appeared since its launch.

Many cookbooks reveal gender-based differences in writing style, with women gravitating towards two distinct approaches. A relaxed style, putting the reader at ease and providing encouragement, was favoured by some, while others adopted a more business-like approach, with a well-

constructed list of ingredients and a clear method (without the chat) (Black, 2010). Until the 1960s, men featured little in cookbooks, aside from those produced by professional gourmet chefs. Fundraising celebrity cookbooks, however, brought a broader range of men into the recipe arena. In such a context they could distance themselves from any association with 'women's work' through a fish-out-of-water status that apparently made their contributions all the more attractive (Black, 2010). Men could often be relied upon to raise a laugh while mentioning can openers and a beer on the side. They began to feature more prominently in fundraising and other cookbooks from the 1970s. Men's language is chatty in a way that differs from the empathetic and encouraging tone of women, introducing humour and slang terminology (Black, 2010). There can also be a tendency to communicate a proud ineptitude in the area – the literary equivalent of a confident 'couldn't-care-less' swagger.

Community cookbooks contain selections of more frequently-used recipes than any other cookbook genre, and may also include stories and household hints. The contributors to such cookbooks are the members of various societies, who offer their well-tried recipes to a wider community (Pitman, 2007, p. 72). The contributed recipes "make a statement about the food habits of the groups which produce them" (Ireland, 1981, p. 108). The VMTA's cookbooks celebrate, in a multitude of ways, the community of instrumental music teachers – often unsung heroes providing the backbone of music education in Australia and internationally (Pearce, 2005).

It might be considered surprising that many recipes were already dated at the time of publication,¹ but "Fundraising or contributory cookery books...sought to preserve popular recipes rather than to reform habits" (Pitman, 2007, p. 71). It

1 For example, 'Filo di Voce – French Onion Soup Chops' involved sprinkling French onion soup powder on chops, and baking. For 'Ham roll-ups', ham slices were spread with cream cheese, sprinkled with chopped pickle, rolled up and sliced. Both recipes were familiar to the authors in the 1970s.

is possible, however, to glean changing food habits and technologies from community cookbooks (Mitchell, 2001; Resor, 2011). In researching this narrative historical article, we have used both primary and secondary sources. The latter are the work of fellow historians, the former are drawn from the archives of the VMTA, *Music and the Teacher* (the journal of the VMTA), notices of events in the popular press, private oral history communications from members of the Association, and copies of the cookbook held in the private collection of the first author and in the University of Melbourne archive. As the book was never formally published, it can be deemed ephemera. All data were analysed and interpreted, and are presented thematically (Southcott & Sell, 2014).

Prestissimo Food for Agitato Musicians

Prestissimo Food for Agitato Musicians (PFfAM) first appeared at the VMTA's 1993 Summer School, with May Clifford's forceful presence ensuring the initial popularity of the publication. The VMTA Council Meeting Minutes (February 22, 1993) recorded that the limited first edition, with the only contributors being Council members and VMTA office staff, sold out. The second edition, wherein the recipe count increased from 41 to 75, appeared 10 months later and included recipes from the wider membership.

The creation of *Prestissimo Food for Agitato Musicians* was speedy. The title alludes to the working life of the instrumental teacher (frequently undertaken outside business hours) rather than the speed of cooking. Responsibility for the venture was handed to Ian Harrison (1936-2008) and Geoffrey McFerran. McFerran was a Trustee of the Building Fund, and presumably Harrison was included as his culinary efforts were well-known through the Association's social functions. His circle of contacts was also wide enough to aid the distribution of the cookbooks (Mallison, 2008). There was no market research, and the solicitation of recipes was by word of mouth and through the VMTA journal. Contributions from Council members dominated

both editions of the somewhat ad hoc collections. After selling out the first edition, the second edition invited some changes for the expanded audience that was anticipated. Aside from the additional recipes, there were other differences. The computer-generated graphics date the books, but hand-drawn pictures were also included. The cartoon of the small, bespectacled children earnestly practising their instruments, derived from the popular drawings of Gerard Hoffnung (Hoffnung 1959), was omitted from the later edition (see Figure 2). Perhaps it was felt that the drawing was too representative of the stereotypical music student – humorous to those within the studio teaching community, but open to misinterpretation in a second edition destined for family and friends.

There was a remote chance that the book, if developed further, could have rivalled the success of South Australia's *Green and Gold*. Ian Harrison, a fine cook, would have been familiar with this community cookbook, as he had worked in Adelaide in the mid-1960s. Compared to the planning for the *Green and Gold*, however, the preparation for the launch of *Prestissimo Food* was clearly lacking. Popularity or otherwise aside, these cookbooks provide insight into the personalities of Council members who helped to shape an Association at its zenith.

While Harrison led the charge, the cookbook placed most of the Council on display and is consistent with many expectations of the genre. It was collaborative – a multitude of writing styles sit side by side – with the division into soups, entrées, main courses, desserts, cakes and other categories, exercising the only editorial control. This order was common in cookbooks (Bower, 1997; Ireland, 1981). In *PFfAM* second edition, the recipes comprised 7 soups, 9 entrees, 11 main courses and accompaniments, 7 pasta, rice, vegetable and salad dishes, 17 desserts, 20 cakes and biscuits, 2 breads, and 2 drinks (including a group of three cordials); 75 recipes in total. The contributors were Mack Jost (11 recipes), Ian Harrison (12), Edith Myers (10), Pat Leslie (9), Vera Jeppesen (6), Helen Dore

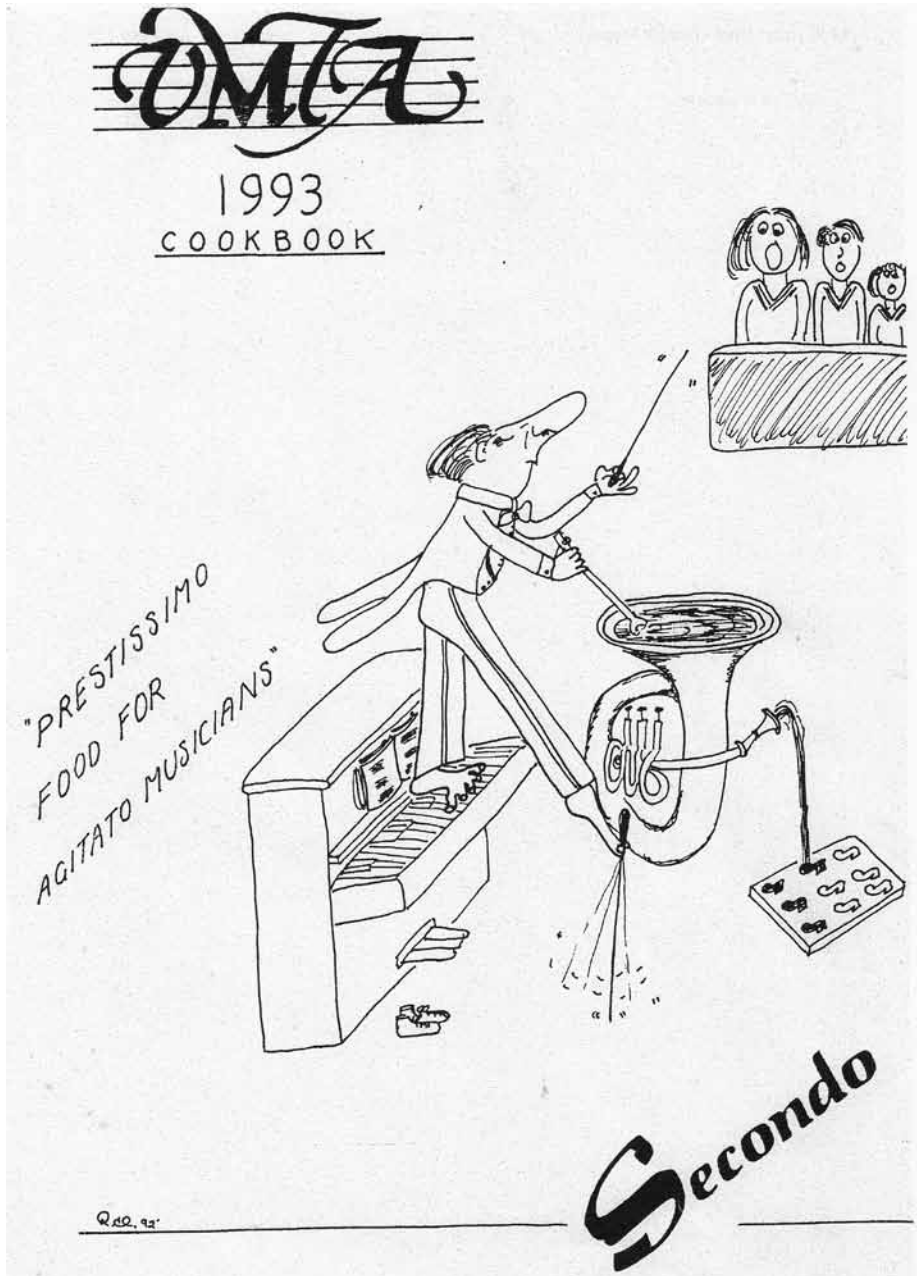


Figure 1: *Prestissimo Food for Agitato Musicians* (2nd edition) (Researcher's private collection).

(4), Beth Coote (4), Geoff McFerran (3), two each from May Clifford, Jill Thomas, Judith Anderson and Joane Simons, and one each from Graham Bartle, Marianne Maxwell, Rona Alison, Lyn Casey, Shirley Gange, Elizabeth Kertesz, Margaret Treadwell, and Barbara Hoy. Interestingly, four men contributed over a third of the total number of recipes (27) while 16 women contributed the remaining 48.

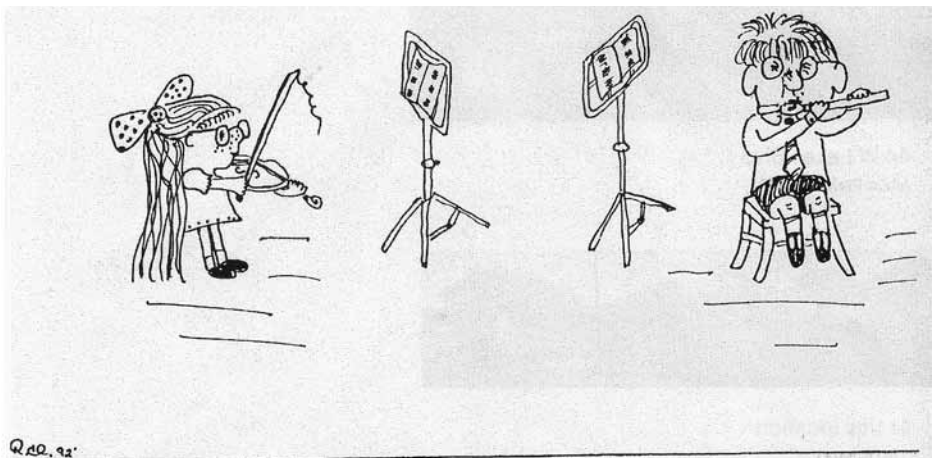
The amateur cooking status of the contributors is apparent through an assessment of what is missing (quantities of ingredients, for example) and the reader is often required to fill in the gaps. The lack of proof-reading produces unintentionally entertaining moments although the collective, egalitarian nature of the genre makes it difficult to pinpoint particular breakdowns in communication resulting in anomalies. The highly organised Helen Dore, Secretary of VMTA from 1966 to 1973, provided several meticulously detailed recipes. It is unlikely that she submitted Zucchini Slice (For Luncheon) devoid of any method, but this is how the recipe appeared. The inclusion of a clip-art picture was perhaps the reason for the loss of Dore's instructions.² Other irregularities are more easily

² A drawing of a baroque woodwind ensemble from *Music: A Pictorial Archive of Woodcuts and Engravings* (Harper, 1981) with no discernible connection to the recipe.

attributed to the idiosyncrasies of the contributors. A complete list of the contents of *PFAM* with the name of the recipe, name of author, gender, instrument, and page number is included in the Appendix. Consequently, page numbers will not be attached to recipes discussed in the text.

Typically, *PFAM* is dominated by sweet recipes; collections of recipes, including fundraising community cookbooks, often contain more sweet recipes than savoury (Pitman, 2007), and humour abounds. Few of the recipes are lengthy, reflecting the prestissimo injunction in the title. The shortest is Mack Jost's "Christine's Salad" which is "Raw mushrooms, diced, with bean shoots in young lettuce leaves".

There are references and allusions known only to a small number. On page one there is mention of 'Dad stirring the tuba pot to make quaver cookies'. That Ian Harrison was 'Dad' was perhaps not clear to the uninitiated. The cover drawing of Harrison by his daughter Rachel, depicts Harrison deftly holding a baton (as whisk) with his toes, while playing the piano with the other foot (see Figure 1). His hands are occupied stirring a pot and conducting a choir. Harrison was involved with many organisations and projects and was ever-busy; no one who knew him would have been surprised by the drawing,



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Figure 2: Back cover of *Prestissimo Food for Agitato Musicians* (1st edition) (Researcher's private collection).

but this was information for those 'in the know'. It is common in community cookbooks for the art work, not always connected to the recipe, to be provided by a family or community member (Bower, 1997; Ireland, 1981).

The authorship is dominated by women – as is the studio teaching profession. The fact that two men – from a Council dominated by women – were chosen to guide the project is worthy of note, although men had begun to be accepted in community cookbook compilations without comment by the 1980s (Black, 2010). No non-Council men contributed to the second edition, however 10 non-Council women submitted recipes. Men were few, but significant. Humorous recipes provided by men – celebrated pianist/teacher Mack Jost and Harrison in particular – arguably remain with the reader after the women's contributions have faded.

Community cookbooks generally eschew the more advanced kitchen accoutrements (Black, 2010), and there is little to suggest that 'state-of-the-art' kitchen equipment was a priority, regardless of gender. The microwave oven is mentioned only twice despite these time-saving devices penetrating the market in Australia from the 1980s. Many of the contributors, male and female, were over sixty, with several being significantly older. The art of cooking for these teachers would have been established during the 'pre-microwave' era. Some were women who had lived through (and, in some cases served in) the Second World War, gained tertiary qualifications, raised families, travelled, performed and taught. The female contributors were largely representative of a generation that had asserted itself while a woman's place was still very much in the home. Several had attended university in the 1930s and 1940s, or had entered university for undergraduate study as mature age students (unusual at the time). These female contributors were not 'baby boomers'; they had established themselves professionally years before the women's liberation movement assisted a younger generation in making its mark (Mitchell, 2018).

The recipes contributed by VMTA women demonstrate an apparent delight in combining two of the most communal of activities – making music, and eating. These women were confident placing themselves firmly in the kitchen, and their cooking reveals elements of another age. Clifford's "Summer School Dips" were produced for every biennial summer school and use imperial measurement units.³ The majority of recipes were provided by pianists, with a single violinist, 'cellist, and singer adding a touch of diversity. The most exotic ingredients were used by non-pianists, and it is thanks to them that the microwave oven and wok feature at all. From the keyboard players, there is much discussion of saucepans and "moderate ovens".

The recipe titles introduce occasional touches of imagination and musical allusion, but the sort of kitchen tourism that could transport the reader through flavours, language and cooking techniques is absent. 'Cello teacher Marianne Hunt contributed a dish with musical associations – "Oyster Patties Oistrakh" – adding the celebrated string player's name to her regular contribution to the VMTA's annual Garden Party. There are also tantalising references that would only have been understood by the initiated. Rona Allison's recipe for "Vivaldi Ham Stuffed Potatoes For All Seasons" titles the method "Attaca", offers Variations (Primo, Secondo, and Terzo), and concludes with "Finale: Add mashed mangoes, apricots, peaches, prunes and/or mixed dried fruit, to hope you sing like Melba, Sutherland or dear Kiri te Kanawa. BUT DON'T ADD BANANAS [capitals in original]". Presumably those who knew the author would have understood the joke. Another slightly forced musical allusion was offered by Ian Harrison with his "Saturday-after-teaching Luncheon Bread (Sweet and sour bread)". The recipe was divided into Exposition (ingredients), Development (mixing and spooning into loaf tins),

³ *Summer School Dip 1 – Egg is basically curried eggs and mentions three-quarters of an inch and Summer School Dip 2 – Salmon requires a ten and three-quarter ounce can of soup. PFFAM, p. 4.*

Recapitulation (cooking), and Coda: "Leave a few minutes before turning out on a rack. P.S. only takes 5 minutes to prepare before the last student of the morning".

Singer Lyn Casey [Bretoner]'s "Chicken with Chokos and White Radish" provides the high point of culinary adventure with the inclusion of red chilli, garlic and Chinese white radish. The use of a wok further elevates the recipe. The strong presence of Asian teachers and students within the Australian instrumental teaching fraternity from the 1980s, particularly, is not reflected in the cookbooks, and no recipes were submitted for inclusion by Asian teachers. All submissions were accepted, and the recipes consistently fell back on the "tried and true".

Many recipes included the use of canned food to reduce production time; Edith Myers "Quick Creamed Corn Soup" requires a can of creamed corn, two cups of chicken stock (or a tin of chicken soup), cream, and salt and pepper. Everything is combined, heated in a saucepan, and served. Geoff McFerran's "Ginger Hash" uses a can of fruit cocktail (chopped fruit), sour cream, marshmallows, chopped ginger, and slivered almonds, with all ingredients (aside from the almonds, which were added later), combined and left to chill. The abbreviated and uncomplicated preparations suit the busy life of the studio instrumental teacher. Mack Jost's "Asparagus soup" involves a tin of soup (presumably asparagus), a tin of asparagus pieces, milk, a little cream, and a garnish of nutmeg. Worryingly, his "Oyster Soup" requires only a couple of tins of oysters, and milk. The tins of oysters were, in Jost's words, designed to "literally give the soup added body".

Long-serving VMTA Vice-President Jost's recipes confirmed him as one of the great characters of Australian music. A friend of Dame Margaret Rutherford, inveterate walker, art-collector, traveller, political supporter, and gracious dinner-party host, his humour will be long-remembered (*Music and the Teacher*, 1972). The Association provided an outlet for Jost's clearly etched personality, unfettered by the limitations imposed by his

roles within the University of Melbourne and the Australian Music Examinations Board (AMEB). Jost's recipes were shamelessly designed to impress with the least possible effort. Jost lived alone, and his recipes involved extensive use of a can opener and alcohol (the latter at times destined for the cook). "Chicken Rachmaninov" offers personal insights. The ingredients were one chicken, champignons, a tin of chicken soup, asparagus pieces (presumably tinned), bacon slices, and half a pint of cream. The instructions read:

Place a nip of vodka nearby. Boil chicken until cooked. Being thoroughly cholesterol conscious, peel skin away. Place chicken meat in casserole bowl. Leave bones for cat. Add asparagus pieces and champignons. Grill lean bacon slices. Chop up and add to the above. Heat cream of chicken soup and stir in half a pint of cream if you are bold – half a pint of Skinny Milk if you are discreet. (I used to add a few hard-boiled eggs – after shelling them of course, I am not brave enough to add them raw). Pour soup over chicken. Heat the finished product until warm enough for eating. Now drink the vodka in respectful memory of the Master.

Mack Jost's recipe for "Veal Chops in Sherry (dedicated to Albeniz)" instructs the cook to "Stir till exhausted. Have a cup of tea and a lie down. Rise when refreshed". Another of his recipes "Dessert Rachmaninov" requires the cook to "Place a nip of Vodka within reach" but concludes with "This being a very simple sweet you don't deserve the vodka. Pour it back into the bottle, perhaps humming a few notes of THE C# minor Prelude". All the references to the inclusion or proximity of alcohol were by men, except one. Barbara How, ignoring the "prestissimo" in the title, offered a recipe for rhubarb wine that would be ready to drink in six months, "but it is best left for twelve".

Such was the significance of the AMEB to Jost, that the difficulty and effect of some of his recipes were measured through reference to AMEB grades. The recipe for veal chops boasts "Standard of difficulty: AMEB Grade 1. General effect: LMus [Licentiate of Music] with distinction". Amid the humour, Jost's considerable knowledge of piano repertoire is evident: "Like Balakirev's 'Islamey' or Rachmaninov's

3rd Concerto, Steak Gerrard is very difficult” and concludes “Standard of difficulty – Giving a solo piano recital in Carnegie Hall, New York”. The recipes see Jost ‘speaking’ to the reader, sharing his love of entertaining, and his dry sense of humour. He reflects on his writing as it progresses, much as a person would retract a comment in conversation. Jost was not a fluent public speaker – frustrating for a man of such quick and engaging wit. His writings provided an outlet, and he wrote more extensively than many of his fellow teachers at the Melbourne University Conservatorium during his long tenure. His piano pedagogy texts, including the irreverently titled *Yet Another Guide to Piano Playing* (Jost, 1976), provided substantial opportunities for the free communication of his views.

While Jost’s contributions showed great wit, other contributors took the task more seriously and several writers encapsulate the life of the studio teacher throughout their recipes. Lyn Casey included jovial reference to the studio teacher’s working life throughout her recipe for “Chicken with Chokos and White Radish”, interspersing her instructions with “leave them while you take two more half-hour lessons”, and “if your next student is late, proceed to the next step, concluding with the capitalised directive “NOW, NO MORE STUDENTS TILL AFTER DINNER”. Harrison’s recipes make frequent reference to his work (“Every student’s delight”) but also reveal a genuine love of cooking. He and several others shared the ability to communicate with humour and a clever turn of phrase; “Space Cake” references the spaces on the treble clef stave. The words ‘foolproof’ (F), ‘apple’ (A), ‘cinnamon’ (C), ‘egg’ (E) accompany the illustrated stave included in the recipe. Another musical analogy appears in ‘The 3 Cs Chocolate Cake’ – a reference to the ‘5 Cs’ approach to note-learning.

Harrison’s recipe titles also include references not readily understood by those outside his circle of friends and colleagues. “Woodsian Special” is a reference to his father-in-law, Sir Frank Woods, Anglican Archbishop of Melbourne, 1958 to 1977. Sir Frank apparently had a sweet tooth – the recipe

includes toffees and marshmallows. Titles, however, were not always of significance. The extra-culinary information found in ‘Lemonade’ – the addition of three lemons to a bottle of “cheap lemonade” – lies in Harrison’s instruction “Serve from a crystal jug and it looks first class and tastes home-made!” To a musician with Harrison’s professional background, presentation could “make or break”. Many of the recipes describe minimum preparation for maximum effect.

When the cookbook was launched, the Council was comprised of ‘behind-the-scenes’ personnel who contributed quietly for many years, balanced by larger-than-life musicians – often with a performance background – who could galvanise others into enthusiastic response. Harrison was one such figure. Beyond his recipes, he was an inspiring President and renowned teacher. Harrison also organised the construction and delivery of footstools for young pianists unable to reach piano pedals, as a more imaginative fundraiser for VMTA. Unfortunately, the footstools languished with the cookbooks, assisting only a very limited number of diminutive students. At this time, however, general support of the VMTA could not have been stronger.

Discussion and Conclusion

The benefits to be gained in expanding the understanding of culture, community, gender, class, ethnicity, and language through the study of fundraising cookbooks are manifold. An examination of *Prestissimo Food for Agitato Musicians* in the context of community fundraising in Australia, enhances the appreciation of the personalities who constituted the membership of the VMTA. The asides in the recipes offer insights into their practice as studio teachers, suggesting a busy schedule in which moments are snatched to prepare food in the easiest possible manner. What would once have been overlooked now provides a deeper insight into the lives of those who were once vital members of Australia’s musical fabric. An awareness of the benefits to be gleaned from reading recipes for their extra-

musical qualities largely postdates *Prestissimo Food* and there is a freedom of expression in the recipes that serves the researcher well. Within the essentially ephemeral genre of the community cookbook, contributors are, in a sense, caught off-guard. The defining features of communities are reflected – unselfconsciously and in passing – within the pages of fundraising cookbooks. The individuals who dominated VMTA events are generally prominent in *Prestissimo Food*, and their personalities emerge strongly. Cooking creates a level playing field for musicians, with those at the pinnacle of professional achievement placed alongside the occasional contributor who was new to the industry.

The examination of the Association's offering within the cookbook genre confirmed some expected results. Jost and Harrison emerged as dominant but very different figures. Jost was ever the witty raconteur, all but hoodwinking his guests into thinking he was a gourmet chef. Harrison was the more serious cook, but the presence of family, his contact with everyday teaching situations and his encouraging personality also emerge. By contrast, Clifford conforms to the practical and direct – and essentially female – approach to recipe-construction. Her contribution does not progress far beyond the communication of recipes. There are no surprises in relation to the personalities behind the recipes for someone like the first author, Elizabeth Mitchell, who knew all the contributors.

The Building Fund never made an impact but, with hindsight, neither has the absence of VMTA-owned rooms on the Association's development. The VMTA cookbook was not promoted with enough imagination to capture the membership's interest – let alone that of the wider community – and there were missed opportunities. The usual cookbook designations (soups, main courses, desserts for example) could have been replaced with musical allusions, or references to the construction of the proposed premises. Such matters were not considered, but the reasons are clear. Financially, a consultant was out of the

question, and, while intentions were noble, there were too few people and those people were busy. The backing of the Congregational and Baptist churches in South Australia afforded the community-minded ladies who produced the *Green and Gold* with a much larger pool of like-minded people – in a different age. The likelihood of replicating the cookbook success of highly respected and well-known organisations such as the Country Women's Association was also remote. The captive audience at the 1993 Summer School ensured that the first edition sold, but the later edition, removed from the all-important personal contact, failed to ignite. The Association had lofty ideas, not matched by the scope of its fundraising.

A richer understanding of the social status and role of gender within the VMTA during its years of great influence, emerges. The diversity within the instrumental teaching profession is also apparent through an assessment of the recipes. No wonder there is a need for speed and an element of agitation apparent in the title of VMTA's cookbook. The life of the studio teacher was and is still not easy, but the cookbook indicates that practicality and humour go a long way toward making it a satisfying one.

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Appendix

	Recipe	Author	Gender	Inst.	Page	
Soups	Asparagus Soup	Mack Jost	M	Pf	2	
	Carrot Soup	Vera Jeppesen	F	Pf	2	
	Carrot and Ginger Soup	Helen Dore	F	Pf	2	
	Cold Soup	Mack Jost	M	Pf	3	
	Quick Creamed Corn Soup	Edith Myers	F	Pf	3	
	Oyster Soup	Mack Jost	M	Pf	3	
	Fresh Tomato Soup	Jill Thomas	F	Pf	3	
Entrées	Grapes and Sole	Ian Harrison	M	Pf	4	
	Summer School Dip 1 – Egg	May Clifford	F	Pf	4	
	Summer School Dip 2 – Salmon	May Clifford	F	Pf	4	
	Mock Fish	Graham Bartle	M	Pf	5	
	Oyster Patties Oistrakh	Marianne Maxwell	F	Vlc	5	
	Ham Roll-ups	Edith Myers	F	Pf	5	
	Asparagus Triangles	Edith Myers	F	Pf	5	
	Zucchini Pie	Ian Harrison	M	Pf	6	
	Zucchini Slice (For Luncheon) (no instructions)	Helen Dore	F	Pf	6	
	Main Courses and Accompaniments	Beef Non Troppo	Judith Anderson	F	Vln	7
Chicken Rachmaninov		Mack Jost	M	Pf	7	
Veal Chops in Sherry (dedicated to Albeniz)		Mack Jost	M	Pf	8	
Package Chicken		Vera Jeppesen	F	Pf	8	
Steak Gerrard		Mack Jost	M	Pf	8-9	
“Like Balakirev’s ‘Islamey’ or Rachmaninov’s 3rd Concerto, Steak Gerrard is very difficult”						
Vivaldi Ham Stuffed Potatoes for All Seasons		Rona Allison	F	Pf	9	
Filo di Voce – French Onion Soup Chops		Beth Coote	F	Pf	9	
Syncopated Sweet (strong beat) and Sour (weak beat) Sausages		Beth Coote	F	Pf	10	
Curried Fish		Vera Jeppesen	F	Pf	10	
Sunday Chicken		Pat Leslie	F	Pf	10	
Chicken with Chokos and White Radish		Lyn Casey	F	Voice	11	
Pasta, Rice, Vegetables and Salads		Aromatic Lentil and Spinach Curry	Elizabeth Kertesz	F	Pf	12
		Mushroom and Vegetable Pie	Geoff McFerran	M	Pf	12
		Pasta with Mussels in Tomato Sauce	Jill Thomas	F	Pf	13
	Chicken and Asparagus Pasta Sauce	Shirley Gange	F	Pf	13	
	Rice, Tomato and Sardine Savory	Vera Jeppesen	F	Pf	13	
	Christine’s Salad	Mack Jost	M	Pf	14	
Mountain Top Salad	Helen Dore	F	Pf	14		

	Recipe	Author	Gender	Inst.	Page	
Desserts	Chaminade Pot-pourri	Mack Jost	M	Pf	15	
	Paganini Caprice	Mack Jost	M	Pf	15	
	Brandy Cream Candy	Geoff McFerran	M	Pf	15	
	Ginger Hash	Geoff McFerran	M	Pf	15	
	Variations on a Common Theme	Ian Harrison	M	Pf	16	
	Delibes Dessert	Mack Jost	M	Pf	16	
	Dessert Rachmaninov	Mack Jost	M	Pf	16	
	Calliope Chocolate Pudding with Sauce	Beth Coote	F	Pf	17	
	Come Sta Chocolate Mousse	Beth Coote	F	Pf	17	
	Grapefruit Grazioso	Judith Anderson	F	Vln	17	
	Grandma's Orange Jelly	Edith Myers	F	Pf	17-18	
	Lazybones Trifle	Edith Myers	F	Pf	18	
	Ginger Pears	Edith Myers	F	Pf	18	
	Mango Delight	Edith Myers	F	Pf	18	
	Impossible Pie	Edith Myers	F	Pf	18	
	Pineapple Milk Sorbet	Joane Simons	F	Pf	19	
	Rose-tinted Fruit Crumble	Helen Dore	F	Pf	19	
	Cake and Biscuits	Apple Cake	Pat Leslie	F	Pf	20
		Space Cake	Ian Harrison	M	Pf	20
Banana Cake		Pat Leslie	F	Pf	20	
Chocolate Log Cake		Margaret Treadwell	F	Pf	21	
The 3 C's Chocolate Cake		Ian Harrison	M	Pf	21	
Chocolate Sponge (or Roll)		Pat Leslie	F	Pf	21	
Quick Sour Cream Cake		Edith Myers	F	Pf	22	
VMTA Garden Party Cake		Ian Harrison	M	Pf	22	
Boiled Christmas Cake		Pat Leslie	F	Pf	22	
Woodsian Special		Ian Harrison	M	Pf	22	
Chocolate Chip Cookies		Ian Harrison	M	Pf	23	
Easy Shortbread		Ian Harrison	M	Pf	23	
Easy Peanut Biscuits		Edith Myers	F	Pf	23	
Cornflake Biscuits		Pat Leslie	F	Pf	23	
Lemon and Orange Slice		Vera Jeppesen	F	Pf	23	
Health Fruit Slice		Pat Leslie	F	Pf	24	
Apricot and Walnut Slice		Pat Leslie	F	Pf	24	
Apricot Roll		Pat Leslie	F	Pf	24	
Cheese Biscuits		Vera Jeppesen	F	Pf	24	
Malt Fudge Bars		Joane Simons	F	Pf	25	
Bread	Saturday-after-teaching Luncheon Bread (Sweet and sour bread)	Ian Harrison	M	Pf	26	
	Corn Bread	Ian Harrison	M	Pf	26	
Drinks	Rhubarb Wine	Barbara Hoy	F	Pf	26-27	
	Cordials: Elderflower; Lemonade; Lemon Cordial	Ian Harrison	M	Pf	28	