THE BEGINNINGS AND DEVELOPMENT OF A NEW ZEALAND MUSIC:
THE LIFE, AND WORK (1940-1965), OF DOUGLAS LILBURN

VOLUME TWO

A thesis
submitted in fulfilment
of the requirements for the Degree
of
Doctor of Philosophy
in Music
in the University of Canterbury
by
Philip T. Norman

University of Canterbury
1983
VOLUME TWO

PART II THE WORK (CONT'D)

8 First period chamber music ........................................ 361
9 First period piano music ........................................... 429
10 A style in transition ............................................. 482
11 Symphony No.3 .................................................... 531
12 Second period piano music ....................................... 590

PART III CONCLUSION

1 The New Zealandness of Lilburn's music ......................... 616
2 Lilburn and the work of other New Zealand composers ........ 634
3 Summary and conclusions .......................................... 676

PART IV APPENDICES

A Additional information about organisations central to the development of New Zealand composition ........ 684
B Additional information about composers central to the development of a New Zealand tradition of composition 1940-65 .......................................................... 737
C Year-by-year list of Lilburn's compositions .................... 749
D List of published and recorded compositions by Lilburn .......................................................... 756
E Bibliography of writings by Douglas Lilburn ................. 760
F Bibliography I: Douglas Lilburn ................................ 764
G Bibliography II: General ........................................... 773
PART II

THE WORK

(CONTINUED)
Phantasy for String Quartet

Lilburn's first essay into the chamber music medium, his 1939 Phantasy for String Quartet, won the 1939 Cobbett Prize at the Royal College, London. The term 'phantasy' was coined by the benefactor of the prize, Walter Willson Cobbett. Taking its cue from the sixteenth-century English 'fancy', 'phantasy' came to mean a one-movement work with variable form for a small chamber string ensemble.

Lilburn based his phantasy on the c.1500 air, Westron Wynde:

"Westron Wynde when wilt thou blow
The small rain down doth rain
Christ, that my love were in my arms
And I in my bed again."^2

This air, or rather the version of the air that Lilburn used, appears only once in the score, between letters C and D (bars 35-43):

Ex. 1: Phantasy for String Quartet, violin I bars 35-43.

---

1 Walter Willson Cobbett (1847-1937) was an amateur violinist and keen chamber music enthusiast. During the early twentieth century he offered prizes and commissions to British composers for single-movement pieces, without conditions as to the form to be employed. This type of piece he called, on the advice of the Musicians' Company, a phantasy. Over forty of these compositions were heard between 1905 and 1930. ('Phantasy'. The Oxford Companion to Music, 10th ed., 1970:786).

2 Inscribed on the title page of manuscript score of Lilburn's Phantasy for String Quartet.

3 As Lilburn writes: "I have some memory of getting my Westron Wynde tune from some little anthology (possibly bowdlerised) ....I remember that I later sought out the Taverner mass and was baffled to find that it seemed to bear no resemblance to the tune I'd used." (Douglas Lilburn in correspondence with author 10 August 1983).
It is a modal melody – either G aeolian or G dorian (in the absence of the defining sixth degree of the scale) – and provides the basis for most of the material in the work. To give but one example of this, the opening introductory section (bars 1-34) is based almost entirely on the third and fourth bars of the air (as marked on Ex.1). Consider the opening eight bars of the work:

Ex.2: Phantasy for String Quartet, bars 1-8.

The close relationship between the material of this extract and the material at the third and fourth bars of the air is obvious. Whilst the second violin and cello lines fashion an aphoristic motif moving at a quaver pulse out of the material from the air, the violin I and viola lines use the same material (at bars 4-6) to fashion a counter-line moving at a crotchet pulse.

Not only do these opening eight bars give a good example of Lilburn developing characteristic motifs from the air to form new material, but also they show a number of the stylistic characteristics found above in his early orchestral compositions.

Firstly, there is the use of a short melodic motif that proceeds as an alternation of moments of motion with moments of repose. The moments of repose here are marked both by sustained notes in the non-melodic instruments (violin I and viola) and by the insertion of 'active' rests in the melodic lines (violin II and cello). There is also an integral, melodic use of dynamics, and the melody proceeds as a mainly scalic line with a limited compass range.

Secondly, there is Lilburn's use of pedal harmonies, in this case
an inverted pedal. Bars 1-4 in the violin I and viola lines show use of an inverted pedal G.

Thirdly, there is the strictly diatonic-modal nature of the harmonic texture. The mode is G dorian, and in fact the music remains strictly in this mode until bar 30 of the work, where B-naturals are introduced.

Fourthly, there is the use of octave doublings, and the subsequent two-part nature of the texture. This is interesting, for as will become increasingly evident through this chapter, the incidence of octave or unison doublings in Lilburn's chamber music is far lower than in his orchestral music; presumably this is because of the limited number of orchestral lines available.

The closing bars of this introductory section also furnish good examples of the close agreement of style between this string quartet and the early orchestral works. The following extract (Ex.3) shows a use of some of Lilburn's favoured harmonic devices.

Ex.3: Phantasy for String Quartet, bars 29-35.

The first appearance of a note foreign to the opening G dorian mode (the above-mentioned B-natural of bar 30) is approached by a two-part, contrary-motion texture (with octave doubling between the viola and cello and unison doubling between the first violins and the second violins) and articulated as a *sforzando* unison (doubled at the octave in the cello). The *sforzando* unison highlighting an important harmonic or structural change, the doublings between lines, and the movement in
contrary-motion between lower and upper instruments are all characteristics frequently heard in Lilburn's early orchestral works.

A cadence typical of Lilburn can be heard at bars 31-2. It is a modal ii-I cadence, approached in contrary motion by cello and the upper three instrumental lines. The anticipation of the closing chord of the cadence on the anacrusis (as with the C major chord of bar 32) is, as was found in the preceding chapters, a distinctive hallmark of Lilburn's cadential writing.

Lilburn's manner of approaching the G dorian modality of the air at bar 34 likewise shows a chord progression typical of Lilburn's harmonic writing. Again, it is an anticipation of the new tonic on the fourth beat (of bar 34). This gives rise to his characteristic weak-strong repetition of a chord across the bar-line.

A further characteristic of Lilburn's harmonic writing can be found in his spacing of the double-stopped chords of bars 30-1 and the sustained four-part chord of bar 32. Here is the typical open-voiced spacing of his orchestral music, showing a deliberate avoidance of muddy textures through the spacing of the notes of the chord no closer than the register in which they appear in the overtone series.

In short, Phantasy for String Quartet embodies many of the compositional traits observed in Lilburn's early orchestral works. Without listing these similarities in detail, it is perhaps worth mentioning some traits featuring prominently in the work.

Many of these stock compositional characteristics can be found centred on the Allegro molto ed appassionato section of bars 246-345. This is the climactic penultimate section of the work, and is followed only by a slow twelve-bar recapitulative coda. This section is strongly reminiscent of (or rather precursive of, in a chronological sense) the similarly-sited climactic passages of Festival Overture and Aotearoa Overture.

Pedal points (sometimes inverted pedal points) abound throughout this section, as do distinctive ii-i or IV-i modal progressions. The strong-weak rhythmic whiplash becomes a distinctive idea, and there is much use of the upward rushing scalic figure harmonised in parallel thirds. Bars 327-38, in particular, contain a concentration of these characteristics:
Ex. 4: Phantasy for String Quartet, bars 327-38.

Figure 1 in this extract shows the use of a IV-i outline of a modal cadence in conjunction with octave doubling between the violin I and cello. The chord IV, though, appears here as a suspended-fourth chord.

Figure 2 shows the beginning of a seven-bar G pedal which, for part of its time, appears as a double pedal of G and D.

Figure 3 shows the first appearance of the strong-weak rhythmic whiplash in this extract. Figure 4 shows this whiplash figure used in conjunction with a two-part harmonic motif. This motif, as was shown in the preceding chapters, is a figure that appears throughout Lilburn's early orchestral works. In particular, this idea, in conjunction with the whiplash rhythm, was found to be one of the unifying motifs in Aotearoa Overture.

Figure 5 shows an upward rushing scalic figure in the violins, harmonised in parallel thirds. Figure 6 shows a typical modal III-VIIb-VIb cadence, whilst figure 7 shows a favoured VII-i outline, in this case with chord VII stated in second inversion and chord i stated without the third of the chord.

Figure 8 shows a drawing together of a number of these characteristics. There is a double whiplash in contrary motion between the first
violin and the viola. This is used in conjunction with a sforzando marking, strengthening the impact of the chord, which is based upon a first inversion of the modal chord VII. The sudden i-VII movement away from the cadential tonic of bar 337 is also typical of much of Lilburn's writing.

Thus, taking this extract, along with the above-discussed extracts, as representative of the writing in Phantasy for String Quartet, it can be observed that there is a close agreement in style, and indeed in mood, of this work with Lilburn's orchestral works of his first period of composition. In particular, close parallels can be drawn between the quartet and the contemporaneous early overtures. Where this work differs from the early overtures is in a matter of form, and arising from this, the matter of tempi and metre.

Whilst the forms of the early overtures, and indeed most of the first period orchestral works, owe allegiance to the principles of sonata form, Phantasy for String Quartet, as the name suggests, is more in the nature of fantasia - a rhapsody upon a theme. In this respect, and because of the marked sectional construction of the work, its form is more closely related to the form of the later Song of the Antipodes.

Stemming from this sectionalised form, and again as in Song of the Antipodes, Lilburn makes frequent change to the pace and metre throughout the work. In this respect also, the quartet is dissimilar to the majority of Lilburn's first period orchestral and string orchestral works which generally proceed without alteration to the chosen tempo or time-signature.

Phantasy for String Quartet begins with an introduction section based closely on material from the air. The time signature is $4_4$ and the metronome marking $= \text{circa 58}$. At bar 24 a più mosso marking heralds a slightly different treatment of the introductory material, and at bar 30 a meno mosso marking helps bridge the introduction section with the announcement of the air. The air (bars 35–43) is taken at the same pace and metre as the material that opened the work. Following this, a development of characteristics of the air begins immediately from bar 44, but without alteration to the tempo or metre. At bar 66, the time-signature is changed to $3_4$, and the tempo to Allegro molto ($= 80$).

This marks the beginning of a lengthy section based on the same portion of the air as the introduction section. The treatment of material, however, is quite different. What follows is a strongly rhythmic, sprightly, and persistently imitative exploration of characteristics of the air. The material is based on two main melodic ideas, both derived from the air:
Ex.5a: Phantasy for String Quartet, viola bars 69-75.

Ex.5b: violin II bars 76-9.

A ritardando, leading into a *meno mosso* marking at bars 214-6, leading into a change of time-signature to $\frac{2}{4}$ at bar 220, all help arrest the lively development of these ideas, and allow the music to flow smoothly into the following section. This section shows a return to the time-signature and the tempo used at the beginning of the work. The material under scrutiny, too, closely resembles the material of the introduction.

A return to the sprightly $\frac{3}{4}$ treatment of material occurs at bar 246. This time, the tempo marking is *Allegro molto ed appassionato*. The material here is similar to the material of the preceding $\frac{3}{4}$ section.

At bar 346, following a three-bar ritardando, the time-signature returns to $\frac{4}{4}$, and the tempo to the opening tempo. This marks the beginning of a twelve-bar coda that draws its material from the development of the air in bars 44-65. A re-quotation of the cadence used at the end of the original statement of the air (bars 42-3) closes the work.

**String Trio and String Quartet in E Minor**

Just as the 1939 *Phantasy for String Quartet* shows close stylistic allegiance to the 1939 *Festival Overture* and the 1940 *Aotearoa Overture* in particular, so too do the 1945 *String Trio* and the 1946 *String Quartet in E minor* show particular stylistic allegiance to the orchestral (and string orchestral) works of the surrounding years. There is a close agreement of both mood and style between these two chamber works and compositions such as *Allegro for Strings* (1942), *Song of the Antipodes* (1946) and *Diversions* (1946).

Some interesting facts come to light when considering the thematic content of both *String Trio* and *String Quartet in E minor*. Although many of the melodies Lilburn uses in these works embody the characteristics of his orchestral melodies of this time, there is a notable increase in their average length and compass range, as well as in the incidence of chromaticism. Presumably the increased lengths and compass ranges of the melodies are a result of Lilburn's compensation for the reduced
instrumental lines available in these chamber works. Certainly this is borne out in the later Sonata for violin and piano (1950) which features some of the longest melodies of his output. Arguably, the increase in chromaticism is also due to such a compensation: perhaps Lilburn felt a greater harmonic freedom, or the need for a greater harmonic inventiveness, in the face of the reduced instrumental lines.

Consider the main melodic ideas of String Trio and String Quartet in E minor (see Ex.6-27). At least half of these twenty-two melodies show evidence of chromaticism. In some of these (for example Ex.7 and 19), the incidence of chromaticism is restricted to the chromatic alteration of one pitch only. In others, (for example Ex.18 and 27), unmistakeable chromatic modulations occur throughout the course of the melody. By way of comparison, it will be remembered that of the fifty orchestral themes examined in the chapter "Melody in Lilburn", at least three-quarters were strictly diatonic.

It will be remembered also, that over four-fifths of the orchestral melodies examined showed a compass range of an octave or less. By comparison, under one-half of these chamber music melodies use a compass range of an octave or less. Accordingly, there is also a greater use of intervals of more than a major second in these melodies. However, the vast majority of intervals used in these melodies, like the orchestral melodies, are of the major or minor second. Frequent use is also made of the reiterated note.

Despite the above-mentioned differences between the melodies from String Trio and String Quartet in E minor and the orchestral melodies examined in the chapter "Melody in Lilburn", and despite the fact that these chamber melodies do not readily fall into the thematic type categories of the orchestral melodies, there are obvious similarities of style and construction.

The main theme (theme 1a) of the first movement of String Quartet in E minor (see Ex.6) is suggestive of the motion-repose alternation thematic type. Similarities include its sudden ornamental flurry at the end of bar 1, the integral use of dynamics to heighten this flurry, and the use of an 'active' rest to accentuate the distinctive syncopation.

4 See Part II Chapter 2.
Ex.6: Theme 1a of String Quartet in E minor movement I, piano reduction.

Ex.7: Theme 1b from this movement (see Ex.7) suggests a lyric-pastoral type of theme, although the oscillation in the manner of a mordent at bar 17 is more frequently associated with the motion-repose thematic type.

Ex.7: Theme 1b of String Quartet in E minor movement I, violin I bars 14-20.

It is worthwhile digressing at this point to mention the importance of this embellishing idea in these two chamber works. Although only a few of the themes from String Trio and String Quartet in E minor (for example, Ex.17 and 22) show use of an oscillation between two notes, this idea actually characterises much of the accompanimental writing in these two works. All six movements show use of this idea to varying degrees. In this respect they anticipate the manner and extent to which Lilburn uses the idea of note oscillations in the works of his second period of composition (as will be shown in later chapters). In relation to his first period compositions, it is interesting to note that a guise in which this idea frequently appears is as a movement in parallel thirds - a characteristic feature of Lilburn's first period harmonic writing. Compare the similarity of this guise as the idea appears in Aotearoa Overture, String Quartet in E minor and String Trio.
Ex.7a: Aotearoa Overture, violin I and II bars 30-1.

Ex.7b: String Quartet in E minor movement I, violin I and II bars 17-8.

Ex.7c: String Trio movement II, violin and viola bars 108-9.

The transition theme of String Quartet in E minor movement I (Ex.8) is an aphoristic motif that both makes use of the characteristic strong-weak rhythmic whiplash idea and owes something to the short, repeated-note orchestral themes such as the main theme of the second movement of Landfall in Unknown Seas. It also shows the characteristic harmonisation of a theme in parallel thirds.

Ex.8: Transition theme of String Quartet in E minor movement I, violin I and II bars 29-30.

Theme 2a of String Quartet in E minor movement I (Ex.9) shows an atypical Lilburn melody, soaring over a two-octave compass in mainly arpeggic movement. Although only of short duration, it points the way to the greater melodic freedom Lilburn shows in his Sonata for violin and piano.
Ex. 9: Theme 2a of String Quartet in E minor movement I, violin I bars 41-3.

The remaining main theme (theme 2b) of String Quartet in E minor movement I (Ex. 10) is a simple, slow-pulsed melody that is scored over a flurry of movement in the lower instruments (based on the ideas presented in theme 1b of this movement).

Ex. 10: Theme 2b of String Quartet in E minor movement I violin I, II and viola bars 50-3.

In this respect, this theme is similar to the second theme of String Trio movement II (q.v. Ex. 23), which shows slow-pulsed lines scored in the violin and viola above a variably-pulsed pedal of reiterated notes in the cello line.

Both main themes (Ex. 11 and 12) of the second movement of String Quartet in E minor are simple, diatonic, folk-like tunes of the ilk that Lilburn scored in many of his small-proportioned orchestral works.

Ex. 11: Theme 1 of String Quartet in E minor movement II, violin I bars 4-14.
The opening introductory theme to movement III of *String Quartet in E minor* is a short, dramatic statement, articulated in the cello line (Ex.13). In mood and shape it recalls the main theme (q.v. Ex.6) of the first movement of this work.

The third movement is the least satisfactory of the three movements in *String Quartet in E minor*. Part of the reason for this lies with the incongruous selection of themes chosen for the movement. The portentous nature of the opening theme is not matched by any of the other three main themes of the movement. The contrast, for example, between this opening cello statement and the third theme – a simple but lengthy dance-like folk tune (Ex.14) – is simply too great for any unity to be established.
Lilburn has difficulty in melding the four essentially disparate themes into a coherent structure. He compounds this problem by writing a thirty-one bar coda that introduces further new material to the movement: a recollection of the main theme of movement I of the work.

Neither of the two other themes of this movement are particularly memorable. The violin theme of bars 71-8 is, in the main, simply an ascending scale based on a synthetic diatonic mode, with movement almost entirely in crotchets (Ex.15).

The violin theme of bars 20-32 (Ex.16) on the other hand, while not memorable, is interesting in that it shows Lilburn making use of a reiterated note to form a thematic inverted pedal. The rhythm of this inverted pedal shows Lilburn using his favoured double-dotted rhythm, accentuated by the insertion of a semiquaver rest. Towards the end of the melody (bars 27-30), Lilburn makes unashamed reference to prominent passages in his Allegro for strings of 1942. The sequential repetition of an ascending four-note motif phrased across the bar-line, and the interpolation of a single $\frac{3}{4}$ bar into the otherwise $\frac{4}{4}$ metre, recall bars 95-7 and bar 61 respectively of the earlier work.
The first movement of String Trio is, to a lesser extent, dogged with the same problem of thematic unity and cohesion as this last movement of String Quartet in E minor. A similarly portentous opening motif (Ex. 17),

The first movement of String Trio is, to a lesser extent, dogged with the same problem of thematic unity and cohesion as this last movement of String Quartet in E minor. A similarly portentous opening motif (Ex. 17),

featuring an oscillating flurry in the viola with a quietly dramatic whiplash rhythm in the cello, leads to an exquisite, high-set, lyric-pastoral melody in the violins (Ex. 18).
Following this is an antithetical second subject that amounts, disappointingly, to little more than a banal Haydn pastiche (Ex.19).

Ex.19: Theme 2 of String Trio movement I, violin bars 49-56.

Such close juxtaposition of disparate themes, though charming when appearing in Lilburn's lighter-natured movements, only detracts from the otherwise serious intent of the movement.

As in the final movement of String Quartet in E minor, Lilburn compounds the problem of thematic unity by scoring yet a fourth main theme for the movement - a short descending figure in the viola, beneath a semibreve-paced oscillation in the violin (Ex.20). This is subjected to some rather directionless sequential development.

Ex.20: Theme 3 of String Trio movement I, violin and viola bars 81-3.

Both these movements owe allegiance to abridged sonata form, a structure that proves unsuited to the material. Because of the disparate nature of the four themes in each of the movements, and because Lilburn gives each theme a significantly-lengthed exposition, the material outweighs the structure. There is little feeling of formal unity as the music progresses from the announcement of one subject to the announcement of the next. Instead of an integration of material, there is a stringing out of little sections of differing material.

Movement II of String Trio shows a more successful integration of material into a structure that again shows some resemblance to abridged sonata form. It begins with a slow-pulsed, chorale-like introduction (Ex.21) that has strong modal associations.
Ex.21: Introduction theme of String Trio movement II, bars 1-5.

The main theme of the movement (Ex.22) owes something to the motion-repose thematic type of the orchestral music.

Ex.22: Theme 1 of String Trio movement II, violin bars 11-18.

As happens in much of Lilburn's orchestral music, the introductory material is wedded to this theme: the sustained notes of bars 15-18 of the main theme are subjected to a modal harmonisation similar to the harmonisation of the introduction passage (q.v. Ex.21):

Ex.22a: String Trio movement II, bars 15-18.

The second main theme of this movement (Ex.23) has been mentioned above as embodying the characteristics of a slow-pulsed melody moving above a reiterated pedal.

Ex.23: Theme 2 of String Trio movement II, bars 41-8.
At bar 59, where a brief development of this theme is undertaken, it reveals itself in a guise that makes a powerful impression on the music:

Ex.23a: String Trio movement II, bars 59-63.

The powerful impact that the first few bars of this statement makes is due to the sudden increase in dynamics to a *forte* level (from the *piano* of the preceding bar), coupled with the sudden wide spacing of the instrumental lines. Wide spacings are certainly a feature of Lilburn's first period compositions, but the manner in which they are employed here is almost a reversal of one of his favoured ways of making a sudden impact on a texture - the unison or octave doubled *sforzando*.

The main theme of Movement III of *String Trio* (Ex.24) is a theme that shows characteristics of both Lilburn's motion-repose alternation thematic types and his 'springboard' melodies. It is also typical of his orchestral themes in that it is constructed as a series of sequential statements of a single motif.
Ex.24: Theme 1 of String Trio movement III, violin bars 1-9.

```
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
```

The second main theme of the movement (Ex.25) is one of Lilburn’s typically short, secondary motifs, that lends itself well to imitative motivic development and has rhythm as the element of primary interest.

Ex.25: Theme 2 of String Trio movement III, cello bars 33-5.

```
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
```

Two other main themes are heard in this movement, partnered to form a third expositional portion. The first of these (Ex.26) is a simple four-bar idea, that forms the basis of a fugato passage (bars 68-85).

Ex.26: Theme 3a of String Trio movement III, violin bars 68-71.

```
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
```

Out of this grows the second idea:

Ex.27: Theme 3b of String Trio movement III, violin bars 86-94.
This second melody is interesting in that it shows Lilburn making use of 'active' rests, embellishments, and mild syncopation to add a sprightly rhythmic interest to the line. The manner in which he does this anticipates some of the thematic lines in the second movement of the later Symphony No.2:

Ex.27a: String Trio
movement III,
violin bars 86-7.

Ex.27b: Symphony No.2
movement II,
flute bars 28-9.

All of the movements in String Quartet in E minor and String Trio owe constructional allegiance to traditional forms. Movement I of String Quartet in E minor and movement III of String Trio both make use of sonata form. Movement I and II of String Trio and movement III of String Quartet in E minor all show use of modified or abridged sonata form. Movement II of String Quartet in E minor shows evidence of a ternary design.

In the main, Lilburn applies these forms in much the same manner as in the orchestral works. The one significant difference is in the matter of proportion and scale. The sonata form of String Quartet in E minor movement I and String Trio movement III both show a slight compression of the form as found in the orchestral works. Most noticeably, there is no introduction section to either of these movements. This scaling down of forms for the smaller-forced chamber works also gives rise to a more frequent use of modified sonata form: a trend that is confirmed, as will be seen in the following chapter, in his piano music of this time.

Just as Lilburn's use of melody, harmony and rhythm in String Quartet in E minor and String Trio shows close stylistic similarities to those elements in his orchestral music – with some minor modifications
to compensate for the decreased instrumental forces - so too, does his use of the instrumental forces.

The most noticeable difference in his approach to 'orchestration' in his chamber works, beyond the obvious increase in the frequency with which the instrumental lines are actively employed and the decreased incidence of doubling between the lines, is the fact that the various instruments are treated in a more soloistic manner. This is particularly evident when comparing the first violin-dominated ensemble treatment he gives his string orchestra in, for example, Diversions, with the independent treatment he gives each instrument in, for example, the first movement of String Trio. This leads to an increase in the incidence of contrapuntal treatment of material, but not markedly so. His handling of the string resources also shows little departure from his orchestral works, except for a slight increase in the use of double-stopping.

Sonatina for Clarinet and Piano, and Sonata for violin and piano

That Sonatina for Clarinet and Piano (1948) and Sonata for violin and piano (1950) are both works for solo instrument and piano written in close proximity, invites comparison between the two. Certainly the two show a loose agreement of mood. The lyrical side of Lilburn's writing is brought to the fore, whilst a distinctive 'folksy' element from twentieth-century (British) nationalism characterises much of the lighter allegro passages in both of the works. No doubt because of the lyrical writing, both works show a tendency towards use of lengthier melodies coupled with strong modal elements. Beyond this, though, they are two quite differently natured and proportioned compositions.

Sonatina for Clarinet and Piano is a small-proportioned work in three separate movements that show little developmental treatment of material. The clarinet carries all the interesting melodic material; the piano is reserved purely for an accompanimental role. Sonata for violin and piano, on the other hand, is a large-proportioned work, with five sections of interweaving material scored into one continuous movement. In this, piano and violin are treated as equal partners, sharing the melodic material.

The three movements of Sonatina for Clarinet and Piano are organised into a medium-slow-quick pattern. Each of the three movements owes structural allegiance to a traditional form - the traditional forms that were shown in earlier chapters to characterise the smaller-proportioned works of Lilburn's first composition period.
Movement I, Moderato $\dot{}=88-92$, shows use of a simple ternary form, thus:

Table 1: Structure of Sonatina for Clarinet and Piano movement I.

<table>
<thead>
<tr>
<th>Bar Nos.</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>01-06</td>
<td>Piano introduction.</td>
</tr>
<tr>
<td>07-22</td>
<td>Section A.</td>
</tr>
<tr>
<td>22-30</td>
<td>Transition passage.</td>
</tr>
<tr>
<td>31-55</td>
<td>Section B.</td>
</tr>
<tr>
<td>56-59</td>
<td>Transition passage.</td>
</tr>
<tr>
<td>60-66</td>
<td>Section A1 (abridged).</td>
</tr>
<tr>
<td>66-76</td>
<td>Coda.</td>
</tr>
</tbody>
</table>

The piano introduction amounts to little more than a few bars in which the mood, pulse, and one of the characteristic accompanimental figures are established. In this respect, the introduction conforms to Lilburn's use of the introduction in his smaller-proportioned string orchestral works such as *Diversions* (1947). Section A proceeds with the symmetrical phrasing also evident in much of the writing in *Diversions*. Here, it is divided into four phrases, each of four bars in length and patterned A1-B1-A2-B2. Section B is in the nature of a rhapsodic episode, similar in nature to both the melodic and accompanimental material of Section A, but contrasted through a quickening of the pulse and a greater embellishment of the clarinet and piano lines. Section A1 abridges the material presented in Section A, and the coda is based on material drawn from the transition passage of bars 22-30.

Movement II Andantino $\dot{}=48$, shows a similarly formal design to movement I, with a like-minded piano introduction and a rhapsodic, embellished inner section contrasting with similar, but more symmetrically-patterned, outer sections:

Table 2: Structure of Sonatina for Clarinet and Piano movement II.

<table>
<thead>
<tr>
<th>Bar Nos.</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>01-05</td>
<td>Piano introduction.</td>
</tr>
<tr>
<td>05-18</td>
<td>Section A.</td>
</tr>
<tr>
<td>18-19</td>
<td>Transition.</td>
</tr>
<tr>
<td>20-37</td>
<td>Section B.</td>
</tr>
<tr>
<td>37-43</td>
<td>Section A1 (abridged).</td>
</tr>
<tr>
<td>43-45</td>
<td>Coda.</td>
</tr>
</tbody>
</table>

Movement III, Allegro $\dot{}=60$, shows a slight increase in complexity of form, but nevertheless still lies firmly within the formal scope of Lilburn's smaller-proportioned structures. It is shaped into what might be termed a cumulative binary design, in that the movement comprises two main sections, each based on the same two subject groups, and with each subject group comprising two distinct themes. This gives rise to a formal schema as follows:
Table 3: Structure of Sonatina for Clarinet and Piano movement III.

<table>
<thead>
<tr>
<th>Bar Nos.</th>
<th>Introductions - piano.</th>
<th>SECTION I</th>
</tr>
</thead>
<tbody>
<tr>
<td>001-005</td>
<td>005-022 Ala.</td>
<td>SECTION I</td>
</tr>
<tr>
<td>005-022</td>
<td>022-024 Link - piano.</td>
<td>SECTION I</td>
</tr>
<tr>
<td>024-041</td>
<td>042-050 Transition - piano.</td>
<td>SECTION I</td>
</tr>
<tr>
<td>050-057</td>
<td>058-073 Bla.</td>
<td>SECTION I</td>
</tr>
<tr>
<td>073-081</td>
<td>081-096 A2a.</td>
<td>SECTION II</td>
</tr>
<tr>
<td>081-096</td>
<td>096-097 Link - piano.</td>
<td>SECTION II</td>
</tr>
<tr>
<td>097-108</td>
<td>108-109 Link - piano.</td>
<td>SECTION II</td>
</tr>
<tr>
<td>109-116</td>
<td>117-127 B2b.</td>
<td>SECTION II</td>
</tr>
</tbody>
</table>
| 128-143  | 128-143 Coda based on section A.

The lyrical nature of Lilburn's melodic writing in Sonatina for Clarinet and Piano is most keenly and satisfyingly evident in the first movement, particularly the A section. There, one of the lengthiest and most pleasing of all Lilburn's melodies is unfolded in two spacious phrases:

Ex.28: Sonatina for Clarinet and Piano movement I, clarinet (as sounding) bars 7-14.

[Music notation]

The melody is diatonic and modal (B aeolian). Interestingly, it shows an amalgam of characteristics from two of Lilburn's thematic types: the lyric-pastoral and the motion-repose alternation types. The embellishing configurations from the latter type are softened by the gentle pulse and the quiet dynamics. Rather than convey the accustomed dramatic urgency, they induce a restful, dreamy quality.

This same dreamy quality is carried through in Lilburn's melodic writing into the second movement, where a gentle six-note melody is heard as the main theme. It is diatonic and modal, and moves with rhythmic simplicity. Its related answering phrase helps define the modality as A aeolian:
The principal theme of the third movement furthers the pastoral nature of the work, but conveys a different mood. It is a frolicking 'folksy' tune, full of rhythmic twists and turns. It is strictly diatonic and, despite being based on a six-note scale, has a strong pentatonic flavour. This flavour is strengthened by its strictly pentatonic piano accompaniment.

An unusual intervallic feature of this melody is the sudden minor seventh leap between bars 7-8. In Lilburn's orchestral melodic writing, this interval is rarely employed. Yet, in this movement, it frequently appears with each successive occurrence of this main theme.

Throughout this melody also, there is an ambiguity of tonic. The pentatonic element allows the music to fluctuate between the major (D) and its relative minor (B) modes. Lilburn seems to purposefully cultivate this pentatonic ambiguity from the onset of the movement. The opening piano chords, for example, show a triadic interchange between D major and B minor.

---

5 See Part II Chapter 2.
Lilburn's use of the clarinet through this work, as with his use of strings in String Quartet in E minor and String Trio, is what could be described as a traditional exploration of the soloistic capabilities of the instrument. The clarinet is used with equal facility in its chalumeau, clarion and neutral middle registers. Its wide range of dynamics is exploited to the full, as is its agility in performing rapid arpeggios over a wide compass, particularly in the inner section of the first movement. The above-quoted lyric-pastoral themes of the first and second movements (Ex.28 and 29) are tailor-made for the instrument's warm, round tone.

As mentioned at the beginning of this discussion on Sonatina for Clarinet and Piano, the piano is reserved throughout the work for an accompanimental role. Interestingly, most of its accompaniments are fashioned as short ostinati figures. The two main piano figures of movement I make prominent use of note oscillations.

Ex.31: Sonatina for Clarinet and Piano movement III, piano bars 1-2.

Ex.32a: Sonatina for Clarinet and Piano movement I, piano bars 1-3.
whilst the main accompanimental idea of the second movement makes use of reiterated chords in a slow-pulsed, chorale-like phrase.

The piano line of movement III is based on two main ostinato-like phrases. The first of these is the above-mentioned pentatonic idea that accompanies the announcement of the main theme of the movement.

The second main idea is quoted here in the guise in which it appears later in the movement, where it forms the basis of the piano transition between the announcement of theme Alb and Bla:
The contrast between Lilburn's use of piano in Sonatina for Clarinet and Piano and Sonata for violin and piano, is clearly heard in the opening bars of the later work. Here, Lilburn allots the piano the task of introducing the main theme of the work. In doing so, he straightway suggests that the role of the piano in this later work is not to be restricted to a purely accompanimental one.

In announcing the theme in the introductory bars of the work, Lilburn also suggests that the Sonata for violin and piano is to be a work of larger proportions. It will be remembered that in the discussion on form in Lilburn's orchestral works, it was found that where an introduction passage was used in smaller-proportioned works, the material comprising the introduction functioned as a preparation for the announcement of the main theme by establishing the tempo, tonality, mood and one of the characteristic accompanimental ideas. Where an introduction passage was used in his larger-proportioned works, the material contained strong thematic interest, usually bearing close relationship to the principal theme.

The theme announced by the piano in the opening bars of Sonata for violin and piano, contains many characteristic elements of Lilburn's orchestral thematic writing:

Ex.36: Sonata for violin and piano, piano bars 1-9.
It belongs to Lilburn's chorale-like thematic type, with its slow-pulsed limited contour and pitch movement. As with other melodies of this thematic type, rhythmic movement is confined mainly to one note-length value, in this case the crotchet. There are, though, two other distinctive rhythmic ideas as well as the movement at a crotchet pulse. (As will be seen in the following chapter, these ideas are characteristics of Lilburn's piano writing in his first period of composition. Both also have their parallels with characteristics in Lilburn's orchestral music.)

The first of these ideas is the distinctive treble-dotted crotchet to demi-semiquaver at bars 2 and 6 (see Ex.36). The parallel for this in Lilburn's orchestral writing is his insertion of a short, 'active' rest into the middle of a dotted grouping of notes.

The second of these ideas is the suspension of rhythmic movement, in bars 7 to 8 (Ex.36). This has an obvious parallel in Lilburn's orchestral music with the motion-repose alternation thematic type, along with his general liking for sustained sounds.

Other characteristics can also be heard. The music is strictly diatonic, and in the main is given triadic harmonisation. It is a modal passage (B aeolian) that has the feeling of hovering around the note B. The upper line of the piano suggests the use of an inverted B pedal.

As mentioned earlier in this chapter, Sonata for violin and piano is one of the chamber works in which Lilburn's growing restlessness with his earlier compositional style and techniques can be felt. This restlessness manifests itself in the music in a number of ways.

Firstly, Lilburn can be found exploring new approaches to form. Instead of owing allegiance to traditional forms, the structure of the violin sonata points in the direction of the sectionalised, arch-shaped, one-movement forms of later works such as A Birthday Offering and Symphony No.3. There is also evidence of an interest in cyclic-natured forms, with the establishment of subtle inter-relationships of material and mood between each of the five sections. Within these sections, there
is also evidence of a growing interest in an organic approach to form. Although vestiges of the traditional exposition-(development)-recapitulation structuring of a musical unit can still be found, they are not as obvious as in his earlier chamber music. There is also a far greater incidence of motivic development of themes, and less of the traditional phrasal variation.

Secondly, this work shows Lilburn extending the limits of his basic diatonic-modal harmonic vocabulary. The full range of his harmonic expression, as developed up to 1950, is explored throughout the work. There are passages of straightforward diatonic modality (such as in the main theme quoted above – see Ex.36), alternated with passages of chromatic dissonance. There are passages of straight diatonic triadic writing, and passages of pandiatonic writing. Scalic resources used vary from three, four and five-note gapped scales, through the diatonic modes, to a synthetic eight-note scale which, coincidentally, is a mode of limited transposition. Whereas the majority of his orchestral melodies of his first period of composition are primarily scalic, a number of the melodic lines in this work are based on triads, progressing in steps of the major and minor third. There is a significant increase in the length of some of his melodies, as well as in the use of non-diatonic notes within these melodic lines.

Thirdly, there is a slight increase in both the use of syncopation and the use of contrapuntal procedures. The use of ostinati patterns and note oscillations found in his earlier chamber works are carried through into this work as well. There is also use, for the first time in an instrumental work, of an asymmetric metre.

Lastly, and arguably the most important change yet the most difficult to define, there is an increase in the intensity of the music. In this work, Lilburn seems to be wanting to shake off the restraining hand that guided the lean textures and understated emotions of his earlier works. The power behind the youthful ebullience of his early overtures re-emerges in this work, though tempered by the maturity and experience gained in the intervening years. Whilst the overtures were all brightness and light, a darker more sombre energy is released in this work; an energy that can be felt to an even greater effect in his Elegy of the following year.

The most obvious aspect with which to begin a more detailed discussion of Sonata for violin and piano is the element of form. Two points about the one-movement, slow-quick-slow-quick-slow form of the work are of particular interest:
the inter-relationship of material between the various sections, and the
more organic approach to the organisation of material within each
section.

The main relationships of material between sections in the work
link the material of the three slow sections (sections I, III and V).
The most important recurring idea in the work, acting as a structural
binding element, is the above-quoted opening piano theme. That Section V
begins with a strong recollection of this theme, and continues and ends
with developed characteristics of this theme, gives the sonata its
strong feeling of cyclic unity.

Less obviously, the treble-dotted crotchet idea of this opening
theme gives rise to a characteristic, dramatic dotted rhythm figure
that can be heard in the three slow sections of the work. This figure
is first heard in the first section from bar 37:

Ex.37: Sonata for violin and piano, violin bars 37-40.

What is particularly interesting about this extract, with regards to
cyclic unity, is that the semiquaver groupings (moving between the
successive use of the dotted figure) are later used to form the basis
of a violin obbligato. This obbligato is scored above the recollection
of the main piano theme at the beginning of section V:

Ex.38: Sonata for violin and piano, violin bars 326-8.

The dotted figure is also used to dramatic effect towards the end
of the third section, where it is melded together with a characteristic
chord type first heard in the second main idea of section I:
This second main idea of section I is also the second main idea recurring throughout the work. It first appears in bars 9-12, and again in bars 19-22. It is based on the idea of high-set chordal dissonances in the piano line over a fixed, slow-pulsed bass-note. The following quotation (see Ex.40) of the second of these passages shows these dissonances as triadic based. All four chords have an augmented second added above the root to the major triad. All four chords in the right-hand also move in parallel motion - a technique favoured by Lilburn in Symphony No.2 - in a sequence of descending minor thirds.

These high-set dissonances reappear in section III, to form the basis of the piano accompanimental writing throughout that section.
Less obviously, the idea for building chords out of triads with added chromatic dissonance and then moving these chords in a sequence of parallel motion, can be found in a prominent passage sited in the middle of the second section (bars 97-100). Further dissonance is added to the triads at this point by the violin moving in a counter-sequence of three notes, frequently employing non-chordal notes. The recurring dissonant note in each of the following piano chords is sited in the upper line of the left hand: it is an augmented fourth above the root of the triad. The piano sequence moves up a major-second at the sounding of each new triad.

Ex.42: Sonata for violin and piano, bars 97-9.

As an important aside, it is this passage that shows Lilburn’s first use of an asymmetric metre in an instrumental work. In a way that is characteristic of other early uses of an asymmetric metre, the rhythm is shaped into a distinctive, repeated pattern.

Other such relationships of material between different sections can also be observed: for example, the repeated double-stopped figure that links (bars 193-5) section III with section IV recalls a similar figure from section I (bars 35-6).

Ex.43a: Sonata for violin and piano, violin bars 193-5.
Another example of thematic relationship can be found in the early stages of section II where a secondary thematic idea (bars 61-72) for the first part of the section, draws its rhythms from the main violin ostinato-like idea of the second part of section I.

Ex.44a: Sonata for violin and piano, violin bars 61-3.

However, these examples are but minor instances of recurring material, and are perhaps best viewed as illustrations of the tight stylistic congruity that characterises the work. It is, of course, difficult to distinguish between idiosyncratic mannerisms that are part of a composer's general style, as opposed to part of a particular piece, but Sonata for violin and piano does display a greater unanimity of style and nature (throughout its contrasting sections) than witnessed in previous compositions. The recurring use of uninterrupted semiquaver patterns, the frequent occurrence of quaver-crotchet-quaver syncopations, the continual return to a strictly diatonic/modal texture, and the constant contrapuntal treatment of material are some of the main aspects that contribute towards the strong feeling of unanimity in the work.

Lilburn's growing interest in organic forms is likewise difficult to pinpoint, particularly since most of the sections show evidence of a tripartite, quasi-ternary organisation. Despite the tightness of the
structure though, there are only occasional exact repetitions of material. Where material is recalled in the third part of a ternary structure for a section, it almost invariably shows some growth away from the original. This is usually through a melding of the recalled theme with characteristics from other material in the section, although sometimes it is with subtle references to material from elsewhere in the work. Take, for example, the violin line of the third part of section II: initially this makes an abridged recollection of material heard in the first part of the section, then quickly moves away to a high-set line that owes more to the second part of section I than the first part of section II.

Ex.45: Sonata for violin and piano, violin bars 108-14.

One of the most interesting compositional features of Sonata for violin and piano is Lilburn's use of variegated scale resources. In this aspect, he shows a marked expansion of vocabulary on his earlier use of the diatonic modes.

A particularly good example occurs in the main theme of section IV (see Ex.46). This theme, incidentally, is also of particular interest in that it is possibly one of the longest themes of Lilburn's entire output. It is in two distinct parts, and, like many of Lilburn's shorter melodies, each of these parts comprises either an extension or repetition of a particular motif. Each part is based on a different scale resource. The first uses an octatonic scale, mentioned above as coincidentally being a mode of limited transposition. There is a brief movement away from this scale (bars 201-2) but the majority of the theme is based on scalic use of this E, F-sharp, G, A, B-flat, C, D-flat, E-flat mode. The second part makes use of a four-note scale (F, G, A, C) fashioned into a four-bar rhythmic figure that is repeated once:
Section II of *Sonata* for violin and piano also uses diverse scale resources. The opening piano motif (see Ex.47), although based only on four main notes, is imbued with a 'folksy' pentatonic flavour, in a similar vein to the third movement of *Sonatina for Clarinet and Piano.*

The implied pentatonicism in this figure is developed later (bars 131-44) in the section (see Ex.48). Here, the violin weaves a meandering, strictly pentatonic line above a piano accompaniment that alternates between being pentatonic and pandiatonic. The prolonged use, at this point, of the pentatonic scale in the violin, especially where accompanied by a pentatonic piano line, is not entirely successful. It presents an
example of one of Lilburn's weaker uses of modal resources; the effect is one of being trapped within a scalic resource. Even the large-scale countour of the violin line in this passage (gradually descending through different registers of the pentatonic scale) does not succeed in giving direction to the essentially static melody and harmony.

Ex.48: Sonata for violin and piano, bars 132-44.

Earlier in this section, there are cases of Lilburn departing entirely from the usual scalic design of his melodies to construct melodies out of the interval of the third. Both the violin line and the right-hand of the piano at bars 61-2 give a good example of this:
Interestingly, Lilburn never really develops this idea of construction by intervals of the third in his later works, yet, coincidentally, it becomes a trademark of the works of David Farquhar in the late 1950s.\(^7\)

The middle part of section I provides a further example of Lilburn's expanding use of scalic resources. From bar 23 (the beginning of the middle passage) to mid-way through bar 32, the texture is strictly diatonic. Whilst the left-hand of the piano gently reinforces a tonic-to-dominant (B-flat to F major) tonality, the right-hand moves with the notes of the lydian mode (a mode hitherto rarely heard in Lilburn's music) based on B-flat. The violin line is restricted to a five-note scale of B-flat, D, E, F and A: all notes picked from the B-flat lydian mode of the piano right-hand.

Ex.50: Sonata for violin and piano, bars 23-5.

---

Elegy and Sings Harry

The manner in which Lilburn's growing restlessness with his

---

\(^7\) Farquhar's Partita of 1957 is a particularly good work in which to witness this idea of construction by intervals of the third.
earlier style manifested itself in Sonata for violin and piano can be similarly heard in his 1951 song cycle Elegy. As well as agreeing in mood, both works hold many compositional characteristics in common, not the least of these being the recurrence of unifying ideas and an increase in the incidence of chromaticism.

The Elegy poems were written by Alastair Campbell in memory of Roy M. Dickson, who tragically met his death in a climbing accident in the Southern Alps on 1 January 1947. Certain geographical discrepancies, such as the co-joint references to the Hollyford Valley and the Clutha Gorge, de-personalise the Elegy so that a more universal theme of premature death at the hands of nature pervades the poetry. Throughout the eight poems, the poet can be found working through the three stages (shock, denial and acceptance) of the grieving process.

The sombre, powerful images of the death element in nature prompted James Bertram, in a review of Campbell's poetry to draw a parallel between Campbell's Elegy and the Spanish poet Lorca's elegaic Llanto por Ignacio Sanchez Mejias of 1934. Campbell, claims Bertram, discovered the same force as Lorca did in that poem - that of the Spanish duende. This duende, which Bertram never succinctly defines "... is a power and not a behaviour... a struggle and not a concept... All that has dark sounds has duende...".

Bertram sees the similarity between the Central Otago and Spanish countryside as one in which both are open to death, and open to duende. Certainly Lilburn's music, with its restless dark power, captures this quality of the text and provides a fitting and sympathetic treatment of the subject matter. Lilburn writes:

"I was attracted to set the poems because of their extraordinary combination of lyrical human grief and its setting of the harshly dramatic Otago landscape, a rare immediacy of experience that musical impulse looks for."

---

8 Whilst Roy Dickson was a personal friend of Campbell, Lilburn had never met the climber. Nor, indeed, did Campbell ever talk about his friend during the time that Lilburn set the song cycle. (Douglas Lilburn in correspondence with author 14 February 1983).


10 Garcia Lorca, Lament for Ignacio Sanchez Mejias, as quoted by James Bertram, Ibid p.43.

11 Douglas Lilburn in correspondence with author 14 February 1983.
In Song I, *The Hollyford Valley*, nature's restless power, unpredictably dangerous, is captured in the agitated, reiterated tone-cluster piano line. Sudden crescendi and dramatic thickening of the piano's texture, such as occurs during the opening line "Storm, Storm in the trees" forebode the ever-possible unleashing of nature's fury. A low baritone tessitura through most of the song sustains an atmosphere of troubled caution. Lilburn's 'nature chord' (one of the recurring motivic ideas throughout the cycle) (see Ex. 51) appears several times serving as a reminder that here, man is not at one with nature.

Ex. 51: Elegy Song I, piano bar 1.

In Song II, *Now He is Dead*, the poet and composer are humbled, resulting in a tender epitaph for one who died at the hands of his all-consuming passion. Nature was the climber's life, his love, and his death. The relentlessly repeated D minor triad with its resolute $\frac{3}{4}$ rhythm underlines the shocked numbness of bereavement. It is this song that provides the main unifying motif that echoes throughout Lilburn's setting:

Ex. 52: Elegy Song II, bars 1-4.

The recurrence of this motif is a constant reminder of the reality of death. "Now he is dead", the rhythm returns to taunt throughout the
denial phase of the poet's grieving process.

In Song III, *Now Sleeps the Gorge*, nature is quiet, its venom spent. A contemplative mood overcomes the author and composer, who are awed by the quiet beauty of nature, and torn by the ambivalence of nature as an ally and a foe. The quiet introductory arpeggios in the piano establish the mood, but later, sudden crescendi and semitonal 'rumblings' in the piano bring back memories of the wind, followed by an echoing of the death theme in the music on the words "O this bare place embalms...".

In Song IV, *Reverie*, a religious modal quality is imparted in the music. The song becomes an elegy to the climber's death and an anthem to the immortality of nature. The memory of death is recalled in the music with a sudden shift to the major, colouring the words "...sweetness at the root...".

Song V, *Driftwood*, is removed in time from the climber's death. The poet and composer have, for the moment, forgotten the past. They are absorbed by nature's reflection of man in the shapes and forms of driftwood. Suddenly, the memory floods back as one particular piece of driftwood reminds the poet of the climber. Nature has constructed its own epitaph by assuming the shape of the victim. Nature's power to excite has diminished as the music slows to a minim pulse. Gone are the shimmering arpeggios and the slight hesitancy of recognition in the first gaze at the rock pool; gone too, are the sparkling configurations of the sun's dazzle.

In Song VI, *Wind and Rain*, the thunder and rain of a stormy night is captured by left-hand tremolandi and inexorable, crotchet-pulsed, right-hand chords. Suddenly the numbing pain is back on the words "...remembering a storm-begotten grace". The storm abates its fury, but the poet cannot sleep; the moaning wind continues to trigger memories of the climber's death.

The agitated introduction to Song VII, *Farewell*, anticipates the agitation in the text, following the realisation that the climber has been seen for the last time. The valediction is addressed to his youth: "... For you, still glimmering hand/ No hand through death's blind land/ To guide you...". The taunts of death exacerbate the poet's agony, which is relieved only by the hope that the climber's rest will be peaceful. Death is recalled musically on the words "hope, pride and majesty", but in the major key. The poet has reached the final phase, that of acceptance.

The eulogistic Song VIII, *The Laid-Out Body*, begins with ethereal chords in the piano based on the 'nature' chord of Song I. The
interruption by left-hand octave scales introduces an earthly pragmatism to the texture: death is real, death is lasting. It is the climber's youth that is eulogised, with constant reference to nature in both text and music. The 'nature' chord provides most of the material for the piano line. The earthly element re-appears on the words "...and all strange...", this time in conjunction with parallel movement in the right-hand. The feeling of bewilderment and non-acceptance is still suggested, and the half-light of death and bereavement evoked. The song cycle finishes with a reference to the place of death in the text, whilst repeated B chords (without the third) in the piano suggest the tolling of a closing death knell.

Implicit in the above brief description is the suggestion that Elegy has a cyclic element to its form, not unlike that observed in Sonata for violin and piano. This similarity is heightened by the fact that the unifying ideas present in both works are themselves of a similar nature. Compare the two main ideas as stated in the piano on both occasions:

**Ex.53a:** Sonata for violin and piano, piano bars 6-7.

![Ex.53a: Sonata for violin and piano, piano bars 6-7.](image)

**Ex.53b:** Elegy Song II, piano bars 3-4.

![Ex.53b: Elegy Song II, piano bars 3-4.](image)

The resemblances are numerous and obvious. Both employ homophonic triads moving at a similar pace and in an identical metre. Both make use of a characterising dotted rhythm and show a gentle stressing of the second
beat of each $\frac{3}{4}$ bar. Both are articulated at the same piano dynamic, and both show a similar voicing of chords – the bass-line doubled at the octave and an occasional gap in the right-hand triad. Within the respective contexts of their first announcements, both are found to be part of an opening eight-bar passage that is strictly diatonic.

The secondary unifying ideas for both works are likewise of a similar nature, but the resemblances are less numerous and less obvious. In both cases it is the idea of a high-set chord with semitonal chromatic dissonance:

Ex.54a: Sonata for violin and piano, piano bar 9.

Ex.54b: Elegy Song I, piano bar 1.

As in the sonata, these two unifying ideas do not appear in every section of the work; rather, their subsequent reappearances are judiciously spaced.

In a sense, in Elegy, Lilburn uses these unifying ideas as leitmotifs: the main idea becomes a 'death theme' and the secondary idea a 'nature' chord; they reappear where the text refers directly to death or to the power of nature. The 'nature' chord is used not so much for its exact pitches, but for its idea of high-set chromatic dissonance. Consequently, whilst there is little direct re-use of the chord as it appeared in bar 1 of Song I, there is frequent use of its distinctive idea. The 'death theme', on the other hand, reappears in guises closely related to the original, as the following extracts suggest.
Ex. 55a: Elegy Song III, bars 25-6.

Ex. 55b: Elegy Song VII, bars 44-6.

Ex. 55c: Elegy Song VI, bars 22-4.

The organisation of material within each song also shows some similarity to the organisation of material within each section of Sonata for violin and piano. Although on occasions Lilburn gives the
text of Elegy a strophic setting (such as in the first part of Song II), each song is, on the whole, through-composed.

A similarity between Lilburn's use of his harmonic resources in the two compositions can also be found. Both are in essence tonal pieces that show an alternation between diatonic and chromatic writing. (The diatonic writing is often modal; the chromaticism contains occasional instances of pandiatonic dissonance.) Possibly the cue for this is taken from the two unifying ideas for each work, one of which, in both cases, is strictly diatonic, and the other chromatic.

A good example of the juxtapositioning of diatonic, chromatic and pandiatonic passages in Elegy can be heard in the closing thirteen bars of Song I (see Ex.56). The first four bars of this extract show a chromatic texture, whilst the second four bars are strictly diatonic and modal - the phrygian mode based on B. The last five bars show a recollection of Lilburn's dissonant 'nature' chord in the piano. With the exception of the E-flat in the vocal line on the word "moan" (no doubt an example of word-painting), this is a pandiatonic texture, continuing the use of the B phrygian mode from the preceding four bars.

Ex.56: Elegy Song I, bars 25-37.
It is difficult to compare the vocal line of Elegy with the violin line of Sonata for violin and piano, as the two media are, by nature, dissimilar. A continuation of the trend towards lengthier phrases and a greater incidence in chromatic lines can be observed, however.

Lilburn's vocal setting of the Elegy text is, in the main, syllabic, although a number of prominent examples of melismatic setting can be readily found. Usually a melismatic setting occurs as part of word-painting of the text. The opening phrase of Song I ("Storm, Storm in the trees;") provides a good example of this:

Ex.57: Elegy Song I, voice bars 8-11.

As an aside, there is a strong correlation between the melismatic setting of this phrase and the melismatic configurations to be found in Lilburn's motion-repose alternation orchestral themes.

Lilburn's attention to detail in setting the Elegy text is meticulous. The concentration of word-painting throughout is subtle, sophisticated and well-integrated into the music. Consider, for example, the word-painting in Song II: initially the text is given a straightforward treatment in announcing the diatonic principal unifying theme of the work. Following the word "hawk" at bar 8, the piano suddenly breaks out of the diatonic mould and its acciaccature of bar 9 suggest the swooping flight of the hawk. This suggestion, though, occurs without breaking away from the pattern of the originating theme.

Ex.58: Elegy Song II, piano bars 8-10.

At the words "Winds bend but cannot break" and later "...on a windy desolate knoll;", semiquaver scalic runs in the piano are used to
depict the wind.

**Ex.59a:** Elegy Song II, piano bar 23.

The phrase "Of the low terrible moan" is coloured by use of a low-set monotone in the vocal line, and marked by an abrupt modulation to B minor in the piano line.

At bar 30, there is a further melismatic setting of the word "storm", and it is accompanied by a repetition of the "hawk" word-painting idea.

**Ex.60:** Elegy Song II, bars 29-31.

The words "Where heavy breakers roll" are the cue for rumbling sounds in the left-hand of the piano - semitone oscillations between the
notes G-natural and G-flat, doubled at the octave, and moving at a quaver pulse. The word "cold" at bar 36 arrests, or rather freezes, this oscillating motion in the left-hand.

The words "of the Lion Rock that lifts/Out of the whale-backed waves" are given a dense, low-set, triadic accompaniment in the left-hand of the piano, suggesting the solidity of the rock, whilst the right-hand provides an A and E inverted pedal suggesting the immutability of this natural object. The words that follow ("Its black sky-battering cliffs") are given a symmetrically rectangular contour that suggests the silhouette of the cliffs against the sky.

Ex.61: Elegy Song II, voice bars 40-2.


As a general observation about Lilburn's word-painting in Elegy, it can be noted that two types of words or phrases are treated consistently throughout. Wherever the text refers to the more violent aspects of nature, melismatic settings for the voice (or melismatic configurations in the piano) occur. Wherever the text uses words pertaining to life, for example "sweetness" at bar 18 Song IV, "wonderful" at bar 29 Song VI, or "hope, pride" at bar 45 Song VII, Lilburn makes a marked and sudden shift to major modality from the otherwise minor harmonisations.

In the main, Lilburn's word-setting in Elegy follows the traditional principles of word-setting: his emphasis is more on highlighting the meaning and the mood of the text, than on capturing the natural rhythmic and pitch patterns of the words. Interestingly, though,
the vocal line frequently possesses a recitative quality, defined as such by the predominance of one-note melodies. Song III bars 5-7, Song V bars 5-7 and Song VIII bars 4-8 give good examples of this.

The piano in Elegy is allotted a more subservient, accompanimental role than in Sonata for violin and piano. This, no doubt, is because of the requirements for setting a text and the attendant need for clarity of the vocal line. In fact, some of the distinctive piano figures used in Elegy, are closely allied to accompanimental figures used in Sonatina for Clarinet and Piano. A comparison of extracts from the two works serves to illustrate this point:

Ex.63a: Sonatina for Clarinet and Piano movement I, piano bars 23-5.

Ex.63b: Elegy Song VI, piano bars 8-10.

Both these extracts show use of an ostinato-styled accompaniment (in actual fact the Sonatina for Clarinet and Piano extract is part of a solo transition passage for the piano; however, it is based on an ostinato figure that characterises the opening of the work). Within these ostinato figures, three of Lilburn's favoured compositional devices are at work. In the right-hand of both extracts, there is evidence of parallel triadic movement. In the left-hand of the extracts, there is use of rapid oscillations between two notes (most noticeable in the
sonatina), and of reiterated notes (most noticeable in the song cycle).

Other such specific comparisons between the piano writing in both works can also be made. For example, the piano line in the second movement of Sonatina for Clarinet and Piano has its equivalent in Song IV of Elegy. In both of these, a gentle (mainly modal) phrase is repeated to provide a quiet background to the main material in the clarinet and voice. The effect of this in both cases is almost one of a counter-melodic descant woven above a cantus firmus. The 'cantus firmus' piano lines though, are subjected to continual variation, and eventually disintegrate. In the sonatina, this piano phrase is three bars in length; in Elegy, it is seven bars in length.

However, the piano writing in Elegy is not dissimilar to that in Sonata for violin and piano. As a general observation, the two are allied in terms of complexity. Specifically, there are the similarities of a motivic approach and a frequent use of reiterated chords. To give but one example, the following closely related extracts show use of reiterated chords in the right-hand moving in syncopation against a regularly-pulsed left-hand.

Ex.64a: Sonata for violin and piano, piano bars 132-4.
and piano is carried through into Lilburn's second song cycle, *Sings Harry*. The restlessness evident in Lilburn's chamber and vocal works of the early 1950s takes an ironic twist in this work: Lilburn looks back, in style, to his works of the early 1940s. There is a considerable difference, though, between the earlier style and the stance adopted in *Sings Harry*. There is a simplicity of utterance in the song cycle that even the clear textures and restrained expression of his early works cannot match. In a sense, *Sings Harry* is Lilburn's contribution to the folk tradition he wished, throughout the 1940s and his 'nationalist' phase of writing, that New Zealand possessed.

Arguably, though, *Sings Harry* is a work that Lilburn could not have written during his period of 'nationalist' writing, through being too close to the subject. Without the distancing of time and geography (for Lilburn's nationalism was based on a Christchurch context), the folk-like expressions and mannerisms he captures so charmingly in the work may well have sounded contrived and unconvincing. Paradoxically, it may have also needed the maturity of greater experience as a composer to hear and realize the virtue of such simple sounds. Whatever the reason, it is interesting that Lilburn did not turn earlier to Denis Glover's poems, which were written "... in the late '30's and the post-war '40's".12

"When did I decide to set these poems? - impossible to say. But I did give them a long period of thought, wondering how I could possibly match their so-seeming casual qualities with equivalent harmonies and rhythms of a 'vernacular' style still unformulated in our music. I don't remember that Glover had any inkling I was busy in this way until I told him the sequence was written ('53)."13

This song cycle, comprising six of the thirteen poems from Glover's *Sings Harry* sequence, is perhaps the most widely-known vocal work by a New Zealand composer. It exists in a number of different versions. The first of these, for baritone and piano, was written in 1953, "... with

12 Liner notes to Kiwi EC-26.
13 Douglas Lilburn in correspondence with author 14 February 1983. Glover's response to hearing that Lilburn had set *Sings Harry* is worth recording. In a letter dated 9 April 1953 to Lilburn, Glover wrote: "I am very delighted (and flattered) that you have managed to bend Harry into musical form and make the old bastard sing to the chromatic scale. I didn't see how it could be done!"
Donald Munroe in mind". It is this version that was published by Otago University Press in 1966. Some confusion between the versions appears here, because the Otago University Press score describes the work on its title page as being for tenor and piano, instead of for baritone and piano. It also erroneously dates the score as 1954. A second version, for tenor and guitar, was realised shortly afterwards "... since Glover liked Finnigan's Irish style ...". The third version, for tenor and piano, was written in 1954 because "... no suitable guitarist could be found ...". It is this version that was recorded by Terence Finnigan and Frederick Page in 1960. The version that will be referred to below is the original 1953 version for baritone and piano.

The Sings Harry poems articulate the thoughts of Harry, a fictitious 'drifter' whose past is strong in its New Zealand flavour, and whose future is universal in its inevitable progression towards old-age and death. Harry is in turn apologetic, defeatist, wistful, nostalgic and introspective. Above all, he is never a man of the present except in the ironic poem The Casual Man, where he sets himself apart from his fellow men and their preoccupation with clocks and the passage of time.

The main poetic and musical unity of Harry's random thoughts is afforded by the repetition of the phrase "sings Harry". This serves as a constant reminder that the views in the poetry are those of Glover's persona as opposed to those of Glover himself. Rather than being to the detriment of the work, this enhances the naive simplicity and directness of the lyrics. To a certain extent this is also true of the music. Glover's persona becomes Lilburn's persona, justifying the simple, folk nature of the music.

The words "sings Harry" recur towards the end of each song. As in Elegy and Sonata for violin and piano, this recollection of material helps unify the work. It is, though, the unity of a musical refrain, rather than a thematic unity.

However, the refrain is never treated the same way twice by Lilburn in any two of the songs, although there are obvious rhythmic and intervallic resemblances between the versions used, as the following

14 Douglas Lilburn in correspondence with author 14 February 1983.
15 ibid.
16 ibid.
17 Kiwi EC-26. The tenor and guitar version was subsequently recorded by Milton Parker and Robert Oliver in 1977 (Kiwi SLD-47).
examples shows:

Ex.65: Refrain of Sings Harry.

Ex.65a: Song 1.

Ex.65b: Song 2.

Ex.65c: Song 3.

Ex.65d: Song 4. (repeated exactly)

Ex.65e: Song 5.

Ex.65f: Song 6. (repeated once at)

All of these examples make use of a characteristic strong-weak rhythmic whiplash on the word "Harry", and, with the exception of Song 5, all make use of a minor third interval.

Lilburn's use of the piano in these songs stands in marked contrast to his use of the piano in Elegy and Sonata for violin and piano. The clue to an understanding of the nature of the Sings Harry piano writing lies in the first poem, with the line "sings Harry to an old guitar". The use of the word "to" rather than "with an old guitar" both conveys a feeling of reflective intimacy, and implies that the guitar possesses a personality of its own - that it is not merely an extension of the singer's mind and body. What is expected, then, is a sympathetic dialogue - a symbiotic interchange between man and instrument.

That Lilburn keeps the guitar in mind throughout the song cycle is obvious from the ease with which the piano part is transcribed for guitar. The differences, with regard to actual notes employed, between the piano and voice versions and the guitar and voice version are negligible. The range of pitch used in the piano line of the Otago University Press version keeps, in the main, to the range of a guitar. It is only in the final two songs that notes are consistently scored below the range of the guitar, and at no stage does the piano stray higher than is possible
on a guitar. Only in Song 5 are chords containing more than six-notes introduced, and it is rare (except in Song 1) that any chord scored is, in theory, unplayable on the guitar for reasons of spacing.

An interesting facet of Lilburn's notation of Sings Harry is that his performance directions are in English, and are simple and concise. It is the only work, of all the works examined, in which this is the case. All other works make use of Italian performance directions (if used at all), and, particularly in his first period compositions, these tend towards lengthy, compound descriptions. Song of the Antipodes, for example, makes use of such phrases as *molto moderato e flessibile* and *con vivacita e poco accel. all Allegro*. These stand in contrast to such markings as 'Lively' (Song 4) and 'Unhurried' (Song 6) of Sings Harry. Whether performance markings are in English or Italian of course makes no difference to the resulting sound (except perhaps through changing the psychology of the performer), but it does give a good indication as to the frame of mind in which Lilburn composed the song cycle. The simple English terms used suggest an informality to the work, not present elsewhere in his output.

Song 1 of Sings Harry takes the nature of a prefaced obituary to the poet's version of the songs. It is an apology, with the poet unnecessarily humbling himself. In the light of comments above that Glover was not aware of Lilburn's intention to set the cycle, the line about how another person will make the songs "worth the bother" is almost prophetic. The unintended comparison of Lilburn as the taller, stronger, longer-lasting rimu or kauri tree with Glover as the shorter, wrinkled and slightly stooped cabbage tree is also ironically prophetic, if unnecessarily self-effacing.

A few points in particular are worth noting about the music. The first of these is that the vocal line is strictly diatonic with a hint of modality. Only six notes of the diatonic scale based on E are used, with the sixth degree of the scale being absent. The lowered third and seventh degrees of the scale are sufficient to suggest a modal bias for the line - either E aeolian or E dorian. As will be seen, the vocal lines of all six songs show evidence of modality in varying consistencies.

The second point of interest, is Lilburn's subtle allusion to the 'death' theme of Elegy at the onset of the song:
Ex.66a: Sings Harry Song 1, piano bar 2.

Compared with Ex.66b: Elegy, Song II, piano bar 3.

This quotation is Lilburn's self-parodying way of enhancing the wry, obituary flavour of Glover's poem. 'Death', for the poem, is at the hands of nature (as was the death in Elegy) in the form of smothering by "wind and sand" (the "erosion of time").

The third point worth noting is the obvious guitar-like nature of the accompaniment. Most of the piano line comprises 'strummed' arpeggios, many of which are ornamented by use of reiterated notes to help 'sustain' the guitar sound.

Ex.67: Sing Harry Song 1, piano bar 7.
That this guitar quality is intended, is confirmed by the obvious word-painting of bars 22-3, where the twang of the downward 'open-string' arpeggio imitates the words "an old guitar".

Ex.68: Sings Harry Song 1, piano bars 22-3.

Song 2, *When I am Old...*, is a charming, light-hearted song, in which Harry considers the possible turns of his mind when he becomes older. He considers only two: that of a 'dirty old man', excited by the lifting of girls' skirts in the wind (this is echoed by a glissando on the word "girls" in the vocal line bar 14); or a nostalgic introvert, whose interest lies solely in the past (at which point the vocal line moves on a monotone B). The cheerful nature of the music, however, suggests that Harry is not entirely serious in his speculations.

The piano line in this song is limited to two simple ideas. The first of these is a regularly-rhythmed vamp-figure, in the style of 'claw-hammer' guitar picking.18

Ex.69: Sings Harry Song 2, piano bars 3-4.

The second of these, is a mildly syncopated, descending semiquaver scale:

---

18 Thumb strikes bass-note, alternating with fingers striking upper triad.
Ex. 70: Sings Harry Song 2, piano bars 9-11.

The vocal line throughout this song is based strictly on the E dorian mode.

Song 3, Once the days..., is, as the title suggests, a nostalgic piece, in which Harry regrets having left the land. Its melody and accompaniment are pure B aeolian in mode, based on a gently ascending scalic figure first stated in the piano introduction:

Ex. 71: Sings Harry Song 3, piano bars 1-4.

The voice and left-hand of the piano throughout this song often move in canon at the octave, with the right-hand occasionally punctuating the texture with parallel, open-fifth chords.

A noteworthy feature of this song is that Lilburn often phrases his vocal and piano lines across the bar-line in irregular groupings of notes, for example:

Ex. 72: Sing Harry, Song 3, voice bars 7-11.

This is a good example of Lilburn concentrating on capturing the rhythms
of the text, rather than on the traditional ordering of the text into rhythms corresponding with bar-line pulses. This weaving of irregular phrases across the natural pulses of the music helps create the illusion of timelessness, as suggested in the text.

The coda of "sings Harry" quietly brings the listener back from the reminiscences.

As mentioned above, Song 4, The Casual Man, is the only poem set in the present. The irony of Harry commenting that his fellow men concern themselves too much with the passage of time is highlighted by the brisk and lively tempo at which the song proceeds (\( \frac{\text{b}}{4} = \text{c.138} \)). This irony is further heightened by words such as "hurry" and "worry" taking the same rhythmic and intervallic shape as the "sings Harry" motif:

Ex. 73: Sings Harry Song 4, voice bars 44-5 and 47.

\[ \text{Ex. 73: Sings Harry Song 4, voice bars 44-5 and 47.} \]

The music for this song is strophic - a simple A, A', with a B refrain of "sings Harry". This is, in fact, the only song in which the "Sings Harry" motif appears in the piano. It does so here to mock Harry, anticipating the singer's statement of the refrain as if to say: "yes, we've heard you say this before, and no, we can't take it seriously".

The key of the song is F major, and the vocal line is based on the pentatonic scale of F,G,A,C,D. A foreign A-flat, however, is often introduced:

Ex. 74: Sings Harry Song 4, voice bars 4-8.

\[ \text{Ex. 74: Sings Harry Song 4, voice bars 4-8.} \]

This A-flat is best interpreted as a 'blue' note (a lowering of the third or seventh degree of the scale in a major scale), that, as used here, gives the song a slightly off-key twang. This, coupled with the vamping
of the piano, conjures up the sound of the 'honky-tonk' pianos found in New Zealand country pubs - to which no doubt Harry was a regular visitor.

Song 5, The Flowers of the Sea, returns to the reflective mood, with Harry remembering the strength and joys of youth. Images of nature and time also recur. The accompaniment is clearly guitar-styled, recalling the characteristic patterns of Song 1. It is a quietly emotive song, delicately toned, and coloured by a slight Spanish flavour - especially in the gently-embellished contours of the mainly G aeolian melody.

Ex. 75: Sings Harry Song 5, voice bars 11-12.

The song is strophic in form, with piano introduction and interludes. The harmony throughout is strictly diatonic and modal, until immediately prior to the "sings Harry" refrain. There, mild chromaticism is introduced in the form of E-flat minor, D-flat major and G-flat major chords. The piece ends in this chromatic, but triadic, vein, with an alternation between G minor and G-flat major chords in the piano.

The form of Song 6, I Remember..., is ternary (A B A'), with a coda and introduction. This form mirrors the text in that the first two stanzas (A), are a description of back-country scenery, the third and fourth stanzas (B) introduce interruptive elements from the outside world, and the final two stanzas (A') return to the countryside. The poem is an objective recollection of the past: places, names and incidents are factually recorded without a trace of nostalgia. Exceptions to this occur, though, in repeated references to the river, and in the final stanza:

"But that was long ago
When the hawk hovered over the hill
And the deer lifted their heads
And a boy lay still
By the river running down,

Sings Harry."

Lilburn detected these points of nostalgia, and highlighted them with changes of texture. Most of the piano material for this song comprises
an unassuming vamp-like figure, employing strictly functional harmony and modulating through a series of keys: C major and A major in sections A and A', and E-flat major and D-flat major in section B. At the nostalgic "... and the river running down", Lilburn scores a series of chords reminiscent of a passage in Constant Lambert's Rio Grande. It is more than coincidence that this allusion occurs at the mention of a river - the central image of both the Rio Grande and the Sings Harry texts?

Ex.76: Sings Harry Song 6, bars 14-15.

This sequence recurs at bars 56-7 and 69-70 with Lilburn making a feature of the allusion.

The nostalgic final stanza begins at the marking 'distantly' with a sustained four-and-a-half-beat C, as if to emphasise the temporal separation of subject matter and recollection. One other point worth noting about this final stanza is the quasi-religious cadence at the words "And a boy lay still", furthering the implication that the boy's childhood died at that time by the river.

Ex.77: Sings Harry Song 6, voice bars 67-8.

The nostalgic mood is broken by a return of the "sings Harry" refrain, and the piece ends with a recollection of the vamp-like figure of Section A in the original key.
Thus, *Sings Harry* looks back to many of the characterising aspects of Lilburn's early works from his first period of composition. There is the use of modes, and the simple diatonic, triadic harmonies. There are the simple, traditional forms, with all the settings showing evidence of strophic organisation. There are also the regularly-pulsed, traditionally-metred rhythms. The one notable exception to this latter, of course, is Song 3, which was shown above to make frequent use of irregular phrasing.

Despite the great difference in mood between *Elegy* and *Sings Harry*, there is one aspect upon which they agree, and that is in the manner of word setting. In both song cycles, the word setting is meticulous, characterised by frequent and subtle use of word-painting. Both settings are primarily syllabic (*Sings Harry* more rigidly so than *Elegy*), with occasional use of a melismatic setting highlighting the meaning or mood of a particular word or phrase.

**Duos for two violins**

*Duos for two violins* is a particularly interesting work because of its chronological placement in Lilburn's compositional output. Written in 1954 at the end of Lilburn's first compositional period, it is the chamber equivalent of his *Suite for Orchestra* of 1955. The same formal idea of presenting self-contained vignettes in essentially the structure of a suite is present in both works. Certain rhythmic patterns and recurring tone-cluster chants can also be found in common, along with evidence of an increasing interest in the American pastoralism of Copland. But whereas *Suite for Orchestra* is the first orchestral work in which Lilburn's growing dissatisfaction with the old orchestral style is heard, *Duos* continues the restlessness felt in *Sonata* for violin and piano. *Duos* also summarizes many of the chamber music modifications to Lilburn's orchestral style in evidence through his first compositional

---

19 On the manuscript score, the title for the work is given as Duo for 2 Violins. In general practice, as well as by Lilburn himself, the plural form of the word 'duo' has always been used and the instrumental description dropped from the title. Hence, it would seem sensible to refer to the work by its accepted title of Duos for two violins.

20 As Lilburn later explained: "... about Copland, I learnt a great deal from him....I especially liked his light open scoring, and sensitive economical harmonic spectra - ideal materials, I must confess, for a harassed VUW lecturer trying to liberate student imaginations." (Douglas Lilburn in correspondence with author 14 February 1983).
The first point immediately noticeable on a cursory glance at the score of this work, is that the violins are given equal status: there is no feeling of a violin I-violin II pecking order (as in the orchestral and the string chamber music), and few signs of a melody/accompaniment dichotomy. The work is literally a duo. Not only is the thematic content shared, but also the relative registers of the two instruments are continually interchanged. For example, out of seventy-eight bars in the second movement, no fewer than thirty-eight (almost one-half) of the bars have the two violins overlapping in pitch. That one of the two violins is, in the final count, consistently placed higher than the other, is due more to its placement on the page of the score than to its relative importance.

Most of the six movements in Duos owe structural allegiance to either the small-proportioned or medium-proportioned forms found characterising Lilburn's first period orchestral works. Only one movement, movement V, shows use of an organic approach to form, and interestingly, this is the least satisfying movement. Arguably, this is because the chosen method of structuring does not suit the nature of the canonic material.

Movements I and II owe allegiance to the principles of ternary design, whilst movements IV and VI make use of the minuet and trio design. Movement III is monothematic, organised into three distinct short sections, each presenting its governing material in a slightly varied guise.

Where the forms of the six movements differ from their earlier orchestral counterparts, is in the fact that the phrases are less symmetrically drawn and less clearly defined. This is partly due to Lilburn making less use of the traditional two, four, or eight-bar lengths for phrases; partly due to the increased freedom of his counterpoint; and partly due to his growing interest in grouping phrases across the natural pulse of the music. Lilburn's patterning of the six movements according to the principle of alternating tempi (slow-quick-slow-quick-slow-quick), shows a continuation of the traditional organisation of his compound-movement works.

As well as the structures used in Duos bearing similarities to his orchestral music, a number of his melodies are likewise traditionally orientated. Consider, for example, the following melodies, extracted here with their second violin accompaniments:
Ex.78: Duos movement I, bars 39-42.

Ex.79: Duos movement II, bars 1-5.

Ex.80: Duos movement IV, bars 3-6.

Ex.81: Duos movement VI, bars 1-3.

All of these are strictly diatonic, and both example 73 and example 80 show evidence of modality. Examples 78 and 81 are essentially scalar in
design, and examples 78 and 79 show the melody contained within an octave compass. All four are shortish melodies, with the possible exception of example 79, which is in two parts—the second part closely resembling the first. Example 79 also shows use of Lilburn's favoured reiterated notes, and, along with example 78, shows Lilburn's favoured rhythmic anticipation of the cadential close.

Example 78 is the main idea for the middle section of movement I's ternary form. The main idea for the first section of movement I (see Ex.82) is likewise strictly diatonic, though moving in a B major outline against the B minor key signature:

Ex.82: Duos movement I, violin I bars 1-6.

As with example 79, example 82 shows use of reiterated notes, and as with examples 78-81 it is of a relatively short duration.

Example 79 shows a further example of the 'folksy' pentatonicism that Lilburn seems to favour in his chamber music. String Quartet in E Minor, Sonatina for Clarinet and Piano and Sonata for violin and piano all display similarly-natured passages. What makes this extract particularly interesting is that it is immediately followed by an idea that is pure 'barn-dance' in flavour. Here, in the space of the opening eight bars of movement II, one can hear Lilburn's 'trans-Atlantic' shift in his lighter music, from the English pastoralism of his 1940s compositions to the American pastoralism of his 1950s works.

Ex.83: Duos movement II, bars 5-8.

What gives this extract its 'barn-dance' flavour is the interchanging
and continual use of the \( \text{\texttt{\textbullet\,\textbullet}} \) and \( \text{\texttt{\textbullet\,\textbullet\,\textbullet}} \) rhythmic figures in conjunction with the reiterated 'open-string' pedal note of the hoe-down fiddler. What saves the extract from being merely an example of pastiche Americana, is the recurrence of pungent major second dissonances. This provides a good illustration of Lilburn's growing interest in building chords out of major seconds, heard to greater effect in the 1955 Suite for Orchestra. This extract also illustrates the frequent overlapping of pitch and frequent interchange of material that occurs between the two violin lines in Duos.

The accompanying violin II line of example 80 gives further illustration of Lilburn's growing interest in passages based on clashing major seconds. Here, the clashing major seconds of the violin II line are organised into a monotonal chant, reminiscent of some of the accompanimental figures of Sonata for violin and piano, as well as of Suite for Orchestra.

Ex.84a: Sonata for violin and piano, piano bars 197-8.

\[
\begin{array}{c}
\text{[}\text{\texttt{\textbullet\,\textbullet}}\text{]} \\
\text{[}\text{\textbullet\,\textbullet\,\textbullet}\text{]} \\
\text{[}\text{\textbullet\,\textbullet\,\textbullet\,\textbullet}\text{]} \\
\text{[}\text{\textbullet\,\textbullet\,\textbullet\,\textbullet\,\textbullet\,\textbullet}\text{]} \\
\text{[}\text{\textbullet\,\textbullet\,\textbullet\,\textbullet\,\textbullet\,\textbullet\,\textbullet}\text{]} \\
\end{array}
\]

Ex.84b: Suite for Orchestra movement I, viola bars 3-6.

\[
\begin{array}{c}
\text{[}\text{\textbullet\,\textbullet\,\textbullet\,\textbullet\,\textbullet\,\textbullet\,\textbullet}\text{]} \\
\text{[}\text{\textbullet\,\textbullet\,\textbullet\,\textbullet\,\textbullet\,\textbullet\,\textbullet\,\textbullet}\text{]} \\
\text{[}\text{\textbullet\,\textbullet\,\textbullet\,\textbullet\,\textbullet\,\textbullet\,\textbullet\,\textbullet\,\textbullet}\text{]} \\
\end{array}
\]

Example 80 also gives a good illustration of Lilburn's growing interest in the use of changing metres. Although no time signatures are given in this movement, the metres are quite freely changed from the prevailing \( \frac{3}{4} \). Where differing symmetric metres are used, Lilburn groups these notes within each bar into non-traditional groupings. Thus the \( \frac{9}{8} \) metre of bar 5 shows notes grouped into a 3+2+4 pattern, whilst the \( \frac{8}{8} \) of bar 9 uses a 3+2+3 pattern. To illustrate the consistency with which Lilburn changes the metre, consider the grouping patterns used between
bars 16 and 27 of this movement IV:

Table 4: Grouping patterns used in Duos movement IV, bars 16-27.

| Bars 16-17 | 2+4 8  (6) | Bar 18 | 3+2+3 8  (8) |
| Bar 19    | 2+3 8  (5) | Bar 20 | 2+4 8  (6) |
| Bar 21    | 2+3+2 8  (8) | Bars 22-3 | 3+2 8  (5) |
| Bar 24    | 3+3 8  (6) | Bar 25 | 2+3+2 8  (7) |
| Bar 26    | 3+3 8  (6) | Bar 27 | 2+3+2 8  (7) |

Example 81, as well as being perhaps the most traditionally drawn melody of Duos, gives a good indication of Lilburn's increasing interest in the use of contrapuntal procedures. This example (Ex.81) shows the theme opening movement VI with the idea of a fugato entry. The opening first violin theme is answered by a second violin version of the theme, moving in inversion:

Ex.85: Duos movement VI, violin II bars 3-6.

Movement VI is not the only movement that begins with use of a contrapuntal device; indeed, movements I, III and V all begin in a like fashion. Movements III and V are especially similar, in that they both begin as a canon, and continue throughout with a loose application of the idea of a canon.

Movement III begins with a canon at the major seventh.
Ex.86: Duos movement III, bars 1-4.

whilst movement V begins with a canon at the major third.

Ex.87: Duos movement V, bars 1-6.

Both themes presented in these canons, incidentally, are quite atypical of Lilburn. The movement III theme shows use of consecutive major thirds in the initial stages, and later embarks on a chromatic modulation. The movement V theme shows Lilburn making one of his rare uses of the major seventh interval. Because this wide interval is explored sequentially, the theme is also one of the few examples of Lilburn using a wide thematic compass: two-and-a-half octaves are spanned in the short space of two bars.

Whilst the idea of movement at the canon characterises the writing of movement III and V, the idea of movement as a sequence of imitations between the two lines characterises the middle sections of both movements I and II. The opening bars of the middle section of movement II give a good example of the type of fugato entry that can be found scattered
throughout the work (see Ex.88). It is also a further illustration of the equality of the two lines in Duos - each instrument has its turn at accompanying (notice that the accompanying lines are identical in both instruments) as well as at articulating the thematic material.

Ex.88: Duos movement II, bars 33-6.

This trend towards equality of line and the resultant increase in the use of polyphonic procedures, confirms the finding in Lilburn's earlier string chamber music about these aspects of his writing. They also point towards the chamber works of his second period of writing, as will be found later.

Other similarities between Duos and String Trio and String Quartet in E minor can also be found. Duos and the string quartet, for example, both make prominent use of repeated accompanimental chords as a contrast to the often polyphonic textures:

Ex.89a: Duos movement I, bars 49-53.

Earlier in this chapter, it was found that Lilburn treated the string lines of String Trio and String Quartet in much the same fashion as his orchestral string lines, except for his use of double-stopping, which was increased in the chamber music presumably as a compensation for the reduced textures. The same is also true of Duos, although, as both Symphony No. 2 and Suite for Orchestra make frequent use of double-stopping, this could be seen as part of a wider trend in Lilburn's writing, rather than a specific trait of his chamber music writing.

Where the restlessness evident in Sonata for violin and piano and Elegy manifests itself in Duos, it is most strongly felt in the elements of harmony and rhythm. The rhythms of Duos show a continuation of the trend towards greater freedom and a greater incidence of syncopation. Often the continual cross-accenting and cross-phrasing that occurs in Duos leads to a blurring of the metrical pulses in the work.

The first section of movement I, for example, gives a good illustration of Lilburn's growing interest in phrasing lines against the pulse of the music. Here, the intermittent crossing over of phrases between starting on the first beat and the last beat of the bar leads to a feeling that the music is often 'wrong-footed'. After a time, the ear becomes uncertain as to where the bar-line is located.

Ex.90: Duos movement I, bars 30-7.
The feeling of being wrong-footed in this extract is first sensed in bars 31-2, heightened by the return to the natural pulse at bar 33. In bars 34-6, the phrasing from the third beat of the bar asserts itself sufficiently strongly for the return to the natural phrasing of the $\frac{3}{8}$ metre at bar 37 to occur as something of a surprise.

The harmony of _Duos_ matches that of _Sonata_ for violin and piano and _Elegy_ with respect to the increase in chromaticism, and in the fact that passages of strict diatonic (or pandiatonic) writing can be found lying side-by-side with passages of chromaticism. As with the sonata and the song cycle also, _Duos_, despite its high incidence of chromaticism, is essentially a tonal work.
FIRST PERIOD PIANO MUSIC

Although extending over almost his entire compositional output, the bulk of Lilburn's music for piano was written during his first period of composition.

In total, Lilburn wrote and completed some twenty separately-titled piano works. Many of these, however, amount to little more than trifles whilst other, more substantially-lengthed pieces (particularly the very early pieces) have either never been performed, or have lain neglected since their first performance.

This leaves a half-dozen works for piano that have come to wider attention and/or are of significant length or substance. These comprise: Four Preludes for Piano (1942-4), Chaconne (1946), Sonatina No.1 (1946), Sonata (1949), Sonatina No.2 (1962), and Nine Short Pieces for Piano (1965-6). As can be seen from the dates, the first four of these works were written in the middle of Lilburn's first period of composition, during a time span that spreads from the composition of works such as Allegro for strings (1942) to Symphony No.1 (1949).

As would be expected from their chronological placement in Lilburn's output, these four works draw, in the main, a close stylistic parallel with his orchestral works. As with his early chamber works, but to a greater degree, various aspects of this orchestral style are modified to suit the particular needs and strengths of the different medium. As well as this, his piano music contains evidence of a greater freedom of approach to his material: Lilburn can be found experimenting with various elements of his style in advance of the appearance of those elements in his orchestral or chamber works.

Four Preludes for Piano

The Four Preludes for Piano are the earliest and the shortest of the

1 For instance, some of the miniatures published in Occasional Pieces for Piano (Price Milburn Music 1975).
four piano works of Lilburn's first composition period to be discussed. Because of their short durations, one would expect to see use of the traditional smaller-proportioned forms that characterised his shorter-lengthed orchestral works. In fact, this is only partly the case.

Prelude No.1, Allegro grazioso \( \d \) =c.138, is the only one of the four preludes that conforms strictly to the characteristics of Lilburn's forms as discussed in the orchestral works. The prelude uses a simple ternary form with a ten-bar coda:

Table 1: Structure of Prelude No.1.

<table>
<thead>
<tr>
<th>Bar Nos.</th>
<th>Structure</th>
</tr>
</thead>
<tbody>
<tr>
<td>01-16</td>
<td>A</td>
</tr>
<tr>
<td>17-24</td>
<td>B</td>
</tr>
<tr>
<td>25-30</td>
<td>A'</td>
</tr>
<tr>
<td>31-40</td>
<td>Coda</td>
</tr>
</tbody>
</table>

The material within each of these sections is symmetrically ordered as a compounding of traditionally-lengthed four-bar phrases. The only exception to this, is where section A' is trimmed by two bars, with its concluding phrase joined to the first two bars of the coda.

Prelude No.2, Allegro deciso \( \d \) = c.138, is likewise based on the unit of the four-bar phrase. Here, though, the resemblances of form with Prelude No.1 end; instead of building the two main themes of the piece into a larger section, Lilburn divides each of the themes in half, separating them into their antecedent and consequent motifs. These motifs, each of which are two bars in length, are then used as the basic building block for what could be called a modular form. Labelling the motifs from the first theme 'a' and 'b', and the motifs from the second theme 'c' and 'd', the overall form for the piece can be represented thus: \( a \ b \ a \ b \ c \ d \ b \ a \ b \ a \ d \ c \ c \ d \). With two exceptions, every four bars comprises a coupling of antecedent and consequent phrases.

Prelude No.3, Sostenuto e quasi lontano \( \d \) =c.152, can be divided into three sections; however, it is not the tripartite division of ternary form, as the same material is presented in each of the three sections. In a sense, Lilburn's structuring of this prelude is similar to that of a miniature sonata form, in that the first section shows the exposition of two ideas, the middle section develops these ideas and the third recapitulates these ideas. However, as all this takes place in the short span of fifty bars, it would be unwise to place too much emphasis on the similarity. What is important, is that Prelude No.3 shows some evidence of development of material within its short span: an unusual feature for one of Lilburn's small-proportioned pieces.
The formal schema of the piece is as follows:

Table 2: Structure of Prelude No.3.

<table>
<thead>
<tr>
<th>Section A</th>
<th>Bars</th>
<th>Idea</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>01-04</td>
<td>1.</td>
</tr>
<tr>
<td></td>
<td>05-11</td>
<td>2.</td>
</tr>
<tr>
<td></td>
<td>11-13</td>
<td>1.</td>
</tr>
<tr>
<td></td>
<td>14-18</td>
<td>2.</td>
</tr>
<tr>
<td></td>
<td>18-22</td>
<td>1.</td>
</tr>
<tr>
<td>Section B</td>
<td>23-27</td>
<td>I briefly developed.</td>
</tr>
<tr>
<td></td>
<td>28-38</td>
<td>2 developed.</td>
</tr>
<tr>
<td>Section C</td>
<td>39-45</td>
<td>2 recapitulated.</td>
</tr>
<tr>
<td></td>
<td>45-50</td>
<td>1 used as a coda.</td>
</tr>
</tbody>
</table>

Prelude No.4, **Allegro** \( \text{\textit{d} = c.84} \), shows a very early example of Lilburn's exploration of the possibilities of an organic form. The design principle at work here is one of development away from a single idea to a climax point on the most distantly related material. However, the structuring within the prelude is still strictly phrasal, and the development of the material remains closely related to the originating material right up to the point of climax. Also, as the following bar-by-bar tabulation shows, the development away from the originating idea is arrested, in the third phrase, by an exact repetition of the idea.

Table 3: Structure of Prelude No.4.

<table>
<thead>
<tr>
<th>Bar Nos.</th>
<th>Phrase</th>
</tr>
</thead>
<tbody>
<tr>
<td>01-04</td>
<td>1, statement of originating idea.</td>
</tr>
<tr>
<td>05-09</td>
<td>2, development of phrase 1.</td>
</tr>
<tr>
<td>10-13</td>
<td>3, repetition of phrase 1.</td>
</tr>
<tr>
<td>14-18</td>
<td>4, mixing characteristics of phrases 1 and 2.</td>
</tr>
<tr>
<td>19-20</td>
<td>Climax on distantly related material.</td>
</tr>
<tr>
<td>21-24</td>
<td>Coda loosely recalling originating idea.</td>
</tr>
</tbody>
</table>

Interestingly, the climax bars of this prelude present an idea that anticipates a cadential figure recurring throughout the third movement of the 1945 **String Trio**:

Ex.1a: Prelude No.4, bars 17-19.
Compared with Ex.1b: String Trio movement III, bars 16-18.

That Four Preludes for Piano is a collection of individual pieces rather than a single work in four separate movements, is suggested by the fact that Lilburn does not show his usual regard for alternation of tempi between each of the preludes. There is no slow prelude, and all four carry metronome markings of approximately the same speed. The need for a contrast of tempo, however, is to a large extent abated by the differing moods presented in each prelude.

The prevailing rhythms used in the preludes present little that is unusual in relation to the orchestral works of the time, except for, and this is a significant exception, the rhythms used in Prelude No.3. In this prelude, Lilburn makes use of not only an asymmetric metre for the first time, but also of changing time-signatures. This predates his use of an asymmetric metre in his orchestral music by some fifteen years, and it is not until 1950 and the Sonata for violin and piano that such a metre is used in his chamber music.

The buffeting rhythms produced by the use of an asymmetric metre in conjunction with constant changes of time signature, are not matched in any of the other preludes. However, because no form of syncopation is used at all through this prelude, the steady pulse of the music is preserved.

This absence of syncopation is also a feature of the other three preludes. Only bar 24 of the second prelude (where a \( \frac{4}{4} \) rhythm is used) and the climactic bars of the fourth prelude (see Ex.1a) show any signs of disturbances to the natural pulse. This absence of syncopation, coupled with the generally symmetrical phrases, gives the rhythmic property of the preludes a general feeling of predictability.

The melodic content of the preludes conforms, in the main, to the

---

2 The first appearance of an asymmetric metre in an orchestral work is not until 1958, and the third poem of the string orchestral Three Poems of the Sea.
melodic content of Lilburn's orchestral works. All the themes presented are strictly diatonic (with one possible minor exception) and all contain touches of modality. They are generally short and contain a modicum of motivic ideas.

The two themes of Prelude No.1 capture something of the pastoral flavour of Lilburn's orchestral lyric-pastoral thematic types:

Ex.2: Theme 1 of Prelude No.1, right-hand bars 1-4.

Ex.3: Theme 2 of Prelude No.1, right-hand bars 17-20.

This is no doubt due to the fact that elements of pentatonicism can be found in both. The two themes, as can be clearly seen, are closely related to each other, with several features, apart from the pentatonicism, being held in common. Both themes make use of the idea of alternating reiterated notes with interval steps, the first theme in a descending direction, the second in an ascending direction. Both make use of the same rhythmic figure in conjunction with a similar (but transposed) set of pitches. Both make frequent use of intervals of the third.

Prelude No.2 presents thematic ideas that are clearly pianistic in conception. In these, the dividing line between melody and accompaniment becomes blurred, with both playing an integral part in the thematic idea.

Ex.4: Theme 1 of Prelude No.2, bars 1-4.
The first of these themes is particularly interesting, for it shows Lilburn modifying several characteristics from his orchestral style to suit the different needs of the piano. If anything, this theme belongs to the chorale-like thematic type of his orchestral melodies. Where it differs from the orchestral type (apart from the matter of pace) is in the fact that it does not make use of a sustained pedal note. Instead, there is a reiterated inverted pedal built into the homophonic chords: in the first two bars this is an inverted pedal of C-sharp, in the last bar-and-a-half, this is a B. To anticipate discussion of his later piano works momentarily, consider the following thematic extracts:

Ex.6: Sonata for piano (1949) movement I, bars 4-8.

Ex.7: Sonata for violin and piano, piano bars 1-4.
Common to all these extracts, and to the first theme of Prelude No.2, is the idea of a reiterated inverted pedal built into a series of homophonic chords that move mainly at the same rhythmic value. As all three of the above extracts are prominently placed in their respective works, it would seem that this thematic shape is one of the characteristic ideas of Lilburn's first period piano writing.

The other idea of the first theme of Prelude No.2 that has obvious parallels in Lilburn's orchestral music, is the rapid semiquaver run of the first half of bar 3. The guise in which it appears here is a cross between the idea of a rapid embellishment (prevalent throughout his orchestral music) and the idea of alternating motion with repose (or in this case, contrasting semiquavers with an otherwise crotchet movement).

The second theme of Prelude No.2 likewise contains two ideas found in the orchestral music, but modified for the piano. The first of these is the suggestion of inverted pedal notes in the right-hand. As with the pedal notes found in the above-quoted piano themes, these notes are reiterated. The reason for Lilburn's reiteration of pedal notes in his piano music, when they usually appear in his orchestral music as sustained notes, is obvious: the piano cannot sustain sound at a constant level, as can the string, brass and woodwind instruments.

The second idea is that of movement in parallel thirds, with the upper note of the thirds being doubled at the octave below. In the orchestral music, this idea was usually associated with the upper instruments, particularly the violins and violas. Here, it appears in the left-hand of the piano, pitched in the lower-middle register of the instrument. Also, instead of all three notes moving in rhythmic unison, the octave doubling note is alternated with the parallel thirds.

The use of an asymmetric metre in Prelude No.3 has already been discussed above. Apart from this, what is of particular interest in the first theme of this prelude is Lilburn's use of the lower register of
the piano. The spacings of the chords used in this theme differ markedly from the spacings used by Lilburn in his first period orchestral works. In these, there was found to be a studied avoidance of textures that could sound murky. Had Lilburn ever set a theme so low, he would no doubt have omitted either the octave doubling of the bass-line in the right-hand, or set what amounts to an E inverted pedal in the upper line of the right-hand an octave higher.

Ex.9: Theme 1 of Prelude No.3, bars 1-5.

Ex.10: Theme 2 of Prelude No.3, bars 5-7.

Two points, likewise, are worth noting about the second theme of Prelude No.3 in relation to Lilburn's first period orchestral music. The first of these is his use of reiterated notes. These were found to be relatively common in his orchestral music: about one-quarter of the intervals used in his orchestral music were found to be reiterated notes, and out of the sample of fifty orchestral melodies, twenty-seven contained one or more occasions on which a note was sounded in succession at least three times. The 'development' or middle section of this prelude shows Lilburn taking the idea of reiterated notes to an extreme:
The reiterated D (which incidentally is a further example of an inverted pedal) is sounded no less than sixty-two times in succession. Without a doubt, Lilburn is playing with a modicum of ideas in this section: the left-hand is confined to the building up of related triads.

The second point to note about the second theme of Prelude No.3 is the prominent use of the \( \text{\textbf{\textit{}} \text{\textbf{\textit{}}}} \) and \( \text{\textbf{\textit{}} \text{\textbf{\textit{}}}} \) rhythms. These were found to be favoured by Lilburn in his orchestral music, particularly the lighter-natured works. The manner in which Lilburn combines these distinctive rhythmic figures with reiterated notes, anticipates his use of a similar idea in the third movement of the later Diversions for string orchestra. In both cases, reiterated notes are reserved for use on the two semiquavers of each rhythmic figure:

Ex.12: Diversions movement III, violin I bars 9-12.
The one and only theme for Prelude No.4 is a single-strand idea that shows movement exclusively at the quaver. In this respect, it conforms to a number of orchestral melodies which likewise exclusively employ one rhythmic value.

Ex.13: Theme 1 of Prelude No.4, bars 1-4.

Spread out over a compass range of two octaves, this is a further example of Lilburn modifying his style to suit the different medium: the piano, particularly when using both hands for a single idea, has a greater facility for wide-ranging movement than any single orchestral instrument. It will be remembered that only two of the fifty orchestral themes examined in the chapter "Melody in Lilburn" used a compass range as wide as two octaves.

The harmony used throughout the Four Preludes for Piano conforms to the prevailing harmonies of Lilburn's early music. It is mainly diatonic and triadic, with touches of modality and a smattering of chromaticism. All the preludes preserve a strong feeling of tonality throughout, and all firmly establish the primacy of one key before undertaking any brief modulation.

The fifty bars of Prelude No.1 are strictly diatonic, until bar 31 and the beginning of the coda. The A sections of this prelude are in F-sharp major, whilst the B section shows a move to the subdominant without a chromatic modulation. The chromatic triads and triadic outlines that appear in the left-hand throughout the coda are, in essence, only instances of substitute chords being used to colour the harmonisation of the still strictly F-sharp major right-hand.

There is also a particularly obvious example in this prelude of one of the weaker aspects of Lilburn's harmonic writing. This occurs over bars 22-3, where instead of changing the harmony, Lilburn uses the same harmony (A-sharp minor) both sides of the bar-line. In his

3 See Part II Chapter 2.
orchestral music it was found that Lilburn would often use the same chord over a bar-line in a weak-to-strong progression.

Part of the charm of Prelude No.2 arises from the vacillation of mode based on B. Sometimes the seventh degree of the B-based scale is major, sometimes it is minor. The third, sixth and second degrees are likewise sometimes raised, sometimes lowered. Yet, despite this fluctuation of mode, and the occasional cadencing of phrases on chords diatonically unrelated to B, the feeling of a B-rooted key remains throughout.

Prelude No.3, as with Prelude No.1, is strictly diatonic for most of its duration. It is not until bar 32 of the fifty-bar prelude that a chromatic note is introduced into the otherwise A aeolian texture. Whilst the middle 'development' section shows a move to the subdominant, the majority of the prelude stays firmly in the A aeolian tonic.

Prelude No.4 is likewise strictly diatonic for most of its duration, although the C-flats and D-flats of the mainly E-flat aeolian texture are sometimes raised to C-naturals and D-naturals respectively. It is not until the seventeenth bar of the twenty-three bar prelude that a marked modulation is felt. This occurs on the climactic bars, with a sudden move to the supertonic major.

Thus, the Four Preludes for Piano, in relation to the orchestral works of Lilburn's first period of composition, show an interesting mixture of confirmation, modification and anticipation of style and technique. This same mixture, to varying degrees, can be found characterising the later piano works of Lilburn's first period of composition.

Sonatina No.1

The most obvious difference between the Four Preludes for Piano and the Sonatina No.1 lies in Lilburn's approach to the piano. Whereas the preludes are mainly right-hand dominated, the sonatina shows a growing equality for both hands. There is less of a feeling of the right-hand melody/left-hand accompaniment dichotomy in the later work. This growing equality of line reflects the trend found in Lilburn's first period chamber music, culminating in the 1954 Duos. The early breakdown of the melody/accompaniment dichotomy is one of the facets of Lilburn's style separating his first period chamber and piano music from his orchestral music.

Other differences between Lilburn's approach to the piano in the
sonatina as compared with the preludes, include an extension of the compass range explored, and a greater willingness to space the two hands of the piano far apart. It is the upper register of the piano, particularly, that is extended. In the preludes, the highest note employed is a C-sharp, two octaves above middle C (first note, Prelude No.1); in the sonatina, notes up to the G-sharp, three-and-a-half octaves above middle C, are used (bar 142 movement I). The widest spacings used in the preludes are limited to under four octaves between the outer notes of both hands. The widest spacings used in the sonatina stretch as far as five-and-a-half octaves between the outer notes of both hands.

A word of caution is needed here, though. The wider spacings and increased compass range certainly reflect the similarly expanding, but less marked, use of instruments found in his orchestral music throughout the first composition period. However, they are more likely the result of the different scale on which both works were written: the four preludes were designed as drawing room pieces, whilst Sonatina No.1 was designed for the concert hall.

As with the orchestral and chamber music of the 1940s, the forms used in the three-movement sonatina owe allegiance to the principles of classical forms. The possible exception to this is movement III, which is in the nature of a free fantasia upon a single, very short theme.

Movement I uses the formal plan of abridged, or modified, sonata-form. Uncharacteristically, Lilburn even makes use of the traditional formula of keys for the movement: the first subject is stated and recalled in the tonic, and the second subject is stated in the dominant and recalled in the tonic.

The movement begins without an introduction, immediately announcing the principal theme:

Ex. 14: Theme Ia of Sonatina No.1 movement I, bars 1-8.
A number of points about this theme are worth noting; firstly, it is articulated in bare octaves. This marks a departure from his orchestral music, in that his orchestral themes were found to be rarely announced with octave couplings, or even with mixed timbres. By contrast, the announcement of themes doubled at the octave and unadorned by any other material, seems to be a characteristic of Lilburn's writing for piano. The main theme of the first movement of *Sonata* (1949), the main theme of *Allegro* for piano (1948), the introductory motif to the second section of *Sonata* for violin and piano (1950) and the introductory motif to song 4 of *Sings Harry* are but a few examples of this occurring.

Arguably, this is another example of Lilburn modifying his orchestral style to suit the different medium. It will be remembered that many of Lilburn's orchestral themes were announced during passages of pared-down textures, often accompanied only by a sustained pedal note. Perhaps the use of unadorned octave doubling is the piano equivalent of this orchestral method of highlighting important themes.

A second point worth noting about this principal theme to *Sonatina No.1* is that it is not strictly diatonic. The third degree of the A-based scale on which this theme is built appears initially as a C-sharp, then later as a C-natural. The process occurring here is not unlike the vacillation of mode found above in *Prelude No.2* Lilburn is deliberately creating an ambiguity of mode in these opening bars.

A third point, is that although the principal theme is a traditionally-lengthed eight-bars in duration, it is not symmetrically phrased. This was often found to be the case in many of the themes from Lilburn's larger-proportioned orchestral works.

This principal theme (theme 1a) of *Sonatina No.1* is answered by a secondary idea (theme 1b) at bars 9-13, which breaks away from movement in doubled octaves.
This idea shows a direct transplanting of a number of orchestral characteristics into the piano music. Firstly, it is diatonic and modal (A mixolydian). Secondly, it shows use of a harmonic figure found to be favoured by Lilburn as material for secondary ideas throughout his orchestral works of the first composition period. It is the 'hunting-horn' motif, found at its most prominent in works such as Aotearoa Overture and Symphony No.2. It can also be heard throughout Lilburn's piano music of the first composition period. For example, it is used in Chaconne (see Ex.16a) to form the basis of one of the variations (variation V), and it can be found in movement I of Sonata for piano (1949) (see Ex.16b) where, in conjunction with Lilburn's favoured double-dotted rhythm, it plays a prominent part in the development section.

Ex.16a: Chaconne variation V, bars 1-2.

Ex.16b: Sonata for piano (1949) movement I, bars 105-7.
Thirdly, this hunting horn motif as it appears in the right-hand of *Sonatina No.1*, is articulated over what amounts to an A pedal in the left-hand (a similar presentation can be observed in the above extract from *Sonata*). This pedal is not the sustained note of his orchestral pedals, rather it is the repeated note of his piano pedal-writing, interposed with the note E between each sounding. As becomes increasingly evident with successive listenings to Lilburn's piano music of the 1940s, his use of pedal points is rarely that of the simple sustained note, as in his orchestral music. Because of the problems of sustaining a single sound on the piano, and arguably resulting from his compensation for the reduced instrumental lines, Lilburn's pedal writing for the piano begins to take the shape of simple ostinato writing. Repeated soundings of a particular note in the left-hand of the piano will often be interrupted by a brief sounding of another note or a little ornamental figure.

One of the recurring features of Lilburn's use of sonata form in his orchestral works is the fusing of characteristics from principal themes with characteristics from ideas presented during the introductions, to provide material for the transition passage between the announcement of the first and second subject groups. Although the first movement of *Sonatina No.1* does not have an introduction, Lilburn nevertheless derives his material for the transition passage from characteristics of the principal theme. Movement is in unadorned octave doublings, and the passage makes use of the same scalic resource (the idea of altering the third degree of the scale from major to minor is expanded to include altering the sixth degree of the scale).

Ex.17: Bridge passage of *Sonatina No.1* movement I, bars 32-9.
The melodic outline of the opening notes of this bridging idea is one that can also be found in some of his orchestral works, for example, the very prominent trumpet motif of Symphony No.2 movement IV:

Ex.18: Symphony No.2 movement IV, bars 129-31.

The exposition of the second subject group in Sonatina No.1 begins at bar 53. The first theme of this subject group comprises the idea of parallel major thirds moving in false relations.

Ex.19: Theme 2a of Sonatina No.1 movement I, bars 53-7.

This idea has no melodic or thematic counterpart in the orchestral music, although it anticipates a similar use of parallelism in the harmony of the later Symphony No.2.

A second idea (theme 2b) for the second subject group recalls the idea of a hunting-horn motif, and combines this with a new rhythmic idea—that of movement at the triplet.

Ex.20: Theme 2b of Sonatina No.1 movement I, bars 67-70.
A brief development of certain characteristics of the second subject group's themes leads to the close of the exposition section. This brief development (bars 79-106) needs discussion as it presents some harmonic techniques that can be heard in much of Lilburn's piano writing of his first period of composition.

This development divides naturally into five small parts, each of which presents some facet of bimodality:

Ex.21: Sonatina No.1 movement I bars 79-106.

The first part (bars 79-82) simply presents a repeated dotted-minim E and G in the right-hand, under which the outline of a B major triad is first suggested, then stated in the left-hand. This line draws its rhythm from theme 2b (see Ex.20). The effect is one of bitonal dissonance - E minor
against B major.

The second part (bars 83-9) breaks away from this pattern slightly, but still suggests a bitonal use of E minor and B major. Subtle shifts in the harmony occur, though. At bar 85, G-sharps replace the G-naturals of the implied E minor. At bar 87, the G-naturals return in the right-hand, yet the left-hand changes from a repeated B and F-sharp to a repeated D and A. Three triad outlines are now implied: G major (G, B and left-hand D), D major (D, A and right-hand F-sharp) and B major (D-sharp, F-sharp and right-hand B). The rhythmic figure that Lilburn is exploring here is typically pianistic, with its independently sounding left-hand alternating with right-hand soundings.

The third part (bars 90-4) continues the idea of bimodality, but presents it in a different manner. The left-hand establishes one of Lilburn's above-discussed, simple ostinato pedals, built around the note C. Over this, the right-hand weaves a series of chromatic chords, frequently unrelated to the pedal C. This chromatic writing above a pedal point, as will be seen, is one of the features of Lilburn's first period piano music, and anticipates similar figures to be found in orchestral works such as Symphony No. 2.

The fourth part (bars 96-101) presents a similar idea, but the left-hand piano ostinato has shifted to suggest a new pedal point of A. The reference to the rhythm of theme 2b (see Ex. 20) is replaced by a reference to the rhythm of the principal theme 1a in the left-hand (every second bar), in preparation for the recapitulation.

The fifth part (bars 102-6) continues the bimodality, in sounding a D-flat in the right-hand against a C-natural in the left-hand. The bimodal tension here is one of A major against A minor (the D-flat enharmonically re-spelled, gives the major third for the A tonal centre). Interestingly, Lilburn's use of the punctuating minor thirds in the left-hand throughout this, anticipates the prominent use of such an idea in Symphony No. 3, as will be seen in a later chapter.

Thus, Lilburn's brief development in the first movement of Sonatina No. 1 presents a number of aspects of bimodal writing, representing a significant departure from the generally diatonic (yet modulatory) writing of his orchestral development sections.

The recapitulation section of the first movement of Sonatina No. 1 follows approximately the same formal plan as the exposition section. Beginning at bar 107, theme 1a is recalled at pitch. From bar 124 theme 1b is repeated, followed by the transition passage from bar 133. The second subject group reappears at bar 154, firstly with theme 2a, then
at bar 168 with theme 2b. A similar development of the second subject group leads to a 19-bar coda, beginning at bar 209, which is loosely based on ideas from both of the principal themes.

One of the main reasons for the recapitulation section following a similar format to the exposition section is that a large proportion of the material is recalled as part of cut-and-paste recapitulations. This favoured technique of Lilburn's is used here to greater excess than in any of his orchestral works. No less than one-third of the recapitulation is constructed by this method. Bars 124-40 recall bars 23-39 (this includes the end of the first subject-group, and the first phrase of the transition passage), whilst bars 182-205 recall bars 79-102 (this includes the above-mentioned brief development of the second subject-group.

Movement II of Sonatina No.1, as with movement I, makes use of the principles of a traditional form. This time it is ternary form:

Table 4: Structure of Sonatina No.1 movement II.

<table>
<thead>
<tr>
<th>Bar Nos.</th>
<th>A</th>
<th>B</th>
<th>A'</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>01-18</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>19-37</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>38-46</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>47-61</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Each of the three main sections is, incidentally, signposted by a change of key signature: two sharps to no accidentals, and back to two sharps again.

The movement uses a $\frac{3}{4}$ time signature. This fact in itself is not unusual, but placed in context with other works using the piano it becomes curious. In the chapter "Rhythm and Metre in Lilburn" it was found that only six out of the twenty-six time-signatures used in the orchestral works examined were $\frac{3}{4}$. Yet, Chaconne uses $\frac{3}{4}$ throughout its lengthy duration, the first two movements of this sonatina use $\frac{3}{4}$, and the principal unifying themes of Elegy (Song II) and Sonata for violin and piano (section I), both of which are essentially piano ideas, use $\frac{4}{4}$. To this list, could be added a number of the small-proportioned piano pieces collected in Occasional Pieces for Piano. It is almost as if the $\frac{3}{4}$ time signature is a trademark of Lilburn's works that incorporate use of the piano.

Whilst this is merely curious, it becomes significant when considering that where the $\frac{3}{4}$ time-signature is used in conjunction with

---

4 See Part II Chapter 5.
a slowish tempo, a prevailing rhythmic pattern recurs. This is of a stressing of the second beat of the bar. The Elegy and Sonata for violin and piano examples were shown to have this rhythmic characteristic in common in the preceding chapter. Chaconne has this feature; so too does Song 5 of Sings Harry, as well as movement II of the work under discussion, Sonatina No.1.

This, then, can be seen as a feature of Lilburn's piano music, for although some of his slow \( \frac{3}{4} \) orchestral movements show a tendency towards this pattern, it is never as pronounced as in his piano writing.

The main theme of Sonatina No.1 movement II clearly possesses this "sarabande-like" rhythmic characteristic:

Ex.22: Sonatina No.1 movement II, bars 1-3.

The semitonal dissonance established in the first bar of this theme is without parallel in his contemporaneous orchestral themes. The closest Lilburn comes to this type of dissonance is in the main theme of Song of the Antipodes (1946) and Diversions (1947) movement II. In these works, however, the dissonance is created through a clash of an upper instrument triad against a non-triadic bass-line (in Song of the Antipodes this is a pedal note), and the dissonant notes are separated by a gap of over one octave in the voicing.

In Sonata for violin and piano it was found that Lilburn often alternated passages of dissonance with passages of triadic diatonicism. The above-quoted theme (Ex.22) shows this also, but within the short space of three bars - the theme prematurely cadences with a suggestion of a modal cadence.

The unexpected close to the phrase, and the subsequent point of repose found on the last minim of the extract, is similar to the irregularly-structured opening piano motif of Sonatina for Clarinet and Piano movement II.

One unusual feature of the phrasal development of this theme that
follows (and comprises the A section of the movement) is the reversal of Lilburn's usual voicing of harmonic and melodic material. In the early orchestral music it was found that the upper instruments would frequently move in parallel thirds, with the upper of the two notes doubled an octave lower. The lower instruments were found to move usually in octaves, sometimes having their textures thickened by the inclusion of a fourth or a fifth (depending on the inversion of the vertical harmony). Bars 9-11 of the Sonatina No.1 second movement show this characteristic upper instrument voicing transferred to the left-hand of the piano, whilst the lower instrument voicing is transferred to the right-hand:

Ex.23: Sonatina No.1 movement II, bars 9-11.

This leads to a bottom-heavy texture that is not evident in any of Lilburn's first period orchestral works, yet seems to be a favoured sound in his piano writing.

The theme for the inner section of this movement is announced at the anacrusis to bar 20. The theme appears in the left-hand and is set underneath repeated notes in the right-hand. These act as an inverted double pedal. The relatively constant pitch of the right-hand acts as a harmonic anchor for the comparatively extreme chromaticism of the left-hand melody:

Ex.24: Sonatina No.1 movement II, bars 19-22.
This extract, again, is typical of Lilburn's piano writing, and has no exact parallel in his orchestral music. Reiterated notes as part of an accompaniment, and a melodic line that has a high incidence of chromaticism, are two features to be found in his piano music but not in his orchestral music. The fact, though, that Lilburn forsakes the bass register to set the entire texture in the treble clef, is consistent with his orchestral style. Wherever Lilburn pares down his textures in the orchestral music to make use of one narrow register, it is invariably the bass instruments that fall silent. This concentration on one register, be it bass or treble, is a common occurrence throughout his piano music.

Development of this idea is, like the first section, mainly phrasal. The accompanimental/melodic ideas are interchanged between the two hands of the piano - a further indication of the equality of line evident in his piano writing.

When the theme of Section A reappears at bar 38, it is coloured by use of the major modality. This is interesting, for although in the orchestral music Lilburn frequently interchanges modes above a common tonic, it is rare that a thematic recollection is coloured in this way - especially not as an obvious transformation from minor to major. Yet, as if to heighten the already obvious similarities, the main themes in Elegy and Sonata for violin and piano both show subsequent returns in a major modality.

Movement III of Sonatina No.1 presents some of the least satisfying passages in Lilburn's piano music. It comprises, as mentioned above, a free fantasía on a single short theme. The theme, though, does not have sufficient distinguishing characteristics to warrant the lengthy development and exposure it is given.

Ex.25: Sonatina No.1 movement III, bars 1-5.

The rhythmic development of this theme is limited, yet unrelenting. In the 294 bars of the piece, the rhythm appears in no fewer than
246 of the bars. Scope for development of such a tiny rhythmic cell is naturally very small. Yet, Lilburn persists with it throughout, not unlike the manner in which he often overdevelops a single idea in the development sections of some of his large-proportioned orchestral works.

The few bars in which this characterising \( \frac{3}{4} \) rhythm does not occur are essentially 'filler' bars, that serve as an introduction to the recommencement of the motif (for example bars 34-40), or comprise sustained notes following accented use of the motif (for example bars 244-6 and 248-50), or employ a series of four quavers for the purpose of linking passages of the characteristic rhythm (for example bars 76, 83, 86 and 89).

The small scope for development of this motif is limited even further by Lilburn choosing not to develop the intervals of the motif. With the only consistent exception of the octave interval, Lilburn confines himself to using, in conjunction with the motif, only the intervals (and occasionally their inversions) that appeared in the original statement, as quoted above (Ex.25). Thus, the major third, the augmented second (or the minor third) and the perfect fifth appear throughout the movement. The idea of the second and third notes of the three-note rhythmic motif reiterating the same note is preserved throughout.

Where Lilburn achieves variation of his intervals is in the vertical combinations of notes he builds between the two hands. However, despite the unlimited variations he achieves in this, the motif still carries a sameness of sound quality throughout.

The harmonic content of the movement shows an alternation between passages of triadic (but not usually diatonic) writing and passages of drifting bitonality, similar to the harmonic content found in the brief development passage of movement I.

Lilburn does aim, however, for rhythmic and textural variation. Consider some of the ways he achieves this:

Ex.26: Sonatina No.1 movement III, bars 41-6.
This extract (Ex.26) shows one of the few uses, in his piano writing, that Lilburn makes of the characteristic sustained pedal of his orchestral music. Here, the motif is placed in the middle of the texture.

Ex.27: Sonatina No.1 movement III, bars 114-7.

This extract (Ex.27) shows Lilburn transforming the motif into a vamp-like figure: a particular style of piano writing that can be found in many of his piano accompaniments, but rarely featured at the centre of interest. Two types of vamp are employed: a 'legato' vamp (bars 114 and 117) and a 'staccato' vamp (bars 115 and 116).

Ex.28: Sonatina No.1 movement III, bars 183-6.

This extract (Ex.28) shows Lilburn setting the motif in the treble register and placing it underneath high set chords. All three of these extracts show an essentially triadic treatment of the motif.

Very occasionally, Lilburn varies the motif by extending or augmenting it into a two-bar phrase. The following extracts (Ex.29a, 29b) present the two most common variants in this respect:

Ex.29a: Sonatina No.1 movement III, bars 89-90.
However, all these minor variations do little to alleviate the feeling of motivic stagnation that permeates the movement, particularly in the latter stages after the initial impact of the brisk and lively tempo has waned. The movement has need of a contrasting theme - the single short idea it develops is simply not sufficient to sustain interest throughout. As Gillian Bibby overstates: "One aches to get away from its pervasive dullness".5

Chaconne

Lilburn's other piano work of 1946, Chaconne, by contrast with the final movement of Sonatina No.1, often lacks the feeling of motivic unity.

Chaconne was originally entitled Theme and Variations for Piano, but was never performed under that title. The work takes the form of a set of thirty-one variants on a theme. These variants fall into three groups, with the middle group (beginning at variation XI and ending with variation XXI) owing allegiance to a rondo patterning. With the exception of the fifteen-bar tenth variant, each variant is sixteen bars in length.

Although Theme and Variations is, of course, an apposite title, Chaconne provides a more precise description for several reasons. As well as being a set of theme and variations, the work is in a three-beat-to-the-bar time-signature. The work moves at a slow pulse without any variation in the metronome marking, and many of the variations carry the harmonic basis of the theme in an implied, if not actually stated, ground bass. Simply, Chaconne is a chaconne.

Consider the sixteen bars of the theme:

---

This theme divides neatly into four phrases of four bars each. The first phrase begins with an F-sharp tonal centre, which shifts to a feeling of C-sharp in bars 3 and 4. The second phrase is dominated by a feeling of a C tonal centre (due to the left-hand notes at this point). This phrase cadences on a bitonal E major triad with a C root at bar 8. The third phrase carries a strong feeling of a B tonal centre throughout, because of the B pedal of bars 9-12. The fourth phrase is mainly centred on an F-sharp tonal centre, although the first bar of the phrase (bar 13) carries a bitonal chord similar to that in bar 8, in this case a B major triad with a G root.

On a phrase-by-phrase basis, then, it could be said that the first phrase has an F-sharp tonal centre, the second a C, the third a B, and the fourth an F-sharp. On a bar-by-bar basis, bars 3-4 show a shift to C-sharp, whilst bars 8 and 13 show bitonal influences of E major over C, and B major over G respectively.
An examination of all thirty-one variations reveals, as is to be expected in a chaconne, that most carry reference to this harmonic substructure, and that in many cases the tonal centres or chords used correspond exactly to the bar number in which they are sited. Table 5 enumerates the various references to the harmonic substructure, placing them in the bar of the variation in which they first occur. This tabulation should be viewed as only a general indication of the relationships to the harmony of the theme, as Lilburn's frequent use of bitonality often makes it difficult to determine precisely the nature of a chord or a tonal centre. As can be seen, many of the variations bear close relationship to the harmonic substructure of the theme.

Apart from this relationship, there is no one unifying factor between all the variations. Some are related to the main theme through a recollection of material from the theme. Some are related through a development of a motivic characteristic from the theme. Some are unrelated to the theme, but related to other variations through holding certain characteristics in common. As a general observation, variations I to X show a growth away from the theme; variations XI to XX, which comprise the middle rondo section, mark the furthest point away from the theme; and variations XXI to XXXI show a return to the use of characteristics of the theme.

The theme can be divided into three main ideas, thus:

**Ex.31a: Chaconne,**

idea x

bar 1.

---

**Ex.31b: idea y**

bar 2.

---

**Ex.31c: idea z**

Bars 7-8.
Table 5: Tonal centres/chords used throughout Chaconne that bear a relationship to the harmonic substructure of the theme.

<table>
<thead>
<tr>
<th>Bar Nos.</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
<th>10</th>
<th>11</th>
<th>12</th>
<th>13</th>
<th>14</th>
<th>15</th>
<th>16</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theme</td>
<td>F#</td>
<td>F#</td>
<td>C#</td>
<td>C#</td>
<td>C</td>
<td>C</td>
<td>C</td>
<td>E/C</td>
<td>B</td>
<td>B</td>
<td>B</td>
<td>B</td>
<td>B/G</td>
<td>F#</td>
<td>F#</td>
<td>F#</td>
</tr>
<tr>
<td>I</td>
<td>F#</td>
<td>F#</td>
<td>C#</td>
<td>C#</td>
<td>C</td>
<td>C</td>
<td>C</td>
<td>E/C</td>
<td>B</td>
<td>B</td>
<td>B</td>
<td>B</td>
<td>B/G</td>
<td>F#</td>
<td>F#</td>
<td>F#</td>
</tr>
<tr>
<td>II</td>
<td>C#</td>
<td>C#</td>
<td>C</td>
<td>C</td>
<td>C</td>
<td>C</td>
<td>E/C</td>
<td>B</td>
<td>B</td>
<td>B</td>
<td>B</td>
<td>B/G</td>
<td>C#</td>
<td>F#</td>
<td></td>
<td></td>
</tr>
<tr>
<td>III</td>
<td>F#</td>
<td>F#</td>
<td>C#</td>
<td>C#</td>
<td>C</td>
<td>C</td>
<td>C</td>
<td></td>
<td>B</td>
<td>B</td>
<td>B</td>
<td>B</td>
<td>B/G</td>
<td>F#</td>
<td>F#</td>
<td>F#</td>
</tr>
<tr>
<td>IV</td>
<td>F#</td>
<td>F#</td>
<td>C#</td>
<td>C#</td>
<td>C</td>
<td>C</td>
<td>C</td>
<td>E/C</td>
<td>B</td>
<td>B</td>
<td>B</td>
<td>B</td>
<td>B/G</td>
<td>C#/F#</td>
<td></td>
<td></td>
</tr>
<tr>
<td>V</td>
<td>F#</td>
<td>F#</td>
<td>C#</td>
<td>C#</td>
<td></td>
<td>E/C</td>
<td>B/G</td>
<td>B/G</td>
<td>B</td>
<td>F#</td>
<td>F#</td>
<td>F#</td>
<td>F#</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VI</td>
<td>F#</td>
<td>F#</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>B</td>
<td>B/G</td>
<td>F#</td>
<td>F#</td>
<td>F#</td>
<td>F#</td>
<td>F#</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VII</td>
<td>F#</td>
<td>F#</td>
<td>C#</td>
<td>C#</td>
<td>C</td>
<td>C</td>
<td></td>
<td>B</td>
<td>B/G</td>
<td>B</td>
<td>F#</td>
<td>F#</td>
<td>F#</td>
<td>F#</td>
<td></td>
<td></td>
</tr>
<tr>
<td>VIII</td>
<td>F#</td>
<td>F#</td>
<td>C#</td>
<td>C#</td>
<td>C</td>
<td>E/C</td>
<td>B</td>
<td>B</td>
<td>G</td>
<td>F#</td>
<td>F#</td>
<td>F#</td>
<td>F#</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>IX</td>
<td>F#</td>
<td>F#</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>B</td>
<td>B</td>
<td>B</td>
<td>F#</td>
<td>F#</td>
<td>F#</td>
<td>F#</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>X</td>
<td>F#</td>
<td>F#</td>
<td>C#</td>
<td>C#</td>
<td>C</td>
<td>C</td>
<td>B</td>
<td></td>
<td>B</td>
<td>B</td>
<td>B</td>
<td>F#</td>
<td>F#</td>
<td>F#</td>
<td>F#</td>
<td></td>
</tr>
<tr>
<td>XI</td>
<td>Rondo theme</td>
<td>D throughout</td>
<td>E</td>
<td>C</td>
<td></td>
<td>B</td>
<td>F#</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>XII</td>
<td>F#</td>
<td>F#</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>B</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>XIII</td>
<td>F#</td>
<td>F#</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>XIV</td>
<td>Rondo theme</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>XV</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>XVI</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>XVII</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>XVIII</td>
<td>F#</td>
<td>F#</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>XIX</td>
<td>F#</td>
<td>F#</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>XX</td>
<td>F#</td>
<td>F#</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>XXI</td>
<td>F#</td>
<td>F#</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>XXII</td>
<td>F#</td>
<td>F#</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>XXIII</td>
<td>F#</td>
<td>F#</td>
<td>C#</td>
<td>F#</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>XXIV</td>
<td>C#</td>
<td>C#</td>
<td>C</td>
<td>C</td>
<td>C</td>
<td>C</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>XXV</td>
<td>F#</td>
<td>F#</td>
<td>C#</td>
<td>F#</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>XXVI</td>
<td>F#</td>
<td>F#</td>
<td>C#</td>
<td>F#</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>XXVII</td>
<td>F#</td>
<td>F#</td>
<td>C#</td>
<td>C#</td>
<td>C</td>
<td>C</td>
<td>C</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>XXVIII</td>
<td>F#</td>
<td>F#</td>
<td>C#</td>
<td>C#</td>
<td>C</td>
<td>C</td>
<td>C</td>
<td>B</td>
<td>B</td>
<td>B</td>
<td>B</td>
<td>F#</td>
<td>F#</td>
<td>F#</td>
<td>F#</td>
<td></td>
</tr>
<tr>
<td>XXIX</td>
<td>F#</td>
<td>F#</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>XXX</td>
<td>F#</td>
<td>F#</td>
<td>C#</td>
<td>C#</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>XXXI</td>
<td>F#</td>
<td>F#</td>
<td>F#</td>
<td>F#</td>
<td>F#</td>
<td>F#</td>
<td>F#</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

N.B. Chords that do not relate to the harmonic substructure of theme are not shown.

Key: # = sharp; B/G = B major chord above a G bass.
Each of these ideas or motifs shows, incidentally, a general characteristic of Lilburn's piano writing. Motif x shows the distinctive double dotted rhythm, motif y shows the stressing of the second beat of a $\frac{3}{4}$ bar, whilst motif z shows use of both bitonality and a reiterated inverted pedal note within a chordal, chorale-like line. To these three motifs could be added the idea of a sustained pedal in the bass above which chromatic, but mainly triadic, chords are woven (see bars 9-10, 11-12, and similarly bars 14-16 of Ex.20).

Motif x is the motif Lilburn recalls at important places in the overall structure of the work. It is clearly heard at the end of the last variation (variation X) before the rondo section begins, and at the beginning of the first variation (variation XXI) after the rondo section is over. It also reappears in the final variation. Motif y is clearly heard as a recollection in variation IX, XXI (along with motif x), XXV, and XXXI. Motif z is clearly heard in variations X and XXXI.

As can be seen from this, Lilburn uses direct recollections of the motifs sparingly, and in the main to assist in marking the important divisions in the structure. Developments of, and allusions to, these motifs, however, can be heard in the majority of the variations.

The double dotted quaver idea of motif x can be heard forming the basis of variations I, II, VII, X, XV, XVI, XXI, XXIII, XXV, XXX, XXI, whilst the stressing of the second beat of the bar in a $\| \|$ rhythmic pattern can be heard prominently in variations III, IX, XI, XII, XIV, XVII, XXI, XXV, XXVI, XXVII, XXXI. Aspects of motif z are strongly suggested in variations I, II, IX, X, XV, XVI, XXIII, XXVI, XXVII and XXXI.

A number of features not obviously derived from the theme can be found recurring in many of the variations. One of the most common of these features is the idea of a line progressing as an alternation between a slurred interval step and a reiterated note. The following are some of the guises in which this feature appears.

Ex 32a: Chaconne variation V, bar 8.
Another recurring feature is the idea of the left-hand moving exclusively in intervals of the perfect fourth, perfect fifth or octave for a number of bars. Variations in which this idea can be found include variations I, IV, V, VIII, IX, X, XIII, XXIII, XXIV, XXIX, and XXX.

A commonly recurring right-hand idea, is the idea of a reiterated inverted pedal as part of a series of chords, all moving with the same rhythmic value. Variations VI and XIII provide especially prominent
examples of this.

The idea of rapid alternation of chords or notes between the right and left-hands links variation XIX with XXIV, and can also be found, but less noticeably, in variations XX and XXIX.

However, the most obvious linkage of material with features outside the main theme occurs with the use of the 'rondo theme' (see Ex.33). This can be clearly heard as forming the basis for variations XI, XIV and XVII.

Ex.33: Chaconne variation XI, right-hand bars 1-5.

Interestingly, in its characteristic rhythmic shape, and in its idea of ascending sequential development of the governing motif, this theme bears a strong similarity to themes from Symphony No.1 (Ex.34a) and Symphony No.2 (Ex.34b).

Ex.34a: Symphony No.1 movement III, cello bars 179-83.

Ex.34b: Symphony No.2 movement II, oboe bars 9-13.

However, despite all the recurring features in the work, and despite the fact that many of the variations contain references to the main theme, Chaconne still lacks a feeling of unity of material. The
relationships within the work are too loose and too widely spaced for the listener to be able to detect with any ease.

Also, although a number of variations carry material over from the preceding variation, or pass material onto the succeeding variation, the majority do not. This gives the work a highly sectionalised form, which, when spread over thirty-one variations, gives rise to a stop-start feeling that continually interrupts the smooth progression of the music.

A further weakness in Chaconne arises, no doubt, from Lilburn's use of the variation form. Like the works of the eighteenth-century composers who favoured this form, a number of Lilburn's variations show a greater concern for manner, at the expense of matter. Consequently, and this is quite atypical of Lilburn, many passages in the work comprise merely a stringing together of rapid scalic runs and arpeggios, or a repetition of melismatic configurations. The results, in these cases, are passages that are disappointingly superficial.

Sonata for piano (1949)

Arguably, the most successful piano work of Lilburn's first period of composition is his Sonata of 1949. This is a work that not only confirms many of the stylistic characteristics of his orchestral, chamber and piano music of the 1940s, but also points the way to the restlessness of style found in his chamber and vocal works of the early 1950s.

Movement I is the most 'traditional' of the three movements that comprise the sonata. As one might expect from the first movement of a compound-movement work by Lilburn of the 1940s, the structure owes allegiance to the principles of sonata form. The basic divisions of the movement are as follows:

<table>
<thead>
<tr>
<th>Table 6: Structure of Sonata for piano movement I.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bar Nos.</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>

A number of modifications from Lilburn's usual application of sonata-form principles in his orchestral works can be observed in this
schema. As in the first movement of *Sonatina No.1*, there is no introduction section or passage. Also, there is no distinctly drawn transition passage between the exposition of the two subjects. Further to this, the coda is of shorter proportions.

That these modifications are in the nature of abridgements and deletions suggests that Lilburn was thinking on a smaller scale of structure for this piano work in comparison with his orchestral works. Possibly this is related to the reduced instrumental forces employed; if so, then this correlation accounts for the more frequent use of the abridged sonata form structure in his chamber and piano works of this period. On the other hand, the weight of material that Lilburn presents in his two subject groups, in the first movement of *Sonata*, is such that he may not have felt the need for the extra material an introduction and transition passage could have presented.

The main theme of movement I of *Sonata* has already been referred to earlier in this chapter as embodying a number of features characteristic of Lilburn's first period piano writing. Specifically, these features are the announcing of material in unadorned octaves (this comprises the antecedent phrase of the theme) and the use of a reiterated, inverted pedal within an essentially chordal phrase (this comprises the consequent phrase of the theme).

Ex.35: First subject of *Sonata* for piano movement I, bars 1-8.

A number of other features are worth noting about this theme. Firstly, it is traditionally and symmetrically drawn. The two four-bar phrases are complementary: the first is clearly an opening statement that
moves towards a dominant cadence, whilst the second is clearly an answering response that moves back from the dominant to the tonic. The theme is also neatly balanced, with the second phrase presenting a contrast of register and texture to the first.

Secondly, the theme shows Lilburn making use of his traditional diatonic/modal vocabulary. With the exception of the raised sixth (F-sharp) in bar 7, the theme is strictly A aeolian in mode. The presence of the F-sharp suggests not a chromatic modulation, but a brief modal modulation, above the same tonic, to A dorian.

Thirdly, there are a number of rhythmic quirks that are characteristic of Lilburn's writing. These include the syncopated stressing of the second beat of the bar (bar 2), the double dotted crotchet figure (bar 3), and the tying over of the crotchet onto the first semiquaver in a group of four (also bar 3). All three of these rhythmic quirks, to varying degrees, have already been noted above as characteristic of Lilburn's writing. The double dotted crotchet figure can be found throughout Lilburn's piano music as well as in his orchestral music, where a short 'active' rest is often found between the two notes of the figure. The stressing of the second beat of the bar was found above to be characteristic of his piano rhythms in a $\frac{3}{4}$ metre. The $\frac{3}{4}$ rhythm is perhaps a transference of this to a $\frac{5}{6}$ metre. The $\frac{3}{4}$ rhythm was found above to be the rhythmic pattern that characterised the 'rondo' theme of Chaconne, and was one of the elements (with doubled note values) that invited comparison of this theme with themes from Symphony No.1 and Symphony No.2.

Lastly, there is the embellishing, oscillating pattern that these semiquavers produce. Such a figure can be heard throughout Lilburn's music. There is one important difference, though, between the manner in which this figure appears in his orchestral and instrumental music and the manner in which it appears in his piano music. In the orchestral music, the embellishing notes generally oscillate on the intervals of the second, or at most on the intervals of the third. In his piano music such oscillations frequently occur on wider intervals. This is a further example of Lilburn modifying his orchestral style to exploit the strengths of the piano medium.

The second subject is likewise traditionally drawn, and has close parallels in Lilburn's orchestral music. As it appears in the right-hand of the piano it is strictly diatonic:
Ex.36: Second subject of Sonata for piano movement I, right-hand bars 47-55.

The opening four bars of this theme are strongly reminiscent of the opening bars of the main theme of Aotearoa Overture. It is the piano equivalent of the motion-repose alternation theme, but without the integral use of dynamics. The closing few bars of this extract recall a number of orchestral themes, the closest of these recollections being the main theme of Festival Overture. The prominent rhythm is the same, and the idea of sequential development of the intervallic shape is present in both.

Ex.37: Festival Overture, violin I bars 24-5.

The Sonata theme is accompanied by a typical piano accompaniment figure – the idea of alternating (fingers-thumb) a single note with a two-note chord:

Ex.38: Sonata for piano movement I, left-hand bars 47-9.

Both development and recapitulation of these two themes conform to Lilburn's standard procedures, as observed in his orchestral music. The development section (in the absence of an introductory theme) begins with a recollection of the consequent phrase of the first theme. As with Lilburn's orchestral development sections, the material is
restricted in the main to an exploration of the first theme. Further to this, Lilburn selects a particular motif from the theme and concentrates his development upon that motif, in conjunction with a recollection of the more general shapes and characteristics of the theme itself. The motif he elects to concentrate upon in Sonata for piano movement I is taken from bar 3 of the theme; it embodies the ideas of note oscillations, the double-dotted crotchet rhythm and the \[\text{\tiny \text{rhythm.}}\]

In bars 105-6 and 113-4, Lilburn uses the double dotted rhythm to fashion one of his stock ideas - the hunting horn motif.

Consistent again with his orchestral development sections, in the final stages of the Sonata development (bars 128-32) Lilburn alludes briefly to an idea associated with the second theme. Here, the allusion is to a four-bar passage of semiquaver configurations that was used earlier both to link (bars 55-8) the two varied statements of the second theme with each other, and to link (bars 75-8) the end of the second statement of the second theme with the beginning of the development section.

Further similarities with his orchestral development sections include the facts that development is essentially phrasal, that no idea is developed to the point where its derivation is unrecognisable, and that the early stages of the development section show a number of marked modulations away from the tonic. A bar-by-bar tabulation of the material under examination in the development section illustrates the phrasal nature of the development. It also gives rise to a number of interesting observations about the nature of Lilburn's development:

Table 7: Structure of development section of Sonata for piano movement I.

<table>
<thead>
<tr>
<th>Bar Nos.</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>080-089</td>
<td>Consequent phrase of theme.</td>
</tr>
<tr>
<td>089-095</td>
<td>Developing motif (bar 3 of theme).</td>
</tr>
<tr>
<td>095-101</td>
<td>Consequent phrase.</td>
</tr>
<tr>
<td>101-104</td>
<td>Developing motif.</td>
</tr>
<tr>
<td>105-106</td>
<td>Hunting horn motif.</td>
</tr>
<tr>
<td>107-109</td>
<td>Consequent phrase (right-hand) with double dotted figure (left-hand).</td>
</tr>
<tr>
<td>109-111</td>
<td>Antecedent phrase.</td>
</tr>
<tr>
<td>111-112</td>
<td>Developing motif.</td>
</tr>
<tr>
<td>113-114</td>
<td>Hunting horn motif.</td>
</tr>
<tr>
<td>115-117</td>
<td>As for bars 107-9.</td>
</tr>
<tr>
<td>117-122</td>
<td>Antecedent phrase developed through use of parallel triadic harmony.</td>
</tr>
<tr>
<td>123-128</td>
<td>Developing phrase merging into ---</td>
</tr>
<tr>
<td>128-132</td>
<td>Allusion to linking idea from theme 2.</td>
</tr>
</tbody>
</table>

As can be seen from this table, Lilburn's development section is tightly structured and neatly ordered. The developing motif, and to a
lesser extent the hunting horn motif, provide the unifying material for the section. The first half of the development section concentrates upon the consequent phrase of theme 1, whilst the second half focuses attention on the antecedent phrase.

Several attempts are made to fuse the two phrases of the theme. Bars 107–9 and 115–7 show a figure for the antecedent phrase in the left-hand combined with the consequent phrase in the right-hand. Also, the development of the antecedent phrase with parallel triadic harmonisation at bars 117–22, is arguably a melding of the chordal characteristics of the consequent phrase with the melodic outline of the antecedent phrase. Interestingly, this recalls a similar treatment of the single line theme from Sonatina No.1 movement I, which was subsequently varied through use of parallel sixth harmonisations (see bars 117–24 of that work).

Lilburn's manner of approach to the beginning of his recapitulation section follows the general pattern observed in his orchestral works. There is no clear-cut division between development and recapitulation sections, and indeed, it is not until over half-way through the recapitulation that the antecedent phrase of theme 1 is recalled. Because Lilburn concentrated upon theme 1 in his development section, it is theme 2 (beyond a brief reference to the consequent phrase of theme 1 at bars 133–7) that is first recalled.

At first glance, it seems that Lilburn has embarked on a false recapitulation, for it is not until bar 157 that a clear reference to theme 2 is heard. The material between bars 138–56 is based on theme 2, though, for the accompanying left-hand configuration of the theme can be found in the right-hand throughout this passage. The left-hand at this point, rather than recalling the right-hand melody of theme 2, weaves a series of parallel, low-set chords that are punctuated every alternate bar by the right-hand accompanying figure. The low-set chords show one of Lilburn's characteristic piano mannerisms, that of movement in parallel thirds with the upper of the two notes doubled at the octave. As noted above, this is an example of a favoured orchestral voicing modified to suit the strengths of the piano:

Ex.39: Sonata for piano movement I, bars 138–41.
The clear reference heard to theme 2 at bar 157 is the beginning of one of Lilburn’s familiar cut-and-paste recapitulations: bars 156-64 are an exact repetition of bars 60-8. This encompasses a repetition of the second statement of theme 2 in the exposition section.

Attention switches, from bar 185 in the recapitulation section, to the first theme. However, this theme is never fully recalled as it first appeared in the exposition section bars 1-8. Rather, as with the recapitulation of the second subject (without being a cut-and-paste recapitulation), Lilburn concentrates on recalling the successive statements of the theme that were heard from bar 9 in the exposition section.

The brief twelve-bar coda that closes the movement is based on ideas from theme 1. Two points about the harmonic content of this coda are worth noting as characteristics of Lilburn’s piano writing. The first of these is the manner in which Lilburn moves into the coda:

Ex.40: Sonata for piano movement I, bars 214-7.

This type of chord progression, where a treble note (or notes) is held constant whilst the bass-note slides up (or down) a semitone to effect both a modulation and a change of mode from major to minor (or vice versa), can be found throughout his piano music of the 1940s. It can be viewed as an extension of his interest in falsely related chords, for example, as previously witnessed in the second subject of Sonatina No.1 movement I,
and heard to great effect in some of the variations in *Chaconne*, (for example, variation XXV).

The second point of interest is the conflict of major against minor above the A tonic. From bar 220 to the end of the movement, the right-hand sounds a C-sharp and the left-hand sounds a C-natural wherever the third degree of the A-based scale is used. This bi-modal tension was first noted as appearing at the end of the exposition section (bars 102-5) of *Sonatina No.1* movement I. There, also, was heard the punctuating minor third (C-natural to A) movement in the left-hand against a raised third (or more correctly a diminished fourth - a D-flat) in the right-hand.

Movement II of *Sonata* for piano presents some of the most tender and reflective moments in Lilburn's output. Two gentle melodies, related to each other through a common rhythmic characteristic, are organised into a sectionalised structure that bears some resemblance to modified sonata form.

Four sections in all comprise the movement. The first of these, bars 1-22, presents the first theme in two long phrasal statements, one of nine bars duration, the other of thirteen bars. The second section, bars 22-38, presents the second theme in two well-balanced statements, each of eight bars duration.

The third section, bars 39-67, is the longest of the four sections. It combines a development in the right-hand of the predominate rhythmic idea of the first section with a presentation in the left-hand of a counter-melody. The fourth section, bars 68-83, returns to the theme of the second section and presents, amongst recollections, a cut-and-paste recapitulation of material from section 2 (bars 70-4 are an exact repetition of bars 33-7). The last nine bars of this section are in the nature of a coda to the movement, still drawing upon material from the second theme.

The first theme possesses a number of unusual features. Not the least of these is that it presents an integral, thematic use of alternating time-signatures:

*Ex.41: Theme I of Sonata for piano movement II, bars 1-4.*
The theme (of which only four bars are quoted above) is constructed, as is many of Lilburn's themes, out of a short motif that is fashioned, by sequential repetition and a brief development, into one relatively long statement. The short motif is presented in the opening two bars. As with a number of Lilburn's piano themes, it balances an essentially chordal idea with use of unadorned octave doublings.

The chordal idea of bar 1 presents the rhythmic figure \( \uparrow \downarrow \uparrow \) that is used again in the second theme and is heard as a unifying motif throughout the movement. As well as this, the chordal idea presents a thematic use of bitonal dissonance, not unlike the bitonal dissonance already witnessed in the theme of Chaconne and to a lesser extent in the opening bar of Sonatina No.1 movement II.

The second theme is in the nature of a gentle lullaby. It is more traditionally drawn than the first theme, being strictly diatonic with a suggestion of a D-based aeolian modality. However, twinges of pandiatonicism help colour the otherwise triadic harmonisation:

Ex.42: Theme 2 of Sonata for piano movement II, bars 22-6.

This theme also shows Lilburn making use of his favoured double dotted rhythm yet again. The narrow 'treble' register for this theme and its accompaniment provides a good contrast with the wide spacing (between the two hands) of the first theme.

Interestingly, in the brief phrasal development that follows the announcement of this theme, Lilburn treats his material in a manner that closely corresponds to a similarly-placed passage in the first movement. The theme is given a triadic harmonisation in the right-hand, whilst the left-hand moves independently in a regularly-pulsed scalar figure, doubled at the octave:
Ex.43a: Sonata for piano movement II, bars 34-8.

Ex.43b: Sonata for piano movement I, bars 36-9.

This recalls the frequent movement in contrary motion, between upper instrument triads and single note bass-lines, heard throughout Lilburn's early orchestral works.

The third section of movement II of Sonata, as mentioned above, makes use of the characteristic rhythm of theme I to form an ostinato-like accompaniment in the right-hand. The idea of alternating the sounding of a chord with the sounding of a single note is typically pianistic, and can be found in many of Lilburn's piano accompaniment lines in his first period of composition:

Ex.44: Sonata for piano movement II, right-hand bars 39-42.
The counter-melody woven underneath this accompaniment, by comparison with the first two melodies of this movement, is a rather ordinary theme. However, it does present a number of characteristic ideas.

Ex.45: Sonata for piano movement II, left-hand bars 38-43.

Firstly, there is the gentle stressing of the second beat of the bar, found above to be a feature of Lilburn's piano writing in a $\frac{3}{4}$ metre. Secondly, there is the tying over of a note onto the first of a group of four semiquavers. The rondo theme of Chaconne provided a particularly good example of this figure used sequentially. Thirdly, this counter-melody is a piano equivalent of the orchestral themes that tend to hover around one note. In this case, it is the note E a major third above middle C. Fourthly, it makes use of arpeggios in the melodic line - a device that was infrequently found in the orchestral themes, but is prevalent in the piano themes. This is yet another example of Lilburn altering or modifying his style to suit the strengths of the piano medium.

Lastly, as suggested by the final notes of the above extract, the counter-melody moves away from its initial diatonic appearance to establish bitonal dissonance with the right-hand accompaniment. The accompaniment remains based on its opening five diatonic notes through until bar 52, yet the counter-melody explores chromatic B-flats and B-naturals, F-sharps and F-naturals, and C-sharps and C-naturals. As the right-hand remains rigidly fixed, as if providing a pedal point, this chromaticism in the left-hand is not unusual; it is a feature of Lilburn's piano writing that where one of the hands remains fixed in a diatonic ostinato or pedal, the other freely explores a range of chromatic notes.

This can be clearly heard in the closing nine-bar coda, where, this time, the characteristic rhythm of the second theme is organised into a pedal-ostinato in the right hand. Underneath this, the left-hand explores a number of chromatic root notes. The inner notes of the right-hand figure change, accordingly, to accommodate the shifting bass-line:
This type of harmonic writing can be found throughout the sample of Lilburn's piano music examined in this chapter. It will be remembered that such chromatic shifts in the left-hand, underneath a repeated motif from a main theme, were encountered in the coda to Prelude No.1:

Ex.47: Prelude No.1, bars 35, 37, 38.

The closing bars of Sonata movement II also give a further example of simultaneous use of two modes based on a single tonic. Here, the right-hand C major outline is pitted against a left-hand C phrygian outline:

Ex.48: Sonata for piano movement II, bars 80-2.

Movement III of Sonata for piano is purportedly the movement
in which the "gusty winds of Wellington" manifest themselves for the first time in Lilburn's composition. Certainly there is a greater freedom of approach to rhythm and metre: irregular phrasings, symmetric metres, non-traditional groupings of notes and phrasings across the bar-line all feature in the writing. As well, there is a general increase in the incidence of syncopation. However, beyond this, the movement adopts the same compositional stance as witnessed in the first two movements of the sonata.

Movement III is the lighter-veined, folk-like movement that most of Lilburn's compound-movement works possess. It follows the tradition established in, for example, the third movement of String Quartet in E Minor (1946), the third movement of Sonatina for Clarinet and Piano (1948) and the third movement of Symphony No.1. The quicker sections II and IV of Sonata for violin and piano (1950), the second movement of Symphony No.2 (1951), and the second movement of Duos (1954) continue this tradition.

What most of these movements have in common is that they are all highly melodic, with an emphasis placed on thematic statement at the expense of thematic development.

Not surprisingly, these movements tend to be more phrasally and episodically constructed than Lilburn's 'weightier' movements. They usually present a greater number of themes.

The structure Lilburn uses for the third movement of Sonata for piano certainly shows evidence of both phrasal and episodic design. Beyond that, it is somewhat ambiguous in shape: a case could be made for describing the structure used as sonata-rondo form, but it seems more likely that the movement uses a broadly conceived minuet and trio form.

Table 8: Structure of Sonata for piano movement III.

<table>
<thead>
<tr>
<th>Bar Nos.</th>
<th>Structure</th>
</tr>
</thead>
<tbody>
<tr>
<td>001-012</td>
<td>Introduction.</td>
</tr>
<tr>
<td>012-030</td>
<td>A.</td>
</tr>
<tr>
<td>030-050</td>
<td>B.</td>
</tr>
<tr>
<td>050-058</td>
<td>A'.</td>
</tr>
<tr>
<td>059-075</td>
<td>Link (derived from opening four bars).</td>
</tr>
<tr>
<td>076-095</td>
<td>Episode A.</td>
</tr>
<tr>
<td>096-110</td>
<td>Episode B.</td>
</tr>
<tr>
<td>110-117</td>
<td>Link (as above).</td>
</tr>
<tr>
<td>118-135</td>
<td>A''.</td>
</tr>
<tr>
<td>135-155</td>
<td>B''.</td>
</tr>
<tr>
<td>155-171</td>
<td>A'''.</td>
</tr>
<tr>
<td>172-183</td>
<td>Link (as above).</td>
</tr>
<tr>
<td>183-210</td>
<td>Coda (based on second idea from Introduction).</td>
</tr>
</tbody>
</table>

6 Liner notes to Kiwi SLD-57/58.
Consider the thematic content of the movement:

**Ex.49:** Introduction idea (i) of Sonata for piano movement III, bars 1-2.

*Allegro assai vivace*

**Ex.50:** Introduction idea (ii) bars 4-8.

**Ex.51:** Section A idea (i) bars 13-17.

**Ex.52:** Section A idea (ii) bars 21-4.
Ex.53: Section B bars 30-4.

Ex.54: Link bars 59-62.

Ex.55: Episode (A) bar 80.
Despite the large number (eight) of themes for the movement, a strong feeling of unity is preserved. This is because many of these themes hold features in common.

Firstly, most of these themes show similarly-styled cadence points, in that they come to rest on a repeated note or chord that uses note values at least twice the length of those used predominantly throughout the theme. Thus, example 49 cadences on repeated crotchets after a flurry of semiquavers. Example 51 closes both of the phrases on a repeated crotchet, following a mainly quaver theme. Example 53 uses a repeated minim following quavers, and example 54 uses repeated quavers following semiquavers in the theme. Both examples 55 and 56 suggest a crotchet conclusion to the otherwise quaver pattern established, but unlike the other examples, the closing notes only repeat the rhythm and not the pitch. Glancing back over the themes from piano works (and chamber works using piano) sampled, this type of cadence can be found recurring with some frequency. To give but a few examples; the opening theme of movement II of this sonata, and the main piano introduction theme of both movement II and movement III of Sonatina for Clarinet and Piano.

Secondly, the idea of reiterated notes - already noted as a general characteristic of Lilburn's style - can be found in most of these themes. Examples 50, 52, 53, 54 and 56 all contain notes sounded at least three times in succession.

Thirdly, partly as an adjunct to the frequent use of reiterated notes, and partly because of the incidence of note oscillation, most of the themes show a tendency to hover around one particular note. A number of Lilburn's orchestral themes, it will be remembered, also show this tendency. Examples 50, 51 and 52 in particular have this property.

Fourthly, the vestiges of Lilburn's melody/accompaniment dichotomy can be clearly seen in examples 50, 51, 52 and 53, all of which present the melody in the right-hand and the accompaniment in the left.
Lastly, most of the themes are based on limited note or 'gapped' scales - a feature, generally, of Lilburn's lighter music.

As well as these features held in common, the link theme is obviously drawn from the opening idea at the beginning of the work (compare examples 49 and 54), and the episode motifs (examples 55 and 56) are obviously based on the same rhythmic idea.

Although implied, but not clearly shown, in the above extracts, much of Lilburn's writing in this movement is based on the idea of alternating between use of major and minor modes based on A. The pattern for this is established in the introduction, where Lilburn explores his favoured idea of false relations. The opening idea sets forth a C major triad (Ex.49) which is heard twice. This is quickly followed by a shift to the second idea (Ex.50) which is built on the triads E major, A major and C major respectively - all of which are related through the common note E.

The main theme (Ex.51) is firmly based on a major modality, in fact, it is harmonised exclusively by the tonic and dominant seventh of the dominant of A major. However, a little figure that preludes the theme is strongly suggestive of A minor.

Ex.57: Sonata for piano movement III, bars 11-14.

Later, in Section A' (bars 50-8), the modality is reversed; here, the preluding figure suggests A major, whilst the theme itself returns in the minor mode.

Ex.58: Sonata for piano movement III, bars 50-2.
This movement contains a particularly good example of Lilburn's interest in weaving chromatic triads over one of his favoured piano devices - the ostinato pedal. In fact, the majority of what has been called episode B (bars 96-110) is based on this idea. The \( \frac{7}{4} \) ostinato pedal established in the left-hand from bar 96 (see Ex.56) continues unabated for eleven bars. Over this, from bar 96, Lilburn begins a I–V–I sequence of major triads. From bar 96–102, each cycle of the sequence drops a minor third, establishing the pattern thus:

<table>
<thead>
<tr>
<th>Bars:</th>
<th>Bars:</th>
<th>Bars:</th>
<th>Bars:</th>
<th>Bars:</th>
<th>Bars:</th>
</tr>
</thead>
<tbody>
<tr>
<td>96</td>
<td>97</td>
<td>98</td>
<td>99</td>
<td>100</td>
<td>101</td>
</tr>
</tbody>
</table>

From bar 102–5, each cycle of the sequence drops a major second, with a resulting pattern, thus:

<table>
<thead>
<tr>
<th>Bars:</th>
<th>Bars:</th>
<th>Bars:</th>
<th>Bars:</th>
</tr>
</thead>
<tbody>
<tr>
<td>102</td>
<td>103</td>
<td>104</td>
<td>105</td>
</tr>
<tr>
<td>F♯–C♯–F♯</td>
<td>E–B–E</td>
<td>D–A–D</td>
<td>C–G–C</td>
</tr>
</tbody>
</table>

As with the rhythm of the ostinato-pedal in the left-hand, the rhythm of the right-hand remains constant throughout (bars 96–106) in a \( \text{\[J J. \; \frac{7}{4}\]} \) pattern. It is, in short, a simple but effective piece of writing. It confirms the observation that where Lilburn makes use of an asymmetric metre in his early works, he minimises any performance difficulties that may arise by subjecting the rhythms used to constant repetition. By doing this, Lilburn allows the metre itself to become a central point of interest.

Lilburn's use of asymmetric metres in the third movement of Sonata for piano is only one of the aspects that indicates his growing freedom of approach to the element of rhythm. As mentioned above, it is the rhythmic element, if anything, that shows the result of Lilburn's exposure to the "gusty winds of Wellington". Certainly, by comparison with the non-syncopated, regularly-grouped rhythms of the Four Preludes for Piano, the differences in rhythm are marked.

Consider, for example, the rhythm of the main theme of movement III of the Sonata:

Not only does this show syncopation across the bar-line, but also, each of the little phrases are irregularly-lengthed. The first phrase begins, rather unexpectedly, on the third beat of the bar and ends on the fourth beat of the following bar - a bar-and-a-half length. The second phrase begins on the first beat of the bar and ends on the third beat of the following bar - a bar-and-three-quarters in length. The third phrase begins on the fourth beat of the bar and ends two bars later on the third beat of the bar. The fourth phrase is two-and-one-quarter bars in length, with its expected cadence point truncated by the appearance of the second theme of section A at bar 21. Thus, each of the four phrases grows progressively longer by one crotchet beat.

Whilst the theme for section B of the movement shows a regular 2-bar plus 2-bar phrasing, the notes within the theme are regrouped into a non-traditional pattern - that of $\frac{3+3+2}{8}$.

Ex. 60: *Sonata* for piano movement III, rhythm of bars 31–2.

This grouping characterises much of the writing throughout section B (bars 30–50). It appears in no fewer than eight of the twenty whole bars that comprise the section.

However, these little rhythmic twists and turns are in the main confined to one of the two hands at any given time (usually the right-hand). The other hand, with few exceptions, usually keeps the pulse steady and regular.

Thus, it can be seen that Lilburn's piano music of the 1940s draws a generally close parallel with his orchestral music. Where it departs
from this parallel direction is in matters specifically relating to the technique of writing for the piano, and in the fact that, in a practical sense, writing for a solo performer allows room for a greater experimentation and exploration of new ideas. The former of these leads to a number of modifications to the orchestral style; the latter leads to a degree of anticipation of the orchestral style.

The structures Lilburn uses in his piano music conform, in the main, to the traditional forms found in his orchestral music. Movement I of Sonata for piano, for example, shows use of sonata form, whilst movement I of Sonatina No.1 uses abridged sonata form. Chaconne is, as the title suggests, a chaconne, whilst the Four Preludes for Piano, and the inner movements of Sonatina No.1 and Sonata are generally constructed as a series of regularly-lengthed phrases compounded into sections of similar or contrasting material.

The textures Lilburn uses are typically pianistic: he makes as frequent use of wide spacings between the hands as he does of narrow, restricted ranges. The textures are sometimes as thin as a single line of music, and sometimes as thick as six, seven, or eight-note chords. Generally the melody/accompaniment dichotomy between the two hands is preserved.

Although it is difficult to compare orchestral textures with piano textures, some comparative observations can be drawn. Much of Lilburn's writing for piano produces the same lean and clear sounds that characterise the orchestral music: the left-hand of the piano can be found moving in octaves (often independent of the right-hand), whilst the right-hand uses relatively high-placed triads. Movement in parallel thirds in the right-hand, with the upper of the thirds doubled at the octave, is a favourite scoring design common to his orchestral and piano music. In this design, however, one of the modifications made to the orchestral style to suit the piano can be clearly seen: Lilburn often employs this characteristic voicing in the left-hand of the piano, set lower than is ever found in his orchestral music.

This leads to an aspect of Lilburn's piano writing that anticipates later orchestral works. To elaborate, in the early orchestral works Lilburn studiously avoids low-set textures that may sound muddy. Where his orchestral music concentrates on one particular register it is invariably the bass instruments that drop out, leaving the upper instruments to work in either the middle or the high register. In the piano music, Lilburn frequently makes excursions into low registers to produce the rich low-set sonorities that characterise a number of his piano compositions.
As with his orchestral music, his piano music makes frequent use of pedal points; however, because of the fact that the piano cannot sustain sound at a constant level, these pedal points comprise reiterated notes rather than single sustained notes. Often these reiterated pedal notes are built into a phrase as an inverted pedal − this is particularly the case in the numerous 'chorale-like', one-rhythmic-value themes.

Presumably because of the reduced instrumental lines involved, Lilburn's pedal point writing often appears as fixed-pitch ostinati, where two or three notes, fashioned into a distinctive rhythm, are repeated. Sometimes these pedal-ostinati are fashioned from a thematic motif. Often they provide an anchor in one hand whilst the other hand explores a series of chromatic triads. In this respect, the piano music anticipates the distinctive parallel triadic movement above a pedal to be found in his later Symphony No.2.

Much of Lilburn's melodic writing for piano conforms to his melodic writing for orchestra. Many of his themes are diatonic and modally flavoured, although an increasing use of chromaticism can be heard. Lyric-pastoral thematic types, chorale-like themes, dance-like themes and themes that hover around one note can all be found. Even vestiges of the striking motion-repose alternation themes (usually associated with string instruments) can be found. In these, because the piano cannot crescendo or diminuendo through a sustained note or chord, the integral use of dynamics that characterises this orchestral thematic type is, to an extent, replaced by a greater use of embellishments and note oscillations.

As a general observation, Lilburn's orchestral and instrumental note oscillations are usually confined to notes a second, or sometimes a third, apart. In the piano music, oscillations over a fourth, fifth and octave are relatively common.

Related to this, is the increased use, in melodies, of intervals other than the scalic step. This is presumably a modification to suit the strengths of the piano, as the keyboard offers a greater facility for the articulation of (within reason) rapid arpeggios and wider interval leaps. Because of this, many of Lilburn's piano themes extend over a wider compass than the usually narrowly-compassed orchestral themes. This facility also leads Lilburn to the writing of atypically florid passages for the piano, of the kind readily found in Chaconne, but rarely heard in the orchestral music. Reiterated notes are used as frequently in the piano themes as they are in the orchestral themes.

Lilburn's piano music shows a slight increase in harmonic inventiveness over his orchestral music. Whilst the orchestral music
remains mainly diatonic, modal and triadic throughout the 1940s, much of his piano music, particularly Chaconne, shows use of bimodality, falsely related triads, pandiatonicism, and at times relatively pungent dissonance. However, despite the increased incidence of chromaticism, Lilburn's piano music is still rooted in a vocabulary of functional tonality and triadic chordal shapes.

The rhythms of the piano music also show a slight increase of inventiveness: for example, the piano music is the medium in which Lilburn first experiments with asymmetric metres and changing time-signatures. However, despite the arguably greater use of syncopation, irregular phrasing and non-traditional groups of notes, the piano music, like the orchestral music, is still mainly ruled by the bar-line, the symmetrically lengthed phrase, and the traditional grouping of notes.
The end of Lilburn's first composition period and the beginning of his second period can be pinpointed to 1956, with the conclusion of his eight-month study leave overseas. The first work he composed on his return to New Zealand was *A Birthday Offering* (1956). In this, the new techniques of composition he encountered overseas can be clearly heard.

However, the change to the new style was not as clear-cut as the above paragraph might imply. The reasons for this are three-fold. Firstly, certain portions of *Three Poems of the Sea* (1958) show a return to use of the earlier style, and, indeed, some aspects of *Suite for Orchestra* (1955) point towards the new style even though it was composed prior to Lilburn's trip overseas. Further to this, there is the above-mentioned feeling of 'restlessness' in his chamber music from the early 1950s, a feeling that suggests, perhaps, an awakening curiosity about the new developments in composition overseas.

Secondly, although *A Birthday Offering* (and subsequent second period compositions) shows a new direction for Lilburn's writing, it is a direction that stems from the first compositional period. A number of Lilburn's characteristics from his first composition period can be heard in conjunction with the new techniques.

Thirdly, as the title implies, *A Birthday Offering* is a party piece. The elements of pastiche incorporated into the work, and the festive atmosphere it generates, tend to obfuscate the extent and depth to which the new compositional techniques are applied. It is difficult to determine the motivation behind some of the gestures in the work. For example, are the brilliant swirls of orchestral colour used for diversionary effect, or are they the result of a new approach to orchestration - part of the aesthetic of the new style? It is interesting that the first work in which Lilburn experiments with the new techniques is a light-hearted one. It could well be more than a coincidence that the two works written either side of his overseas trip are diversionary ones, brimming with the humour of grand gestures and overplayed sentiments. Lilburn's style was in a state of flux at this point. Was he tempted to hide the uncertainty of his new direction behind the mask of comedy?
Such questions and conjecture aside, the change of style evident in *A Birthday Offering* is, nevertheless, marked and dramatic. The most noticeable changes occur in his harmony, his orchestration, his textures and his timbres.

**A Birthday Offering and Suite for Orchestra**

*A Birthday Offering* was commissioned by the National Broadcasting Service for the National Orchestra's tenth birthday concert on 24 October 1956. The score was completed on 25 August of that year and, in accordance with Lilburn's brief for the commission, was written for as large an instrumental force as the National Orchestra could assemble. The orchestration comprises 3 flutes (with the third flute doubling on piccolo), 3 oboes (with the third oboe doubling on cor anglais), 3 clarinets in A (with the second clarinet doubling on bass-clarinet) 2 bassoons and a double bassoon (with the first bassoon doubling on E-flat alto saxophone), 4 horns in F, 3 trumpets in C, 2 tenor trombones, bass trombone, tuba, 4 timpani (one player), celeste, harp, piano, a full string section, and a battery of additional percussion comprising side drum, bass drum, cymbals, gong, tambourine, rattle, triangle, glockenspiel, tubular bells, wooden block, claves and xylophone. With such forces available, it is little wonder that Lilburn began exploring new textural and timbral sounds, and that his approach to orchestration differed from that in his earlier works.

Lilburn described the work in a typically terse programme note; perhaps in order to avoid alienating his audience from the onset, he underplayed his use of new techniques:

"The shape of the work is roughly that of an Overture with a lengthy introduction to present various sections of the orchestra. But there's no evidence of sonata form and the music is rather in concertante style, that is, each player or section is treated as a soloist and the work aims to present a large range of colour and mood. To give cohesion I have used a technique which is current today as it was in the 16th century. At the opening of the work a solo horn summons the orchestra with a theme of four notes and everything that follows melodically and harmonically derives from these. The four notes are borrowed from a

---

1 As dated in the manuscript score.
well-known composer,2 and the central section of the work owes something to one of Denis Glover's "Sings Harry" lyrics.3

The four notes Lilburn refers to are B-flat, C, F and A. These are first stated by the horn in bars 1 and 2, thus:

Ex.1: A Birthday Offering, horn I (as sounding) bars 1-4.

(As an aside, the rhythmic organisation of these four notes is strongly reminiscent of the strong-weak rhythmic whiplash figure that characterises Lilburn's earlier works.)

In the above-quoted programme notes, Lilburn stated that "... everything that follows melodically and harmonically derives from these..." four notes. This is, in fact, an overstatement, for a small proportion of the material cannot be seen to be so derived. This is especially so where Lilburn alludes to the Sings Harry material. To give but two examples of this:

Ex.2a: A Birthday Offering, violin II bars 3-4.

Ex.2b: piccolo bars 114-6.

Nevertheless, the greater proportion of the material in A Birthday

2 The composer in question was Copland, and the work from which the notes were 'borrowed' was Appalachian Spring. (Douglas Lilburn in conversation with author March 1983.)

3 Programme note to A Birthday Offering, typed at the back of the manuscript score.
Offering is derived from these four notes. In this respect the work is serial, although strictly speaking Lilburn uses the four notes as a generative cell rather than as a note row.

Despite the application of serial procedures, the work is not atonal. The four notes that comprise the theme or cell can be heard as belonging to the same diatonic scale, and the latter three notes of the cell outline a major triad in second inversion. These two properties of the cell establish tonal associations that Lilburn does not try to counter; indeed, he seems to actively exploit these diatonic properties. Although dissonance abounds in the work, it is the dissonance of the tone cluster and of pandiatonicism. Consequently, despite there being little feeling of key throughout the work, tonal centres are frequently and strongly established.

With the use of serial procedures comes a number of important changes to the melodic and harmonic content of Lilburn's writing. The music is no longer dominated and directed by melody. The old dichotomy of melody and accompaniment is broken down and, although not disappearing entirely, ceases to characterise the texture. Because of the intervallic properties of the four-note cell, the individual instrumental lines tend to be more angular than in the earlier works. Phrases tend to be shorter, with instruments carrying thematic interest for only brief durations. All traces of diatonic modality have vanished from the music, along with the use of functional diatonic harmonies. Pedal points are employed with far less frequency, and the rate of harmonic change is increased markedly. The traditional idea of statement and development of melody is replaced by the idea of varying and contrasting uses of the unifying four-note cell. This leads to a texture characterised by sudden, abrupt changes in both the mood and the treatment of the material.

Lilburn's exploration of the generating four-note cell is full and comprehensive. Within reason, all possible combinations and permutations of the four notes are examined, either linearly (within one instrumental line) or vertically (within various instruments as a chord), or as a mixture of both.

Where used linearly, the most common appearance of the four notes is as a transposition of the original horn statement. An easily isolated example of this occurs in the interchange between the contra-bassoon and the bassoon at bars 16-17.
As can be seen from this example, the rhythms of successive statements of the four-note cell do not necessarily bear any relation to the rhythm of the opening horn statement.

Another common variation is an inverted statement of the original four notes. This gives rise to a descending contour for the cell, as the following extract shows:

Sometimes the notes of a straightforward statement of the cell are subjected to octave displacement:

The above three extracts are all taken from the same passage in the bassoons. If these extracts are linked together as they appear in the score, they provide a clear illustration of Lilburn's compositional construction at work. Prior to this, though, it needs to be pointed out that Lilburn frequently repeats or reiterates a note from the cell before all four notes of the cell are stated. In this respect, he breaks one of the basic precepts of serial writing. Consider this bassoon passage, quoted in full as it appears in the score:
The various transpositions of the successive statements of the cell are rarely chosen at random. Usually there is a note in common between successive statements, as the above extract suggests. The statement of the cell at letter A takes the fourth note of the preceding statement and uses it as its second note. The statement at letter B takes the first note of the preceding statement and uses it as its second note. The statement at letter C is an inversion of the transposition used at letter A, that is to say, they both begin on the note E. The statement at letter D takes as its starting note the fourth note of the statement at letter B. In this manner, Lilburn retains a sense of harmonic continuity for the successive and varied statements of the four notes of the cell.

Where simultaneous statements occur in different lines in the score, there is usually such a linking of pitch.

Two less common devices for achieving linear variation of the cell, are the playing of the four notes backwards (retrograde), and the playing of the inverted cell backwards (retrograde inversion). Without a doubt, the best example of the former occurs in the closing bars, the bars that were especially written solely for the premiere performance of the work. Here, the horn I plays the pitches of the opening statement of the work backwards:

4 This comprises a rendition of Happy Birthday to You, constructed out of the notes of the cell.
Often Lilburn builds a phrase for a particular instrument out of one of the intervals from the cell. A good example of this occurs at the beginning of the work (bars 10-13), where the celli explore only the interval of the major second, whilst the double basses make repetitive use of the perfect fourth interval:

Ex.8: A Birthday Offering, cello and double bass bars 10-12.

However, it is in his vertical organisations of the four notes of the cell that Lilburn is at his most ingenious. Most often, the four notes are combined vertically to form a characteristic chord. A good example of this, following a staggered entry, occurs in the celli and violas in bars 2-4. Here, Lilburn disregards the linear ordering of the four notes, and concentrates on building what could be called a 'root position' vertical statement of the cell:

Ex.9: A Birthday Offering, viola and cello bars 2-5.
Sometimes Lilburn ignores the linear organisation of the cell altogether, and concentrates solely on a vertical organisation. Often this leads to parallel movement between lines not unlike the triadic parallelism, for example, of his Symphony No.2. The following extract, taken from the violin lines of bar 10, clearly shows this compositional method at work. The portion of this extract labelled with the letter B shows the 'four lines moving in a parallel motion statement of the cell in 'root position'. The portion labelled with the letter A shows only three of the four notes of the cell used – the 'second' note of the original cell is replaced by an octave doubling of the 'third' note:

Ex.10: A Birthday Offering, violins bars 8–10.

Ten bars later, further such parallel movement can be heard, this time in the flute lines. The material here is particularly interesting, for it shows Lilburn combining a linear organisation of the four notes of the cell with a horizontal organisation of the cell. Here, Lilburn is actively exploiting the triadic (major) property of the cell. As indicated above, notes 2, 3 and 4 of the cell, when combined, form a major triad. In this extract, (Ex.11), note 1 of the vertical cell is missing, note 2 is taken by the flute I line transposed (in relation to the other flute lines) up an octave, note 3 is taken by flute III and note 4 is taken by flute II.

This extract also shows Lilburn changing linear versions of the cell. From the point marked with the letter A, each of the flute lines moves in a transposition of the notes of the original version of the cell. From letter B, movement is in an inversion of the cell, with note 4 becoming note 1 of the inversion. At the point marked letter C, movement returns to the transpositions used at letter A.

Ex.11: A Birthday Offering, flutes bars 18–20.
Another point worth noting about this extract is that it shows Lilburn making unashamed use of rhythmic imitation between the various lines—a patterning device that characterises many of his second period compositions.

Where pungent dissonance marks the texture, it is usually the result of simultaneous vertical application of two unrelated transpositions of the cell. This can be found in the many 'shock' chords (isolated accented chords, often articulated on a usually unstressed beat or half-beat) that are scattered throughout the work. The string accompaniment to the final notes of the above-quoted flute passage provides a good example of this:

Ex.12: A Birthday Offering, strings bar 20.

Most of the above examples have been taken from the first twenty bars of A Birthday Offering. By restricting examples to such a small portion of the work, it has been possible to give an indication of the depth and intensity of Lilburn's use of the four-note cell to generate material; in this respect, the opening bars can be taken as represent-
Lilburn's orchestration in *A Birthday Offering* shows a continuation of a number of trends observed in his compositions from his first period of writing. These include the breakdown of the dominance of the full string ensemble sound, the increasing use of instruments in a soloistic capacity, and a general reduction in the frequency with which instruments are employed. Consider a table of the frequency of employment of the various instrumental sections in *A Birthday Offering*:

<table>
<thead>
<tr>
<th>Full Section</th>
<th>Less than 3</th>
<th>Without</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strings</td>
<td>34%</td>
<td>11%</td>
</tr>
<tr>
<td>Woodwind</td>
<td>10%</td>
<td>24%</td>
</tr>
<tr>
<td>Brass</td>
<td>7%</td>
<td>10%</td>
</tr>
<tr>
<td>Horns</td>
<td>16%</td>
<td>7%</td>
</tr>
<tr>
<td>Timpani</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Percussion</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

A comparison with two earlier works serves to confirm these trends:

<table>
<thead>
<tr>
<th>Full Section</th>
<th>Less than 3</th>
<th>Without</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strings</td>
<td>61%</td>
<td>4%</td>
</tr>
<tr>
<td>Woodwind</td>
<td>30%</td>
<td>26%</td>
</tr>
<tr>
<td>Brass</td>
<td>20%</td>
<td>6%</td>
</tr>
<tr>
<td>Horns</td>
<td>34%</td>
<td>28%</td>
</tr>
<tr>
<td>Timpani</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Percussion</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

Table 2b: Frequency of employment of instruments in Symphony No.2 movement I.

<table>
<thead>
<tr>
<th>Full Section</th>
<th>Less than 3</th>
<th>Without</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strings</td>
<td>47%</td>
<td>10%</td>
</tr>
<tr>
<td>Woodwind</td>
<td>18%</td>
<td>29%</td>
</tr>
<tr>
<td>Brass</td>
<td>14%</td>
<td>5%</td>
</tr>
<tr>
<td>Horns</td>
<td>24%</td>
<td>31%</td>
</tr>
<tr>
<td>Timpani</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Percussion</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

5 For an explanation of the table refer to Part II, Chapter 6, Table 1.
These, though, are merely trends in transition: it is not until Symphony No. 3 that the full effect of the trends can be observed. However, these figures do show that the changes in the nature of Lilburn's orchestration are part of a general trend throughout his output, rather than part of a sudden change marking the beginning of a new style period. If anything, in fact, the trends observable in these tables are more marked between Symphony No. 2 and Suite for Orchestra than between Suite for Orchestra and A Birthday Offering, as the following table suggests.

Table 3: Frequency of employment of instruments in Suite for Orchestra movements I and II.

<table>
<thead>
<tr>
<th>Strings</th>
<th>Woodwind</th>
<th>Brass</th>
<th>Horns</th>
<th>Timpani</th>
<th>Percussion</th>
</tr>
</thead>
<tbody>
<tr>
<td>~n</td>
<td>~n</td>
<td>~n</td>
<td>~n</td>
<td>~n</td>
<td>~n</td>
</tr>
<tr>
<td>Suite for Orchestra movements I and II.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Where Lilburn's orchestration does differ markedly between the two style periods, is in the manner in which he uses these instruments, and, of course, in his sudden and almost overwhelming use of a full percussion section.

In A Birthday Offering Lilburn is prepared to offer solo passages to traditionally accompanimental instruments. The tuba, contra-bassoon and bass clarinet all, on occasion, are given prominent solo lines.

In the works from his first composition period, Lilburn frequently scored string passages without the double bass. Where the double bass was used, it most frequently doubled the cello line. In the first movement of Landfall in Unknown Seas, for example, it was found that the bass almost always doubled the cello line. In A Birthday Offering, this is the exception rather than the rule.

In his poetic tribute Letter to Lilburn, Denis Glover describes Lilburn as "... Romantic in corsets". This being the case, A Birthday Offering is one of the few works in which Lilburn loosens the stays. Nowhere else in Lilburn's output can such unfettered ebullience be found (with the possible exception of the closing bars of both Aotearoa Overture and Festival Overture). However, the infectious, open-hearted zeal of

A Birthday Offering is probably more the result of Lilburn's wish to set a party atmosphere for the work than the result of any new direction in his writing. Much of this zestful energy in the work (uncharacteristic for one whose expression is normally restrained) stems from Lilburn's uninhibited use of the large percussion resources. In part, though, it also stems from his apparent willingness to broaden the scope and sweep of his orchestral gestures. One only needs to compare the soaring woodwind 'bird-calls' of bars 259-62 with the flute 'bird-song' of Symphony No.2 movement II bars 73-7, or the rapid-fire sequential imitation in the woodwind bars 215-20 with the sequential imitation of bars 176-80 of Symphony No.2 movement IV, to appreciate the difference in temperament.

In A Birthday Offering, Lilburn also shows a greater willingness to scatter short phrases around the various instruments. This is particularly noticeable in the second section of the work (bars 51-98). Unconventional combinations of instruments are also freely used. A particularly good example of this occurs in the opening pages of the score: at bar 16, the only two instruments playing are the piccolo and the contra-bassoon.

The frequent use of both these two orchestral devices leads to an increasing importance for the elements of texture and timbre. These two devices, through sudden and rapid changes, help create variety and contrast. For example, the introduction section to the work (bars 1-50) is constructed on the basis of contrasting timbres. In this, each section of the orchestra is given an opportunity to dominate the texture. Following the solo horn announcing the four-note cell, the strings dominate up to bar 13. From bar 13, a two-bar horn passage brings the woodwind to prominence. The horns end this woodwind passage at bars 24-5 and introduce a brief flourish in the trumpets (this flourish is, incidentally, based on the flute flourishes of bars 18-9). The trombones then dominate in bars 27-8 followed by the tuba in bars 30-2. Bars 33 and 34 bring all the instruments already featured together, before the percussion instruments are introduced and featured.

In A Birthday Offering Lilburn avowedly aimed to "... present a large range of colour and mood". If a wide range of colour is achieved through his exploration of contrasting textures and timbres, then a wide range of mood is achieved through his chosen formal design.

7 Programme note to A Birthday Offering op.cit.
A Birthday Offering is a one-movement work that divides naturally into five distinct sections. In this respect, the formal design of the work anticipates the design of Symphony No.3, although each of the five sections in A Birthday Offering presents an entirely different musical flavour. In a sense, A Birthday Offering is a one-movement orchestral dance suite, compounding five distinctively-natured rhapsodic sections, related to each other through being based upon the same four-note cell. The work divides into the five sections as follows:

Table 4: Structure of A Birthday Offering.

<table>
<thead>
<tr>
<th>Bar Nos.</th>
<th>Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>001-050</td>
<td>section I</td>
</tr>
<tr>
<td>051-098</td>
<td>section II</td>
</tr>
<tr>
<td>099-181</td>
<td>section III</td>
</tr>
<tr>
<td>182-211</td>
<td>section IV</td>
</tr>
<tr>
<td>212-271</td>
<td>section V</td>
</tr>
</tbody>
</table>

Section I is the introductory section, in which all the instruments, and sections of instruments, are introduced and are briefly featured as detailed above.

Sections II and III present an aspect of Lilburn's writing not evident in any other work: in these, it is Lilburn the satirist at play. Although in some of his earlier compositions Lilburn parodies various styles (for example in the Diversions and in movement II of Symphony No.2), these earlier parodies are harmless and playful, without the satirical edge of A Birthday Offering.

Section II begins where section I leaves off, with a percussion orientated texture. The mood, however, is quite different. Whereas the end of section I comprised high ethereal sounds, featuring the celeste, harp, cymbals, glockenspiel and gong (the 'metal' percussion), the beginning of section 2 comprises rhythmic, fragmented ostinati from the 'skin and wood' percussion instruments. This section is Lilburn's latter-day, tongue-in-cheek version of the traditional dixieland jazz band. The percussion ostinati at the beginning of the section is the trap-set 'break'; the abundant glissandi are the typical jazz ornaments of the 'dip', the 'lip-slur', the 'slide' and the 'spill'; the piano solo of bars 58-63 is the honky-tonk vamp of the bar-room piano; the double bass solo of bars 70-86 is the traditional four-to-the-bar walking bass over which various solos (particularly the muted 'jazz' trumpet and the E-flat clarinet in 'dixie' register) are woven, and the many repeated figures of bars 87-97 are the endless 'riffs' of many a tired jazz solo.

Section III continues in this parodying vein, but presents an entirely different aspect of the 1920s dance band sound. Here, it is
the syrupy tones of a salon orchestra aspiring to the concert hall—perhaps the Paul Whiteman band playing *Rhapsody in Blue*? All the ingredients are there: the sweet but bland background string sound, the innocuous embellishments of an arpeggiated piano, the coarse, penetrating trombone glissandi, the banal 3+3+2 (\(\frac{3}{4}\) \(\frac{3}{4}\) \(\frac{3}{4}\)) syncopations in the piano line so typical of Gershwin's piano writing, and the saccharine 'orchestral' saxophone solo—all leading up to a pretentiously dramatic quasi-cadenza in the piano, and capped by a series of brief, crude, swooping orchestral climaxes.

Curiously, Lilburn also chooses to inject strong allusions to *Sings Harry* in this section (most prominently at bars 106–8 and 114–6 in the piccolo). Perhaps Lilburn is here indulging in little touches of self-parody. Some of the material in section IV seems to suggest this is the case.

Section IV shows several influences at work. Certainly Lilburn continues in a satirical vein by poking gentle fun at the Hollywood film scores of the 1950s. Initially, the section features melodramatic 'sound-effects' commonly used to heighten tension in films of the day; latterly, the section ends with a portentous M.G.M.-styled fanfare in the trumpets (bars 207–8) followed by a misty, 'gauze-shot' violin solo (bars 209–11). The middle of the section presents something of a puzzle: Lilburn again seems to be indulging in a touch of self-parody. The dominating thematic content of bars 188–99 is a three-note melody that bears remarkable resemblance to the chant-like motif used in movement I of *Suite for Orchestra*, particularly with its use of the portamento slide between notes a tone apart to cadence each phrase:


Lilburn seems to invite further comparison with Suite for Orchestra in the fifth and final section of A Birthday Offering. The use of sprightly hoe-down rhythm juxtaposed with the regimented 'oom-pah oom-pah' gaiety of a brass band on holiday, recalls the spirit of movements IV and V of the earlier work. Right from the onset of section V of A Birthday Offering the rhythm and contour of a typical introductory square-dance flourish can be heard in the solo violin, fashioned out of the four notes of the cell:

Ex.14: A Birthday Offering, solo violin bars 214-5.

Thus, the sectional, but rhapsodic, form of A Birthday Offering facilitates the presentation of five contrasting moods within the single-movement work.

If the harmony, orchestration, textures, timbres and, to a limited extent, the form of A Birthday Offering represent a departure from Lilburn's use of those elements in his earlier works, then the rhythms and metres used show little difference. If anything, they are slightly more complex and present a higher incidence of syncopation, but there is no significant change comparable to, for example, his sudden use of serial procedures. His chosen metres remain essentially the same throughout each of the five sections, and his chosen pulse, in general, remains regular and easily felt.

Throughout the above discussion of A Birthday Offering, frequent comparative references have been made to the Suite for Orchestra. Although this work was included in the element-by-element discussions of Lilburn's first period orchestral works, it requires further, but brief discussion here, in order to place it in its proper historical context.

Suite for Orchestra was commissioned and first performed by the Auckland Junior Symphony Orchestra in 1955. As with A Birthday Offering, it is a diversionary work in five parts, but unlike the later work, these five parts are scored as separate movements. In comparison with
A Birthday Offering, the suite is scored for a modestly-sized orchestra: double woodwind, four horns, two trumpets, three trombones, timpani and strings.

A brief glance at the score is sufficient to show that in style, the work belongs to Lilburn's earlier period, with both its clear differentiation between melody and accompaniment and its strong tonal elements. However, there is evidence in the score of Lilburn's dissatisfaction with his earlier style: his harmonies show a greater degree of dissonance within the firmly tonal structures, and a growth towards bitonality between some of the melodies and their accompaniments can be observed. Also, Lilburn's employment and distribution of his orchestral forces owes allegiance more to A Birthday Offering than to his earlier works.

Suite for Orchestra is strongly rhythmic, but in a different manner to his earlier works; the rhythmic drive of the work is centred on the many dance-like 'vamp' accompaniments and near-monotone chants scattered throughout the five movements. These same rhythmic characteristics can be observed in A Birthday Offering, along with a slight increase both in the complexity of the rhythms and in the incidence of syncopation.

It is almost as if, in Suite for Orchestra, Lilburn is turning his back on the earlier British and Scandinavian models, searching instead, amongst the light-hearted music of Copland (and possibly, also, the music of the Maori) for a new direction. A Birthday Offering arguably confirms this rhythmically, although harmonically, as mentioned above, it owes allegiance to European models.

A comparison of extracts from both works illustrates these points:

Ex.15a: Suite for Orchestra movement II, bars 1-13, piano reduction.
Both these extracts show use of a vamp-like figure, with the *A Birthday Offering* extract showing an increased rhythmic complexity on the *Suite for Orchestra* extract. Both extracts also show dissonance within an essentially tonal framework. However, the harmonic content of the *A Birthday Offering* extract is drawn from a re-organisation of the generating four-note cell, whereas the harmonic content of the *Suite for Orchestra* extract derives from the use of chromatic notes added to the pandiatonic F major texture. The end of the *Suite for Orchestra* extract also shows the beginnings of the monotonal chant that characterises that particular movement.

*Suite for Orchestra* is the closest Lilburn came to writing the equivalent of David Farquhar's *Ring Round the Moon* suite. Both are pastiche works, but whereas Farquhar's work has the popular appeal of immediately recognisable dance rhythms and singable melodies, Lilburn's has not. For this reason, no doubt, Farquhar's work is frequently performed, whereas Lilburn's is not.

*Suite for Orchestra* is one of Lilburn's weakest orchestral works. Standing side by side with *A Birthday Offering* it appears bland, with little of its material suggesting it deserves a wider airing than already received. Its chief interest, for the purposes of this discussion, lies in the facts that it was composed at the end of Lilburn's first period of composition, that certain elements in the score suggest the composer's dissatisfaction with his earlier compositional style, and that similarities can be found in the work with the historically more important, and musically more interesting, *A Birthday Offering*.

**Second Period Chamber Music**

When referring to the composition of *Symphony No.3*, Lilburn wrote
that the work was "... developed in keeping with some of the shorter works written in the years between". Along with *A Birthday Offering*, these shorter works include *Wind Quintet* (1957), *Quartet for Brass Instruments* (1957), *Three Songs for Baritone and Viola* (1958), and *Three Poems of the Sea* (1958). In these four latter works, one can clearly hear Lilburn's style as in a state of flux. In each of these he develops various aspects of the new compositional techniques as presented in *A Birthday Offering*, as well as continuing the stylistic trends observable in the later works of his first composition period.

Only two of these works show a continuing exploration of serial procedures. *Wind Quintet* builds on the procedures used in *A Birthday Offering*, making use of three, six and seven-note cells to generate material. *Three Songs for Baritone and Viola* shows use of twelve-note rows. As with *A Birthday Offering*, though, the serial procedures used are not necessarily applied consistently throughout each work. Where they are applied, though, the organisation of the material is intensive.

The first movement of *Wind Quintet*, for example, is built on a six-note set of F-sharp, D, E, C-sharp, B, and A. This set is clearly stated, as with the set in *A Birthday Offering*, in a solo passage (by the clarinet) at the beginning of the movement.

The first page of the manuscript score of *Wind Quintet* tells much about Lilburn's serial procedures (see Ex.16). Firstly, Lilburn shows a liking for oscillating between two particular notes of the set: bars 4–5 show a major third oscillation between the sixth and fourth note of the set, whilst the oboe line in bars 9–12 and 15–18 shows a tone oscillation between the second and third note of the transposed set.

---


9 Alternatively, a case could be made for the movement being based on a five-note set: the same set of notes as described above, but minus the sixth and closing note A.
Ex. 16: Wind Quintet, movement I, bars 1-19.

Secondly, Lilburn is prepared to break the order of succession of notes within the statements of the set. The clarinet line of bars 14-15 and the above-mentioned oscillation of bars 4-5 are good examples of this.

Thirdly, Lilburn is happy to make use of only certain segments of the set at any given time. The horn and flute lines of bars 9-13 and 15-19 in combination show use of only the first three notes of the eighth transposition of the set. In fact, it is not until bars 33-5 that the flute line reveals the fourth, fifth and sixth note of the set and, incidentally, the notes are there stated out of their order of succession. The brief first oboe entry of bars 14-15 shows a use (in order)
of the first five notes of the set.

Fourthly, Lilburn restricts the number of transpositions of the set occurring at any one given time. In these first nineteen bars, only the original transposition and the eighth transposition are used. This is arguably a result of his disinclination to generate an atonal texture. In *A Birthday Offering* it was seen that Lilburn favoured progressing from one transposition of the four-note set to the next through the use of pivot notes (notes in common between transpositions of the set). This he also does in *Wind Quintet*: the horn pedal of bars 9–13 and 15–19 is the pivot note (the second note of the original transposition and the first note of the eighth transposition). Further evidence of this can be found in the fact that the first entry of the horn at bar 9 takes the pitch of the last note of the opening clarinet statement.

Lastly, Lilburn is happy to fragment notes of the set between various instruments. The above-mentioned relationship between the horn and the flute lines is a good example of this.

The pattern for Lilburn's use of serial procedures in the first movement of *Wind Quintet* is thus established in the opening bars. One need only chose any of the other six pages of the manuscript score for confirmation of this. Consider, for example, page 4 of the manuscript score (see Ex.17). All the notes in this extract are accountable for in terms of the generating six-note set. Generally only two transpositions of the set are used simultaneously, and these are related through the use of pivot notes.

Some of these pivot notes are cleverly scored; both to facilitate the linear progression of the transpositions used and to highlight the notes in common between simultaneously stated transpositions. The P2 transposition of the set used by the bassoon in bars 68–78 does not employ the sixth note of the set (B-natural). However, this missing B-natural can be found both at the beginning of the clarinet's P9 transposition at bar 69, and at the beginning of the bassoon's P5 transposition at bar 79 – the B-natural here acts as the pivot note for the new transposition. At this same passage in the extract, further such examples can be found. The clarinet's P9 transposition of bars 69–78 is missing the first and the sixth note of the set. The missing first note is a D-sharp, and this can be found in the accompanying bassoon line immediately at the point of entry for the clarinet. The missing sixth note is an F-sharp, and this can also be found in the bassoon part, sustained at the end of the clarinet statement (bars 76–8).
Ex. 17: Wind Quintet movement I, bars 68-90.
As further illustration of Lilburn’s intensive organisation of his material in this movement, the horn line of bars 87-90 completes the P5 transposition of the set begun in the flute and oboe lines of bars 85-7, as well as providing, at the start, the missing sixth note (D-natural) of the bassoon’s P5 transposition statement in bars 79-86.

Other characteristics noted on the first page of the manuscript score can also be noted in this extract. There are the oscillations between two notes (flute and oboe lines bars 76-8 and 86-8), the jumbling of note orders (clarinet line bars 73 and 82-3), the use of only a segment of the set at any one time in a particular line, and the fragmenting of the notes of a given transposition of the set between particular instruments.

One further point worth noting about this extract, the importance of which will become increasingly evident later in this chapter, is the organisation of the bassoon line into an ostinato-like sequence, in which the order of notes from the generating set are strictly observed.

Movements II and III of Wind Quintet show divergent uses of serial procedures, or rather, of a serialist’s approach to writing. Movement II looks forward to the concentrated motivic generation of works such as Nine Short Pieces (1965-6), whilst movement III looks back to the diatonicism (but not the tonality) of his earlier style period.

The material for movement II is generated from a simple three-note set comprising the first three notes (ascending) of a minor scale. This set is announced (in two different transpositions) in bars 1-3 by the oboe and clarinet. Unlike movement I (and A Birthday Offering), the guise in which this set is announced helps generate the rhythmic material of the movement, as is suggested and self-evident in the following extract (Ex.18), of the opening seventeen bars:

Ex.18: Wind Quintet movement II, bars 1-17.
The serial procedures at work in this extract, however, are not as self-evident. To understand the harmonic and melodic motivation of this movement, one needs to have an understanding of the intervallic properties of the generating cell, as well as an awareness of the various transformations that Lilburn works on these intervals.

The three-note cell (C-natural, B-flat, D-flat as it first appears) contains the intervals of a semitone (C-natural to D-flat), a tone (C-natural to B-flat), and a minor third (D-flat to B-flat). One of the most important transformations that Lilburn works on these intervals is that of expansion. Holding the C-natural constant as the middle of the three pitches (and the first stated), the other two pitches are expanded
outwards by a semitone. This gives rise to a new set of notes comprising C-natural, D-natural, and A-natural. This new set accounts for the pitches of one of the characteristic figures that recur throughout the movement:

Ex.19: Wind Quintet movement II, flute and clarinet (as sounding) bars 35-8.

Conceivably, it is also this expanded set that provides the intervallic material for characteristic figures such as the bassoon motif of bars 13-14:

Ex.20: Wind Quintet movement II, bassoon bars 13-14.

The three intervals that comprise the newly generated set are a tone, a perfect fourth, and a minor third – these are all, and only all, the intervals employed in this bassoon figure. However, it is perhaps more likely that this bassoon figure, and all the other figures in the first seventeen bars that have not had their derivation marked on the above extract, are the result of material introduced that is extraneous to the generating three-note cell.

Another transformation worked upon the original cell is that of elision. In this, a scalic figure is produced through a sequential linking of successive transpositions of the cell: the last note of one transposition becomes (is elided with) the first note of the next transposition. This accounts for the scalic figures of bars 11 and 17:

The harmonic and melodic content of movement III is interesting in that it shows Lilburn taking a serialist's approach to diatonic material. Lilburn's compositional method in this movement is to take a diatonic scale and restrict all the instruments to sounding only notes within that scale for a given duration. (Sometimes, in fact, Lilburn restricts the notes of a particular line to three, four or five notes of the given scale.) No notes additional to the given scale are employed, yet the diatonic notes are organised in such a way that the establishment of traditional tonal relationships is avoided.

At the end of a given passage, Lilburn abruptly introduces a note foreign to the given scale. This is most often articulated in the lower instruments (particularly the bassoon), and the note is usually sustained. No particular ordering of Lilburn's scalic resources seems in evidence; he is content to work within the general pattern of establishing, then breaking, particular pandiatonic relationships.

To illustrate, consider bars 17-20 (see Ex.22): all the notes employed by all the instruments up to bar 19 belong to the diatonic set of notes D, E, F-sharp, G, A, B, and C-sharp - the D major scale, for want of a term that does not have tonal associations. At bar 19, the bassoon and clarinet break through this D major texture by sounding a C-natural. At bar 20, the upper instruments resume working within the D major scale, and a further pandiatonic passage is played.


That the alternation of passages of pandiatonic 'concordance' with non-diatonic 'discordance' occurs with consistency throughout the
movement is evident in the following table:

Table 5: Harmonic content of Wind Quintet movement III.

Section I

<table>
<thead>
<tr>
<th>Bars</th>
<th>D major D,E,F-sharp,G,A,B,C-sharp.</th>
</tr>
</thead>
<tbody>
<tr>
<td>*001-018</td>
<td>C-naturals appear.</td>
</tr>
<tr>
<td>*021-024</td>
<td>D major (as above).</td>
</tr>
<tr>
<td>*025-026</td>
<td>C-naturals reappear.</td>
</tr>
<tr>
<td>*027-028</td>
<td>as above.</td>
</tr>
<tr>
<td>*029-030</td>
<td>C-naturals.</td>
</tr>
<tr>
<td>*031</td>
<td>as above.</td>
</tr>
<tr>
<td>*032-035</td>
<td>C-naturals.</td>
</tr>
<tr>
<td>*036-040</td>
<td>as above.</td>
</tr>
<tr>
<td>*041-045</td>
<td>C-naturals.</td>
</tr>
<tr>
<td>*046-048</td>
<td>Transition in which D-sharps take over from D-naturals.</td>
</tr>
</tbody>
</table>

Section II

| *049-056 | A change in the diatonic set of notes has occurred. The notes are now A,B,C-sharp,D-sharp,E,F-sharp,G,A. Note that only D-sharp differs from the original. |
| +057-058 | D-naturals appear.            |
| +059-060 | as above.                        |
| +061    | D-natural.                      |
| +062-064 | as above.                        |
| *065-075 | Abrupt change in the set of diatonic notes used. The notes are now C,D,E,F,G,A,B-flat. |
| +076    | E-flat appears.                 |
| +077    | as above.                        |
| +078-082 | E-flats becoming increasingly insistent in oboe and flute. |
| +083-089 | Further change in diatonic set used. The notes are now those of the C major scale: C,D,E,F,G,A,B. |
| +090-093 | F-sharps appear.                |
| +094-097 | The F-sharps win out, the diatonic set is now C,D,E,F-sharp,G,A,B. |
| +098-100 | C-sharps and D-sharps appear.   |
| *101-108 | The C-sharps and D-sharps win out. The diatonic set is now A,B,C-sharp, D-sharp, F-sharp,G. Note that this is the same set used at the beginning of this second section (see bars 49-56). |

Section III

| *109-119 | A return to the original diatonic set occurs (D major). |
| +120-123 | C-naturals appear.            |
| *124    | as above.                        |
| +125-126 | C-naturals appear.            |
| *127    | as above.                        |
| +128-131 | C-naturals.                      |
| *132-137 | as above.                        |
| +138-141 | C-naturals.                      |
| *142    | End on a unison D-natural.      |

Key: * - passages in which only a given set of diatonic notes are used.  
+ - passages in which a foreign note occurs, or in one case (bars 98-100) where two foreign notes occur.  
(N.B. The majority of bars (94) use only notes from a diatonic set of notes.)
Thus, Lilburn's use of 'serial' procedures in the three movements of his Wind Quintet is mixed and varied. Movement I is the only movement, however, that shows use of serialism in the strict sense of the word. Yet even in this movement, Lilburn does not consistently observe the prescribed order of the notes in the generating six-note cell.

Both movement I and movement II show use of an initiating cell or set of notes to generate subsequent harmonic and melodic material. Movement I shows a greater consistency in this whilst movement II shows a greater complexity: the compositional process used in movement II is far less transparent than in movement I.

Movement III shows a serialist's approach to writing only in that Lilburn selects particular sets of notes to generate characteristic harmonic groupings. In this, though, he is essentially employing the selected sets of notes as scale resources, without making use of the traditional tonal relationships within the chosen diatonic scales.

To find Lilburn making use of a twelve-note row as generating material, one needs to turn to the first song of Three Songs for Baritone and Viola (1958).

This first song, a setting of the poem Warning of Winter by Ursula Bethel, is based mainly on the prime and inverted transformations of the twelve-note row: D, B, E, F, G, A-flat, C, A, B-flat, F-sharp, E-flat and D-flat. This row (see Ex.23) is clearly set out in the opening bars of the viola introduction.

10 Warning of Winter by Ursula Bethel shows the poet writing about her favoured subject of nature. Bethel's preoccupation with nature leads to a strong symbolist writing, drawing parallels between man and nature. In this poem, her involvement is with the seasons, with the inexorable progression of birth, growth, change and decline. The warnings of winter are the symptoms of old age—a slow deterioration of the bloom of youth and with it, the joys of sexual love. However, the emergence of old age brings a greater understanding of agape, or Christian love, unhampered by the self-gratification of eros. As with most of Bethel's nature poetry, the religious overtones are strong. The allusion to the crucifixion in stanza four cannot be ignored. In the final stanza, the moral of the poem becomes clear: that the love of God alone will tide man over his darkest days, and will bring purity ("lilies") even to the coldest heart ("icefields").
As with his use of the six-note cell in the first movement of Wind Quintet, Lilburn's use of this twelve-note row is transparent and intensive. That is to say, most notes can be accounted for in terms of the generating material, and the serial relationships between successive notes can be clearly seen. In this song, Lilburn seems to place greater importance on maintaining the original order of the notes of the set. As with the generating cell in movement II of Wind Quintet, the rhythm of the initiating statement becomes important in shaping successive lines (a comparison of the opening viola line with the opening vocal line confirms this - see Ex.24). Probably because of this, Lilburn's use of serial procedures seems less self-conscious and better integrated with the other elements in the work. There is none of the feeling of 'here is the set of notes and this is what I have done with them' that accompanies the technique of announcing the row in an independent rhythm before the body of the music begins (as evidenced in A Birthday Offering and the first movement of Wind Quintet).

However, an examination of the first page of the Wai-te-ata Press Music Editions score (bars 1-16) (see Ex.24) confirms some of the findings in Wind Quintet and A Birthday Offering about Lilburn's use of serial procedures.

Ex.24: Three Songs for Baritone and Viola Song 1, bars 1-16.
Firstly, Lilburn still shows his willingness to make use of segments of the set. The viola line of bars 6-12 is a good example of this: bars 6-7 use the last seven notes of the I10 transposition, bars 9-10 use the first four notes of the P10 transposition, and bars 11-12 use the first four notes of the P4 transposition.

Secondly, Lilburn is still prepared to alter the basic order of the notes, although not to such a great degree as evidenced in Wind Quintet. Bars 6 and 15 of the viola line provide a good example of this. It is interesting also, that in all the inverted transpositions of the set Lilburn reverses the order of notes nine and ten. This presumably is done to facilitate the voice leading in the individual line.

Thirdly, Lilburn still favours restricting the number of transpositions of the set used; I10 and P0 are the favoured transpositions.

Some further points about his use of serial procedures in this song are also worth noting. Surprisingly, Lilburn does not fragment transpositions of the set between the viola and vocal lines. Each line keeps to its own transposition of the set, although there is often a correlation between the transpositions used in both lines.

Later in the song, Lilburn shows his willingness to introduce non-serial material into the texture. Bars 56-64 of the vocal line (the first half of the last stanza) has the intervals used reduced to tones, semitones, and repeated notes. Presumably this is done to heighten the dreariness of mid-Winter, as depicted in the text.

It is interesting also that Lilburn organises his material into symmetrical, stanzaic patterns. The vocal line for each of the couplets uses two statements of the set, the second of which is invariably I10 (with notes 9 and 10 in reverse order). The viola accompanies with
fragmented counter-melodies based on segments of the set. Between each of the couplets there is always a short viola interlude, usually based on material from bars 5-6 of the viola line.

The second and third songs of *Three Songs for Baritone and Viola* show a markedly less rigorous use of serial procedures. A twelve-note row is announced in the viola at the onset of both songs, but use of these rows is confined, in the main, to the viola line, and even then in a notably loose application.

The opening six bars of the second song, based on the poem *Song of Allegiance* by R.A.K. Mason, suffice to illustrate this point:

Ex.25: *Three Songs for Baritone and Viola* Song 2, bars 1-6.

The twelve-note row is heard in its entirety only once, in the first two bars. From that point on, the material for the viola is comprised of either segments from the note-row or non-serial material (as illustrated in Ex.25). The material for the voice is mainly scalar throughout the song, with a strong crotchet pulse echoing the marching imagery of the words.

11 The poetry of *Song of Allegiance* is simple and direct, its intent clear. Mason, as one of New Zealand's first 'serious' poets, had to contend with the preconception of his fellow countrymen that New Zealand culture was inherently inferior. In *Song of Allegiance* he defies this repressive attitude, boldly stating that he is part of the wider English literary tradition and is intent on following that serious tradition "...Though my song have none to hear". Before the humbling of his poetical powers by comparison with the great masters ("Where they went with limber ease/toil I on with bloody knees"), Mason reminds his readers that the literary present is just as important as the literary past, if not more so, for without a present, the literary tradition has no future. The appeal of this poem to Lilburn in the 1950s is obvious.
Musically, the song follows the same stanza-by stanza form as the poetry. The material for both the voice and the viola is arranged in an A B A' B' C D C' D' E form, with the vocal line presented in short regular phrases. Each stanza is separated by a viola interlude that lasts one bar, and draws its material from the viola introductions. Unlike in Warning of Winter, the viola moves independently to the voice, in a sense, objectively commenting on each successive stanza. The viola line slowly, but never entirely, loses its characterising figure, first heard in bar 1.

As in Song of Allegiance, the twelve tone elements in Blow, Wind of Fruitfulness are strongest in the viola introduction, where a complete twelve-note set is stated at the onset. Following this, the viola makes free use of various set segments in conjunction with non-serial material. The vocal line is in the main non-serial, but a number of the intervallic progressions could arguably be said to have derived from the opening row.

The viola and vocal lines are more effectively blended in this song than in the previous two. The viola, in the interludes, echoes the wind, creating a mild on-flowing turbulence. In the verses, it moves with sympathy for the voice, helping to establish tonal feelings of cadence.

Lilburn's treatment of the twelve-note row in both Song of Allegiance and Blow, Wind of Fruitfulness is more akin to his traditional treatment of melodic ideas, in that no attempt is made at strict serial variation. Rather, the rows are subjected to the conventional variation procedures of a traditional melody. In this respect, one could view the note rows as melodies that coincidentally employ all twelve notes of the chromatic scale.

Beyond the use of serial procedures and the subsequent fading of tonality and phasing out of the traditional melody/ accompaniment dichotomy, Wind Quintet and Three Songs for Baritone and Viola show little remarkable change from the later works of Lilburn's first composition period. The rhythms used show only a slight increase in complexity, and the chosen metres are still in the main those of \( \frac{4}{4} \) (all

---

12 The poem Blow, Wind of Fruitfulness could well be retitled 'An evocation to plenitude'. James K. Baxter's vision here is one of darkness and depression, of a barren existence. He is wishing for change to occur, be it winter to spring, night to day, ignorance to enlightenment, or sterility to plenitude. All around him is death and decay: blind flowers, buried kingdoms, spring incarcerated in rock, silent birds, barren buds, and the morning awaiting the "kiss of life". Man's existence is empty. A sweeping change is needed to fill the void.
of the Three Songs for Baritone and Viola use this metre) and $\frac{3}{4}$. Lilburn shows little change in the manner he employs his instruments (despite the change in material given to the instruments), and his chosen structures, in the main, remain traditional and symmetrical. The second and third movements of Wind Quintet show an allegiance to ternary form and use of conventional recapitulatory procedures. The first two songs of Three Songs for Baritone and Viola, as indicated above, use symmetrical forms closely linked with the couplets of the verse.

In the first movement of Wind Quintet and the last song of the Three Songs for Baritone and Viola, departures from traditional methods of construction can be observed.

In Blow, Wind of Fruitfulness Lilburn uses a similar superstructure to the first two songs, in that he follows the stanzaic divisions of the text. The relationships between material, however, cut across these stanzas. Phrases from the second half of the song clearly derive from phrases in the first half. Loose relationships can be heard between phrases where a particular rhythmic or intervallic characteristic is held in common. This bonding (either loose or strong) between phrases results in an organic unity for the song, a unity that shows no reliance on the traditional structural principle of symmetry. The interwoven linkage of strong and loose relationships between phrases can be clearly heard in the (non-serial) vocal line of the song, as table 6 suggests.

If the structure of Blow, Wind of Fruitfulness is organic, then the structure of the first movement of Wind Quintet is based on the idea of organic growth. In this movement, there is scant evidence of recapitulation or restatement of material. Unified by the intervallic content and the contour of the generating cell, the music progresses as one long chain of evolving material. One idea grows into the next, as each successive phrase subtly alters the shape and nature of the preceding phrase. Several layers of material work together in the texture. Sometimes these layers meld together to form new layers, at other times they divide to spawn two new layers.

The following diagram (see Table 7) of the first 67 bars of the movement clearly shows the process of evolution within this organic structure.
Table 6: Motivic relationships in Blow, Wind of Fruitfulness.

Key:  --- loose bonding
       --- strong bonding
Table 7: Organic structure of Wind Quintet bars 1-67.
For Lilburn's first steps in using asymmetric metres and changing time-signatures in his chamber music, one has to look to the fourth movement of Quartet for Brass Instruments (1957). In this, Lilburn alternates a $\frac{9}{8}$ time signature with a $\frac{5}{8}$ signature, and occasionally interpolates a bar of $\frac{8}{8}$ in a 3+2+3 grouping. However, the effect of the constantly shifting accents on the rhythmic flow of the movement is minimized by a slow tempo marking (\( \text{\textit{L}} \cdot =c.50 \)) and a \textit{Tranquilmente} performance indication:

Ex.26: Prevailing rhythm of Quartet for Brass Instruments movement IV, bars 1-13.

\[\begin{align*}
\text{\textit{Tranquilmente} L. = c.50} \\
&\frac{9}{8} \quad \frac{5}{8} \\
&\frac{5}{8} \quad \frac{8}{8} \\
&\frac{8}{8} \quad \frac{5}{8} \\
&\frac{5}{8} \quad \frac{8}{8} \\
&\frac{8}{8} \quad \frac{5}{8} \\
&\frac{5}{8} \quad \frac{8}{8}
\end{align*}\]

The work does, though, show Lilburn focusing attention on the element of rhythm. In this, he is "... concerned with counterpoint of an increasing austerity".\(^{13}\) Certainly there is an increase in the frequency of rhythmic imitation and the use of canonic entries. The first page of the manuscript score contains good examples of this, but on these occasions the canonic entries immediately dovetail into passages of Lilburn's long-favoured parallel motion:

Ex.27: Quartet for Brass Instruments movement I, bars 9-12.

\[\begin{align*}
&\text{\textit{Tranquilmente} L. = c.50} \\
&\frac{9}{8} \quad \frac{5}{8} \\
&\frac{5}{8} \quad \frac{8}{8} \\
&\frac{8}{8} \quad \frac{5}{8} \\
&\frac{5}{8} \quad \frac{8}{8} \\
&\frac{8}{8} \quad \frac{5}{8} \\
&\frac{5}{8} \quad \frac{8}{8}
\end{align*}\]

\(^{13}\) Douglas Lilburn in programme note to premiere performance of the work at a Victoria University of Wellington lunchtime concert, 18 September 1980.
Such canonic imitation also dominates the third movement, a spirited Allegro.

Ex.28: Quartet for Brass Instruments movement III, bars 49-55.

However, beyond this increased use of imitation, coupled with the slight increase in rhythmic complexity and a greater fragmentation of individual lines (as evident also in A Birthday Offering and Wind Quintet), the rhythmic element that Lilburn focuses on in Quartet for Brass Instruments shows little advance on, or change from, the rhythmic element highlighted in, for example, the first two movements of Suite for Orchestra or the second movement of Symphony No.2.
The form of Quartet for Brass Instruments is interesting in that it can be seen as directly precursive of the form used in Symphony No.3. There are five movements in Quartet for Brass Instruments, each related to the other through having derived from a chorale theme that comprises, and is only fully heard in, the fifth and final movement (see Ex.29). Two of the movements are linked (movements II and III), and an eight-bar introduction to the first movement strongly suggests, but does not state, the theme of the chorale.

Ex.29: Piano reduction of the chorale theme that forms the basis of material in Quartet for Brass Instruments as heard comprising movement V.

The work is not serial, although the pitch canon that characterises the opening entries of each instrument to movement II is suggestive of a serialist's approach to contrapuntal writing:
Lilburn sustains this idea of a pitch canon for a brief duration only beyond these opening entries. The remainder of movement II is devoted to developing the rhythmic and intervallic characteristics of these opening entries.

The "counterpoint of increasing austerity" that Lilburn refers to as characterising the work, is best witnessed in this second movement. Taking its cue from the harmonic properties of the generating chorale theme, the independent lines interweave with each other, both to expose frequent bare fifths and fourths, and to provoke acerbic dissonances of the seventh and ninth. These dissonances are usually sudden, and unprepared harmonically. They often resolve onto a tonally unrelated triad or biad. Bars 5-13 of this movement (see Ex.31) show, within the harmonic framework of Lilburn's counterpoint, the preponderance of these fourths and fifths, along with the dissonances of the major seventh and minor ninth.

Ex.31: Quartet for Brass Instruments movement II, piano reduction bars 5-13.

14 ibid.
"Three Poems of the Sea"

As a single entity Three Poems of the Sea for reader and string orchestra is possibly the least satisfying of the "... shorter works in the years between", hovering, as it does, in a state of flux between the styles of his first and second composition periods. In this work, Lilburn never settles comfortably into a convincing stance, although the second and third poems present portions of interesting material. By comparison, the setting of the first poem appears weak and uninteresting.

The three poems used in the work — Sir Patrick Spens (traditional), Ariel's Song (Shakespeare), and The Changeling (Allen Curnow) — were chosen by Maria Dronke who "... first read them in an NZBC broadcast with support from Alex Lindsay and his String Orchestra". These first two poems are two of the few texts not written by New Zealand poets that Lilburn made use of in his compositions. That the third poem was written by a New Zealander (and a personal friend), may have been the spur Lilburn needed to help his setting rise above the ordinary. The Changeling stands as the most successful of the three settings.

15 Third Lilburn symphony. New Zealand Listener op.cit.
16 Liner notes to Kiwi SLD-67.
One positive point in the work's favour is that it shows Lilburn satisfactorily solving the problem of combining the spoken voice with music. In Landfall in Unknown Seas (the only other work of Lilburn's that uses a narrator) the alliance between voice and music is an uneasy one. The format of alternating lengthy portions of poem with lengthy interludes of music enhances neither element; it results only in fragmenting the meaning of the text and interrupting the continuity of the music. In Three Poems of the Sea, Lilburn strives successfully for a loose fusion of words and music. A lengthy string introduction to each poem allows the music time to assert itself and establish a mood before the speaker enters and dominates the texture. The use of non-specific cues for the poetry in the score assists the speaker to move in a loose synchronisation with the orchestra, and the absence of notated rhythms for the poetry allows the speaker to read freely, and to follow the natural rhythms of the text.

The most successful of the three settings, The Changeling is coincidentally, the only one that shows evidence of the new serial approach to writing. Unlike, for example, A Birthday Offering and the first movement of Wind Quintet, though, the material for the setting is not intensively organised, nor is it derived from one unifying set of notes. Rather, the material is generated from three independent sets of notes as evidenced in three distinct motifs.

The primary material of the setting is an ostinato-like line first stated in the violin I at the beginning of the movement. The line gradually unfolds a six-note set that is used throughout the movement as the basis for further such lines:

Ex.32: Three Poems of the Sea poem III, violin I bars 1-6.

This extract is also of some significance, in that it presents further evidence of a growing freedom for the element of rhythm. The

17 This, despite the above-noted reviewer's reactions to the first performance of the work. See Part I Chapter 6 ff 71.
The second set of notes is introduced in the viola line from bar 9. These notes are most frequently used in counterpoint to the above-quoted ostinato line (see Ex.32) at points where the line undergoes transposition from its original pitch:

**Ex.33: Three Poems of the Sea** poem III, viola bars 9-14.

The third set of notes always appears in conjunction with a particular rhythmic figure - an upward rush of semiquavers:

**Ex.34: Three Poems of the Sea** poem III, violin I bar 25.

Interestingly, Lilburn seems to attach importance to the absolute pitches used in the first appearance of this figure (as shown in Ex.34). The figure appears no less than twenty-six times in total, and twenty of these appearances are at the same pitch as the original. The majority of the remaining six appear not only as transpositions, but also show a change in the intervallic structure of the figure.

Because of the strong chromatic elements in these three generating ideas, no sense of tonality is established. Instead, the dominance of particular notes, and the frequent use of the ideas at the original pitch, leads to the establishment of a number of tonal centres.
Harmonically, the piece hovers in the twilight zone between tonality and atonality.

Lilburn's approach to the string orchestra differs markedly in this work from that used in his earlier string works. The first violin no longer commands all the interesting material, nor does it dictate the direction of the music. The primary function of the second violin and viola is no longer to supply the inner harmony. Likewise, to provide a bass-line is no longer the main role of the double bass and cello. As a corollary of this, the double bass is freed from its bonding with the cello. Lilburn continues the trend shown in A Birthday Offering towards fragmented textures, with snatches of material tossed between the instruments. He also shows a greater willingness to pare his textures down to one or two instruments playing at any given time.

A few characteristics from his first period of composition shine through, though. Most noticeably, these are the accented unisons (trilled) of bars 25 and 102, the quasi-parallel harmonisation of the upward-rushing semiquavers at bar 62, and the brief touch of tonal writing, cued by the words "her small bell sang/ Such miracles ...", at bars 53-4. Unlike the first poem (Sir Patrick Spens) of Three Poems of the Sea, these touches of his earlier style rest comfortably in the company of new techniques.

In deference to the age of the text of Sir Patrick Spens, no doubt, Lilburn returns partially to the style of his first period of composition. The opening bars are studded with characteristics from his earlier works. Bar 1, for example, shows use of the accented unison note, an idea that provided a unifying motif for the second movement of Landfall in Unknown Seas, amongst other earlier works. The opening bars of Sir Patrick Spens also show a straightforward use of diatonic modality. The rising crotchet scale in bars 2-6, and again in bars 14-16, is pure A aeolian in mode. Bars 7-10 explore the dorian mode based on F:

Ex.35: Three Poems of the Sea poem I, piano reduction bars 1-14.
However, this is Lilburn's diatonic modality at its weakest. The first five bars amount to little more than a simple modal scale above a sustained pedal. The modal modulations at bar 7 and 11 are abrupt and unsatisfying, seemingly serving no purpose other than to add variety through a change for change's sake. The bare parallel fifth harmonisations at bar 12, when compared with the dexterous parallelisms of his earlier works, appear colourless. Even his use of the familiar strong-weak rhythmic whiplash later in the score (bars 34-40) sounds contrived in its new context, and adds nothing of the rhythmic bite so strikingly present in his early works. The remainder of the music for this poem fluctuates between harmonies of diatonic modality and gently meandering chromaticism.

As an aside, it is worth noting that this 'gently meandering chromaticism', courtesy no doubt of Benjamin Britten, is a manner of harmonisation that characterises many of the compositions written by other New Zealand composers during the 1950s. David Farquhar, in particular, seemed to favour this meandering chromaticism; it can clearly be heard in his *Six Songs of Women* 18 (1957), and indeed, in his own setting of *Sir Patrick Spens* in *Three Scots Ballads* 19 (1960). These compositions are among some of Farquhar's least interesting works, and this is largely due to his apparent lack of confidence of expression within this harmonic language. Lilburn, by moving directly to a serial approach from his chromatic tonality of the early 1950s, in the main avoided using this language of meandering chromaticism.

---

18 Wai-te-ata Press.
19 Otago University Press.
In capturing the spirit of Shakespeare's character, Ariel's Song presents some interesting textures and timbres that result from an exploration of string harmonics. Although Lilburn made use of harmonics in his earlier compositions, it was not until A Birthday Offering that he began to explore systematically the altered sounds that this technique can produce. In Ariel's Song, Lilburn makes copious use of harmonics, especially as an accompaniment for the flitting, opening solo violin theme:

Ex. 36: Three Poems of the Sea poem II, bars 1-3.

Interestingly, although Lilburn made use of artificial harmonics in A Birthday Offering, he confines his use of harmonics here to natural harmonics (albeit the upper reaches of some of the overtone series). His notation of harmonics, though, appears confused, and is not consistent throughout. Lilburn uses three methods of designating harmonics: a small circle above the pitch of the note that is to be touched, a small circle above a note that designates the actual sound, and a diamond-shaped note-head to designate the pitch of the note that is to be touched. Nowhere in this movement does he indicate the string on which a harmonic is to be found. This must make for very different reading of the score by string players, and it could, conceivably, lead

20 See, particularly, bars 37-41 of A Birthday Offering for examples of his use of artificial harmonics.
to different interpretations of pitches by different players. Nevertheless, irrespective of how the harmonics are produced, his frequent use of harmonics beyond the first and second overtones leads to the production of some exquisite, ethereal dissonances.

Lilburn's use of harmonics to accompany Ariel's flitting theme continues throughout the reading of the first stanza, "Come unto these yellow sands". For the second stanza, "Full Fathom Five", Lilburn returns to the ordinary string sound.

In Shakespeare's The Tempest, the appearances at these two stanzas are separated by some ten lines of dialogue. Lilburn acknowledges this, along with the transition of mood that occurs, by scoring a brief interlude. In this interlude, the music echoes the subject of the text—the references to the drowning of Ferdinand's father—by establishing low-set dissonances. A deeply sonorous, slow peal of bells can be heard in the music at bars 85-95, taking its cue from the line "Sea-nymphs hourly ring his knell:... ding-dong bell."

This passage (see Ex.37) is especially interesting in that it is one of the few orchestral passages in which Lilburn deliberately sets a murky texture. Even in the works of this second period Lilburn seems to favour, though to a lesser extent, the bright lean textures of his first period: the most pungent dissonances are usually centred in the upper or middle registers of the music.

Ex.37: Three Poems of the Sea poem II, bars 92-5.
However, this conclusive change in mood between the two stanzas exposes a weakness in the structure of the setting. The accompaniments to each stanza are disparate to the point of segmenting the movement. The two separate portions do not sound as if they belong together; even the return of the opening 'Ariel's theme' in the closing bars, does not satisfactorily resolve the problem of unity.

**Summary**

A number of points about the transition between Lilburn's first two style periods are worth summarising. Firstly, although the change in style was dramatic and relatively sudden, it was not as clear-cut as might appear at first glance. Dissatisfaction with the old style can be heard in the Suite for Orchestra of 1955 even though this work belongs to the tonal first period, whilst conscious use of his earlier style can be found in a 'second period' work such as Three Poems of the Sea. In fact, one can find Lilburn using his earlier style in an unadulterated manner as late as 1962, in the incidental music score he composed for a New Zealand Broadcasting Corporation production of Henry IV Part 2. However, the stately minuet he composed for Act III scene I, or the poco lento viola air he wrote for Act IV scene V, for example, belong, in the light of the new techniques used in his concert works of that time, more to the realm of pastiche. They are journeyman pieces, and as such, need not be discussed beyond the noting of their existence.

Lilburn's change of style did not occur throughout all the elements in his music at once. Along with his exploration of serial procedures in A Birthday Offering came a radical change in his harmony, and the virtual disappearance of melody as found in his first period compositions. His approach to orchestration continued the trend, observable throughout his first period compositions, towards a breakdown of the dominance of the ensemble string sound. The individual lines within the score showed a significant change, becoming more angular and more fragmented. Instrumental lines were also now being treated in a more soloistic capacity. Textures and timbres also showed a significant change in A Birthday Offering, particularly with his sudden use of a large percussion ensemble, and his growing willingness to explore unusual combinations of orchestral sound. His use of rhythms and metres, though, showed little change beyond an increasing complexity.
and a greater incidence of syncopation. Changes in structure were marked only by a discontinuance of use of the 'classical' set-forms. The structure in A Birthday Offering certainly points in the direction of Symphony No.3, but at the same time owes allegiance to the suite form of Suite for Orchestra and rhapsodic forms such as used in Song of the Antipodes.

For a first essay into a new style, A Birthday Offering is an extraordinarily successful work: one that deserved a wider hearing than it subsequently received. Lilburn's grasp of the new harmonic techniques in this work is assured, and his handling and control of the orchestral resources is confident. There is none of the feeling of tentative exploration in this work that is evident in the later string orchestral Three Poems of the Sea. It could, though, be argued that the confidence and ebullience Lilburn so engagingly displays in A Birthday Offering results from the composer adopting a mask of comic satire. Certainly, the wide range of instrumental forces used in A Birthday Offering facilitated the exploration of new textures and timbres.

The works following A Birthday Offering clearly show Lilburn's style in a state of flux. In Wind Quintet and Three Songs for Baritone and Viola Lilburn can be found consciously trying to assimilate the new serial procedures, experimenting with applying the principles of serialism in a variety of ways. Interestingly, his application of serial techniques diminishes throughout the course of both of these works. In Quartet for Brass Instruments Lilburn experiments with the use of a simple, non-serial, chorale-like theme as a substitute for the use of a generating set of notes.

In all these works of 1957 and 1958, Lilburn experiments with a variety of forms and structures. Conventional ternary forms can be observed in the latter two movements of Wind Quintet, whilst the traditional symmetry of the stanzic form is exploited in the first two songs of Three Songs for Baritone and Viola. The first movement of Wind Quintet and the last song of Three Songs for Baritone and Viola both show different approaches to the use of organic forms. Quartet for Brass Instruments shows a furtherance of Lilburn's blossoming romance with the arch-shaped, five-movement form. As well, it provides a further example of his interest in linking movements into continuous strands.

The exploration of textures and timbres, so strikingly evident in A Birthday Offering, is not continued in Wind Quintet, Quartet for Brass Instruments or Three Songs for Baritone and Viola. The instruments in these works are treated conventionally. It is only in the second and third movement of Three Poems of the Sea that Lilburn shows a renewed
interest in textures and timbres, most noticeably with the exploration of string harmonics.

Lilburn's textures throughout these works, in the main, retain the bright and lean sounds of his first composition period. The traditional dichotomy of melody and accompaniment, however, is broken down, and a swing towards democratisation of individual lines (the treating of each line in a soloic manner) can be clearly observed.

Rhythmically, Lilburn's music shows only a gradual development away from the rhythms of his earlier style period. There is a growing complexity of rhythmic shapes, but, with the exceptions of the third poem of Three Poems of the Sea and the fourth movement of Quartet for Brass Instruments, the music is still organised into conventional, symmetrical metres.

A growing challenge to the importance of the bar-line, though, can be heard to varying degrees in all of these works, as phrases, and sometimes whole groupings of notes, are scored to straddle the bar-line. Rhythmic repetition within a given line and rhythmic imitation between different lines are two important rhythmic characteristics to emerge from these compositions. On the one hand, this leads to frequent oscillations between two notes, or to the arrangement of a number of notes into an ostinato-like figure. On the other hand, this leads to a high incidence of canonic imitation and the fragmenting of individual lines, as rhythmic motifs are tossed between the various forces employed.

Melody, as was of primary importance in the works of the first composition period, no longer dominates the texture. Melody, in its traditional sense, is replaced by short motifs that, paradoxically, either move in more angular contours (derived from the sometimes wide intervals in the generating sets) or have a flattened contour (particularly where the oscillation characteristic is in evidence).

A number of characteristics remain from the first composition period. These include the familiar strong-weak rhythmic whiplash, the liking for parallel harmonisation, the antithetical use of moments of motion and repose, the frequent interpolation of melismatic configurations, and the use of sudden, accented, unison notes.

These then, are the characteristics of the works that provided the background to the writing of Symphony No.3. They are works that show the composer searching for a new voice - exploratory works that show a style in transition. They are works in which new techniques were assimilated, and as such are sometimes of an uneven consistency. None
quite repeat the success of *A Birthday Offering*, but all have qualities worthy of note and passages that satisfy.

Their principal importance is, however, that they enabled Lilburn to absorb the new techniques from overseas, and to find a new direction compatible with the stylistic base established in his first composition period. That such a firmly consolidated and cogent style emerges in *Symphony No. 3* is the testimony of success for these "...shorter works in the years between".
Symphony No. 3 stands at the very crossroads of Lilburn's compositions. It was written amidst a profusion of influences. His early orchestral works were being revived by the National Symphony Orchestra under John Hopkins, allowing Lilburn his first real opportunity for appraisal of their merit. He was consciously exploring serial techniques in his compositions, and was beginning to come to terms with the new timbral and textural world opened up by reports of activity in these areas at Darmstadt. He had 'discovered' the electronic medium, and was taking his first steps towards an understanding of its application. In short, Symphony No. 3 was written during years of ferment.

In spite of the presence of many and varied influences at the time of writing, Symphony No. 3 shows a direct compositional and stylistic link with A Birthday Offering. The techniques evident in A Birthday Offering though, appear in Symphony No. 3 as more carefully cultivated - refined and further developed through use in the intervening smaller-proportioned compositions. The relationship between Symphony No. 3 and the works directly leading up to its composition can be graphically (and generally) illustrated thus:

---

1 See Part I Chapter 6.
Table 1: Relationship between Symphony No.3 and earlier second period works.

<table>
<thead>
<tr>
<th>Form</th>
<th>Harmony</th>
<th>Rhythm</th>
<th>Melody</th>
<th>Textures and Timbres</th>
<th>“A Birthday Offering”</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Wind Quintet&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>“Three Songs for Baritone and Viola”</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Quartet for Brass Instruments&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>“Three Poems of the Sea”</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>“Symphony No.3”</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The nature of these relationships needs a brief elaboration to serve as an introduction to a discussion of Symphony No.3.

The form of *A Birthday Offering* is that of a one-movement 'suite', divisible into five main sections of disparate moods and flavours. The sections are unified through being based on the same generating four-note cell. Organisation of material within each section is essentially rhapsodic.

*Quartet for Brass Instruments* uses the idea of five contrasting portions of material, all related through having been derived from one chorale theme. In this, there is a closer agreement of flavour between the contrasting portions. The full statement, in the closing portion, of material suggested in the introduction to the work, gives rise to an arch-form for the quartet. The five 'portions' of the work are in fact separate movements, but movements II and III are linked to form a continuous texture.

In *Symphony No.3* there are five distinct main sections of material, all linked to form a continuous one-movement texture. The use of a recapitulatory fifth section, as will be seen below, gives the
work an arch-shaped 'cyclic' form. The organisation of material within each of the five sections is organic - old motifs spawn new motifs, and the symphony proceeds with constant references back to earlier-stated material. In the former respect, this method of organisation builds on Lilburn's experiments in the first movement of Wind Quintet; in the latter respect it advances the methods used in the third song of Three Songs for Baritone and Viola.

In other terms, the macro-structure of Symphony No.3 is directly descended from Quartet for Brass Instruments, whilst the micro-structure is directly descended from the first movement of Wind Quintet and the third song of Three Songs for Baritone and Viola. Both macro-structure and micro-structure are refinements of the formal design procedures used in A Birthday Offering.

Harmonically, there is a direct link between A Birthday Offering and Symphony No.3 through the use of serial procedures. A Birthday Offering shows use of a generating four-note cell, from which nearly all the material of the work is derived. Wind Quintet shows differing approaches to the use of generating sets, whilst Three Songs for Baritone and Viola show use of twelve-note rows in conjunction with non-serial material. Quartet for Brass Instruments is non-serial, but shows the derivation of material from a 'melodic prototype' - a chorale theme that is not fully stated until the final movement. Symphony No.3 uses a twelve-note row as a melodic prototype, but in conjunction with non-serial material.

The rhythms of Symphony No.3 are those of A Birthday Offering, but with an increasing complexity. All four of the intervening smaller-proportioned works contribute to the gradual change in use of rhythm observable through this second period of composition. In these works there is an increasing use of fragmented ostinati, of rhythmic oscillations between notes, of sudden melismatic configurations of contrapuntal textures, and of canonic imitation. The metrical power of the bar-line decreases, as phrases are grouped over the bar-line and accents are shifted. The alternating time signatures of the fourth movement of Quartet for Brass Instruments reappear with marginally greater effect in Symphony No.3.

The aphoristic motifs that substitute for traditional melodies in A Birthday Offering are consolidated throughout the period. Motifs of two or three pitches only are shown to be important, as are angular motifs with jagged contours. Motifs are frequently tossed between various instruments, and there is an increasing use of ostinato-like
The exploration of non-traditional textures and timbres so evident in *A Birthday Offering* is not continued in the smaller-proportioned works (most probably because their range of available timbres and textural combinations is comparatively limited) until *Three Poems of the Sea*, where the use of string harmonics is further developed. The exploration is continued in *Symphony No.3*, but in a much less overt manner than in *A Birthday Offering*. Changes in textures and timbres are better integrated: there are less of the sweeping, dramatic switches of colour.

These compositional and stylistic links between *A Birthday Offering*, *Symphony No.3* and the intervening smaller-proportioned works help define a distinct second period of writing in Lilburn's output. *Symphony No.3* marks the culminating point for both this second period, and his work in total with traditional instrumental and vocal media.

An examination of this important composition needs to begin with a discussion of the serialism that motivates much of its material.

Most of *Symphony No.3* is based on a twelve-note row, thus:

**Ex.1:** The row of *Symphony No.3*.

The prime position of starting the row on D is chosen here not because it is first heard at this transposition, but because the work begins on a unison D. In fact, the row is not heard in its entirety until bars 64–74 where it appears as a retrograde statement in the first violins at the tenth transposition.

This late appearance of the complement of the row sets the pattern for its use throughout the symphony: the row is strictly stated in its entirety only nine times.

**Table 2:** The nine complete statements of the row in *Symphony No.3*. 
1. violin I bars 64-74.

2. trumpet I bars 118-20.

3. trumpet I bars 157-61.

4. flute I bars 191-3.

5. clarinet I bars 199-203.

6. oboe I bars 214-6.
7. trumpet I bars 249-53.

\[ \text{[Bars 249-53]} \]

8. trombone II bars 527-31.

\[ \text{[Bars 527-31]} \]

9. trumpet I bars 542-5.

\[ \text{[Bars 542-5]} \]

An interesting exchange between Ross Harris and Douglas Lilburn regarding the properties of the row and the manner in which the row is employed can be found in the pages of Canzona. As it throws considerable light on the nature of Lilburn's serialism in Symphony No.3, the exchange is worth recording, in part, here.

In his analysis "Douglas Lilburn's Symphony No.3 (in one movement)", Ross Harris postulates that the twelve-note row of the symphony:

"... is built up from the Sings Harry motif which, transposed at the tritone, produces the first six notes. The remainder of the row is a permutation of these notes in inversion which produces two triads a tritone apart."\(^3\)

In a later issue, Lilburn categorically refutes Harris's postulation:

\[ \text{Canzona vol.2 no.5, October 1980:3-7.} \]
\[ \text{ibid p.3.} \]
\[ \text{Letters to the Editor. Canzona vol.2 no.7, March 1981:47.} \]
"... absolutely not did I build up a tone-row from the Sings Harry motif, transpose it at the tritone, and then permutate it by inversion to build up the remaining six notes of the row (with juggled R.H. figures)."

Lilburn then proceeds to write:

"Ross, later and more intuitively, postulates 'the possibility of the row itself coming from a Grundgestalt with melodic and rhythmic character'. Indeed it did, in the shape of the trumpet solo at figure 12 [bars 157-61] in the score. This quite simply sets out the basic melodic and rhythmic materials of the symphony. It was from aspects of this 'given' thing that I constructed my work hopefully as a commentary on some range of human experience rather than as a compendium of serial permutations..."

Lilburn then further denies any relationship between the Sings Harry motif and the row in Symphony No.3:

"... Given the primacy of the tone-row in the trumpet solo only a Schoenberg addict could identify its first three notes with those of the Sings Harry song cycle. Apart from identity of pitch the notes have no rhythmic, imaginative or contextual associations with the song cycle. They are simply a shape in a generalised musical language..."

Several points raised in this exchange need elaboration. Firstly, there is the confirmation by Lilburn that the row itself comes from a Grundgestalt, or melodic prototype. Confirmation of the importance of the trumpet solo at bars 157-61 can be found in the fact that it is virtually the only phrase in the work that is treated to literal repetition. Of the nine occasions on which the twelve-note row is fully stated in the symphony, only two are unrelated (rhythmically) to this solo, whilst three (four, counting the original) are literal repetitions (at varying transpositions).

Secondly, there is Lilburn's denial that the row represents a conscious exploitation of the Sings Harry motif. Certainly it would seem fanciful to suggest, on the evidence of the pitches of three notes, that Lilburn was alluding to his earlier work. However, the fact

5 ibid.

6 Translated, this term means the phrase, theme or germ idea that is the basis of a musical composition.
remains that the pitches of the notes are indeed identical, and,
significantly, these pitches can be found recurring throughout his output
in places of thematic prominence. To give but a few examples:

Ex. 2: Appearance of 'Sings Harry' motif in Lilburn's works.

Ex. 2a: Aotearoa Overture (1940), important introduction string
theme, violin I bars 5-6.

Ex. 2b: Landfall in Unknown Seas (1942) movement I, important
secondary theme, violin I bars 78-9.

Ex. 2c: Diversions (1947) movement I, main theme, violin I bar 10.

Ex. 2d: Diversions movement I, beginning of coda, violin I bars 135-6.

Ex. 2e: Symphony No. 2 (1951) movement I, beginning of first
theme, oboe bars 22-3.

Ex. 2f: Three Songs for Baritone and Viola (1958) song III,
beginning of vocal line, voice bars 6-7.
The set of pitches then, is a hallmark of Lilburn's composition, in much the same way that the set of pitches, described in the chapter "Rhythm and Metre in Lilburn," is a hallmark of his earlier style. The use of the former set of pitches in Symphony No.3 is, in the light of Lilburn's comments above, more likely to be an unconscious favouring of these pitches (as evidenced in other works), than a deliberate allusion to Sings Harry (as was evidenced in A Birthday Offering).

The third point needing elaboration in Lilburn's reply to Harris's analysis is the strong implication that the twelve-note set of Symphony No.3 should be viewed only as a propagating set of notes; that the set does not contain hidden associations or complex properties that manifest themselves in the composition. Thus, Harris's findings that the twelve-note row is 'combinatorial' (in actual fact it is only semi-combinatorial - HaPO with HbI3 and HbI9) and that "... the two halves of the row separately form statements of the octatonic scale (Messiaen's Mode II) with the missing two notes being supplied by the retrograde inversion ..." are not worth pursuing, despite the fact that isolated occurrences of such applications of the set can be found.

Lilburn's primary use of serial procedures lies in a straightforward application of segments of the row. Instead of using all twelve notes at a given time, he concentrates on using only a portion of the twelve. Although many different segments, or subsets, are used throughout the work, a few recur with some frequency and need to be specifically noted here.

The most common type of sub-set is the sub-set that begins with the first note of the row and ends before all twelve notes have been stated. Using only the first five notes, or only the first seven notes, seem to be the favoured of these, for example:

Ex.3a: Symphony No.3, oboe bars 9-12.

---

7 See Part II Chapter 5.
8 Harris op.cit. p.4.
Another common type of sub-set is the sub-set that begins towards the end of the row (often on notes 9 or 10) and continues on from note 1 of the row. Use of this type of sub-set produces another minor third — already the most characteristic interval of the row.

Other types of sub-sets, used specifically for their prominent intervallic characteristics, include notes 6-8 (this produces a characteristic augmented triad), notes 7-9 (this produces a major triad in second inversion) and notes 9-11 (this produces a diminished triad). As with his use of the four-note cell in A Birthday Offering, Lilburn seems to foster the tonal properties within the row.

Lilburn's use of set segmentation can be described, in serial terms, as both variant and informal: variant in that the range of variational procedures and segmentation is not limited, and informal in that the pitch order within each sub-set is not always strictly adhered to. As with his use of the generating cells in A Birthday Offering and, specifically, the first movement of Wind Quintet, Lilburn interchanges freely between a linear use (within one instrumental line) of set segments, a vertical use (simultaneous statement within different instrumental lines), and a fragmenting use (where notes of the sub-set are passed between instrumental lines) of the row. His row, and the segments of the row, are freely treated to the basic transformations of inversion, retrograde and retrograde-inversion.

To illustrate Lilburn's application of segments of the generating row, a portion of the work needs to be examined in detail. The material between figures 5 and 6 of the score (bars 78-91) (see Ex.5) is ideal for this purpose, as the texture at this point is dominated by a development of one of the nine complete statements of the row used in the work (see table 2 statement 1). As well, all of the notes of this passage can be accounted for in terms of the generating row.
Ex. 5: Symphony No. 3, bars 78-91.
The concert D major triad, played by the three clarinet lines in the first few bars of this extract, is a good example of Lilburn actively exploiting the triadic properties of certain segments of the set. The D major triad appears as a vertical statement of notes 7-9 of the P9 transposition — one of the common types of sub-sets mentioned above.

Ex.6: Symphony No.3, clarinets (as sounding) bars 78-80.

The violin I line of bars 78-80 is the tail-piece of an R10 statement of the row, minus the twelfth note (C). The missing note C is heard in immediate succession in the viola line. This note C in the viola has a double function (as with the pivotal function for notes observed in A Birthday Offering), in that it also represents the third note of a P5 statement of the row.

Ex.7: Symphony No.3, violin I bars 74-80, viola bars 80-1.

What is happening at this point, is that Lilburn is building a fugato passage out of a phrase based on the P5 transformation of the set. The violin II (bars 78-83) first articulates this phrase, followed by the viola (bars 80-3) then by the violin I (bars 81-4).

Ex.8: Symphony No.3, violin I, violin II and viola bars 80-1.
That Lilburn reiterates notes in these P5 statements of the set is interesting. Although these reiterated notes break the strict order of pitches within the set, they do not break the strict order of intervals used. Compare the intervallic content of these statements with those of the set:

Table 3: Comparison of intervallic content of set with statements at bars 78-84 (q.v.Ex.8).

| This statement:  | 2 333 1 2 333 444 5 3 3 5 |
| The set:         | 2 3 1 2 3 4 4 5 3 3 5 |
| (N.B. digits refer to intervals in terms of semitones). |

Thus, Lilburn seems here to be placing more importance upon the ordering of intervals within the set than upon the ordering of pitches within the set. Further examples of this can be found scattered throughout the work, where Lilburn often freely interchanges prime and inverted versions of a set (or sub-set) within a particular statement.

The double bass line of bars 78-81 is based on notes 2-6 of the III transformation:

Ex.9: Symphony No.3, double bass bars 78-81.

The fugato passage in the strings is terminated at bar 84 as the violin I and violin II lines repeat, antiphonally, the second hexachord (notes 7-12) of their P5 transformation, using the rhythm with which this hexachord first appeared in the violin I at bars 83-4.
Rather than moving with the violins at bar 84, the viola uses the last note (E) of its P5 transposition as a pivot note from which to begin a statement based on the first hexachord of the I2 transformation. Here is an example of Lilburn's use of the semi-combinatorial property of the generating row: the notes of the I2 transformation (scored in the viola) are the same as the notes of the last hexachord of the P5 transformation (scored in the violins).

Ex. 10: Symphony No. 3, violin I, violin II and viola bars 84-9.

The semi-combinatorial property of the row is further exploited in the horn phrase beginning at bar 85. This phrase is built on the use of the last hexachord of P5 followed by the first hexachord of I2. The twelfth note of the P5 transposition is used as a pivot note for the first note of the I2.

Ex. 11: Symphony No. 3, horn (as sounding) bars 86-90.

At bar 90, the cello and bass double the last two notes of the horn statement:
The oboe begins a phrase, imitative of the viola line of bars 87-9, based on the first hexachord of I2,

whilst the viola begins a further statement based on I2. This statement grows from, and merges back into, the last four notes of the P5 transposition. As well as employing the note E as a pivot note for ending the use of P5 and beginning the use of I2, a double pivot of A-flat and F (notes five and six of I2 and notes nine and ten of P5) is employed to end the use of I2 and begin the use of P5.

Thus, this selected passage from Symphony No.3 shows Lilburn's use of the twelve-note row as intensive and comprehensive. That his use of a generating set seems less transparent than in, for example, the first movement of Wind Quintet, is due to the fact that a larger instrumental force is involved, and that there are twelve notes to the generating set rather than six. Otherwise, many similarities between the two can be observed. In Symphony No.3 there is still a restriction on the number of transpositions or transformations in use at any one time; there is still the frequent repetition of notes before each set segment is completed; there are still the now-familiar oscillations between notes as part of a wider set segment statement; and there is still the use of pivot notes, between different transpositions or transformations, to facilitate harmonic continuity. In this particular
extract (Ex.5), though, there is less use of the generating set in vertical or fragmented statements. The individual lines are allotted self-contained set-segments which are not dependent upon, although they are usually closely related to, other individual lines.

Within each of the five sections of Symphony No.3 the music progresses as one long chain of evolving material. Each section contains its own characteristic theme or themes out of which, and against the mainly serial background, short phrases or motifs organically grow. Three distinct functions for thematic usage within each of the five sections are discernible. Firstly, and most importantly, there is the function of providing contrast: each section is based upon different governing ideas. Secondly, there is the function of providing unity for the work: each section recalls, at various stages, characteristic material from earlier in the work. Thirdly, there is the function of providing smooth transitions between the sections: each section contains passages that anticipate material to be presented in the following section.

Section I, Moderato $\frac{4}{4}$ = 76 (bars 1-156), presents the greatest variety of themes. The section, indeed the symphony, is prefaced by a 22-bar introduction that offers two particularly important ideas. The first of these is the idea of a gradually unfolding chord, set forth in the opening five bars (see Ex.15). That these opening bars show evidence of a serial derivation is only apparent with hindsight. For the purpose of 'introducing' the symphony, the importance of these bars lies in the use of the minor third and major second intervals - the two intervals that eventually come to characterise the work. These two intervals give rise to an idea in the viola that links the introductory bars with the main body of the section (see Ex.16). The main characteristic of this idea is its sequential use of the minor third interval - dropping a major second each time it is used.
Ex.15: Symphony No.3, bars 1-5.

Moderato ($J = 76$)

Flutes 2.3

Oboes 1.2

Clarinetts in A 1.2

Bassoons 2

Double-bassoon 1.2

Horns in F 1.2

Trumpets in C 1

Trombones 1

Side Drum

Timpani

Harp

Violin 1

Violin 2

Violas

Cellos

Doublebasses
Ex.16: Symphony No.3, viola bars 17-22.

The main theme for the section is articulated in the bassoon line at bars 25-9.


Neither of these themes shows any evidence of having been serially derived. It is particularly curious that Lilburn begins this mainly serial composition with non-serial themes. It is even more puzzling that Lilburn avoids any overt reference to the supposed generating row until as late as bar 64, after which, much of the material can be deemed the result of serial procedures. Why this is so is a matter purely for conjecture. It is the seemingly deliberate antithesis to the earlier 'serial' works, in which strong elements of serialism are established at the outset, before non-serial elements are introduced. Whatever the reasons, Lilburn firmly establishes that some of his themes, at least, are to have a life of their own, apart from any underlying generating set of notes.

The first appearance of the generating row in its entirety marks both the beginning of the strict serial writing in the work, and the introduction of a second main theme for the first section:

Ex.18: Symphony No.3, violin I bars 64-71.

Section I, then, is comprised of two main themes one, serial and one non-serial. As well as this, it presents two important ideas in the
introductory passage that, as will be shown later in this chapter, recur throughout the work.

Section II, Vivace $\frac{3}{4} = 168$ (bars 157-300), by contrast, is based on only one idea, stated in the trumpet at the beginning of the section:

Ex.19: Symphony No.3, trumpet I bars 157-61.

This trumpet solo is the Grundgestalt that Lilburn refers to as quoted above. Lilburn obviously attached great importance to this trumpet phrase. To recall, he stated:

"This quite simply sets out the basic melodic and rhythmic materials of the symphony. It was from aspects of this 'given' thing that I constructed my work..." 10

This, however, is an overstatement of the importance of the theme in much the same manner as Lilburn overstated the case for the four-note cell in A Birthday Offering as responsible for "...everything that follows melodically and harmonically..." in the work. Certainly aspects of this trumpet phrase dominate the second section, and certainly the tone-row it is built around forms the basis of much of the material of the symphony; however, the rhythmic relationship of this phrase to other themes in the symphony is, at best, distant.

Section III, Allegro $\frac{3}{4} = 126$ (bars 301-471) is also dominated by one main theme:

Ex.20: Symphony No.3, bassoon bars 300-3.


10 ibid.

11 One has to take Lilburn's word in this, as the tone row could equally well have been 'synthetically' derived; or indeed, it could well have derived from one of the few other full statements of the row in the work.
This theme is clearly an amalgam of the non-serial and serial subject matter already presented in the symphony. The first seven notes are built on the first seven notes of the prime version of the row at its original pitch (labelled x on the above extract). Following this, the sequential use of the minor third interval in a tone-by-tone descent is directly derived from the viola idea heard at the end of the introduction (labelled y on the extract). The third part of this theme derives rhythmically from the main bassoon theme of section I (labelled z on the above extract). This relationship is also strengthened by the fact that both themes are articulated in the bassoon.

A secondary theme of considerably less importance is stated as a 'counter-subject' to the fugue-like entry of the bassoon theme at the beginning of section III. This answering theme, stated in the oboe line of bars 304-8, is a serial theme, based on a P11 transposition of the generating set. However, it is not obviously serial, for Lilburn begins the statement on the tenth note of the row, continues onto the first note after the twelfth note has been sounded, then oscillates between notes one and two for two bars, before finishing with notes three to eight. Note nine of the row is not sounded:

Ex.21: Symphony No.3, oboe bars 304-8.

Section IV, Andante \( \text{-c.69} \) (bars 472-546) is similarly dominated by one theme - a slow measured phrase in the trombones, built on notes 5-10 of the R3 transformation of the set:


The phrase-by-phrase statement and development of this theme is interspersed with two main secondary themes. The first of these occurs
in the oboe line at bars 481-3,

Ex.23: Symphony No.3, oboe bars 481-3.

whilst the second, a contrasting, angular line, is first heard in the violin I line at bars 490-5:

Ex.24: Symphony No.3, violin I bars 490-5.

Section V, Allegro \( \dot{=} \) 160 (bars 547-616) is, according to the composer, "... in the nature of a fragmented coda". Four main ideas, all derived from earlier material, give impetus to this short, closing movement, and help unify the many and varied recollections that occur. None of these four themes dominates the movement in the same way that the first four movements were dominated by a theme or themes. As such, and because they are derivative, they need not be quoted at this point in the discussion.

Thus, the themes that Lilburn uses for Symphony No.3 are a mixture of serial and non-serial ideas. The serial themes all derive from the generating twelve-note set, (either as full statements or as segments of the set), whilst the non-serial themes all derive from the viola and bassoon ideas announced in the early stages of section I. These above themes, however, are only the main ideas for each section. Scattered throughout the work are a number of minor motifs (many of which are based on fragments of the row) that recur to help unify the

work.

A brief 'bar-by-bar' description of the symphony would seem the best method of approach for placing these motifs in context, as well as for showing the manner in which Lilburn uses the above-quoted main themes.

_Symphony No.3_, then, begins with the above-quoted (See Ex.15) introduction chord, based on the dominating intervals in the work: the major second and the minor third. That these two intervals are derived from the opening three notes of the generating row becomes apparent only as the work progresses, when the serial elements play a fuller role in the compositional process.

Following the sounding of this opening chord, a second, similar chord is built in bars 8-12. Again, the intervals of the major second and minor third are prominent, but a new element is introduced in the oboe line: the row is suggested by use of its first seven (Po) notes.

Ex.25: Symphony No.3, oboe bars 9-12.

However, even this strong suggestion of the generating row is not sufficient to identify the work as serial, particularly since the material following (bars 13-22) is based exclusively on a development of the minor third and major second intervals. During the course of this interval exploration, the above-quoted (See Ex.16) viola theme emerges, and links the introduction passage with the above-quoted (See Ex.17) main bassoon theme of the first section. This bassoon theme takes its cue from the intervals of the major second and minor third, as well as from the sequential pattern established in the viola theme. It then quickly moves away from these to introduce ideas of its own. The most noticeable idea it produces is the $\text{\textsuperscript{2}}\text{\textsuperscript{3}}\text{\textsuperscript{4}}\text{\textsuperscript{5}}\text{\textsuperscript{6}}\text{\textsuperscript{7}}$ rhythmic figure of bar 27. This figure recurs insistently throughout the work as one of the unifying rhythmic characteristics.

Bars 23-64 represent, in the main, a non-serial development of the ideas put forth in the bassoon and viola themes. Subtle references to the row, though, can be detected. To give but two examples: the violin and clarinet lines of bars 39-40 make use of the first five notes,
These references, though, are but a minor part of the material used in these bars. The material that these bars establish as being important includes the characteristics of the bassoon melody, the idea of sequential oscillations (growing out of the viola melody), and the importance of the intervals of a minor third and a major second. These two intervals provide the unifying link for the marked change of texture and material that occurs at figure 4 (bar 62). The cello and double bass lines organise these intervals into an accompanying ostinato, whilst the trumpet lines use these intervals to provide a background of sustained chords. The appearance of the violin melody at bar 54 (See Table 2 Statement 1) marks the beginning of an overt use of the twelve-note row. Surprisingly, instead of capitalising on the major second and minor third intervals that characterise the first six notes of the row, and have been established as the dominant melodic influence at this point, Lilburn chooses a retrograde transformation of the row for this violin melody. This, to a large extent, disguises these important intervals in the melodic line. It is almost as if Lilburn is still unwilling to disclose the fact that much of the symphony is generated from a twelve-note row.

However, once this melody has been announced, Lilburn finally declares his hand as serial. Bars 78-92 (See Ex.5), as examined above, show an intensive exploration of the twelve-note row.

The rhythms of this strictly serial passage, though, are derived
from the characteristics of the opening non-serial bassoon motif. Here, they are organised into a fugato-like passage that eventually disintegrates into an ostinato-like flurry in the violin lines.

This idea of fugato entries continues through from figure 6 of the score to figure 7 (bars 92-107). The close recollection of the bassoon theme at bar 92 (in the bassoon line) breaks the pattern of serial writing, whilst marking the first of these successive fugato entries:

Ex.28: Symphony No.3, bassoon I bars 92-4.

The flutes at bar 97 begin their own sequence of fugato entries, based this time on the rhythms of the violin theme (taking their cue from the triplets of the theme). The material here is serial, based initially on segments of the IS transformation.

Ex.29: Symphony No.3, flutes I and II bars 97-100.

As with the string fugato entries of bars 78-86, these flute entries disintegrate quickly into ostinato-like flurries. Out of these is propelled a strong reference to the main violin theme in the violins, using the first eleven notes of the R5 transformation.

Ex.30: Symphony No.3, violin I bars 103-6.
This firmly puts an end to this initial passage of fugato writing.

The snare drum and timpani enter for the first time at figure 7 to establish a driving ostinato-like rhythm. Over this, the horns take the bassoon theme as it appeared at bars 92-4, and, in a series of imitative entries, build a melodic ostinato that moves in rhythmic counterpoint to the percussion lines.


At bar 111 the violin II line begins a fragmented obbligato line based on the first six notes of the R19 transformation of the row:

Ex.32: Symphony No.3, violin II bars 111-14.

From this point on, many forces are at work in the texture. The double bass punctuates the music with a regularly-paced reference to its important minor third figure (See Ex.15) of bar 5 (bars 111-18). From bar 114, the trumpets begin to suggest the main idea of section II. These precursory glimpses culminate in a phrase (at bars 118-20) that closely resembles the generating trumpet solo at the beginning of the second section.

Ex.33: Symphony No.3, trumpet I bars 118-20.

This phrase marks the second full appearance of the row in the work, and the first in which it appears fully as a prime statement.

As with the fugato entries of bars 78-102, these imitative references to the forthcoming theme in the trumpets dissolve into a flurry of ostinato-like fragments. The violins begin the denouement to
this first section by strongly recalling (at bars 128-33) the sequential falling thirds of the opening viola theme:

Ex. 34: Symphony No. 3, violin I bars 128-33.

A return to material from the introduction is heralded by a fanfare in the trombones (bars 141-2):

Ex. 35: Symphony No. 3, trombones bars 141-2.

The strong references to the opening chords of the introduction that follow, serve to bridge the first section with the second. There is one important change here, though, to the material of the introduction. The two-note string material that links the two soundings of the introduction chord is developed into a two-note semiquaver ostinato:

Ex. 36a: Symphony No. 3, violin I bars 4-8.

Ex. 36b: violin I bars 140-4.

The same unity of material that governed section I is strongly apparent throughout section II. Three distinct portions to this section are clearly discernible. The first of these, bars 157-206 shows a
fragmented development of characteristics from Lilburn's *Grundgestalt* of bars 157-60 (See Table 2 statement 3). These fragments are developed imitatively in the woodwind, and are accompanied by two main ideas in the strings. One of these ideas, the isolated, punctuating minor thirds in the double bass and cello, stems directly from the introduction to the first section. The other idea, in the violins, is new to this section. It comprises the building of an ostinato figure out of the following material:

Ex.37: Symphony No.3, violin I and violin II bars 163-7.

<table>
<thead>
<tr>
<th>Music notation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sheet music</td>
</tr>
<tr>
<td>----------------</td>
</tr>
</tbody>
</table>

Clearly, the first notes of this violin line draw their rhythm from the last two notes of the *Grundgestalt*.

At first, development of the *Grundgestalt* in the upper woodwind is confined mainly to a rhythmic exploration in conjunction with short segments from the row. After bars 185-6, where the brass and horns briefly interrupt the texture, the development is of larger segments of the row. Two full statements of the row — in the flute bars 191-4 (a repetition of the *Grundgestalt*) and in the clarinet bars 199-203 (see Table 2 statements 4 and 5) — are heard, along with segments varying from the first ten notes (flute I bars 187-90, flute II bars 189-92) of P2, through the first hexachord (flute II P4 bar 193, and clarinet I P5 bars 194-5) to the last eleven notes (oboe P7 bars 196-8).

The first portion of material in this section closes at bar 206 with a recollection of the opening chord of the introduction. This time, though, the chord is accompanied by some spectacular string writing — a sequence of imitative entries between the upper four strings that dissolve into rapid oscillations based on notes 3-5 of the inverted transposition of the row.

Ex.38: Symphony No.3, strings bars 206-14.
The second portion of the section retains the idea of fragmented, imitative development of characteristics of the Grundgestalt in the woodwind. The string accompaniment changes markedly, though. The ostinato of before is replaced by an ostinato based on the idea of reiterated notes in rhythmic unison in the upper strings. This idea continues unabated from bar 217 to 244, and casts a pervasive influence over the texture. This new ostinato is also a particularly good example of Lilburn's intensive use of serial procedures. The notes used by the upper strings are all, and only all, the notes of the I7 transformation of the row - applied vertically, and fragmented between the three lines. Throughout the course of the twenty-seven bars in which this idea features, the I7 transformation is gradually unfolded (see Ex.39).

The moment this string idea has run its course, the brass takes over the fragmented development of the Grundgestalt. Larger segments of the set are used than heard in the previous woodwind development, and the repetition of the complete row of the Grundgestalt at bars 249-51 (see Table 2 statement 7) heralds the end of the second portion of section II.
The third portion assumes a recapitulatory function, recalling material from the earlier portions of this section and from section I. As well, it acts as a prelude to section III.

Initially, the Grundgestalt is briefly farewelled. It leaves the texture as it arrived: the final developing figure in the clarinet at bars 260-1 is an exact repetition, at pitch, of the first developing figure of bars 165-6 in the clarinet:

Ex.40: Symphony No.3, clarinet (as sounding) bars 260-1.

The string accompaniment of bars 255-63 also recalls the string accompaniment of the first portion of section II.

From bar 268 the opening viola and bassoon motifs of section I
are recalled, at first with a direct reference to the descending sequential minor thirds in the viola (bars 268-9),

Ex.41: Symphony No.3, viola bars 268-9.

and then in a cadenza-like phrase in the bassoon (bars 269-75), amalgamating characteristics from the opening two themes.

Ex.42: Symphony No.3, bassoon I bars 269-74.

The punctuating, two-note figures from the introduction (cello, bass and trombone lines bar 5) are recalled firstly at bar 275 in the upper strings, then at bar 279 in the cello:

Ex.43: Symphony No.3, a) upper strings bar 275, b) cello bar 279.

The fanfare figure of bars 141-2 that helped mark the end of the first section also appears here (bars 283-4), in different guise, to help mark the end of this second section:

Ex.44: Symphony No.3, horn (as sounding) and trombone bars 283-4.
Bars 285–99 provide the direct link between the second and the third sections. This essentially takes the form of a dialogue between the bassoon and the side drum. The bassoon line serves the dual function of referring back to the bassoon motif of section I, yet at the same time looking forward to the main theme of section III. The side drum continues its function of the first section, where, from bar 106 onwards (in conjunction with the timpani), it helped establish a new tempo and served to introduce a differing treatment of the main material for the section.

Section III begins properly at bar 300 where the bassoon launches into a single-line statement of the main theme for the section, based, as was pointed out above (see Ex.20), on an amalgam of serial and non-serial material already presented in the symphony. The manner in which this theme is announced is similar to the first entry of a fugal subject. This further confirms the primacy of fugal/contrapuntal/canonic treatment of material, already strongly established in the work.

The idea of fugal treatment of material is particularly strong throughout this section. The bassoon subject is 'answered' firstly in the first violins, with a 'false entry' close approximation of the subject based on the first nine notes of the row (bars 309–12). This moves quickly to a 'tonal' (in fugal terms) answer to the subject (bars 313–17):

Ex.45a: Symphony No.3, 'false entry' of violin I bars 309–12.
Ex. 45b: 'tonal answer' of violin I bars 313-7.

Bars 326-32 show a 'stretto' treatment of the bassoon subject in the woodwind,

Ex. 46: Symphony No. 3, 'stretto' of woodwind, bars 326-32.

which is followed by a sequence of canonic entries in the strings (bars 332-5) imitating the opening notes of the bassoon subject (using the first seven notes of the P2 transposition of the row):
Out of this sequence, the violin I line moves to a lengthy development of the subject, incorporating the rhythms of its 'false entry' of bars 309-12. In this lengthy developing phrase, the idea of oscillation between notes a major second apart becomes prominent.

A further full, but varied, reference to the bassoon subject is heard finally at bars 356-60 in the violin I line.

The eventual conclusion of this fugal portion of section III recalls the demise of the fugato passages in section I (bars 84-6 and 100-3), where the thematic lines disintegrated into ostinato-like fragments. Here, the disintegration is spread over ten bars, from about bar 369 to bar 378. Before elaborating on this, however, further explanation of the material that comprises the opening portion of section III is needed.

Many subtle relationships are at work within this highly rhythmic, imitative texture. For example, the oboe 'counter-subject' of bars 304-8 spawns a number of motifs or counter-motifs that move against the main development of the bassoon subject. An obvious example of this is the trumpet II phrase of bars 317-19, which draws its rhythm, and to a lesser extent its pitches, from the oboe 'counter-subject':
Later, the influence of this oboe counter-subject becomes more pronounced, particularly after bar 349 where the dominance of the bassoon subject is challenged by many minor motifs. The trumpet lines of bars 361-71, for example, obviously derive from the oboe line.

The secondary ideas that permeate through this section can be seen to have been derived from the figure that sharply divides the end of the second section from the beginning of the third (bars 298-9):

The pattern leading into this figure in the horns is later extended by the horns (bars 323-7),

Ex.50: Symphony No.3, horns bars 323-7.
whilst the weak-strong, quaver-quaver movement of the near-tutti chords gives rise to the similar movement noticeable at bars 319-21 in the upper strings, and at bar 321 in the woodwind.

*Ex. 51a: Symphony No. 3, strings bars 319-21.*

To some extent, this rhythm recalls a similar rhythm used in section II to mark the conclusion of particular passages: for example, at bar 161 directly after the announcement of the Grundgestalt in the trumpet, and at bar 186 marking the midpoint of the first portion of section II. The horn minor third to major third alternations also recall an earlier passage – from section I (bars 49-56), where the second violin featured a like-minded alternation:

*Ex. 52: Symphony No. 3, violin II bars 49-56.*
The main bassoon motif of section III, however, is responsible for spawning most of the material for bars 300-48. Where instruments are not recalling or developing large portions of this theme, they can be found developing particular motifs from the theme, especially the figure. After bar 349, the secondary motifs become more insistent, and, coupled with overt references to the third portion of section II, they begin to break down the dominance of the bassoon motif.

The brass and percussion figures of bars 349-50 are a direct allusion to the closing figure (See Ex.49) of bars 298-9, whilst the horn figures at bars 351-4 recall the transitional bassoon lines of bars 291-6.

Ex.53a: Symphony No.3, horns bars 351-4.

Ex.53b: bassoons bars 291-6.

From about bar 369, then, the disintegration of the fugal texture begins, in preparation for the main climactic passage of the symphony. The fragmentary ostinati that accumulate between figures 33 and 34 in the strings and woodwind, are typical of the ostinato writing prevalent in this symphony. The rhythm of the woodwind figures clearly derive from the weak-strong, quaver-quaver movement of bars 298-9. The string rhythm derives from the characteristic figure of the main bassoon subject. At bar 374 the patterning of both these rhythms is
reversed: the woodwind move in strong-weak quaver-quaver patterns, whilst the violins move in a \( \frac{3}{4} \) figure.

**Ex. 54a:** Symphony No. 3, woodwind bars 373-5.

**Ex. 54b:** strings bars 373-5.

The reversal of these rhythmic patterns at bar 374 coincides with the entry of the main driving force behind the complete disintegration of the fugal writing: a 'stretto' treatment of a serial line in the three trombones.
This line is based on the first nine notes of the I₀ transformation of the row, and it leads directly to a brief fortissimo climax at the end of bar 378. As if to underscore this brief climax, the woodwind and strings, at the point of maximum impact, articulate the last four notes of this I₀ transformation of the row (notes E, C-sharp, B-flat, F).

This bar (bar 378) marks the structural mid-point of the symphony. It represents the middle of the two-part middle section. What follows is a seventeen-bar climactic passage that features the most sustained burst of full orchestral writing in the work.

The material for this climactic passage is derived from a variety of sources, drawing together several strands of thought from earlier in the work. The serial construction, also, is unmistakable. Firstly, there is the use of pedal notes, which are derived from the opening introductory chord. The guise in which they appear here, is shaped by the use of the first five notes of the P₅ transposition:

The use of the punctuating two-note quaver motif to strengthen the change of pedal note at bar 384, confirms this derivation from the opening chords.

Secondly, there is the use of the brass fanfare, heard earlier in the work assisting in heralding the end of the first and second
sections. It appears here in a different guise, but its origins are unmistakable. It is based initially on the last hexachord of P10:

Ex.57: Symphony No.3, trumpets bars 381-3.

Later, at bars 392-5, this fanfare is fragmented into single-line triplet figures, based on the last hexachord of P11. There, it signifies the end of this climactic passage.

Thirdly, there is the use of note oscillations a major second apart in the upper strings and upper woodwind, a motivic idea already established as a characteristic of the symphony. These note oscillations recall both the introduction material as it appeared bridging the first and second sections, and the lengthy developing violin phrase of the earlier part of this third section. The serial relationship between this idea and the trumpet fanfares is fully revealed in bars 392-5 where, as mentioned above, the trumpets fragment their line into triplets. Whilst the trumpets use the last hexachord of P11, the upper strings and upper woodwind unfold the last notes of the hexachord the oscillations were based on: P11 Ha:

Ex.58a: Symphony No.3, trumpets bars 392-5.
Having signified the middle of section III (and the symphony) with a climactic passage based on earlier material, the second half of section III takes its cue from this passage, and is, in the main, recapitulatory. Recollections of material from the first half of section III are alternated with references to the opening chord.

The recollections of material from the first half of section III though, begin tentatively. The bassoon at bars 398-406 alludes hesitatingly to the main bassoon subject of the section. This occurs underneath a high-set inverted pedal of C in the violins, which is sustained through from the preceding climactic passage.

At bars 400-1, the bassoon continues its previous use of the P11 (first hexachord) transformation of the row by sounding notes 7-10 of P11. At the anacrusis to bar 403 it leaves its serial base to recall both the sequential falling thirds and the distinctive cadence of the violin phrase of bars 314-17 (the first violin 'answer' to the bassoon's opening statement to the section).

Rhythmic movement is arrested at bars 407-11, with an allusion to the opening chord of the work. At the anacrusis to bar 412, the snare drum breaks the tranquillity of the sustained chord, and a strong reference to the violin 'false entry' of bars 309-12 in the violin line follows. Rhythmic movement is again arrested at bars 416 with an allusion to the opening chord, but continued from bar 418 with a flurry of imitative
snippets in the woodwind, based on characteristics from the main bassoon subject. From this grows a further recollection of the 'false entry' in the violins, and the allusions to earlier material grow stronger.

At bar 432, the oboe makes unmistakable reference to the opening oboe 'counter-subject' of bars 304-9. This is quickly followed by a direct, but abbreviated, restatement of the opening bassoon subject. Once again, the rhythmic movement is arrested, at bars 439-45, with a further reference to the opening chord.

Section III is clearly in its closing stages by this point. The continual use of the idea of sustained chords drawn from the introductory chord gradually overpowers the otherwise strongly rhythmic material. The oboe obliquely begins to suggest forthcoming material:

Ex.60a: Symphony No.3, oboe I bars 444-8.

Ex.60b: oboe I bars 458-60.

Meanwhile, the frequency of reference to the opening chord increases (bars 447-51, 453-6, 458-60, 462-4 and 466-72), whilst references to the bassoon subject become increasingly hesitant (bassoon bars 448-53, 455-7 and 460-4). The section closes quietly.

The familiar minor-third interval opens section IV in the trumpet line. This trumpet call musters the woodwind and strings into a stark, unison (doubled at the octave) line, which sets the mood of the section. It is slow-pulsed, troubled and foreboding:
Unlike section III, the main material for section IV is not stated at the onset. Rather, it is worked towards, in a series of precursive statements. The first of these occurs at bar 477 in the trombones, where the characteristic strong-weak rhythmic whiplash of the forthcoming theme is introduced. The second, and main, precursive statement appears in the cello line bars 482-6. As well as incorporating the whiplash characteristic, this phrase anticipates the contour and register of the main trombone theme:

At bar 496, the main theme arrives in the trombone III line. It reveals itself as serial (based on notes 5-10 of the R3 transformation) and is stated in canon with the trombone I line.
This idea is stated no less than four times between bars 496 and 518. Each time it appears, it uses a different transposition, but the canon is always preserved. Interestingly, the interval at which the canon is stated changes with each appearance. Bars 496-9 show a canon at the perfect fourth. Bars 501-4 shows a canon at the perfect fifth, whilst bars 506-8 has the canon at the major seventh. The final appearance shows the canon at the octave.

This thematic use of trombones in canon culminates at bars 527-32, where the trombones use all twelve notes of the generating set in a pitch canon. The trombone II line here uses the P₀ transformation, whilst the trombone I line uses the first eleven notes of the P₉ transposition. The missing twelfth note (a G-sharp) can be found at the end of the trombone II line, stated simultaneously with note 11 in the trombone I line:

Ex.64: Symphony No.3, trombone I and II bars 527-32.

Lilburn's patterning for material up to this point in section IV, comprises an alternation of the main trombone material with sectional treatment of contrasting secondary material in the upper woodwind, the upper strings, and, latterly, the trumpets. An animated dialogue between the various timbres in the orchestra ensues.

The woodwind lines for this dialogue are relatively lively and short. Apart from the scotch-snap figure in the oboe (in deference to the main trombone theme no doubt) this material recalls the characteristic rhythms and nature of section III:

13 The Faber Music edition (1968) of the work has an error in the score at this point - the alto clef for the trombone I line on page 51 of the score should be a tenor clef. This preserves the interval of the canon. There is also an error at the beginning of section IV in the Faber edition: the violin II C-natural of bar 473 should read as a C-sharp, to correspond with the otherwise unison string notes at this point.
The upper string material, mainly focused on the violin I, is relatively dramatic and long. Its wide-ranging compass, angular contour and serial derivation, recall the main violin I melody of bars 64-71 in section I.

The strings are also given an accompanimental figure based on a trill (for example bars 480-1). This is possibly a recollection of their accompanimental figure from the first portion of section II.

The trumpet material that begins to assert itself from bar 506 draws from the forecasting oboe phrases at the end of section III. This relationship is most clearly seen at bars 523-6, where the trumpets employ the same inverted transposition of the row (I3), the same register, and a similar rhythm.
compared with Ex.67b: trumpets bars 523-6.

The overlapping exchanges of contrasting material that occur between bars 481 and 532 can be tabulated as follows:

Table 4: Overlapping exchanges of contrasting material in Symphony No.3, bars 481-532.

Bars 481-483 Woodwind.
482-486 Cello anticipating main trombone idea.
486-487 Woodwind.
487-490 Cello continuing its anticipation.
489-491 Woodwind.
490-495 Strings.
496-499 First statement of trombone theme.
499-501 Woodwind.
501-504 Second statement of trombone theme.
504-506 Woodwind.
506-509 Third trombone statement.
508-511 First appearance of trumpet idea.
510-516 Strings.
516-518 Fourth trombone statement. This is accompanied in the flute, horn and viola line with a syncopated version of the unison octaves line that opened the section (bars 474-6).
518-521 Trumpets.
520-524 Strings, before they dissolve into the trill (and tremelo) of their accompanimental idea.
523-526 Trumpets.
527-532 Trombone statements in canon of the complete row.
531-532 Flutes use trill/tremolo idea of string accompanimental figure.

The bars that follow the closing full statements of the set in the trombones are recapitulatory, and, like the recapitulatory passages in the earlier movements, serve to link the end of the section with the beginning of the next. Also like the recapitulatory passage of section III, bars 527-46 show the drawing together of a number of ideas from preceding sections, juxtaposed with ideas from earlier in the section.
This close interweaving of recollections begins in the upper string lines leading into the new section. The viola line of bars 531-4, in its use of the inverted transposition of the set (10 notes 1-8), recalls the secondary motif of the trumpets. The second violin line of bars 532-3 recalls the characteristic oboe line of the secondary woodwind motif. The violin line of bars 532-3 recalls the angular contour of the secondary upper string motif, as well as the now-familiar opening four pitches of the row.

At bar 533, the introduction to the symphony is recalled. A new twist to the tone oscillations that characterised the previous recollections of these opening bars is heard in the oboe and clarinet lines (bars 533-5). The rhythm of this oscillation prominently features the scotch-snap or strong-weak rhythmic whiplash characteristic of the main trombone motif of section IV. The material, though, has turned full circle: this figure was first heard at the beginning of the symphony, in bar 1 of the trumpet line and bar 3 of the trombone:

Ex.68a: Symphony No.3, trumpet I bar 1 and trombone I and III bar 3.

Ex.68b: oboe bars 533-5.

At bars 534-6, a fanfare figure is heard in the trombones. It is the same fanfare figure (in yet a further new guise) that helped signal the end of the previous three sections. Here it is given special significance as a harbinger of change, in that it is articulated in the same instruments that played the central role in the section it assists to close.
The introduction idea of sustained high chords is carried through to the penultimate bar in section IV. Underneath this, bars 540-1, the bass instruments re-use the isolated scotch-snap ideas from the introduction.

The horns, bars 539-42, play fragmented, imitative figures based on segments (at varying transpositions) from the last hexachord of the prime version of the row. Their appearance here recalls a number of similar figures throughout the work. To name but a few: the climactic trumpet fragmentations of the middle of section III (bars 392-5), the various motivic developments of the **Grundgestalt** in the first portion of section II, and the trumpet configurations (bars 124-5) that assisted in preparing for the close of section I. These latter two associations, in particular, help place the material that follows these horn figures in context: bars 542-4 bring a repetition (at pitch) of the **Grundgestalt**, and the climactic, penultimate bar for section IV (bar 545), is clearly derived from the chords of bar 161 that followed the initial appearance of the **Grundgestalt** at the beginning of section II.

A glissando in the harp links section IV with the recapitulatory section V.

Section V opens with the ubiquitous minor third interval, clearly stated in the timpani in the now-familiar two-note rhythmic figure derived from bar 5 of the introduction. Immediately following this, the violin I enters with a G-sharp to C-sharp weak-to-strong movement, and sustains the C-sharp with a six-bar trill. This trill eventually dissolves into one of the four main themes of this movement, set forth in the upper strings:
Ex. 70: Symphony No. 3, violin I, violin II and viola bars 552-5.

This idea strongly recalls the transitional bassoon passage of bars 291-6 that led into the third section of the work:

Ex. 71: Symphony No. 3, bassoon bars 291-6.

Meanwhile, two of the other main ideas of section V — both derivative — have also been introduced. The first of these was a bassoon theme (bars 549-51), strongly reminiscent of the main bassoon subject of section III.

Ex. 72: Symphony No. 3, bassoon I bars 549-51.

The second of these, was an idea stated in the flutes at bars 551-3. It, too, was derived from the main bassoon theme of section III: the closing rhythm is similar, and use is made of sequential minor thirds.
but in a reversed direction:

**Ex.73a: Symphony No.3, flute I bars 551-3.**

compared with **Ex.73b: bassoon I bars 300-5.**

These recollections of, and allusions to, earlier themes quickly define the function of the fifth section as recapitulatory. However, it is recapitulatory only in the sense that it makes reference to, and reshapes, old material. No direct repetition of earlier material occurs.

The fourth main idea of the section is held in reserve until bar 565 in the clarinet line (although it is suggested in bar 562 in the bassoon line). It clearly derives its pitches from the opening notes of the main trombone idea of section IV. There is also a distant similarity of rhythm.

**Ex.74: Symphony No.3, clarinet I (as sounding) bars 565-7.**

The purposefully frequent reappearance of these four ideas throughout the fifth section helps to unify the conglomerate of fleeting recollections that comprises the rest of the material for the section. Some of the more lasting of these recollections warrant noting.

Firstly, there is the idea of semiquaver movement in contrary motion (flute and oboe bars 556-7 and bar 593, and the upper strings bars
This is derived from the first half of the third section, for example, from the woodwind and string lines of bar 313.

Secondly, there is the passage from bar 582-90. As with the main violin theme of this fifth section, this passage derives from the final bars of the second section. The distinctive rhythm generated by the two bassoon lines of bars 291-6 in combination, is clearly responsible for the strong ostinato rhythms of bars 589-90. The flute and oboe lines (bars 582-6) that lead into this ostinato also derive from those bars.

Thirdly, the woodwind entries of bars 576-9, and to a lesser extent the upper string entries of bar 579, recall the frequent use of imitative procedures earlier in the symphony, especially in sections II and III.

Fourthly, the idea of oscillating notes a minor second apart, having been used as an accompanying figure throughout the symphony, is at last given thematic prominence in the upper strings at bars 600-5.

Lastly, the symphony ends as at began - with the material that prominently featured throughout the work in places of structural importance. This material is, of course, the opening chords of the introduction, upon which the closing nine bars of the symphony are based.

This above 'bar-by-bar' description reveals a number of important points about Lilburn's compositional process in Symphony No.3. The most striking quality of the writing is the close, organic unity he achieves within the sectionalised structure, in spite of the fact that the work is a mixture of serial and non-serial elements.

Much of this unity stems from what could be called a cumulative structuring. Particular themes dominate each section of the work, but these themes do not belong exclusively to that particular section. Once a theme has been stated, it becomes part of the general reservoir of themes for the whole symphony. In this respect, the five sections differ significantly from, for example, the three movements of Symphony No.1. In the earlier symphony, the end of each movement acted as a rigid demarcation line - a barrier across which no material could pass. In Symphony No.3, not only is material from earlier sections recalled in succeeding sections, but also material of later sections is anticipated in preceding sections.

In the larger-proportioned works from his first composition period, Lilburn would frequently recall material from the introduction to a work later on in the work (or movement), usually in places of
structural importance. In Symphony No.3 Lilburn extensively develops this use of introductory material to the point where it not only spawns new motifs and embodies some of the principal ideas of the work, but also acts as the binding agent for each of the five sections.

Material from the introduction begins and ends the work. It helps close each of the sections, and forms the basis of the structurally mid-point climactic passage. It introduces the governing intervals of the minor third and the major second, out of which the main non-serial themes grow, and by which the generating twelve-note row is characterised. It provides the important ideas of slowly unfolding, sustained chords, and punctuating two-note quaver-quaver rhythms. It associates itself throughout the work with the important heralding fanfare that appears before the beginning of each new section, and spawns the recurring idea of oscillating notes a major second apart. In short, the material from the introduction assumes a structural, and thematic, importance at least equal to the harmonic and melodic importance of the generating twelve-note row.

This leads to the second important point emerging from the 'bar-by-bar' description of the symphony: the role of the twelve-note row. The above comparison of its importance with the importance of the introductory material provides a useful analogy, as follows. Although the introductory material appears frequently, it does not appear all the time; so it is too, with the twelve-note row. Although the introductory material either embodies or helps to spawn much of the principal material of the work, it is not responsible for all of the material; again, the same is true of the twelve-note row. Finally, the frequent reappearances of the introductory material are loose recollections – there are no strict repetitions, yet the origin of the material is unmistakable. So too, are serial procedures only loosely applied to the work, yet where they are applied, they are easily recognised as such. This latter assertion confirms that a rigorous application of serial procedures should not be read into the work. If a passage does not obviously appear to be serial, then it is probably not serial.

However, the various intervallic properties of the twelve-note row are exploited with sufficient frequency that they characterise, or flavour the entire symphony. The importance of the minor third and major second intervals has already been stressed. To this can be added the frequent use of two major thirds in succession (notes 6-8) to form the outline of an augmented triad; the use of a perfect fourth and
major third together (notes 7-9) to form the outline of a major triad; and the characteristic diminished chord outline of consecutive use of minor thirds (notes 9-11), to name but three of the common intervallic combinations that stem from the row and help flavour the work.

Lilburn's twelve-note row, then, should be viewed not as the basic generating cell for a strictly serial composition, but as a 'melodic prototype', or a propagating set of intervals.

A third important point to arise from the 'bar-by-bar' discussion is the prevalence of contrapuntal writing in the work. This is of particular significance when viewing the symphony in relation to orchestral works from Lilburn's first composition period. Much of Symphony No.3 is characterised by fugato entries, rhythmic imitation between instruments, canonic lines, stretto, and even in one place, a fugal exposition. Certainly in his first period orchestral works, and more noticeably in his earlier second period compositions, Lilburn made use of contrapuntal techniques, but nowhere so strikingly as in Symphony No.3.

Perhaps because of this, or perhaps this is because, the orchestral textures in Symphony No.3 are pared down considerably in comparison with the earlier (orchestral) works. There is no superfluity in the texture: all the lines are related in some way to the thematic or generating material, and nearly all the lines make an individual contribution.

A good case can be made for relating this increased use of pared-down polyphonic textures to his use of serial procedures. As was stated at the beginning of the chapter "Melody in Lilburn", the element of melody formed the basis of his first-period compositions. Later, it was established that his melodies were primarily diatonic, and often modal. For a composer used to constructing works out of the building blocks of diatonic melodies, the transition to use of serial techniques must have been difficult. Unless the idea of melody or thematic focus is forsaken entirely (as was witnessed in part of A Birthday Offering, where textural and timbral considerations became prominent), then some compensation needs to be made to highlight the less memorable, non-tonal nature of the serial themes.

Lilburn's method of compensating for the loss of his diatonic melodic focal point was two-fold. Firstly, he chose generally shorter themes and subjected their defining intervals and rhythms to continual linear repetition, thus allowing the ear greater opportunity to assimilate their characteristic shapes. Secondly, he chose to reduce the

14 See Part II Chapter 2.
quantity of material in his works by culling out material that was extraneous to the generating themes or sets, thus allowing the ear greater opportunity to focus on the governing material. The former of these lead to the increased use of contrapuntal techniques, whilst the latter lead to textures based solely on material from the generating theme or row. Extreme examples of such pared-down textures are easily found. The generating set for both *A Birthday Offering* and the first movement of *Wind Quintet* are announced unaccompanied at the beginning of each work, whilst in *Symphony No.3* the main bassoon theme of section III is also announced unaccompanied. Extreme examples of the linear repetition can also be found, where Lilburn arguably over-uses the device to the point where other material is overshadowed. Perhaps the clearest instance of this occurs in the first movement of the *Wind Quintet*, where a rhythmic figure based on the first five notes of the generating set (first heard in the oboe line bars 13-14) is used with such frequency that the movement begins to sound mono-thematic. In *Symphony No.3* there is an inclination towards such over-use of the section III bassoon theme; however, this only becomes distracting after repeated hearings.

This leads to the fourth and final point, arising from the 'bar-by-bar' discussion, that needs elaboration: the role of the non-serial themes in the work. Interestingly, the non-serial themes are given greater exposure than the serial themes, despite the fact that the majority of the work is serially based. Sections I, III and V are all dominated more by non-serial than serial themes, and there is a greater similarity between these non-serial themes. The bassoon and viola themes of the opening section, for example, once amalgamated, give rise to the main bassoon theme of section III, and aspects of this theme dominate the thematic content of the final section. It is almost as if Lilburn wanted to match the unity afforded his serial themes through their being based on the same generating row. This, he certainly achieved, for it is the serial themes that in the end provide the thematic contrast, and the non-serial themes that provide the thematic unity.

Mention has already been made of the pared-down textures in *Symphony No.3*. A tabulation of the frequency of employment of the various instrumental sections not only confirms this, but also shows a continuation of the orchestral trends observable throughout his orchestral output. In *Symphony No.3*, one can hear the breakdown of the dominance of the full ensemble string sound as near-complete. All the instruments
are rested for greater durations than in earlier works, and there is a corresponding increase in the frequency with which the instruments (particularly the woodwind) are used in a soloistic outside of a full ensemble treatment.

**Table 5**: Frequency of employment of instruments in *Symphony No.3.*

<table>
<thead>
<tr>
<th>Section</th>
<th>Full Ensemble</th>
<th>Less than 3</th>
<th>Without</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strings</td>
<td>13%</td>
<td>30%</td>
<td>15%</td>
</tr>
<tr>
<td>Woodwind</td>
<td>4%</td>
<td>42%</td>
<td>22%</td>
</tr>
<tr>
<td>Brass</td>
<td>3%</td>
<td>18%</td>
<td>70%</td>
</tr>
<tr>
<td>Horns</td>
<td>11%</td>
<td>9%</td>
<td>81%</td>
</tr>
<tr>
<td>Timpani</td>
<td>-</td>
<td>-</td>
<td>88%</td>
</tr>
<tr>
<td>Percussion</td>
<td>-</td>
<td>-</td>
<td>59%</td>
</tr>
</tbody>
</table>

A comparison with figures for *Festival Overture* and *A Birthday offering* recalled from earlier chapters serves as an excellent illustration of the continuation of these trends in his orchestration.

**Table 6**: Frequency of employment of instruments in *Festival Overture* and *A Birthday Offering*.

1. **Festival Overture**

<table>
<thead>
<tr>
<th></th>
<th>Full</th>
<th>Less than 3</th>
<th>Without</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strings</td>
<td>61%</td>
<td>4%</td>
<td>0%</td>
</tr>
<tr>
<td>Woodwind</td>
<td>30%</td>
<td>26%</td>
<td>13%</td>
</tr>
<tr>
<td>Brass</td>
<td>20%</td>
<td>6%</td>
<td>49%</td>
</tr>
<tr>
<td>Horns</td>
<td>34%</td>
<td>28%</td>
<td>36%</td>
</tr>
<tr>
<td>Timpani</td>
<td>-</td>
<td>-</td>
<td>59%</td>
</tr>
<tr>
<td>Percussion</td>
<td>-</td>
<td>-</td>
<td>30%</td>
</tr>
</tbody>
</table>

2. **A Birthday Offering**

<table>
<thead>
<tr>
<th></th>
<th>Full</th>
<th>Less than 3</th>
<th>Without</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strings</td>
<td>34%</td>
<td>11%</td>
<td>11%</td>
</tr>
<tr>
<td>Woodwind</td>
<td>10%</td>
<td>24%</td>
<td>25%</td>
</tr>
<tr>
<td>Brass</td>
<td>7%</td>
<td>10%</td>
<td>49%</td>
</tr>
<tr>
<td>Horns</td>
<td>16%</td>
<td>7%</td>
<td>71%</td>
</tr>
<tr>
<td>Timpani</td>
<td>-</td>
<td>-</td>
<td>76%</td>
</tr>
<tr>
<td>Percussion</td>
<td>-</td>
<td>-</td>
<td>30%</td>
</tr>
</tbody>
</table>

15 For an explanation of the table see Part I Chapter 6 Table 1.
Along with this change in the frequency with which particular instruments are employed, comes a change in the function of employment. The most noticeable change is that the woodwind instruments become the prime articulators of thematic ideas and the strings the secondary articulators. This reverses the order of importance of this aspect found in earlier orchestral works.

Another reversal occurs with Lilburn showing a greater willingness to use the bass instruments of a section to articulate themes. The bassoon and trombone, in particular, are elevated to an importance in articulating themes that was never suggested in any of the earlier works.

Consistent with the trend towards using instruments in a more soloistic manner, the brass and percussion sections are given a greater share of thematic prominence than in the earlier works, despite, in the main, being less frequently employed. Thus, in Symphony No.3, one hears a whole section (section IV) built around a brass theme; one hears the important Grundgestalt announced in the trumpets; and one hears the percussion providing many of the structurally important links between sections.

The horns are allocated a relatively minor role in the work. Even where Lilburn uses types of material usually associated in his earlier works with the horns, such as sustained inner harmonies or 'hunting-horn' fanfares, the trumpets and trombones generally take control. In return, the horns assume the role traditionally reserved for the brass: that of adding weight to climaxes.

An interesting addition to Lilburn's orchestral forces in his second period of writing is the harp. This first appeared in A Birthday Offering where it was treated in a very nineteenth-century manner, mainly used for its swirling arpeggios and glissandi. Where the harp used single-note lines in this work, it was usually doubling important notes occurring in other instrumental lines. In Symphony No.3, the harp is frequently used for its gentle one-note lines. A particularly prominent passage where the harp is used in this manner occurs in the early stages of section I. The harp at this point provides a quiet minim/crotchet counterpoint to the announcement, and subsequent exploration, of the main bassoon theme (bars 23-60). The harp is never used for its arpeggios, and only briefly used for its glissandi in section V - most prominently to link section IV with section V at bars 545-6. Compared with the orchestration in A Birthday Offering, Symphony No.3 appears quiet and restrained. There is none of the ebullience of the earlier work, and none of the feeling that certain passages exist
solely as explorations into new textures or timbres. In fact, the only passage that recalls *A Birthday Offering* in this respect is the string passage of bars 206-15, where a great swirl of colour erupts upwards in imitative oscillating figures, before dissolving into soft artificial harmonics in the viola and a sustained trill in the first violin.

However, *Symphony No.3* does show marked changes in textures and timbres from the orchestral works of the first composition period. Although the use of constantly changing textures or timbres is less overt than in *A Birthday Offering*, it is certainly an integral part of the composition. Rather than being the primary elements in any given passage, changes in textures and timbres arise out of Lilburn's increased use of pared-down polyphonic textures. The subsequent fragmenting of individual orchestral lines leads to a chain of evolving orchestral colours that follows, rather than leads, the thematic explorations. There is less emphasis on the marked and dramatic changes that sectional or tutti treatment of material can bring, and more emphasis on the subtle changes that small combinations of instruments can produce.

The one element in *Symphony No.3* so far not discussed is the element of rhythm. Despite the increased application of contrapuntal techniques, the rhythms and metres used show no significant advances on the earlier works of the second period, and indeed, show few changes, beyond an increasing complexity, from the works of the first composition period.

The bar-line still rules the rhythm, and duple or triple groupings still, in the main, rule the metre. Syncopation is certainly more prevalent, but it is still confined to generally isolated disturbances of the basic pulse.

One or two changes, however, need to be noted. The most important of these would be that of an increase in the idea of rhythmic repetition. On the one hand, this is a direct result of the above-mentioned increase of thematic or motivic repetition. An increase in rhythmic repetition is an obvious corollary of an increase in contrapuntal and imitative treatment of themes.

On the other hand, this is, arguably, linked to the above-mentioned loss of the focal diatonic melodies in this 'serial' works. Just as Lilburn compensated for the loss of his diatonic melodies by subjecting the new, shorter (more readily assimilated) themes to a greater degree of linear repetition, so too did he compensate for the loss of his focal diatonic or tonally chromatic harmonies by subjecting selected features from his new harmonic resources to repetition. The logic of this is
simple. Non-tonal harmonies are obviously more difficult for the ear to assimilate than functional diatonic or chromatic harmonies. However, if the non-tonal harmonies are repeated with sufficient frequency, particularly in a regularly recurring pattern, then the ear is given ample opportunity to absorb and assimilate the new sounds. Thus, a compensatory focal point is established. This, it would seem, accounts for the high incidence in Symphony No.3 of ostinati and note oscillations—two devices that characterise much of the rhythmic (and harmonic) writing in not only this work but also in the earlier works of his second period of composition.

The above assertion needs qualification. Ostinati, note oscillations, and even note reiterations are all devices that Lilburn commonly used for rhythmic gain in his first period compositions. They did not suddenly appear with his use of serial techniques, nor indeed are they necessarily characteristics of serial writing per se. Their appearance in Lilburn's 'serial' works is significant, both because they are used with increased frequency and prominence from A Birthday Offering onwards, and because they help provide focal points in the texture of these works. It is also of interest that Lilburn found the answer to this problem of focus, at least in part, in the works of his first composition period.

A second point that needs to be noted about Lilburn's use of rhythm and metre in Symphony No.3 is his use of tempi changes. It will be remembered that most of Lilburn's earlier works were constructed on the principle of 'one work-one tempo', in that Lilburn would rarely tamper with a speed once it was established. In Symphony No.3 frequent adjustments are made to the pace, particularly in the form of subtle accelerandi or rallentandi, spaced over relatively long durations. Often these occur to facilitate transitions in tempi between the differently-paced sections, but equally as often, these occur in the middle of sections. As the following tabulation suggests, a little over 10% of the work comprises passages of shifting tempi.

Table 7: The major adjustments to tempi in Symphony No.3.

<table>
<thead>
<tr>
<th>Section</th>
<th>Bars</th>
<th>= 76</th>
<th>= 80</th>
<th>= 84</th>
<th>= 76</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>001-077</td>
<td></td>
<td></td>
<td></td>
<td>constant</td>
</tr>
<tr>
<td></td>
<td>078-091</td>
<td></td>
<td>shifting (accel.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>092-106</td>
<td></td>
<td>shifting (accel.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>107-132</td>
<td></td>
<td>constant</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>133-138</td>
<td></td>
<td>shifting (rall.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>139-156</td>
<td></td>
<td>shifting (accel.)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
A third point that needs to be noted, is that two of the characteristic rhythmic motifs used with great frequency throughout Symphony No.3 are rhythmic motifs that can be found throughout the works of Lilburn's composition period. These are the scotch-snap or 'strong-weak rhythmic whiplash' found in the trumpet line at bar 1 and later used extensively in section IV, and the \( \overline{\text{\textdollar}} \) or \( \overline{\text{\textdollar}} \) figure, so prevalent in the earlier, lighter compositions, and used in Symphony No.3 as a distinguishing characteristic for the bassoon motifs.

A final point worth noting, is Lilburn's apparent willingness to change time-signatures more freely. This is significant in comparison with his first period compositions, in which changes of time-signature, during the course of a piece, rarely occurred. His use of alternating bars of \( \frac{3}{8} \) and \( \frac{2}{4} \) between bars 63 and 77 in Symphony No.3 in effect suggest the asymmetric metre of \( \frac{7}{8} \), whilst his use of a single \( \frac{3}{8} \) bar in both section I and II (bars 141 and 283) during otherwise \( \frac{2}{4} \) passages serves to highlight the structural importance of the heralding fanfares that occur in those bars. This function for a single interpolated bar of a different metre recalls one of the rare instances in which Lilburn changed metres in his earlier works - the interpolated \( \frac{3}{4} \) bars in Allegro for strings.

However, most of these points about Lilburn's use of rhythm in Symphony No.3 are minor, for Lilburn's rhythms show little significant advance or change on the rhythms of his earlier works. His increasing use of ostinati and note oscillations along with the rhythmically 'denser' contrapuntal textures are the most significant changes to be found. Beyond these, there is a slight increase in rhythmic complexity: this is most noticeable in conjunction with the individual lines that show an increased angularity, as well as in conjunction with the various rhythmic relationships between different lines.
SECOND PERIOD PIANO MUSIC

The completion of Symphony No.3 in 1961 marked the close of Lilburn's interest in the orchestral medium, and indeed, of his interest in writing for orchestral instruments. With the exception of a few piano compositions, the Seventeen Pieces for Guitar (1969-70), and the reworking of earlier incidental music in the Four Canzonas for Strings of 1980, Lilburn's attention focused exclusively on the electronic medium from the early 1960s onwards.

Only two non-electronic works written after Symphony No.3 are of some substance, and important to an understanding of Lilburn's transition from his second period of writing to his electronic third period of writing. These two works are both for piano: Sonatina No.2 (1962) and Nine Short Pieces for Piano (1965-6).

Whilst showing the beginnings of Lilburn's conceptualisation of sounds in electronic terms, these two works confirm a number of stylistic trends observed through his second period of writing. As well as this, both works show a continuation and expansion of the techniques and stylistic characteristics found in his first period piano works.

Sonatina No.2

Curiously, in the structuring of the first of the three movements of Sonatina No.2, Lilburn shows a return to the traditionally-based forms of his first period of composition. In that a tripartite structure is used, with the first and third sections being of an expository and recapitulatory nature respectively, the movement owes allegiance to the principles of sonata form. The inner section, though, rather than being developmental, is more in the nature of an episode. Consistent with the traditional form employed, all three sections are phrasally constructed.

The following is a tabulation of the form of the movement:
Table 1: Structure of Sonatina No.2 movement I.

<table>
<thead>
<tr>
<th>Bar Nos.</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>001-031</td>
<td>1st subject group - one theme.</td>
</tr>
<tr>
<td>032-062</td>
<td>2nd subject group - three themes.</td>
</tr>
<tr>
<td>063-089</td>
<td>Episode - one theme.</td>
</tr>
<tr>
<td>090-136</td>
<td>Recapitulation of first and second subject groups in order of appearance.</td>
</tr>
<tr>
<td>137-152</td>
<td>Coda based on 2nd subject group.</td>
</tr>
</tbody>
</table>

However, whilst the structure used for the movement is traditionally based, the material is not. Consider the first theme (theme I): it is announced in the opening bars of the work (bars 1-10) in two clear phrases (bars 1-6 and bars 7-10).

Ex.1: Sonatina No.2 movement I, bars 1-10.

The material presented shows a mixture of allegiances. On the one hand, it shows a continuation of the type of short motivic writing found throughout Lilburn's second period of composition, yet on the other hand, various aspects anticipate Lilburn's approach to sound in his electronic writing. Consider, for example, the use of reiterated notes in both phrases of the theme: whilst reiterated notes are a characteristic of both Lilburn's first and second period compositions, here they are treated differently. The first phrase shows them used as a decaying echo from the motif of bar 1. The second phrase shows them subjected to changing articulation - from legato to staccato. Both treatments of reiterated notes can be found in his later electronic music.

A second indication of Lilburn's anticipation of his electronic music can be found in his use of the sustaining pedal in the first phrase of the theme. In his first period piano pieces, Lilburn rarely detailed the pedal indications in his scores. Where he did, it was for the
traditional purposes of facilitating legato phrasing, or for sustaining sounds whilst one or both hands changed register. In Sonatina No.2, the sustaining pedal is used to help blur the harmonic and melodic content - to create a resonant ambience of the type that characterises much of Lilburn's electronic writing.

The freer use of semitonal and tonal dissonance in these two phrases continues the trend in this direction witnessed in his second period compositions. So too, does the bitonal element of the second phrase. The mannerism of punctuating an essentially sustained texture in the upper lines with staccato, accented notes in the lower lines (bars 7-8) was one of the characterising ideas of Symphony No.3.

Further evidence of Lilburn's growing interest in astringent bitonality can be found in the sustained chord that closes the exposition of the first subject. Here, in bars 29-31, two augmented chords are simultaneously sounded - a G augmented chord uppermost, and an E augmented chord (with the root sounded three octaves lower a bar after the upper notes):

Ex.2: Sonatina No.2 movement I, bars 29-31.

![Ex.2: Sonatina No.2 movement I, bars 29-31.](image)

Theme 2a likewise shows anticipation of third period configurations, used in conjunction with typically second period ideas. It is announced at bars 32-4:

Ex.3: Theme 2a of Sonatina No.2 movement I, bars 32-4.
The main motif of this theme, as shown in the first bar of the extract, is what might be called a typically 'electronic' figure, with its rapidly repeated attack on single notes in the right-hand. This can be heard to even greater effect in the phrasal variation of the theme that follows. In bars 35-6 this motif is extended:

Ex.4: Sonatina No.2 movement I, bars 35-6.

Here, the process of a rapidly repeated attack on a single note is built into a clear sequence. That the repeated attack on these single notes is through octave displacement rather than through a direct reiteration of a note, is a typically pianistic quirk: rapid reiterations of a single note are difficult to produce cleanly on the piano, whereas rapid octave displacements are relatively easy.

Another point worth noting about this particular motif is Lilburn's unabated use of direct semitonal dissonance: each of the left-hand notes produces a direct semitonal clash with the right-hand notes. This unabated use of semitonal dissonance is a logical extension of similar semitonal harmony heard with increasing frequency throughout the second period compositions.

Theme 2b, announced in bars 41-3, shows further use of the idea of reiterated notes in conjunction with a harmonisation based essentially on the interval of the major ninth (although with octave and triple-octave displacement):

Ex.5: Theme 2b of Sonatina No.2 movement I, bars 41-3.
Themes 1, 2a and 2b of the first movement of *Sonatina* No.2, then, could be described as pointing the way to Lilburn's third period of composition. Interestingly, these themes all have a number of characteristics in common – characteristics that not only reappear in the later *Nine Short Pieces for Piano*, but also that can be seen to have evolved from the characteristics of Lilburn's first and second period melodic writing.

That these three themes are pantonal in construction rather than modal, diatonic, tonally chromatic, pandiatonic or even serial, continues the logical progression of Lilburn's harmonic vocabulary heard throughout his output.

Many of Lilburn's first period themes were based on one governing motif that was often sequentially developed and varied. Many of Lilburn's second period themes were also based on one motif or idea that was often extended by repetition of its governing features into a themetic phrase. The above thematic phrases from *Sonatina* No.2 are all built on one motif, stated at the beginning of the phrase, that shows a gradual disintegration throughout the phrase.

One of the important thematic types of Lilburn's first period orchestral works is what was termed the motion-repose alternation thematic type. The above thematic phrases from *Sonatina* No.2 all show this contrasting of moments of motion with moments of repose, but rather than being presented in alternation, they appear as a progression – from motivic motion at the beginning of the phrase, to repose, following the disintegration of the motif, at the end of the phrase. The idea of balancing a phrase with a portion of activity followed by a portion of lesser activity or relaxation, can also be found in a number of the piano themes from the first period of composition.

The above themes from *Sonatina* No.2 movement I also show prominent use of reiterated notes and/or oscillations between notes a major second apart. Both these compositional ideas are features of Lilburn's first and second period works. Throughout Lilburn's output they can be found used with increasing frequency and prominence. The idea of note oscillations, for example, was first found in his early orchestral works, forming the basis of ornament-like embellishments to the melodic lines. Gradually the idea assumed greater importance (especially in his first period piano music where oscillations between notes more than a major second apart became common), until in his second period of composition, in works such as *Wind Quintet* (movement I) and *Symphony* No.3, where note oscillations became all-pervasive and of primary thematic importance.
The other important point to make about the above themes of the first movement of Sonatina No.2 is that the breakdown of the traditional melody/accompaniment dichotomy is almost complete. This, as will be remembered, was a trend observed throughout his output, and can be seen in varying degrees in works dating from the mid-1940s onwards.

Whilst themes 1, 2a and 2b of Sonatina No.2 movement I point the way towards Lilburn's third period of writing, theme 2c and the theme of the episode are without a doubt themes of his second period of writing. Theme 2c, in particular, recalls the descending thirds idea of the main viola theme of Symphony No.3:

\[\text{Ex.6a: Theme 3 of Sonatina No.2 movement I, bars 53-7.}\]

\[\text{Ex.6b: Main viola theme of Symphony No.3, viola bars 15-22.}\]

The use of a brief, sustained left-hand pedal note in the Sonatina No.2 extract is interesting. In an earlier chapter\(^1\) it was found that pedal notes in Lilburn's first period piano music were rarely the sustained notes of his orchestral pedals, rather, they were repeated notes often built up into a simple ostinato-pedal. That this theme from Sonatina No.2 makes use of a sustained-note pedal, is arguably a result of the move towards pared-down textures in his second period works, as observed in his chamber and orchestral music of this time. Certainly the often minimal material presented at any one time during

\(^{1}\) See Part II Chapter 9.
Sonatina No. 2 is consistent with this move towards economy of sound. The episode theme (see Ex.7), shows Lilburn returning to some of the stylistic characteristics of his first-period piano writing. These characteristics include the parallel third movement in the right-hand, the slightly adorned left-hand pedal, and the generally low-set piano texture. However, with its minimum of material presented and its (octave displaced) semitonal dissonance between the E pedal point and the suggested F major tonal centre of the upper lines, it is clearly a product of Lilburn's second period of writing.

Ex.7: Episode theme of Sonatina No.2 movement I, bars 63-7.

![Ex.7: Episode theme of Sonatina No.2 movement I, bars 63-7.](image)

Whilst the harmonic content of this movement shows a continuation of the break-down of tonality observed in most of Lilburn's second period compositions, the rhythmic content shows a somewhat marked quickening of the gradual trend, throughout his output, towards a breakdown of rigidly metrical rhythms. Although the \( \frac{3}{8} \) time-signature is used throughout the movement, it is only in the short episode that any feeling of a regular pulse emerges.

Part of this lack of a regular pulse results from the motivic disintegration inherent in the main thematic phrases, but it is largely due to Lilburn's increased use of rhythmic devices that disturb the natural pulse. Whilst such devices were frequently used in his earlier music, they were never applied with such consistency. In varying degrees, the devices were used to 'colour' the prevailing rhythms by momentarily disturbing the pulse, rather than to help deny the establishment of a regular pulse. Where, for example, non-traditional groupings of notes were used, these groupings were usually self-contained within each bar. Where phrases were grouped across the bar-line or cross-accented against the natural pulse, they either quickly returned to the normal grouping or were repeated to the point where a new regular rhythm was established.

In Sonatina No.2 movement I, there is a concentrated application
of syncopation. Such syncopation includes: the tying of notes across the bar-line (for example the right-hand of bars 2 and 3); the stressing of normally unstressed beats (for example the right-hand of bars 2 and 5); the accenting of half-beats or even quarter-beats (for example the left-hand of bars 42 and 45); the grouping of notes across the bar-line (for example bars 35–6 and 55–6); and the pulse disturbance within half-beats (for example the right-hand of bars 33 and 38). As a result of the constant reappearance of these syncopations, the bar-line becomes more a convenient visual aid for the performer than a unit for ordering or measuring the rhythm.

What replaces the bar-line in rhythmic importance is the phrasal unit. There is a feeling throughout the movement (except in the episode) of the music proceeding in little pockets of activity. Later piano compositions such as the fourth and seventh piece of Nine Short Pieces for Piano and Three Bars for M.N., 1968 confirm this, in that the bar-line as a regular measuring unit is dispensed with, and replaced by 'bar-lines' that measure the length of a single motivic or phrasal thought.

A return to the heavily syncopated, yet metrically pulsed, rhythms of Lilburn's works from the 1950s (both late first period and early second period works) can be found in the second movement of Sonatina No.2. In this, the rhythmic rule of the bar-line can once again be heard, with an essentially regular pulse being maintained throughout.

The syncopations used in this movement, whilst heavy, are usually patterned and occur in only one of the two hands. The non-syncopated hand is generally used to reinforce the metrical pulse of the music. A common syncopation that can be heard through much of the movement is a tying of the fourth quaver of the $\frac{4}{2}$ bar with the fifth quaver - syncopation across the half-bar line.

Although movement II does not owe allegiance to any set traditional form, it is nevertheless structured according to traditional principles, in that two main ideas or themes are stated, developed and recalled in alternation. Some evidence of an organic approach to form can be found in that both ideas are drawn from a six-bar introduction passage that opens the movement.

The governing motif for the first idea, stated at bar 7, draws its pitches from the beginning of the second bar of the opening phrase:
Ex.8a: Governing motif, idea 1 of Sonatina No.2 movement II, bar 7.

Ex.8b: bar 2.

The governing motif for the second idea, stated at bar 14, is an almost literal repetition of a figure presented in the fifth bar of the introduction section:

Ex.9a: Governing motif, idea 2 of Sonatina No.2 movement II, bar 14.

Ex.9b: bar 5.
Both of these ideas are extended into phrases: idea 1 from bars 7–13, and idea 2 from bars 14–17. Both phrases begin with three (slightly varied) soundings of their respective ideas.

These phrases then form the basic building block of Lilburn's structure, thus:

Table 2: Structure of Sonatina No.2 movement II.

<table>
<thead>
<tr>
<th>Bar Nos.</th>
<th>Part</th>
</tr>
</thead>
<tbody>
<tr>
<td>01-06</td>
<td>Introduction</td>
</tr>
<tr>
<td>07-13</td>
<td>Idea 1 presented</td>
</tr>
<tr>
<td>14-17</td>
<td>Idea 2 presented</td>
</tr>
<tr>
<td>18-24</td>
<td>Idea 2 briefly developed</td>
</tr>
<tr>
<td>25-30</td>
<td>Idea 1 recalled, includes 'cut-and-paste' repetition of bars 9–12</td>
</tr>
<tr>
<td>31-36</td>
<td>Idea 1 briefly developed</td>
</tr>
<tr>
<td>37-44</td>
<td>Idea 2 recalled</td>
</tr>
<tr>
<td>45-56</td>
<td>Idea 2 further developed along the lines of bars 18–24</td>
</tr>
<tr>
<td>57-60</td>
<td>Coda</td>
</tr>
</tbody>
</table>

The coda is an interesting piece of writing in that it breaks away from the material presented throughout the movement. In its cross-phrasing of a sequential repetition of a single motif, it is reminiscent of the many similar figures that were used as 'structural signposts' in Lilburn's first period orchestral music:

Ex.10: Sonatina No.2 movement II, bars 57–60.

Using such a figure to close the movement recalls the ending used in the second movement of Duos:
The harmonic content of movement II of Sonatina No.2 is similar to that of movement I in that it is essentially pantonal, with frequent use of dissonances of the second, seventh and ninth. One only has to look at the two governing motifs of movement II to have this confirmed. Where the two movements differ harmonically, is in that tonal centres are established in movement II by virtue of repetition at pitch of a particular motif, whereas tonal centres are established in movement I by virtue of the frequently sustained harmonies.

Movement II is linked to movement III, which is in the nature of an 'epilogue', merging new ideas with the recollection of various characteristic ideas presented in the earlier two movements.

The first of these two new ideas is presented in the opening bars of the movement. It is a haunting, bell-like chime idea, that introduces two musical thoughts: the insistence of the major ninth and minor seventh intervals, and the motivic use of acciaccature.

The second new idea is introduced in bars 5–7 and features a melismatic flourish, typical of Lilburn's piano writing.
Ex.13: Sonatina No.2 movement III, bars 5-7.

These two ideas provide the backbone material for the structure of the movement.

As with movement I, movement III is essentially phrasally constructed, but not with the traditional phrases that were a feature of Lilburn’s first period compositions. Even more noticeably than in movement I, movement III proceeds as a connected series of little pockets of sound. This shows the beginnings of an interest for Lilburn in modular structuring, an interest that is further explored in the later Nine Short Pieces for Piano.

Each pocket of sound in movement III amounts to a self-contained (though sometimes inter-connected) unit of activity, and each comprises either a recollection of a figure from the preceding two movements or an exploration of one of the two new ideas presented. These pockets of sound are of short duration. Mostly they last little longer than one or two bars. Sixteen such pockets constitute the movement.

Table 3: Structure of Sonatina No.2 movement III

<table>
<thead>
<tr>
<th>Pocket</th>
<th>Material</th>
<th>Bar Nos.</th>
<th>Derivation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>A</td>
<td>01-02</td>
<td>New idea No.1.</td>
</tr>
<tr>
<td>2</td>
<td>B</td>
<td>02</td>
<td>Recall closing bars of movt.II.</td>
</tr>
<tr>
<td>3</td>
<td>A’</td>
<td>03-04</td>
<td>New idea No.1 repeated with slight change at end in left-hand.</td>
</tr>
<tr>
<td>4</td>
<td>C</td>
<td>04</td>
<td>Recalls cadential chords from movt.I (q.v. bars 29-30, movt.I).</td>
</tr>
<tr>
<td>5</td>
<td>D</td>
<td>05-07</td>
<td>New idea No.2.</td>
</tr>
<tr>
<td>6</td>
<td>C’</td>
<td>07-08</td>
<td>Recalls cadential chords from movt.I, similar to bar 4 above.</td>
</tr>
<tr>
<td>7</td>
<td>E</td>
<td>08-10</td>
<td>Figure recalling acciacciatu of new idea No.1 in conjunction with oscillation of notes a tone apart, reminiscent of oscillations heard in theme 1 movt.I.</td>
</tr>
<tr>
<td>8</td>
<td>B'</td>
<td>10</td>
<td>Recalls closing bars of movt. II, similar to bar 2 above.</td>
</tr>
<tr>
<td>---</td>
<td>----</td>
<td>----</td>
<td>-----------------------------------------------------</td>
</tr>
<tr>
<td>9</td>
<td>A''</td>
<td>11-12</td>
<td>New idea No. 1 repeated with further change at end in left-hand.</td>
</tr>
<tr>
<td>10</td>
<td>D'</td>
<td>12-14</td>
<td>New idea No. 2 abbreviated slightly, but repeated at pitch.</td>
</tr>
<tr>
<td>11</td>
<td>F</td>
<td>14-15</td>
<td>A figure that alludes to the shape and rhythm of opening bar material of movt. I.</td>
</tr>
<tr>
<td>12</td>
<td>B''</td>
<td>15-16</td>
<td>Further reference to the closing bars of movt. II.</td>
</tr>
<tr>
<td>13</td>
<td>G</td>
<td>16-17</td>
<td>A figure that recalls the main idea of movt. II (q.v. bar 7, movt. II).</td>
</tr>
<tr>
<td>14</td>
<td>E'</td>
<td>17-19</td>
<td>An extension of the material presented in pocket 7.</td>
</tr>
<tr>
<td>15</td>
<td>A'''</td>
<td>20-24</td>
<td>New idea No. 1 firstly presented as in pocket 1, then played twice as in pocket 9.</td>
</tr>
<tr>
<td>16</td>
<td>C''</td>
<td>24-25</td>
<td>Recall cadential figure from movt. I; the pitches used are those as heard in bar 8 above.</td>
</tr>
</tbody>
</table>

Unlike Symphony No. 3, then, Sonatina No. 2 is not a serially based work: there is no Grundgestalt that helps bind the work together and provide thematic and harmonic unity. Yet, there is undeniable evidence of Lilburn's growing interest in tightness of structure and organic relationships between material. This is most noticeable in the third, 'epilogue' movement of the sonatina.

As well, Lilburn loosely links his first and second movements through scoring strong resemblances in the prevailing ideas. Rapid note oscillations and reiterations can be found forming the motivic basis of themes in both movements, and the characterising harmonies within these themes are of the second, seventh (the inversion of the second) and the ninth (the octave transposition of the second). A comparison of the second main idea of both movements serves to illustrate aspects of this resemblance: both ideas show a rapid configuration dissolving into a gently syncopated figure, as well as a prominent use of dissonances and intervals of the ninth.
Nine Short Pieces for Piano 1965-6

In Nine Short Pieces for Piano of 1965-6, Lilburn's stylistic progression towards minimising his scale of thought, tightening his structures, expanding his harmonic vocabulary, freeing his rhythms from metrical patterns, integrating his textures, and exploring the outer reaches of traditional sounds is brought to a conclusion. Nine Short Pieces for Piano closes Lilburn's second period of composition and, with a few minor exceptions, is the last work he wrote for conventional instruments.

The Nine Short Pieces for Piano is not merely an anthology of selected piano writings from a given period as are Lilburn's Occasional Pieces for Piano (1942-73); rather, by virtue of the compositional characteristics they hold in common, they are a unified collection - a single entity.

All of the pieces are built on small motifs or ideas, stated, in each case, in the first few bars. Each motif possesses certain identifiable characteristics which are used to generate the material for the rest of the piece. The pattern of motivic development is the
same in each piece: a statement of the motif(s), followed by a
generation of ideas based on characteristics of the motif(s), followed
by a development of these characteristics gradually leading further away
from the motif(s) until either a point of climax is reached, or the
relationship between the stated material and the motif(s) reaches its
most distant point. In some of the pieces, this centrifugal development
is arrested by a repetition of part of the motif at its original pitch.
This ritornel-like use of the motif is most evident in the first four
pieces, especially Nos. 2 and 3.

This process of motivic generation is a refinement, and an
application on a smaller scale, of the compositional processes found at
work in Symphony No. 3 and earlier chamber works such as Wind Quintet.

Lilburn makes abundant use, in Nine Short Pieces for Piano, of
motion-repose alternation to replace the traditional tension-relaxation
alternation of a musical phrase. As in movements I and III of Sonatina
No. 2, this has the effect of sectionalizing the material into little
pockets of sound.

Many of Lilburn's now familiar second-period compositional devices
recur prominently in these pieces. These include: the use of reiterated
notes (for example in Nos. 1, 4, 6, 9); oscillation between two notes (for
example in Nos. 2, 3, 5); and chords based on fourths and fifths (for
example Nos. 2, 5, 6, 8, 9). In many of the pieces, as in earlier works of
the second period, the motifs each possess a strong tonal centre.

However, Lilburn never allows any one tonal centre to dominate for
longer than a statement of the motif. Any return to a tonal centre later
in a piece is usually through repetition of the motif at the original
pitch. The one exception to this is in the F tonal centre of No. 2—
established by the frequency of repetition.

It is important to bear in mind, in examining each of these
pieces, the element of arbitrariness in determining what constitutes the
motif. Here, the determining criterion has been one of choosing the
smallest self-contained unit from which material has been generated.

No. 1 comprises thirty-three bars of tightly constructed material,
divided into eight, well-defined, four-bar phrases (N.B. the sixth phrase
is extended by one bar). Each phrase is marked by a motion-repose
alternation, with the repose comprising a note or chord sustained for a
minimum duration of a paused semibreve.

The material of the piece is generated by the idea stated at
bars 1-2:
As can be seen, this idea contains a number of characteristics. These comprise: (1) demi-semiquaver ascending arpeggic movement - in which each reappearance, whether descending (bars 7, 21), ascending (bars 13, 23), or scored as an ornament (bars 24-5), employs the same pitches; (2) repeated crotchet chords (developed bars 14, 22, 30); and (3) particular harmonic properties, especially those of the first four notes (B-flat, E-flat, G-flat and B).

This chord type of characteristic (3) is heard in nearly every bar in either a vertical or a horizontal statement, except where characteristic (2) is developed, or where insufficient pitches are sounded. Its most important thematic contribution is in the generation of the secondary idea stated first in bars 5 and 6:

The left-hand of this idea is developed sequentially in a pattern of semitone down, tone up (bars 9-11). This pattern is inverted at bars 17-19, and extended at bars 26-8. The right-hand gradually assumes the rhythmic movement of characteristic (2). From bar 9, this secondary idea alternates with the main idea as the generating unit of the material in each phrase.

The chord stated at bars 3-4 could be considered part of the initial idea. However, its seven pitches are identical to the first six notes of the piece (with the exception of the added D), and as such, should be considered as having derived from characteristic (3).
Piece No.2 is based on one motif stated first at bars 1–2:

Ex.17: Nine Short Pieces for Piano, Piece No.2, bars 1–2.

It has several discernible characteristics which generate the material for the piece: (1) the unfolding of perfect fourth to perfect fifth; (2) the minor third quaver movement; and (3) the semitone clash (F and G-flat) on the second quaver beat of bar 1. Characteristic (2) generates the minor third semiquaver oscillation idea first heard in the right-hand of bar 4, which in turn generates the linear semiquaver statement of the diminished seventh chord first heard in the left-hand of bar 10. Characteristic (3) generates the semitonal quaver oscillation of bar 4 (left-hand), which in turn generates the extended oscillation of bars 24–5.

The motif is subjected to inversion (for example at bar 19), extension (for example at bars 3–4) and modification (for example at bars 21–2), without losing its identity. The pattern of development in this piece differs slightly from the other pieces, in that the motif is continually repeated at the original pitch in its entirety. This ritornel-like quality helps, as mentioned above, to establish a tonal centre of F for the piece.

The bars which bear the least resemblance to the original motif are the final two bars. They are, however, based loosely on the intervallic properties of all three characteristics:

Ex.18: Nine Short Pieces for Piano, Piece No.2, bars 26–7.
The unfolding fourth and fifth of characteristic (1) is present between the G-flat of the left-hand and the E and B of the right-hand. The left-hand E and C-sharp is a sustained inverted statement of characteristic (2), the diminished triad at the top of the right-hand is a chordal manifestation of the idea developed from characteristic (2), and the bottom F of the left-hand is an inversion of the hitherto unemployed major third property of the motif (second quaver beat of bar 1, G-flat and B-flat).

Piece No.3 is based on two motifs stated at the beginning: (a) in the right-hand of bar 1, and (b) in the right-hand of bars 2-3.

Ex.19: Nine Short Pieces for Piano, Piece No.3, bars 1-3.

These merge at bar 7 to generate a hybrid motif (h) which is developed sequentially at bars 19-21. This motif (h) is a fusion of the intervallic property of motif (a) with the inherent major third property of motif (b), and employs the quaver characteristic common to both. These motifs form the basis of all the right-hand material. The left-hand comprises an independent bass usually moving in isolated staccato quavers. The main function of this bass is to stabilise the changing, asymmetric rhythms of the theme, by accenting the primary beats of the bar at crotchet intervals. The B-flat and F recur with each restatement of the motifs at their original pitch.

Both motif (a) and (b) are always restated in their original rhythms, with the exception of the final note of motif (b), which is often extended (for example to the equivalent of a dotted semibreve at bar 6, to a semibreve at bar 12, and to a tied minim and dotted minim at bar 18).

The only bars not obviously derivable from the motifs are the climactic bars 22 and 23. However, the reiterated semiquaver minor thirds of the right-hand could be interpreted as a development of the minor third property of motif (a), whilst the left-hand chord, in relation to the right-hand pitches, enharmonically outlines the augmented and diminished chordal properties (E, G-sharp, C and E, G-sharp, B), inherent
in motif (h).

Structurally, this piece owes something to the ritornel idea of No.2, with its recurring statements of motif (b) at the original pitch. The growth in structural importance of the minim C of motif (b) is of particular interest, in that it provides a point of repose at the end of the irregular right-hand phrases.

Piece No.4 begins with a statement of a tone-row: F-sharp, F, E, C-sharp, B-flat, D, C, A, B, A-flat, and G. Lilburn makes no attempt to use this row serially; rather, he treats it, as he does the rows in Three Songs for Baritone and Viola and Symphony No.3, as a 'melodic prototype'.

The row is not restated in its entirety, but segments of the original ordering of pitches are preserved and stated. The most obvious example of this is the repetition of notes 6-12 of the row in the original rhythm (bars 2, 6, 21), emphasised each time by a fortissimo marking. Other examples include notes 9-12 of the retrograde of the prime (R0 at bar 16) and notes 1-4 of R2 (in the left-hand at bars 8-10). However, the larger proportion of the material is derived from unordered segments of the row.

Consider the first six notes of the row: F-sharp, F, E, C-sharp, B-flat, and D. A division of this hexachord by selecting alternate notes produces the two trichords of F-sharp, E, B-flat (trichord a) and F, C-sharp, D (trichord b). Lilburn uses these trichords as generative cells, in much the same manner as for Birthday Offering and the second movement of Wind Quintet, although on a smaller and less intensive scale. (N.B. the intervallic content of trichord (a) is tone, augmented fourth and major third, and of trichord (b) is major third, semitone and minor third.)

A characteristic motif of this piece is the rhythm (bar 3) on the notes E, B-flat, F-sharp. These three notes are identical in intervallic content (and incidentally pitch) to trichord (a). An examination of the longest bar of the piece (bar 6) should serve to illustrate the application of this process,
or, stated graphically:

Table 4: Use of trichords in bar 6 of *Nine Short Pieces for Piano, Piece No.4*.

<table>
<thead>
<tr>
<th>trichord</th>
<th>(b)</th>
<th>(a)</th>
<th>(b)</th>
<th>(a)</th>
<th>(a)</th>
<th>(b)</th>
</tr>
</thead>
<tbody>
<tr>
<td>D-flat</td>
<td>F</td>
<td>E</td>
<td>B-flat</td>
<td>C</td>
<td>E-flat</td>
<td>B</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>D</td>
<td>A-flat</td>
<td>G</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>D-flat</td>
<td></td>
</tr>
</tbody>
</table>

The remaining notes of the bar comprise a statement of notes 6-12 of the row in its tenth transposition.

These two trichords are not the only generating cells used. They are, however, the most significant.

*Piano* Piece No.5 is centred around the note B-flat, and is based on two motifs: one for the right-hand (motif a) (bars 1-3), and one for the left-hand (motif b) (bars 2-3).

Motif (a) is characterised by use of semitonal movement at a slow pulse, whereas motif (b) is characterised by the perfect fourth interval and movement at a quaver pulse. Development of each motif is restricted to
the respective hands, the only exceptions being at the \( \frac{21}{8} \) bar where
the right-hand employs quaver movement, and at the penultimate bar where
the right-hand uses a perfect fourth interval. Lilburn scores a
sequential development of these motifs (bar 12 and bars 18-19, left-hand),
as well as a development by inversion (bars 14-16 right-hand, bar 15
left-hand).

This piece contains perhaps the best illustration of Lilburn's
liking for motion-repose alternation. The end of each musical phrase
is marked by sustained notes of between five and fourteen quaver beats.
All these sustained notes (with the exception of those at the end of bar
20) are generated from the intervals of the opening bar (end of bars 1,
3, 5, 9, 13, 14, 17 and 23). All of these points of repose comprise a
note doubled at the octave, usually coupled with a note a perfect fourth
above.

The gentle dissonance of No.6 in the main results from the
characteristic major and minor second intervals (C-sharp, D, D-sharp)
of the opening two bars:

Ex.22: Nine Short Pieces for Piano, Piece No.6, bars 1-2.

The left-hand at this point (motif a1) is based on three notes:
D-sharp, C-sharp and G, all of which, coincidentally, are members of the
same whole-tone scale. The right-hand of bars 1-2 (motif a2) sustains
two notes a major ninth apart, developing at bar 4, with the introduction
of the note A, into a chord based on perfect fifths.

Bars 8 and 9 see the introduction of the second motif (b), which
quickly merges back into a restatement of motif (a) at bar 10. The
formal pattern is established thus: a statement based on motif (a)
followed by an interlude based on motif (b). This pattern disintegrates
as the piece progresses, when elements from both motifs begin to merge
together and are developed as a single, unifying motif. The furthest
point of departure from the original material is reached at bar 19, where a chord based on fifths (with an octave displaced D) is stated in the right-hand while notes based loosely on motif (b) are stated in the left-hand. There then follows brief recapitulatory statements of both motifs.

The eight bars of No.7 are based on two separate motifs (see Ex.23), each compartmentalised into alternating half-bar statements. Gradually, each motif influences the other until differences are minimised. Once this has been achieved, the motifs revert briefly to their separate identifies.

Ex.23: Nine Short Pieces for Piano, Piece No.7, bars 1-2.

Motif (a) is a pitch canon in contrary motion at the major seventh, and is stated in the first half-bar in every bar. It is characterised at first by movement mainly at the crotchet, wide intervals, and extremes of register. As the piece progresses it uses more quaver and smaller intervals, and moves towards the middle register. At bars 4-5 it becomes a mirror canon. (N.B. the term is applied strictly here, in that the time interval between statements of the two parts is reduced to zero). However, it departs briefly from being a pitch canon, at first with the introduction of acciaccature, and then in its climactic bar (bar 7), where all traces are lost.

Motif (b) is an ostinato-like figure, stated in the last half-bar of every bar. It is characterised by quaver movement, smaller intervals, and use of the middle register. As the piece progresses it retains its quaver movement, but introduces wider intervals and encompasses a greater range of register. The last three notes of bar 6 see it moving in a contrary-motion mirror canon.

The only exception to the strict half-bar alternation of motifs
(a) and (b) occurs at the end of bar 5. The addition of an extra 'half-bar' of motif (b) at this point is balanced by the solitary statement of motif (a) in the final bar. This enables the more important motif to conclude the piece, without disturbing the symmetry of the motivic coupling. Motif (a) concludes the piece with the same pitches as it began.

No. 8 is a pitch canon in contrary motion at the perfect-fifth. Although the rhythmic disparities between the two hands of the piano and the overlapping of vertical alignment render it difficult aurally to detect the consistency of the intervallic inversion, there is no note unaccountable for in these terms.

Even at the beginning of the climactic phrase (bars 25–31), where characteristically the music departs the furthest from the original material, the pitch canon is still present. Here, the right-hand (bars 25–7) repeats its own material twice, whilst the left-hand repeats only its first two notes, before continuing to move in contrary motion at a leisurely crotchet pace.

The other single most unifying factor of this piece, generated from the interval of the canon, is the recurrence of a sustained D and A at the end of each phrase. These notes mark the repose of Lilburn's characteristic motion-repose alternation.

No. 8 is based on three motifs. Motif (a) (bars 1–4) introduces the perfect fourth characteristic. Motif (b) (bars 5–6), with its characteristic stepwise movement, provides contrasting intervallic material, as well as introducing the rhythmic characteristics of and the acciaccature (note the re-emergence of Lilburn's strong-weak rhythmic whiplash characteristic from, particularly, his first period of composition). Motif (c) (bars 15–17) introduces bitonal triadic elements which result in a thickening of the texture to six parts. Motif (c) is always marked mezzo-forte or forte. Each of these three motifs is stated twice (the second time for each is slightly varied) before it is fragmented, and its characteristic elements extracted for further development. Consider, for example, the climactic phrase: bars 25–7 of this combine the perfect fourth of motif (a) and the acciaccature and rhythmic shape of motif (b) with the triadic contour of motif (c), whilst bars 28–31 combine the bitonal elements of motif (c) (easily perceived after inverting the notes D and A of each dotted minim chord) with the perfect fourths of motif (a).

Piece No. 8 concludes with a varied statement of motif (b).
Although Piece No.9, like Nos.1-8, also possesses discernible motifs, the compositional and developmental processes employed differ sufficiently from those of the preceding pieces to justify labelling the piece as the exception to the rule of motivic development. In this piece, Lilburn's ideas are treated on a larger scale than hitherto used in the Nine Short Pieces for Piano - closer to the traditional concept of thematic development as evidenced in the works of his first composition period.

The theme (bars 1-13) has several main characteristics: (a) the repetition of a sustained note, (b) stepwise triplet motion, (c) the use of grace notes, and (d) chords based on perfect fourths. It is worth noting here that the characteristic minor tenth chords of bars 9-13 in the left-hand are derived from characteristic (d) - one can clearly see this derivation in bars 8 and 9. Six well-defined phrases follow the theme, each developing and recalling various of its characteristics.

Phrase 1 (bars 14-22) uses all four characteristics in a closely related manner to that of the theme. The possible exception to this would be the ascending stepwise crotchet movement of bars 20-1, derived from characteristic (b). Phrase 2 (bars 22-7) uses the minor tenth chord in the left-hand, with a statement based on characteristic (a) and the intervallic content of (b) in the right-hand. Bars 24-7 are an augmentation of the note values of bars 12-13 in the theme.

Phrase 3 (bars 28-33) uses characteristic (d) in the left-hand with (c) in the right-hand. Here, Lilburn uses grace notes in a sequential manner reminiscent of characteristic (b) of the theme, and alluded to in bars 14-16. Phrase 4 (bars 34-9) uses tenth chords in the left-hand with a development based on the triplet idea in the right-hand.

Phrase 5 (bars 40-9) is based mainly on a development of the perfect fourth idea, with use of characteristic (a) in the left-hand bars 47-8. The final phrase (bars 50-8) recapitulates all the characteristic elements, employing them in a manner similar to that of the theme.

To conclude: with the possible exception of No.9, the pieces in Nine Short Pieces for Piano are miniatures in every musical sense of the word - built on small motifs, developed in little pockets of sound, peaked in fleeting climaxes and concluded in durations averaging little more than sixty seconds. Tightly structured and fastidiously designed, their form is determined by the material generated from the small motifs or ideas stated in the opening bars of each piece. Characteristic of all his works, and particularly the second period works, there is little
Thus, Lilburn's second period of composition draws to a close with two works for piano, *Sonatina No.2* and *Nine Short Pieces for Piano*. These two works stand at the gateway of Lilburn's third period of composition, marking the end of his interest in traditional instruments and pointing towards his interest in the electronic medium.

Just as in these piano works one can hear evidence of a growing conceptualisation of sound in electronic terms, so too can one hear traces of Lilburn's early, first period style. These two piano works show a consolidation of the compositional techniques explored in the chamber and orchestral works of the second period of composition; as well, they show a refinement of the techniques of piano writing as evidenced in his first period piano works.

As with *Symphony No.3*, they stand as a logical extension of the stylistic trends observable through the first twenty-five years of Lilburn's writing.
PART III

CONCLUSION
THE NEW ZEALANDNESS OF LILBURN'S MUSIC

New Zealand as a country is isolated. To the west, beyond the Tasman Sea, is Australia, 1,600 kilometres away. From its position on the southwest rim of the Pacific basin, New Zealand is a little over 10,000 kilometres from San Francisco, a similar distance from Singapore and Tokyo, and over 19,000 kilometres from London. In area - 26.9 million hectares - it is similar in size to Japan and Great Britain. In population - just over three million - the whole of New Zealand contains under one-half of the number of people living in greater London and under one-third of the number of people living in Tokyo.

The combined length of the North and South Island extends over 1,600 kilometres, yet, at its widest point, neither island measures over 450 kilometres. Towns and cities are strung out in a line from north to south, with the greatest concentration of population being in the far north in Auckland.1

For the development of the arts in New Zealand, such a geographical design and demographical distribution is hampering. Few countries in the world could claim to be so far away from the mainstream of the world's cultural traffic. A sparse and scattered population hinders the development of professionalism and the establishment of organisations at a national level.

But as if to compensate, New Zealand has some of the most beautiful and varied natural scenery in the world: snow-capped mountains, undulating hills, rich and fertile plains, rugged coastlines, distinctive flora and fauna, lush native forests, glaciers, geysers, hot pools, volcanoes - all concentrated within a relatively small area.

As has been suggested throughout the preceding chapters of discussion on Lilburn's life and music, the New Zealand environment has been a major influencing theme, a theme that recurs throughout his work as a composer. In simple, practical terms, the isolation of New Zealand has made it difficult for Lilburn to secure performances of his works overseas, and, in the days before air travel and instant communications, difficult to remain informed of new developments in music overseas. The population size of, and distribution within, New Zealand has meant that national recognition as a composer was slow to arrive, and that at best, the potential size of his immediate audience was extremely small. Allied

to this is the fact that Lilburn chose not to work within the musical tradition established in New Zealand in the first hundred years of settlement. By not working for such popular media as the brass band and the amateur choir, and by speaking with a twentieth-century musical voice in a society that had long been accustomed to, and certainly preferred, nineteenth-century sounds, Lilburn further reduced (initially at least) his potential audience size.

In a less simple, less tangible way, the geographical isolation of New Zealand enabled Lilburn to work at consolidating his own musical voice through the 1940s, undistracted by international influences. The harsh splendour of his natural environment provided him with the material to pursue his quest for a music that spoke of New Zealand: a quest that was encouraged by his immediate social environment (particularly the circle of poets and painters centred on the Caxton Press) and the political environment (for many, especially the Government, the Centennial Celebrations of 1940 were seen as a national 'coming-of-age') of the times, both of which were conducive to the general idea of a national expression.

In the field of the creative arts, the thrust of work by New Zealanders in the 1930s and 1940s was towards finding a national identity. Ties with the Mother Country, Britain, were being consciously severed as the small but growing corps of painters, poets and novelists tried to wean the Dominion's culture. It was Robyn Hyde, with whom Lilburn collaborated during the composition of his Prodigal Country, who had most succinctly articulated a declaration (albeit a premature one) of cultural independence for New Zealand. In an article in T'ien Hsia, Hyde identified three stages of development in New Zealand literature. The

---

2 In 1936, the Hon. W.E. Parry, then Minister of Internal Affairs, the Minister in charge of the New Zealand Centennial Celebrations, commented:

"It is high time we ceased to labour the point of view of our being a young country. New Zealand is within four years of its Centennial, and the people with their enterprise and progress are ready for serious consideration of the future. We should look to 1940 as the year of out national coming-of-age, a year in which we should plan for the future in all the pride and independence of the grown man. Our Centennial will afford us an opportunity we have not yet had of creating a national spirit and guiding it not in any direction of national aggrandisement, but for the benefit of mankind."

(As in the Foreword, New Zealand Centennial News no.1, 15 August 1938:1).

first stage, the Maori and early pioneer period, was that of:

"... unselfconsciousness, when writers knew without question, moralising or hesitation what they were; ... not exiles or minds divided, but whole people."

In other words, the writers were Britons, living in a British colony. The next stage, the "Mander-Satchell" generation, was characterised by an overwhelming ambivalence towards the young country:

"... the writers of my land and generation grew up: loving every inch of the terrain, feeling it grow into minds and bones, but knowing little of its story or cultural past."

The third stage was characterised by a realisation that they had become true New Zealanders:

"Remember us for this if for nothing else, in our generation, of our own initiative, we loved England still, but we ceased to be 'forever England'. We became, for as long as we have a country, New Zealand." 4

Lilburn's address to the students at the first Cambridge Music School, January 1946, 5 gives a good insight into his own quest for a national identity in his music. As such, it is worth examination in some detail here.

In this address, Lilburn firstly justified the need for such a quest in pointing out that the music of the great masters, as universal as it is purported to be, does not cater, and could not cater, for various conditions of living in New Zealand and for various parts of the New Zealand personality. He illustrated this by describing a view of Mount Ruapehu and Mount Ngauruhoe he had seen from the train on his travel to the Cambridge school:

"There was something very strange about that experience of speeding through the night with the vivid smell of the bush country all around me.

At that moment the world that Mozart lived in seemed about as remote as the moon. Now I'm

4 ibid.p.36.
very fond of Mozart's music, but he just didn't
cater for my feelings at that moment. What those
feelings are I don't really know until someone
can make them articulate in painting or in poetry
or in music. For the time being I do know that
they are very different and very real to me."6

Lilburn stated that it is not surprising that New Zealand has not
got such an indigenous music, as it took the English musical renaissance
three generations of composers to formulate and consolidate their
national sound. He quoted Stanford who had summed up the situation with
the comment "... no cream without plenty of milk". Lilburn concluded
that "... we've produced no cream as yet, but only a dribble of milk."7

Lilburn did not subscribe to the view that music is an
international language - he saw it more as an assimilation of many
languages. He justified this view with a three-phase logic. Firstly, he
viewed music as a special medium or language in which "... human emotions
and attitudes of mind can find expression ...", or, as he put it in
another way, "... the proper concern of art is humanity." Phase two of
his logic was the premise that "... humanity doesn't exist in a kind of
physical vacuum, and human problems are always being worked out in a
particular context ...". The third phrase was the conclusion that it
is this context "... that makes us feel the Englishness of Vaughan
Williams, the Russianness of Mussorgsky ...";8 this was a context that had
not yet been explored in New Zealand composition.

Lilburn considered that there were special aspects of the New
Zealand environment important to a New Zealander's feeling for music:

"... qualities of colour and line and distance,
and the clarity of light that plays over us ...
the place has its unique character and beauty ...
so the music I imagine should develop in this
country would amongst other things make us aware
of these qualities, and in some way bring us
into harmony with them."9

Lilburn then echoed the prevalent view of writers in New Zealand in the
1930s and 1940s, stating that although perhaps physically and materially
New Zealanders are at home with their environment, spiritually they are
not. He cited, as an example of this, the "young people of talent"

6 ibid. pp.2-3.
7 ibid. p.4.
8 ibid. p.4.
9 ibid. p.5.
going to England at the first opportunity with the justification of "... oh, you've got to get away from this place to do anything. There's nothing to write about here, but plenty to write about in London." \(^{10}\)

Further to this, Lilburn bemoaned the fact that, in the absence of proper facilities for training and no prospects save that of teaching music once the training was complete, there was little, by way of opportunities, to keep these young people in New Zealand.

Certainly, to work as a composer or musician in New Zealand resulted in inevitable financial sacrifice. However, Lilburn took courage in the achievements of the painters and writers of New Zealand - the cultural writings of Monte Holcroft, the short stories of Frank Sargeson, the poetry of Allen Curnow - stating "... what I find most stimulating about all this activity is that it hasn't happened as a result of groups of people self-consciously setting out to produce a national literature". Lilburn elaborated:

"I don't want to suggest to you that these writings have any great universal significance, or that they can be a substitute for world literature. That would obviously be absurd. But I can say that they satisfy that small part of me that I cannot discover in reading Shakespeare or Tolstoi or the modern English poets." \(^{11}\)

It is in this that Lilburn saw the place of New Zealand composition: not to substitute for the world music, but to be a complementary part of it, to help allay the feeling of being a nation dispossessed culturally and spiritually.

Lilburn also saw art as pointing the way to political and economic independence from the Mother Country. He hastened to add, though, that he would not wish New Zealand to pursue a policy of cultural isolationism, nor would he wish for New Zealand to become "... a haphazard creation of the BBC or Moscow or Hollywood, or any other of the new missionary influences at work in the world." \(^{12}\)

The thrust, therefore, of Lilburn's arguments in justifying the need for a New Zealand music lay in the fact that there "... is a part of ourselves that we cannot identify with this other music, and that it is

\(^{10}\) ibid. p.6.

\(^{11}\) ibid. p.7.

\(^{12}\) ibid. p.8.
necessary for us to discover our own as best as we can."\textsuperscript{13}

Lilburn then focused his attention on what he considered to be one of the greatest obstacles to the development of a New Zealand tradition of music - the teaching of music in this country.\textsuperscript{14} He observed that the foundations of music education in New Zealand lay in nineteenth-century England, where the uprush of interest in religion created an enormous demand for religious music. This led to the teaching of music in England, at that time, concentrating upon supplying students the necessary skills to earn their living in this prospering field. Such skills were those of the church organist-choirmaster, capable of writing hymns, anthems and cantatas in the familiar styles, as the congregation demanded, of Mendelsohn and Handel. The teaching of harmony and counterpoint was directed towards fulfilling the needs of this church organist, and a whole theory of music developed, based on the construction of the hymn and the anthem. This theory of music education, according to Lilburn, was transported intact to New Zealand and perpetuated by successions of church organists in university posts, long after it was found obsolete in its country of origin.

"It still flourishes almost unopposed and being spiritually dead itself, and almost entirely unrelated to the lives we commonly live in this country, it is largely responsible for the dearth of creative music that is so patently and tragically obvious here."\textsuperscript{15}

Lilburn considered this theory of music to be particularly poverty-stricken in rhythm, and, as an adjunct to this, also in melody: "... the melodic line which the system teaches is simply a way of trundling the cart along in front of the horse; it insists on a drab thing that will fit its own drab harmonies." Other grievances with the system that Lilburn commented on was the viewing of the actual degree as a licence to compose (likening it to the old saying that "... you shouldn't go near the river until you can swim"), and the fact that most graduates in composition from universities received their degrees without actually having heard a note of their music played in public performance.\textsuperscript{16}

Lilburn then listed the problems facing such graduates in

\begin{itemize}
\item \textsuperscript{13} ibid.p.10.
\item \textsuperscript{14} ibid.p.8.
\item \textsuperscript{15} ibid.p.11.
\item \textsuperscript{16} ibid.p.12.
\end{itemize}
composition once they leave the university environment - lack of opportunities, lack of a tradition with which to identify, and a lack of awareness of music outside the English church-based repertoire.

The lack of tradition of music in New Zealand Lilburn saw as a major stumbling block for young composers:

"This seems to carry one very important implication: that all music written in this country has been, and for a long time to come will be, mainly derivative. I have mentioned this matter of derivation because it seems to me to carry some dangers for the young composer setting out to write here. His critics will remind him so often of the other composers they hear in his music that he may begin to feel he's got nothing of his own to say, and perhaps stop writing before he's had a chance to discover himself. Or he may be driven into a false originality, and instead of looking for the music that is typical of his own way of life, spend his time keeping just one jump ahead of the critics."17

Lilburn acknowledges that this derivativeness is unavoidable and part of the learning process: the composer will filter all the musical influences exerted on him by selecting those with which he most strongly identifies. Out of this process of selection, will come an individual style moulded from these influences and characterised by the environmental context in which it was written.

Lilburn added that New Zealand has a particular problem in finding its musical voice, in that the country has no history of indigenous folk music. Maori music, Lilburn qualified, cannot be assimilated as a substitute for this. He postulated, however, that every environment has a characteristic rhythm:

"... the patterns of our landscape and seacoasts, the changing of our seasons and the flow of light and colour about us - that all these things show patterns and movement or characteristic rhythms. And these things in a subtle way affect our manner of listening and I believe that they impress themselves on our minds in a way that will ultimately give rise to forms of musical expression."18

Rhythm, according to Lilburn, is the key to music as it determines

17 ibid. p.16.
18 ibid. p.18.
the "... shape and vitality of any melodic line ...", and "... in its larger sense of movement or flow it is in the basis of musical form."

"... if we can discover these rhythms of our ways of living and our relations to the environment about us, then we will see the beginning of a music of our own, a music that will to some extent satisfy that spiritual need I think we all have, that sense of belonging somewhere."19

To summarise the main points of his argument, Lilburn felt that a tradition of New Zealand music was warranted because it would satisfy the New Zealand listener in a way imported music could not hope to. He believed that such a national music would exist as a complement to the music of the rest of the world. For the young New Zealand composer, a national music would make the problem of finding a voice more easily surmountable, by providing a home style from which the roots of individual styles of composers could grow. Lilburn was adamant that this national style would not come from the teaching of music in the universities, but from a greater awareness of the surrounding environment, and a capturing of this environment, particularly its inherent rhythms, in music. He also considered it important that New Zealanders kept well-informed on the musical styles of the rest of the world; this would facilitate the growth of a national music, as the composer would select, subconsciously, those sounds most appropriate to his individual context.

The conclusions that Lilburn drew in this address were, naturally enough, based on his own experiences as a composer up to that time. He had found little to stimulate his interest in speaking with a New Zealand voice in his studies at Canterbury College in the 1930s. He had keenly felt the lack of musical roots in New Zealand at the time he was beginning to compose: the absence of an indigenous tradition of composition, or folk idiom, had made the search for an individual voice more difficult. In keeping informed on the musical styles of the rest of the world during his days as a student, he had been attracted to the work of Ralph Vaughan Williams and Jean Sibelius - two composers whose music contained many sounds Lilburn found appropriate to his own environmental context.

However, at the time of his address to the students at the first Cambridge Summer Music School, Lilburn himself, in fact, had begun to lose touch with new developments in composition overseas: developments

19 ibid. p.19.
that were later to have a marked effect on the direction of his music. Further to this, Lilburn's own work as a composer in the early 1940s had established the beginnings of a tradition of indigenous music in New Zealand: the tradition Lilburn had lamented the absence of in the 1930s. Although it was not of this that he spoke in his Cambridge address, his own early music was nevertheless the beginnings of the home style "from which the roots of individual composers could grow." Yet, in the music later written by the composition students at this first Cambridge Music School, there is little to be heard that suggests an indebtedness to Lilburn's own musical style. However, this fact, as will be seen in the following chapter, is not related to the measure of any success Lilburn had achieved in finding a New Zealand voice for his own expression.

Amongst those who appreciated the merits of Lilburn's work during the 1940s, the recognition of the New Zealand ambience Lilburn was endeavouring to capture in his music was immediate. Time and time again, sympathetic reviewers and commentators, in writing of Lilburn's first period of composition works, speak in terms of analogy to the New Zealand landscape and environment. His music is variously described as speaking of the New Zealand mountains, plains, weather and sea.

To give but a few examples: in reviewing Allegro for strings in the New Zealand Listener in 1943, 'Marsyas' wrote:

"... with its exhilarating rush of ideas it comes to the ears of a New Zealander as the fresh air of the Southern Alps might come to his lungs. To hear the opening bars of Allegro cleanly played is like opening your eyes for the first time on some challenging valley in the ranges; as the work goes on you may, if you wish, remember that the mysterious hollows of the New Zealand bush or the glimpses of wild beauty that appear unexpectedly through clearings in the beech forests have made you feel like this before ..."20

In writing of the premiere performance of Song of the Antipodes, the reviewer for the Evening Post asked:

"Is it far-fetched to say that the opening bars gave us a quick vision of shining peaks, that there was, in a later section, the sound of surf?"21

20 'Marsyas', Music by a New Zealander: "If he can do this already, what may he not do in time?" New Zealand Listener vol.9 no.225, 15 October 1943:13.

Of *Diversions*, the reviewer for *The Southern Cross* wrote in 1947 "... it has in it much of the high clear air of his native Drysdale", 22 whilst of the later *Sonata* for violin and piano the reviewer for *The Auckland Star* wrote:

"It has an outdoor flavour, and one can imagine the cold morning air, the scampering about a craggy mountain, the noon-time warmth, the resplendent sunset." 23

The eventual first performance of *Symphony No.2* in 1959 drew, from many reviewers, colourful analogies with the New Zealand environment. C.H.D. in *The Star* noted:

"There is a vitality about his orchestration that calls to mind the shapes and contours of the New Zealand scene - not so much the glamour of our scenic lavishness but the browns and greens of our undulating farmlands." 24

C.F.B. in *The Press* found a quite different aspect of the New Zealand environment in the work:

"... the third movement was perhaps the most attractive of all. It had a colourfully unfolding opening which emerged into a picture of beams of light breaking through a morning mist. ... All this led to the finale which bubbled forth at the beginning like a spring which is destined to become a mighty river. Soon it was bursting implacably through restricting gorges, but there were points of repose also which offered charming vistas." 25

It is doubtful that Lilburn had intended his quest for a New Zealand voice to end in the programmatic depictions of the New Zealand countryside that these writings suggest. Nevertheless, the frequency with which Lilburn's first period music is referred to in such terms, cannot be ignored as an indication that this was, for many, the impression his work gave.

22 10 July 1947. Unsourced clipping, photocopy with author.
In recent accounts of his first period compositions, this same perception in programmatic terms can be found, further strengthening the indications present in his early reviews. J.M. Thomson in writing in The New Grove Dictionary of Music and Musicians gave the following account of Aotearoa Overture:

"This work projected a shimmering impression of a sea-spumed coast with the same pure light that floods Katherine Mansfield's short stories when she writes of the sea."26

Margaret Nielsen, in recalling a concert she gave at New Zealand House, London, in the 1970s, wrote of her performance of Lilburn's Sonata for piano of 1949:

"The northern night was freezingly cold, wet and black, yet suddenly another world emerged vividly out of the sounds - a world of light and sun, of spacious green paddocks and splendid alps, those very things I was missing so intensely. As I played I was aware of an almost possessive acuteness of listening by the audience, many of whom were visibly moved by the music's call to their own private longings and memories of home. For me this was a rare moment of communication, of giving and receiving some indefinable precious gift."27

In the face of such writing, there is a real danger, particularly when acknowledging Lilburn's early influences from Vaughan Williams and Sibelius, of over-emphasising the New Zealand element in Lilburn's works. If the New Zealander abroad is reminded of home by Lilburn's music (as intimated in Margaret Nielsen's comments above), then so too, is the expatriate Englishman reminded of home. During the course of research for this study, a series of informal tests were held. Extracts from Lilburn's Aotearoa Overture and Symphony No.2 - two works that epitomise Lilburn's New Zealandness - were played to a number of British subjects.28 When asked which nationality each listener supposed the works to typify, the answer was invariably British. Although these listeners had all heard of Douglas Lilburn, they were not informed prior to the performance.

28 Six subjects, with ages ranging from twenty to forty, participated in the informal testing. All the subjects were recent immigrants to New Zealand, with an informed appreciation of music.
to listening that it was Lilburn's music about to be played. Nielson's New Zealand listeners in her London concert presumably had this prior knowledge.

The danger is, then, that if Lilburn felt an affinity for the music of Sibelius and Vaughan Williams because it reflected an environment close in spirit to that of New Zealand, other New Zealanders could presumably experience this same feeling. As Lilburn's early compositions bear the influences of Sibelius and Vaughan Williams, could not the New Zealand mountains and pastures that many listeners claim to hear be, in fact, Finnish mountains and English pastures? The power of suggestion is great: it would be a simple matter to substantiate a claim that listeners who hear the New Zealand environment in Lilburn's music do so because they are listening with an awareness of Lilburn's nationality. Forearmed with such knowledge, it is easy for the mind and ear to be channelled into accepting the sounds of one man's music as embodying the specific characteristics of a nation's environment.

Certainly there are limits to what the power of suggestion can achieve: if Lilburn's music was driven by pounding Cossack rhythms, or coloured by some equally inappropriate characteristic, the ear would never accept it as reflecting the New Zealand environment. That this is not so confirms only that the music of his first period of composition is appropriate to New Zealand. By this same token, if the makers of the widely distributed This is New Zealand (a glossy travelogue film dwelling on the scenic beauty of this country) are to be believed, then the music of Sibelius is also appropriate to New Zealand, for that film used as incidental and title music the Finnish composer's Karelia Suite.

Had there been a 'school' of composers writing like-minded music in New Zealand in the 1940s, then it might have been possible to define the specifically New Zealand aspects of Lilburn's work, as distinct from his personal characteristics. As there was not, such a distinction cannot be drawn.

However, what is more important than the question of 'New Zealandness' in Lilburn's work, is the fact that his music is accepted as speaking of, and about, New Zealand. In the abstract world of instrumental composition, the formation of a national style is, to a significant degree, arbitrarily developed. The only essential factor is that the country it purportedly represents accepts it as such. Following this acceptance, the yardstick of conventionality can then be applied in determining whether or not succeeding works carry political or geographical affiliations.

Thus, if New Zealanders accept a recognition of the New Zealand
ambience in Lilburn's music, the foundations for a national style are laid: a national style that is not based on the intersect of common traits between a number of composers, but based on the characteristics of one man's music. Little matter that Lilburn's early music showed an indebtedness to the England of Vaughan Williams, for his was an England more relevant than that of the nineteenth-century Britain the antipodean colony had faithfully preserved in its musical life. Moreover, Lilburn was the first New Zealand born composer whose music did not appear consciously emulative. The England in his music was there because it was part of his background - he was of British stock, and he had completed his studies in London. From such beginnings, Lilburn moved in directions consistent with his own development as a composer.

To summarise the line of enquiry thus far: it can be said that Lilburn's music is appropriate to New Zealand, that Lilburn's music is generally accepted as speaking of New Zealand, and that Lilburn was consciously concerned with capturing the ambience of the New Zealand environment in his music. In the absence of a 'school' of composers, likewise consciously concerned with capturing the ambience of the New Zealand environment, it is impossible to pinpoint, with objectivity, the qualities in Lilburn's music that speak specifically of New Zealand.

The only firm conclusion that can be drawn, is that Lilburn's music is Lilburn's music; any New Zealand quality in his work is simply a personal quality, shaped by his own environment. Beyond this, discussion of the 'New Zealandness' in Lilburn's compositions is a matter for conjecture.

The exception to this, arguably, lies in his electronic music, where, in a number of compositions, natural sounds are recorded and used as generating material. The Return (1965) and Soundscape with Lake and River (1979) are two works that make prominent use of environmental sounds. The bird-song of the native kokako is a feature of the New Zealand environment echoed in many of his electronic works. In Lines and Distances (1975) the eerie humming of power lines over the empty New Zealand landscape is suggested, and in Summer Voices (1969) the sounds of cicadas at the height of summer song can be heard.29 Such examples of environmental realism in Lilburn's electronic music, however, lie outside the scope of this study, and beyond a reference to their existence need not be pursued further.

The concept of realism, beyond the most basic and banal level,

does not exist in the abstract world of instrumental music. With the possible exception of programmatic music, specific musical gestures cannot be related categorically to non-musical objects or events. Lilburn's instrumental music is, in the main, non-programmatic (the possible exceptions to this are Forest, Song of the Antipodes and Landfall in Unknown Seas).

As such, any relationship it may bear to geographical features or ambiances of the New Zealand environment must be referred to only in general terms. These generalities, even so, can be drawn only from conjecture and supposition.

A frequent observation made about the nature of the New Zealand environment, concerns the clarity of light that plays over the countryside, setting the natural features of the landscape in sharp relief. Whether this is because New Zealand is less industrialised and less densely populated than other Western countries, or whether this is because of the closeness of all of the New Zealand countryside to the sea, or whether it is simply because of New Zealand's global placement in the world, is not known. Certainly, though, landscape painters in New Zealand have seized upon this quality of light, producing work that is characterised by a sharpness of image definition.

It could be argued that this ambience of the New Zealand environment is captured in Lilburn's music (particularly of the early 1940s) in a number of ways. Much of Lilburn's writing is characterised by high-set, lean textures, that are set in sharp (though not pungent) relief. The relatively high placement of the upper woodwind instruments in his orchestral music - often these instruments are found capping a tutti chord with a triad - adds a brightness to the texture that, conceivably, is related to the brightness of image produced in the New Zealand countryside by this clear light.

The bright, clean sound of his music is furthered by his consistent use of uncluttered triadic harmonies. Except for passages scored for special effect, most of Lilburn's harmonisation, and particularly those within his upper instruments, are written as unadored triads. Where an important melody using non-chordal notes is articulated, the harmonisation is often confined to parallel third movement in the additional line. Added to this, is the fact that Lilburn rarely allows his textures to become muddy - the central balance of his sound is invariably found in the middle to upper orchestral register. Low-set triads are rarely, if ever, employed in his instrumental music.

One of Lilburn's thumbprints as a composer, is his frequent use of an upward-rushing scalic figure (a figure usually associated with his
violins) that bursts into either a homophonous tutti or a broadly drawn melodic statement. In view of the nature of this discussion, is it fanciful to suggest that this sudden dazzle of sound is not without parallel to the sudden splaying of clear sunlight on a rural scene?

One of the most striking features of the New Zealand landscape, particularly the areas of Central and North Otago (areas Lilburn knew well both from his years at Waitaki Boys High School, and from his frequent holidaying there in later years), is its spaciousness. This feeling of broad space lies not only in the physical features of the countryside, where vast rolling plains stretch to borders of mountains or hills (such as in the McKenzie Basin), but also in the sparseness of population. In such areas, one can see few signs of human habitation.

This feeling of spaciousness is a potent force in Lilburn's music. It often affects the time-scale of his writing, where passages are broadly articulated and drawn with little discernible rhythmic movement. Chords using string components are often sustained long past a bow's length duration. Wind notes, particularly horn, are frequently sustained for the length of a performer's breath, and pedal points, a recurring feature of Lilburn's writing, are stretched out over many bars in many passages.

Within particular chords, Lilburn's characteristic voicings reflect this space. His triads are invariably voiced so that no individual note of the triad appears at a lower pitch than it does in the overtone series, above a given fundamental. The root of the chord is usually found in the bass, the fifth in the middle and the third at the top - the most open distribution of notes within a triad. In tutti voicings, Lilburn spreads his chords over the orchestral compass range, usually according to this principle of voicing. Gaps in the voicing at various octave registers within each chord are invariably found, heightening the feeling of breadth.

Many of Lilburn's harmonisations also reflect this spaciousness. As well as the above-mentioned consistent use of adorned triads, there are many instances of ninth and seventh chords, produced, as described in the chapter "Harmony in Lilburn", through the process of 'root substitution'. Such chords give the impression of hovering above the root - of being suspended in space and time. The open diatonic modality of his harmonic vocabulary adds further to this feeling of spaciousness. Less obviously, Lilburn's characteristic sequential

---

30 See Part II Chapter 4.
repetition of a given motif arguably adds to the feeling of breadth in the music - by prolonging the appearance of a particular musical feature.

In his address to the first Cambridge Summer Music School, Lilburn, as quoted above in this chapter, postulated that rhythm is the key to music as it determines the "shape and vitality of any melodic line". As was found in the chapter "Melody in Lilburn", most of Lilburn's orchestral melodies can be categorised into various broad thematic types, and that most of the categorisation is determined by the rhythmic content of a melody. This being the case, then one might reasonably expect to find, in Lilburn's music written during the period in which he was avowedly searching for a New Zealand voice, patterns of correspondence between such categories of thematic type and particular environmental features or environmental rhythms. Such a correlation can be established, but, as with all comparisons between Lilburn's music and New Zealand's natural environment, only on the basis of conjecture.

Along with the quality of light that plays over the countryside, and the feeling of spaciousness that many of New Zealand's natural settings can engender, the most striking aspect of this country's landscape are those scenes that are both spectacularly beautiful and harshly dramatic. Whether these be a snow-capped mountain range, a rock-strewn coastline, or a deep rushing gorge, these are features over which man can have little control. In fair weather such scenes are, for man, invigorating and recuperative; in foul weather, exposed to the most violent and destructive of nature's elements, they can be lethal.

It could be argued that Lilburn's motion-repose alternation thematic type draws inspiration from such features of the natural environment. Characterised by qualities of dramatic power and restless beauty, the melodies of this thematic type seem to capture the two faces of man's relationship with his environment. The sudden alterations of dynamics, the rapid melismatic embellishments of line, and the crack of Lilburn's favoured strong-weak rhythmic whiplash, all, perhaps, speak of the unpredictable and dangerous power of nature. In the middle of these passages of rigorous activity, there are moments of calm and repose, where, it could be said, the still beauty of the landscape is reflected in sustained but vivid sound. Is it the melodies of this thematic type that capture, to use Lilburn's words, the "patterns", the unpredictable

31 Cambridge Music School address p.19.
32 See Part II Chapter 1.
"rhythmic changes" of the elements at work in some of nature's most wondrous landscapes?

If the motion-repose alternation themes equate with a weather-exposed landscape of mountains, gorges and seacoasts, then Lilburn's lyric-pastoral thematic type equates with the rich valleys, fertile plains and rolling foothills of much of New Zealand's scenery. With its gently undulating contours and placid temperament, this thematic type could be said to speak of these inhabited rural areas, where man has established control over the land and where the wild splendour of the mountain scenery gives way to the tamed beauty of a cultivated environment. Such settlements in New Zealand, particularly in the South Island, are invariably bordered by mountains, rivers or the sea. Is it more than coincidence that, in the design of many of Lilburn's orchestral works, a lyric-pastoral second subject is partnered with a dominating first subject of the motion-repose alternation type?

Perhaps Lilburn's love for the land makes its play in his frequent melodic use of modes, and in the many folk-like dance rhythms that are never far away from his music. The simple, uncluttered nature of such passages in his work seem to produce an air of nostalgia for the healthy quality of rural life. That so much of Lilburn's music, particularly his lighter-veined works, is motivated by these folk-like rhythms and simple, modal, often pentatonic utterances, seems to suggest that Lilburn was searching for the rural soul of the country - where in older-established nations a wealthy tradition of folk music would be found. Certainly in a vocal work such as Sings Harry, Lilburn is found 'searching for the vernacular', speaking in a voice inflected with rural concerns.

Whilst much of Lilburn's orchestral writing seems to speak of landscape features of the country, much of Lilburn's piano writing can be heard as capturing the flavour of some of New Zealand's most characteristic flora and fauna. The feeling of spaciousness in his orchestral writing is translated in his piano medium to produce a feeling of vast stillness, not unlike that, by a stretch of the imagination, to be experienced in the middle of a large native forest. The many melismatic runs and ornamental frills that punctuate the otherwise measured texture and tempo, suggest the vibrant song of some native bird, or the sudden splashing of sunlight through the leaves of trees. The frequent stately movement in unadorned octaves suggests the grand nobility of weathered trees, and the frequent dissolution of these octaves into rich
chordal passages suggests the lush, green vegetation of the undergrowth. The generally lower-set textures of this piano music capture the earth-bound stability of the giant trunks, whilst the recurrent use of resonance, achieved through application of the sustaining pedal, captures the eerie ambience of a dew-splashed forest. Elsewhere in his piano music, where the mood is brighter, the rhythms sharper and the melodies more buoyant, the bird-calls, the stillness and the clear, well-defined lines of his piano music could well be speaking of an early sun rising on a frost-covered, pastoral setting. The air is cool and crisp; the sounds of man have not yet intruded on the day.

Emerging from the preceding pages of discussion relating general characteristics of Lilburn's music to general characteristics of the New Zealand environment, is the confirmation of two main points about the 'New Zealandness' in Lilburn's works. These are: that general parallels between music and environment can be drawn, but that any such parallels drawn can result only from subjective impression and conjecture.

However, as time separates the writing of these 'New Zealand' works from succeeding generations of listeners, the seeming importance of having to isolate the specific New Zealand qualities in Lilburn's compositions diminishes. As time passes, the general acceptance of these works as 'New Zealand' works grows. What becomes of more importance is this acceptance of the fact rather than the fact itself.

The legacy of Lilburn's work, in searching for a New Zealand voice in the 1940s, is not a handful of specific gestures and mannerisms that represent aspects of the New Zealand environment; rather, it is an integrated personal style that is generally accepted as appropriate to the expression of New Zealand concerns. When the pendulum swing of fashion (or necessity) points again towards the desire (or need) for a national musical voice, it could well be in the style and general sounds of Lilburn's music that future New Zealand composers find the basis for their expression.
LILBURN AND THE WORK OF OTHER NEW ZEALAND COMPOSERS

One of the dominant themes to emerge from a study of the life and work of Douglas Lilburn between the years 1940 and 1965 is the centrality of his work to the development of a tradition of composition in New Zealand.

As Part II of this study has suggested, Lilburn's work as a composer during that period resulted in a corpus of some eighty separately-titled works that represent the beginning of a repertoire of music indigenous to New Zealand. In many of these works, as indicated in the preceding chapter, Lilburn established a personal voice of expression that has become widely accepted as speaking of the New Zealand environment. Throughout his output, Lilburn has shown a logical development of style, a consistency of craft, a fecundity of thought and a quality of product that marks his music as the work of a professional.

In Part I of this study, it was shown that Lilburn established a national reputation as a composer of importance early in his career, and, later, consolidated an international reputation as New Zealand's leading composer. Also in this part of this study, it was shown that Lilburn's work as an administrator, as a teacher, and generally as an advocate for composition, played a significant part in the development of opportunities for composition in New Zealand. It was noted there have been few significant developments of composition in this country that were not effected, initiated or influenced by Douglas Lilburn.

To complete this study of the work of Douglas Lilburn, and to pursue the theme of Lilburn's centrality to the beginnings and development of a New Zealand music during the years 1940-65, a brief comparison of Lilburn's work with the achievements of other New Zealand composers during this period needs to be undertaken.

Throughout his years in Christchurch, Lilburn was working in isolation as a composer. Although he had close contact with the
Christchurch circle of artists gathered round the Caxton Press, and sympathetic musicians such as Frederick Page, Maurice Clare, Noel Newson and Vivien Dixon, it was not until the early Cambridge Music Schools and his move to Wellington that he came into contact with like-minded individuals, interested in pursuing composition at a 'serious', professional level.

In actual fact, though, Lilburn was not alone throughout the 1940s in his interest in writing music. The names of a few active composers have already been mentioned in conjunction with the composition competitions Lilburn had met with success in. Such composers include Clement Roy Spackman and Robert Adam Horne (Centennial Competition Prizes), H.G. Luscombe (Philip Neill Memorial Prize) and, earlier, Dorothy I. Johnston and Alice Wilson (Percy Grainger Prize): of the work of these composers, little has been heard since that time.

To this list can be added the names of two English-born professors of music in New Zealand: Victor Galway (then Blair Professor of Music at Otago University College), and Vernon Griffiths (then Professor of Music at Canterbury University College). However, it is unlikely that Lilburn found any aspect in the work of these two musicians to stimulate his own compositional activity, or even to encourage the development of a working, sympathetic relationship. Indeed, it was to musicians such as Galway and Griffiths that Lilburn was referring in his address to the Cambridge Music School, when lamenting that New Zealand university music teaching was in the hands of "... a succession of church organists..." perpetuating a system of teaching "... largely responsible for the dearth of creative music that is so patently and tragically obvious here."1

(It must be remembered, though, that Galway was one of the two examiners that adjudged Lilburn's Prelude and Fugue in G minor the winning entry in the first Philip Neill Memorial Prize, and was the performer responsible for giving the work its first performance.)

From 1943 to 1946 Charles Begg and Co. held a series of four annual composer competitions.2 These competitions brought a number of composers

---

1 Cambridge Music School address p.11.
2 A representative of the firm of Charles Begg and Co. explained the company's motives for holding this competition: "This annual Composers' Contest ... is run by us with a sincere wish to foster and encourage musical composition in New Zealand, and we look upon it as a completely non-commercial project. We publish each year the winning entry, and sometimes the second entry also in the hope that the teaching profession throughout will endeavour to introduce these publications in their teaching schedules, and thus help to encourage and contribute towards fostering creative work." (as in Beggs' 1946 Composers' Contest. Music Ho vol.5 no.2, March 1947:6.)
to public attention as prize-winners. The 1943 competition, judged by Galway, was won by Ernest Jenner, with Henry Shirley as runner-up. The 1944 competition, judged by Anderson Tyrer, was again won by Ernest Jenner with Henry Shirley as runner-up. The 1945 competition was won by Henry Shirley with H.G. Luscombe as runner-up; a third prize was awarded to a fifteen-year-old student, Barry Moss. The competition that year was judged by Vernon Griffiths. The 1946 competition, judged by the Australian composer Frank Hutchens, was again won by Henry Shirley, with A.R. Tremain and L.D. Austin tying for second place.

As all four of these competitions were for short piano pieces suitable for teaching purposes and as, with the exception of Tremain, they did not uncover any composer of lasting talent, they are of little significance to the development of composition at a professional level in New Zealand. They are of interest, though, for historical reasons: partly as an indication that there was interest in composing at an amateur level at that time, and partly because they led, indirectly, to the formation of the first society in New Zealand devoted exclusively to the fostering of composition.

3 Jenner, incidentally, as will be remembered, was one of Lilburn's piano teachers in Christchurch (1936). For brief biographical details of Jenner see N.Z. composer: Ernest Jenner. New Zealand Listener vol.31 no.794, 8 October 1954:29.


5 Henry Shirley. Just a Bloody Piano Player op.cit. p.175.


10 Albert Ronald Tremain, as will be remembered, was one of the students at the 1947 Cambridge Summer Music School. See Appendix B7.

11 Louis Daly Irving Austin, as will be remembered from Part I of this study, was one of the most vocal opponents of Lilburn's music. That he was a composer himself, writing in the very tradition that Lilburn eschewed, perhaps accounts for the strength of his attacks on the modernity of Lilburn's music. For brief biographical details of Austin see Eminent musician. New Zealand Listener vol.31 no.788, 27 August 1954:29.

This society, the Guild of New Zealand Composers,\textsuperscript{13} was incorporated in 1948. Although it was intended to be a nationwide organisation, its activities were confined to Auckland, where the two leading protagonists in the formation of the society, Henry Shirley and Dorothea Franchi,\textsuperscript{14} were based. The Guild's activities were, in the main, limited to the mounting of one or two concerts a year. Due to availability of performers, these were mostly concerts featuring piano and solo vocal works, in which the composer frequently participated.

The life-span of the Guild was short. By 1955, interest in the Guild had waned and it went into recess. Dorothea Franchi writes of the Guild's demise:

"In respect to why it went into recess - it was probably through lack of public interest and lack of funds - the usual story with any artistic initiative in New Zealand. Added to that there was not the same scope of creative writing as there is today."\textsuperscript{15}

This last sentence helps confirm a fact integral to the subject of this study: that the breadth and depth of New Zealand composition have increased markedly since that time. Implicit in this sentence, also, is the value judgement that much of the composition by the Guild members, whilst of interest at the time, was of little substance. This has been confirmed by the test of time, in that few of the works presented in the Guild's programmes have any currency today; the works that do, are all by Lilburn.\textsuperscript{16}

Of a concert presented by the Guild of New Zealand Composers held on 12 June 1953 in the Auckland Concert Chamber, one reviewer passed comment to this effect. Of the programme which featured works by Thomas Rive, Dorothea Franchi, Henry Shirley, Dorothy Filkins, Leslie Jordan, Ethel Gibson, David Sell, Roy Spackman, Ronald Tremain, Leslie Thompson and Douglas Lilburn, 'E.R.H.' wrote:

\textsuperscript{13} See Appendix A6 for further details of the Guild of New Zealand Composers.

\textsuperscript{14} Dorothea Franchi, as will be remembered, was one of the composition students at the 1947 Cambridge Summer Music School. See Appendix B3.

\textsuperscript{15} Dorothea Franchi in correspondence with author 1 October 1978.

\textsuperscript{16} Of those composers represented in the Guild's programmes who have since gained national recognition as composers, for example Tremain and Farquhar, it must be remembered that at this time, they were still essentially students.
"It is clear that music must be performed to gain recognition, and it follows that listening to contemporary New Zealand composers is a moral obligation.

Such a recital as we heard last night ... is interesting as well from another standpoint - it reflects the present state of musical composition in New Zealand.

With few exceptions, New Zealand composers are writing music which could be dated 1900 instead of 1950. A musical revolt against romanticism occurred in this century ... Because our composers are lagging behind this world-wide movement, their music lacks the freshness and excitement, the challenging strangeness it should have. For the most part, listening to it is too easy, too pedestrian.

Of the 11 composers represented, only Douglas Lilburn can claim a musical texture that arrests the listener ..."17

The Guild of New Zealand Composers, then, went into recess, and its demise, in the main, passed unnoticed. Its importance and influence on the course of New Zealand composition was minimal: it achieved little recognition and support from the public, its concerts averaged one or two a year, and it organised only one radio broadcast.18 Its importance in the late-1940s and early-1950s was that it supplied a platform for the performance of new compositions, and provided a focus of attention for those interested in supporting the New Zealand composer. Its importance historically, is that it indicates that, at the time, there was sufficient interest and activity (albeit on a local and amateur level) in composition to warrant the formation of such an organisation.

The importance of the Guild to the work of Douglas Lilburn was also minimal, apart from providing a few of his compositions with a platform for performance in Auckland. The work produced by the majority of Guild members would have given Lilburn little stimulus for his own work as a composer. For such a stimulus, and for a continuation of the professional tradition of composition in New Zealand initiated by Lilburn in the 1940s, one has to look to the Composers' Workshop of the 1947 Cambridge Summer Music School.

18 IYA, 10 December 1949, 8pm.
In "A Letter to Douglas Lilburn", Owen Jensen, the founder Director of the Cambridge Summer Music School, wrote:

"At Cambridge a group of young musicians gathered around you, not a coterie but a family discovering music for themselves. Among them were Bob Burch, Edwin Carr, David Farquhar, Dorothea Franchi, Joe Papesch, Larry Pruden, Ronald Tremain. All would acknowledge what they owed to you, not as a debt but as a gift. You interpreted your role at Cambridge not as a teacher in any traditional or formal sense but as one who encouraged people to fulfil themselves. You did this by always being yourself; and the composers became themselves."20

This tribute from Jensen is close to the heart of the matter of Lilburn's influence upon the rising generation of composers in New Zealand. Undoubtedly the greatest influence that Lilburn had on the work of Farquhar, Pruden, Carr and Tremain - the four most successful composers from these early Cambridge Summer Music Schools - was in providing a living example that music of lasting merit could be composed in New Zealand by a New Zealander. Added to this, was the personal encouragement given by Lilburn. This encouragement, as Jensen suggests in the above-quoted extract, took the form of fostering the individual expression of each composer. That Lilburn did not try to channel the work of these composers in a particular direction, nor exhort them to follow the lead he had given in the 1940s, is confirmed in the early works by these four composers. Farquhar, Pruden, Tremain and Carr all ventured in different stylistic directions, with compositions that show little indebtedness to the style of Lilburn's early works.

Factors other than that Lilburn encouraged each composer to be himself were, of course, involved in this. Not the least of these was that, shortly after the early Cambridge schools, Farquhar, Pruden, Tremain and Carr all travelled abroad to further their studies in music. Outside New Zealand they were exposed to the new and pervasive influences of Stravinsky, Bartók, Britten and Copland - influences that were not present in Lilburn's music at the time of the first Cambridge

20 op.cit. p.40.
Further to this, although Farquhar, Pruden, Tremain and Carr would have had access to Lilburn's scores for study purposes (it is doubtful, however, in the light of the above comments, that Lilburn would have encouraged this practice), there was only limited access to his music in performance. Unless one was living in Christchurch in the early 1940s (which Carr and Pruden were not), the only opportunities to hear Lilburn's music were by tuning into the few broadcast performances on the national network, or by attending the sporadic concerts that included works by Lilburn in Auckland or Wellington. In the absence of commercial recordings and publications (except *Four Preludes for Piano*, published 1945), opportunity for repeated hearings and close study of Lilburn's work was virtually non-existent.

Thus, Lilburn's stimulus to the rising generation of New Zealand composers was a general one. As a teacher he encouraged the younger composers to pursue directions that sprang from their individuality, rather than from his lead. As a living example of a New Zealand composer working successfully in New Zealand, his achievements would have given these younger composers the courage to aspire to the same goals.

The stimulus was not of one-directional benefit though. For the first time since beginning work as a composer in New Zealand, Lilburn established working contact with a group of like-minded individuals interested in writing music on a similarly serious, professional plane. Although Lilburn had had contact with Farquhar and Tremain prior to this time, the group setting and structure of the Cambridge Music School gave a sharper focus to his working relationships with these composers, particularly Farquhar.

This stimulus should not be under-rated, even though it cannot be measured in concrete terms. It is not unreasonable to suggest that without the presence of, and contact with, these younger composers working towards similar goals, Lilburn may well not have keenly felt the need to assimilate the new overseas developments in compositional techniques that shaped the course of his later output.

Farquhar, Pruden, Carr and Tremain (as well as two other composers - Robert Burch and Dorothea Franchi - from the early Cambridge Music Schools) all went to London to further their music studies. Four of these six - Farquhar, Pruden, Carr and Burch - ended up at the Guildhall, and, in the 1951-2 academic year, were in the same composition
class, tutored by Benjamin Frankel. Tremain and Franchi initially studied at the Royal College of Music, the same institution Lilburn had attended a decade before.

That such a parallel line of study (New Zealand University Colleges to Cambridge Music Schools to London institutions) was followed by all these composers (Pruden, though, was an exception in that he had not attended a New Zealand University College) is obviously more than coincidence. Simply, in the late-1940s and early-1950s, the options open to a New Zealander interested in studying composition were extremely limited. For a general, post-secondary education in music, one had to attend one of the university colleges. Beyond that, there was only private tuition, and in this there were few teachers of music in New Zealand equipped to provide the advanced training these young composers would have been seeking. The university colleges, whilst providing a sound general music education, could not provide the specific study in composition required by these composers. Only Douglas Lilburn, in New Zealand, was writing the type of music these composers were interested in; thus, when the opportunity arose to study with Lilburn at the Cambridge Music Schools, these composers enrolled.

Options for further study within New Zealand did not exist. Traditionally, an individual showing an early aptitude for any area of the arts in New Zealand went overseas for advanced training, and, for a country that was still very much a part of the British Empire, overseas training spelt England, specifically London. That four of these six composers found their way to the Guildhall would be partly because they had personal contact with each other, and partly because they were looking for a less academic, more practically orientated schooling to complete their studies.

From such parallel courses of study as musicians, each of these six composers then moved in different career directions. Carr elected to remain, to all intents and purposes, an expatriate New Zealander. Further study took Carr to Italy in 1954 and to Munich in 1957. Since then, apart from occasional trips back to New Zealand, he has worked overseas (mainly in London and Sydney) as a composer and teacher.

During his study in London, Burch had begun learning the french

---

21 Frankel was born in London, 1906. He studied music in Germany and at the Guildhall School of Music where he later worked as a teacher. He was particularly noted, as a composer, for his film music, for example his score to the feature film *Footsteps in the Fog*. 
horn and, by the time of his return to New Zealand in 1954, composition had become an interest secondary to his horn playing. In this latter capacity he joined the National Orchestra and settled in Wellington.

Franchi returned to New Zealand in 1952 and, like Burch, her interest in composition began to take second place to other musical interests. In 1953 she became the pianist and Musical Director of the newly-formed New Zealand Ballet Company. Later, she was to settle in Auckland and concentrate on teaching, accompanying work on the piano, and orchestral harp playing.

Tremain, like Carr, continued his overseas study in Italy, under Goffredo Petrassi, from 1953. Following a period of free-lance work as a musician in London (1954-6) he returned to New Zealand in 1957 to take up the post of Senior Lecturer in Music at Auckland University College. The bulk of his output as a composer is concentrated upon the years (1957-67) spent working in this capacity.

Pruden returned to New Zealand at the end of 1954, and from March 1955 settled in Wellington to work for various divisions of the New Zealand Broadcasting Corporation. Apart from a lean period in the 1960s and early 1970s, Pruden continued to compose sporadically until his early death in 1982.

Farquhar returned to New Zealand in 1953 to take up the position of Temporary Junior Lecturer at Victoria University College. Of all six composers it was he who was to meet with the greatest success as a composer, and to make the most significant contribution to the growth of composition in New Zealand.

Of all six composers it was Farquhar, also, who was to maintain the closest contact with Douglas Lilburn, whose career was to parallel closest Lilburn's career, whose willingness to work on behalf of other composers to further opportunities came closest to matching that of Lilburn's, and whose compositions carry the most influence from Lilburn's own compositions. On the basis of these facts alone, in order to bring this study of the life and work of Douglas Lilburn to completion, a brief comparative study of the work of David Farquhar up to 1965 needs to be made. In this, the nature and extent of Lilburn's influence on the development of Farquhar's work as a composer will be highlighted. With occasional references to the work of Pruden and Tremain (as the two other members of this succeeding generation who, next to Farquhar, had the most impact on composition within New Zealand during this time period), such a study will present the opportunity for a comparative evaluation of Lilburn's achievements both as a composer \textit{per se}, and as a composer pioneering a tradition of composition at a professional level in New Zealand.
Zealand.

However, a few words of caution need to be noted before embarking on such a comparative study. It is important to bear in mind the relative ages of Lilburn (b.1915) and Farquhar (b.1928) during the 1940-65 time period. In 1940, Lilburn was twenty-five years-of-age, and Farquhar twelve. Whilst Lilburn had completed his formal training as a musician in that year, Farquhar had not yet completed his primary schooling. By the same token, in 1940, Pruden (b.1925) was fifteen and Tremain (b.1923) was seventeen. If an age-by-age study of the development of these composers was to be undertaken, one would need to look at the time period of 1953-78 for Farquhar, 1950-75 for Pruden and 1948-1973 for Tremain. Only then could one begin to draw accurate comparisons between the achievements of each individual composer and the achievements of Lilburn during the period 1940-65.

Further to this, one must bear in mind the obvious: that throughout his career, Lilburn remained older and more experienced. While it remains to Lilburn's credit that he pioneered most aspects of composition in New Zealand, it must be remembered that it was age and experience that placed him in a position (relative to the younger composers) to be able to do this.

It could be argued that, in some respects, Douglas Lilburn's success in pioneering a tradition of composition in New Zealand made it more difficult for Farquhar, Pruden and Tremain to establish themselves as composers. Whilst the work of Lilburn created more opportunities, and stimulated more interest in composing in New Zealand, there were proportionately more composers to share these opportunities.

Initially, Pruden, Tremain, and in particular, Farquhar, would have developed as composers under the shadow of a teacher-pupil relationship with Lilburn. Whilst the teacher led the way, the pupils had to follow, for not to do so would have meant stepping away from the immediate direction they were interested in working in – the direction that had attracted them, in the first instance, to the work of Lilburn as a teacher.

Thus, to place Lilburn's work during the period 1940-65 in a proper perspective set against the work of David Farquhar (and Pruden and Tremain) during this period, one needs to bear in mind these important considerations of age difference, level of experience, and initial working relationships.

David Andross Farquhar was born in Cambridge (New Zealand) on 5 April 1928, the only child of Barclay and Vida (nee Caldwell) Farquhar.
Barclay, an Australian, was the manager of the Colonial Sugar Refining Company, a business firm based in Fiji and Australia.

At the time of David's birth, the family was based in Fiji. Vida, a New Zealander, made a special trip to Cambridge to stay with friends until David was born. When David was old enough to travel safely, mother and son moved back to Fiji. David lived there until he was seven years-of-age, first in Lambasa (Vanua Levu), and then in Lautoka (Viti Levu). He spent 1-2 years at primary school in Lautoka.22

The Farquhars had a little tradition of music in their family: Barclay had learnt the piano as a child in Sydney, and his sisters sang, whilst Vida also learnt the piano as a child. However, it was not until David attended St Peters School, Cambridge, that his musical education began in earnest.23

Farquhar was enrolled at St Peters from 1936-41 as a boarder, incidentally in the school's first intake of pupils. His parents remained in Fiji throughout his schooldays. Farquhar would spend May and August holiday with friends and relatives in New Zealand, and return to Fiji for the Christmas vacation.

Under the auspices of the school, which even then placed great emphasis on music education, he learnt the piano, cello and organ, as well as singing in the school choir. He was given much encouragement from his classics teacher, Mr Stanford, with whom he used to spend much time playing piano duets.

He began composing at the age of eleven, at first setting words for solo songs. He cannot recall any of his peers sharing his interest in composition, nor can he recall any of his peers performing his music. This was probably, he concedes, because it was in the main too technically demanding.24

From 1942 to 1945, Farquhar attended Wanganui Collegiate as a scholarship boarder. He found the college to be a "cultural desert", with little happening in music save that of classroom 'core' music and the school choir. He continued to learn the piano and cello, receiving tuition in the former from Gordon McBeth. He began to teach himself theory and harmony, working from such textbooks as Kitson, and continued

23 ibid.
24 ibid.
to compose. At the age of fourteen, he wrote a piano trio that was broadcast the following year, with Carl Whitmore on the violin, Lalla Hemus on the cello, and the composer at the piano.

It was about this time that Farquhar became first acquainted with Douglas Lilburn. It was Gordon McBeth who initiated the introduction, by suggesting to Farquhar he send some of his scores to Lilburn, in Christchurch, for perusal. Farquhar did this, and there ensued a long and fruitful friendship. When asked to comment on ways in which this early contact with Lilburn influenced him, Farquhar replied that:

"... his influence on my early works was great, especially in guiding me towards a simplicity and directness - a clarity of line. He also aroused in me an excitement for the string orchestra medium."

In fact, Lilburn's influence extended beyond this assistance with general aspects of Farquhar's compositional technique, to influencing Farquhar's course of study, following the completion of his secondary schooling. As well as enrolling in the early Cambridge Summer Music Schools, in the main on the strength of the fact that Lilburn was composer-in-residence, Farquhar chose Canterbury University College to begin his tertiary education, in order to increase his contact with Lilburn, who was at that time working in Christchurch as a free-lance musician. In 1946 and 1947, Farquhar enrolled concurrently in an Arts and Music degree at Canterbury University College. Farquhar recalls his association with Lilburn at this time:

25 ibid.
27 McBeth, a composer himself, though of very limited output, had known the work of Douglas Lilburn for many years. In fact, a newspaper clipping of c.1937 suggests that McBeth had known Lilburn prior to this date, the two presumably having met whilst Lilburn was on holiday at home in Wanganui from his studies at Canterbury University College. The newspaper clipping is of a letter-to-the-editor by McBeth, drawing the readers' attention to the forthcoming broadcast (25 May 1937 on 2YA) of Lilburn's Forest. In this letter, McBeth writes: "Last January I had the opportunity of reading the score of the Forest [sic] and was amazed with the young composer's sense of colour, imagination and facility he showed in writing for a full orchestra. The whole work ... suggests talent of unusual order". (Unsourced clipping, photocopy with author.)
"Visits for me included playing and showing pieces, ear-tests, talk, advice on manuscript-paper, pens and ink ... a much more real musical world than the university was for me then."29

He also recalls:

"My other main musical memories of this period were Schubert and Bartók and Lili Kraus and the first Lilburn Piano Sonatina [sic]. This provided one line (the dominant one for me), and included a set of Lilburn Waltzes for piano which have so far not seen the light of day.

Another line was Bach and Mozart and Maurice Clare and the sound of strings and the excitement of the Boyd Neel Orchestra and the first performance of the Lilburn Diversions for Strings [sic].30

In 1948, Farquhar transferred to Victoria University College, primarily to take advantage of the fact that Lilburn was by then lecturing there part-time. The transfer was also made because of the dissatisfaction Farquhar felt with the conventional music teaching offered at Canterbury University College.31

Farquhar graduated from Victoria University College the following year, with both a Bachelor of Arts and a Bachelor of Music. He was, incidentally, the first student to graduate from that College after the Music Department had been established there.32

Thus, of all the composers enrolled at the early Cambridge Music Schools, it was Farquhar who maintained the closest contact with Lilburn through these early years. Of the other composers, only Tremain had contact with Lilburn outside the Cambridge Schools.

In 1940 and 1941 Tremain was enrolled at Christchurch Teachers' Training College and at the Canterbury University College part-time.

30 ibid.
32 A number of students had graduated in music prior to the establishment of a department by preparing themselves for University of New Zealand examinations through Victoria University College. See University of New Zealand: Roll of Graduates 1870–1961, Christchurch, Whitcombe and Tombs 1962.
His studies were interrupted in 1942 with war-service, when he joined the Wanganui-based Signal Corps, 2nd Wellington West Coast Regiment. In 1943 he resumed his training in Christchurch, completing both his Bachelor of Music examination subjects at the University College and a year's training as a school music specialist at the Teachers' Training College. Tremain notes that during his time in Christchurch:

"... a number of musicians played an important role in my development: Lilian Harper (piano), Ernest Jenner (teaching, musicianship etc.), Frederick Page, Douglas Lilburn, and Maurice Clare - all living in Christchurch at that time."^{34}

However, such contact with Lilburn during this time, compared with Farquhar's, was minimal. That Tremain was already studying in Christchurch before Lilburn moved to that city in 1941 confirms that, unlike Farquhar, Tremain's choice of city for his tertiary studies was not influenced by the presence of Douglas Lilburn.

Of all the student composers who attended the early Cambridge Summer Music Schools, it was arguably Pruden who derived the greatest stimulus from contact with Lilburn, and the other composers, at the schools. Pruden had lived, up to this time, in the musically isolated city of New Plymouth, where "... an occasional performance of Messiah and a visit from the National Orchestra were the main signs of musical life."^{35} Contact with Lilburn provided Pruden with the first formal tutoring he had received in composition. Indeed, Pruden dated his serious interest in composition as beginning at this time:

"I think my first steps up that memorable tree-lined drive were perhaps the most significant I ever took."^{36}

On graduating from the University of New Zealand, Farquhar returned to St Peters School, Cambridge, in the capacity of the school's music master - a position he held for the first two terms of 1949.

---

33 Ronald Tremain in correspondence with author 24 November 1980.
34 ibid.
Up until this time, Farquhar's output was mainly for either solo piano (or piano duet) or solo voice. Three works for string orchestra, though, date from the 1940s. The first of these was Caprice for Strings, written in Farquhar's final year (1945) as a pupil at Wanganui Collegiate. The writing of this string work in the midst of all the works for voice and piano was, no doubt, prompted by his contact with Lilburn, who, by that date, had already written a large number of works for that medium. Variations for strings of 1948 and Concertino for clarinet and strings of 1949, were written by Farquhar "... from enthusiasm for the Boyd Neel Orchestra which had toured the country with much success in 1947." 37

It is tempting to search amongst these student works by Farquhar for specific examples of stylistic influence from Lilburn's works of the 1940s. Such a search, however, would only result in a confirmation of the truism that the work of every student composer is invariably influenced, initially, by the work of an admired and respected teacher. Where such influences become important, is in compositions written after the student begins working in the field as a composer - when the melting-pot experience of general compositional study has ended. In Farquhar's case, this was not until he returned from his overseas study in 1953, and the composition of his first work of durable significance, Ring Round the Moon. 38

Having stated this, an exception should perhaps be made for the Variations on a Theme by Douglas Lilburn, a work collectively composed by members of the 1948 Cambridge Summer Music School. All the published variations 39 (by Farquhar, Dellow, Franchi and Tremain) show a certain indebtedness to characteristics of Lilburn's first-period piano music, in part through being variations on a theme by Lilburn, and in part through use of some of Lilburn's favoured stylistic mannerisms. Of the four published variations, Farquhar's variation owes the closest allegiance both to Lilburn's characteristic style and to the features of Lilburn's piano writing. To draw but one illustration from the score, the opening six bars of Farquhar's variation presents a number of features that are typical of Lilburn's writing:

37 David Farquhar in conversation with author July 1979.
39 Published in Canzona vol.1 no.3, January 1980: 42-52.
There is the characteristic voicing of the right-hand, throughout this passage moving in parallel major thirds, with the upper note of the thirds doubled at the octave. There is the establishment of an ostinato figure, in the left-hand, that motivates the accompanying line throughout the extract (indeed, throughout the entire variation). This ostinato figure, typically of Lilburn's piano writing, helps establish various pedal points, most noticeably the pedal point of A, sustained for the first two-and-a-half bars. Again, in the manner of Lilburn, particularly Lilburn's works written later in the 1940s, Farquhar weaves harmonies that chromatically move away from the established pedal points. As few of these specific features are present in Lilburn's theme for the variation, one can only assume they stem from Farquhar's obvious acquaintance with works such as Lilburn's Sonatina No.1, (1946) Chaconne (1946) and Diversions for Strings (1947). That Lilburn as a teacher did not encourage imitation in his students' works is perhaps further testimony to the fact that Farquhar had, presumably unconsciously, assimilated some of Lilburn's stylistic characteristics during his continual contact with Lilburn and his music throughout the 1940s.

From August 1949, Farquhar was in England furthering his academic and music studies. Until June of 1951, he attended Emmanuel College in Cambridge, England. Farquhar had chosen this college through the help of Greenwood, a fellow of the college, and Fielden, an Englishman who
had been examining music in New Zealand prior to this time.\(^{40}\)

Farquhar found Cambridge to be an "odd musical world", with most of the students there being choral and organ scholars. He became involved with Raymond Leopard in the Cambridge conductors-composers group. He also became a member of the Committee for Promotion of New Music.\(^{41}\)

A wind quartet of his, *Serenade* (1951) was accepted for performance at one of the Committee's concerts, but Farquhar later decided against the performance and withdrew the work. A *String Quartet* of his (1949) was performed at the Mercury Theatre, Cambridge, in January 1951 under the patronage of Amne MacNaughton.

During this time, Farquhar absorbed himself in the cultural life of Cambridge and London, attending concerts and plays. He also did much travelling, both around England and on the Continent. He furthered his interest in the music of Bartók, an interest that stemmed back to his days at Wanganui Collegiate, and developed a strong interest in the music of Britten, Stravinsky and Copland.\(^{42}\)

Farquhar eventually completed his music course at Cambridge, graduating BA (subsequently becoming MA). His interest in composition was sustained throughout his studies at Cambridge. He took lessons from Patrick Hadley and Robin Orr, and found time for extra-curricular composition, such as the incidental music for a production of *St Joan* directed by Julian Slade. This marked the beginning of Farquhar's interest in the theatre, an interest that was to remain with him for much of his composing career.

From August 1951 to June 1952 Farquhar attended the Guildhall, London, meeting up with Carr, Pruden and Burch, as mentioned above, in Benjamin Frankel's composition class.

Farquhar's writings during his time in England include arrangements for piano of works by Stravinsky, such as *Oedipus Rex, Persephone* and *Symphony in C*. His piano works composed up to 1950 have been collected in the Alexander Turnbull Library under the title *Piano Music*. Other works for piano include *Sonatina* (1950), *Four Bagatelles* (1951), and a collection of waltzes written as exercises for Frankel's composition class. Also dating from this period is an unfinished *Sinfonietta* for small orchestra (1951), a *Suite* for solo cello (1951), *Five Canons*

\(^{40}\) David Farquhar in conversation with author July 1979.

\(^{41}\) ibid.

\(^{42}\) ibid.
for two clarinets (1951), Two Songs of C.Day Lewis for male voices (1951), Winter Waketh All My Care for SATB unaccompanied (1951), and the two songs Primrose and Wild Iron (1951), the latter set to the poem by Allen Curnow.

In 1953, Farquhar returned to New Zealand. His return coincided with the coronation of Queen Elizabeth II. To mark the occasion of her ascension to the throne he composed a Coronation Ode. This was performed by the Auckland Girls' Choir under the baton of Claude Laurie at the Auckland Coronation Festival of the Arts, 1953. The concert at which this work was presented was, in fact, one organised by the Guild of New Zealand Composers. It was the first and only work by Farquhar performed in one of the Guild's programmes.

Farquhar straightway found employment at the Victoria University College Music Department, where Lilburn and Frederick Page were the only full-time lecturers in music. Farquhar was appointed to the position of Temporary Junior Lecturer.

In renewing friendship with Douglas Lilburn, Farquhar immediately found what was to prove to be a fruitful outlet for his composition. Lilburn had, the year before, begun working with the theatre director Richard Campion, writing the music for Hamlet, produced by the Wellington Repertory Society. In 1953, Campion and his wife Edith established the New Zealand Players, New Zealand's first professional theatre company. For the New Zealand Players' second production, Dandy Dick, Lilburn had composed the incidental music. Later in the year, Campion was intending to mount a production of Jean Anouilh's L'Invitation au Château (translated by Christopher Fry with the title Ring Round the Moon). Lilburn was unavailable to write music for this, and suggested that Campion commission the score from Farquhar.

Farquhar's music, written to depict a ball that is held in the background for most of the duration of the play, was immensely successful. As Farquhar explains:

"This music was pre-recorded using a small orchestra led by Alex Lindsay. During the production, it was relayed from the back of the stage (where the imaginary orchestra was situated) at a volume which almost..."

---

43 No.5 of Five Canons has since been published in Canzona vol. 2 no. 7, March 1981:27-8.

44 Programme to concert.
deafened the actors onstage but filtered out at an appropriate background level to the audience. The result of this was that the actors became completely saturated (and infatuated) with the music and persuaded the composer to extract a Dance Suite from it, which was then taken up by Alex Lindsay, became a staple New Zealand piece in his repertoire and, surprisingly to the composer, his most performed work.  

This dance suite was, of course, Ring Round the Moon, completed by Farquhar in 1957. It comprises a set of pastiche dances that is indeed the work for which he is now widest known.

From 1953 to 1956 Farquhar's output was concentrated on incidental music for various theatre productions: A Midsummer Night's Dream for the New Zealand Players (1954), Richard III for Unity Theatre (1954), Oedipus Rex for the Victoria University College Drama Club (1955), and Virtue in Danger (comprising arrangements of tunes from The Beggar's Opera) for the New Zealand Players.

With such an immediate concentration upon writing scores for the theatre, it could be said that Farquhar served his professional apprenticeship as a composer in the theatre. Certainly the material in Ring Round the Moon marks the transition from his student writings to his writings as a professional.

Only Epithalamium Overture for string orchestra (1954) was written for the concert-hall at this time, penned as a 'wedding present' for Raydia D'Elsa, whom Farquhar married in 1954.

Through a misunderstanding with his employers at the Victoria University College, Farquhar believed his position of Temporary Junior Lecturer terminated at the end of 1955. He and his wife left for Europe on an extended holiday, and only discovered whilst in Europe that this was not the case. Farquhar then took extended leave without pay and returned in 1957 to the position of Junior Lecturer at the College.

From this year, Farquhar began work in earnest as a composer, concentrating his attention upon works for the concert-hall. As well as

46 Manuscripts housed at Alexander Turnbull Library.
47 It was actually a belated wedding present, written after the marriage.
reworking the material from Ring Round the Moon into a dance suite, in 1957 Farquhar wrote Partita for piano, Prelude and Fugue for Organ and Six Songs of Women for soprano and piano.

He entered Partita in a competition sponsored by APRA in conjunction with the New Zealand Broadcasting Service. Gaining first place, it was the first of three prizewinning works that Farquhar wrote between 1957 and 1960.

In Epithalamium Overture, Partita, Six Songs of Women, Prelude and Fugue and two later works, In Despite of Death for baritone and piano (1959) and Harlequin Overture for orchestra (1959), one can see the development of what could be called Farquhar's style of 'conventional modernism'. In this, the early influences of Douglas Lilburn are barely detectable — the passage of time and the period of study in England had helped Farquhar's style develop in a direction away from his former teacher's work.

As with Pruden and Tremain, the legacy of Farquhar's study in London in the early-1950s was a basic compositional style that owed much to the music of Bartók, Britten, Stravinsky and Copland. As was pointed out in Part II of this study, Lilburn's work in the early-1950s shows an awareness of these overseas composers, particularly Copland, but by the time Farquhar had come to consolidate his own early style in the late-1950s, Lilburn had already moved on to newer pastures.

In Tremain's work, one can clearly hear the influences of these overseas composers in his Allegro for strings of 1958, and indeed, as early as 1951 in Three Mystical Songs for contralto and strings. In Pruden's work, these influences are manifest in his String Trio (1953-5), Harbour Nocturne (1957) and March: Lambton Quay (1959), and were to remain with him throughout his output.

In the work of Farquhar in the 1950s, reviewers have been quick to point to the influences of these overseas composers, particularly Britten and Bartók. Of Epithalamium Overture (1954), Bruce Mason suggested:

49 Boosey and Hawkes (Australia) 1960.
51 The other two were, as will be mentioned below, Harlequin Overture and Concertino for piano and strings.
"... simply that his scoring reveals plainly where his sympathies lie in this work, with the modern British School of composition and with Benjamin Britten in particular."53

Of Partita for piano (1957), Peter Zwartz wrote:

"Impromptu contains hints of the later [sic] Ring Round the Moon in the way Farquhar uses repetition of melodic cells, followed by a slow Bartókian melody over repeated chords."54

Just as Lilburn carried the mantel of Vaughan Williams and Sibelius through the 1940s, so Farquhar (and Pruden and Tremain) carried the mantel of Bartók and Britten.

However, what is more relevant to an understanding of Farquhar's compositional style is that in these works of the 1950s, one can see the development of characteristic compositional techniques and devices. Such characteristics include:

1) The use of melodic syncopation across the half-bar and bar-line.
2) The use of ostinato-like patterns that establish themselves as cross-rhythms.
3) A penchant for movement in 'unsynchronised octaves' or 'near-unisons'.
4) The use of pitch canons.
5) The augmentation of phrases through the principle of dovetailing triadic sequences.
6) The frequent use of intervals of the perfect fourth and fifth, often in horn-like motives.
7) In vocal music, the close attention to literal word-painting; the capturing in notation of the natural sounds of the world.
8) In orchestral music, the frequent tossing of short motives from instrument to instrument.
9) The frequent use of unrelenting chromaticism.
10) The use of angular melodies.

Some of these characteristics are, of course, close to those found in Lilburn's music, particularly those works written during Lilburn's period of 'restlessness' in the early-1950s. Had Lilburn continued in the direction suggested by his Duos of 1954 and Suite for Orchestra of 1955, then, conceivably, there may have developed a close

paralleling of style with Farquhar's work in the late-1950s. As Lilburn did not continue in this direction, there exists, at best, a loose agreement of style between Farquhar's works of the late-1950s and Lilburn's works of earlier in the decade. It is by no means certain that this loose agreement results from Farquhar's early contact with Lilburn's music, and his presumably unconscious assimilation of Lilburn's stylistic characteristics; this loose agreement could equally well have resulted from both composers coming into contact with similar overseas influences at this time.

It is worthwhile, at this point, examining briefly one of Farquhar's works that exemplifies many of the above-listed characteristics, and to draw comparisons, where appropriate, with similar characteristics as found in Lilburn's music. Harlequin Overture, as Farquhar's first serious essay into the orchestral medium, is a good work for this purpose. Harlequin Overture, also, was the second prize-winning work for Farquhar written during this period, gaining second place (to Larry Pruden's March: Lambton Quay of 1959) in the APRA-NZBS composition competition of 1959.55

Harlequin Overture is based, in the main, on two ideas stated at the beginning of the work. The first of these ideas, stated at bars 1-2 and 5-6, provides a good example of Farquhar's penchant for movement in unsynchronised octaves or near unisons.

Ex.2: Harlequin Overture, David Farquhar, oboe and bassoon bars 1-2, 5-6.

No close parallel of this characteristic can be found in Lilburn's music. The nearest equivalent would be Lilburn's liking for unison movement in octaves, or at other times, the independent movement of a bass-line against the rhythmic unison of upper instruments. Such characteristics, however, provide only a tenuous link between the music

55 Farquhar had submitted this work under the appropriate pseudonym of 'Pantaloon'.
of the two composers.

The second idea of Harlequin Overture, stated in the cello and viola lines at bars 3-4, illustrates Farquhar's interest in ostinato-like patterns that establish themselves as cross-rhythms:

Ex.3: Harlequin Overture, piano reduction bars 3-4.

Certainly this has its parallel in Lilburn's music, but not in his music of the 1940s, which was found to rarely disturb the metrical pulse of the bar-line. That this type of ostinato pattern can be found in Lilburn's works of the 1950s (both first period and second period works) suggests its use stemmed from stylistic influences overseas.

The degree of syncopation that can be found in, for example, the viola line (bars 37-41) of Harlequin Overture, is greater than one can expect to find in the music of Lilburn's first period of writing:

Ex.4: Harlequin Overture, viola bars 37-41.

The exception to this would be in Lilburn's late first period works, such as Duos and Suite for Orchestra, which, as mentioned above, are the two works, in any, that point in the direction Farquhar's music was to take.

At bars 79-82 of Harlequin Overture, a simultaneous application of two more of Farquhar's favourite compositional devices can be found - that of movement in canon between two instrumental lines, and the augmentation of a phrase based on the principle of dovetailing triads. Consider the oboe and violin I lines:
Farquhar's Partita, incidentally, contains good examples of these two characteristics as well. Consider the dovetailing triadic movement of bars 5–6 of the Capriccio of Partita: in the sequential movement of this passage, each succeeding triad is unrelated tonally, except for a pivot note existing in common.

Ex. 5: Harlequin Overture, oboe and violin I bars 79–82.

Ex. 6: Capriccio from Partita for piano, David Farquhar, bars 5–6.

Use of such a procedure in Lilburn's first period music, where melodic lines were found to progress primarily in interval steps of the second, is rare. One of the few examples of this occurring – where a melody is constructed on the basic interval of the third – can be found in Sonata for violin and piano of 1950.\(^{56}\)

The cadenza in the Impromptu movement of Partita is a good example of Farquhar's use of the pitch canon – in this case on the notes of the D-flat major scale:

\(^{56}\) See Ex. 49 of Part II Chapter 8.
Certainly in a work such as *Duos*, Lilburn makes use of devices such as the canon, but in his first period music, relatively little use is made of contrapuntal techniques. It is not until his second period of writing, in later works such as *Symphony No.3* and *Nine Short Pieces for Piano*, that consistent use of such polyphonic techniques can be found.

Farquhar's favouring of the intervals of the perfect fourth and fifth manifests itself in *Harlequin Overture* in the form of many horn-like motives. Consider bars 106-12 in the first and second horn lines, where a tonic to dominant progression occurs (with alternation of tonic major with tonic minor):

Ex.8: *Harlequin Overture*, horn I and horn II bars 106-12.

Here is a direct parallel with a recurring motif in Lilburn's works of the 1940s. As early as the *Festival Overture* and *Aotearoa Overture*, such a horn-like figure is used with remarkable frequency. However, it is unlikely that this is a specific instance of Farquhar being influenced by Lilburn's earlier works, for the use of such horn-like motifs has a history as old as the horn itself. Nevertheless, this is one of the
characteristic motifs that help produce a loose agreement of style between the two composers.

Similar conclusions can be drawn about Farquhar's Symphony of 1959. Whilst perhaps there is a loose agreement in style between this work and the orchestral works of Lilburn's first period of composition, it is nonetheless obviously penned by a different composer.

Certainly a few stylistic similarities can be isolated. For example, the form of the first movement, inasmuch as it owes allegiance to the principles of sonata form, is similar to the structure favoured by Lilburn in his large-proportioned works of the 1940s. The climax of the introduction passage to the first movement at bar 10 bears some resemblance to the climax at the end of the introduction section to Lilburn's Symphony No.2. Farquhar's use of reiterated notes at this juncture suggests an awareness of Lilburn's use of the strong-weak rhythmic whiplash to accentuate important cadences. The opening theme of Farquhar's second movement (see Ex.9), with its insistent hovering within a limited compass range over essentially static harmonies, could well have its origins in any one of Lilburn's themes of this ilk.

Ex.9: Symphony (1959), David Farquhar, movement II, violin I bars 1-5.

Further to this, the employment of sudden accented unison notes and broadly drawn climactic tutti passages both have their parallels in Lilburn's music of his first composition period.

Beyond these examples, though, there is little to suggest an indebtedness in Farquhar's Symphony to Lilburn's compositional style. Farquhar's orchestration does not show the same string-dominated base as Lilburn's, nor does it display the same clear textures and lean, well-spaced sounds. Farquhar's harmonic vocabulary shows little acknowledgement of Lilburn's diatonic-modal sounds, nor does it show the same consideration for preserving the strict metrical pulse of the bar-line. There is little use of pedal writing, and Farquhar's bass-lines

show a greater flexibility than those of Lilburn. Farquhar's melodies, though tending to be short, are much more angular than Lilburn's, frequently articulated over a wider compass range, with greater use of intervals wider than the second. There is a greater use of contrapuntal techniques than in Lilburn's early works, which were in the main homophonic. The consequence of this is that Farquhar's scoring is 'busier' than Lilburn's, and does not convey the same feeling of spaciousness. The spirit of Farquhar's music is often mercurial: Lilburn's is usually more even-tempered, more reserved.

Thus, an attempt to equate Farquhar's early music (outside of his student writings) with the music of Lilburn's first period of composition is a task fraught with difficulty. Had Farquhar been ten years older and written his first orchestral works in the 1940s, or, more sensibly, had Lilburn continued in the direction suggested by Duos and Suite for Orchestra, then perhaps greater similarities between the music of both would have resulted. As it was, by the time Farquhar had begun to consolidate his style of 'conventional modernism', Lilburn had already moved forward in time, both to an exploration of serial techniques and to an awareness of the wealth of expression available through expansion of the parameters of texture and timbre.

The compositional characteristics that Farquhar had consolidated by the end of the 1950s were to remain with him after the composition of Symphony, but were to be modified as his interest diversified into three distinct areas. These three areas comprise educational or diversionary pieces, serial or mathematically-based music, and timbral-textural orientated music. It must be emphasised though, that unlike the sudden striking out in a different direction so obvious in Lilburn's A Birthday Offering, Farquhar's spreading of interest into these areas was a gradual process.

Farquhar's awakening interest in mathematically-based compositional techniques can be seen in his Concertino for piano and strings of 1960. Concertino was composed for a competition organised by the University of Western Australia that called for a work for piano and strings, stipulating that the string parts be suitable for performance by amateurs. Sharing first equal prize with Malcolm Williamson, this was Farquhar's third success in competitions. Concertino was first performed in Perth

in 1961. 59

The material for **Concertino** is generated, and to some extent governed, by a sub-structure derived from a set of twelve notes stated at the beginning of each movement. Coexisting with this, is a super-structure based on the conventional concept of thematic development within a predetermined concept of thematic development within a predetermined formal design. Interestingly, the question of disparity between these two structures never arises. The sub-structure provides a quasi serial-modal background to the thematic development of the super-structure. 60 In performance, though, it is the super-structure that is aurally dominant, and the work sounds, to all intents and purposes, like Farquhar's earlier works written in his idiom of conventional modernism.

In **Three Scots Ballads** 61 of 1960, evidence can be found of a simplification of Farquhar's established modernist idiom. Due, no doubt, to the folk nature of the texts (the traditional poems of *King Orpheo*, *The Two Corbies* and *Lord Randall*), Farquhar's harmonic resources are modified. The non-functional colouring chromaticism of, for example, the earlier song cycle *Six Songs of Women* (1957), is replaced with a functional diatonicism, in which occasional touches of chromaticism do not disturb the established tonalities.

In **Elegy for Strings** of 1961, one can hear the beginnings of Farquhar's interest in timbral and textural worlds, with his simple, but all-pervasive use of harmonics. It could be argued, though, that the use of harmonics (to provide inverted pedal points) in this piece, recalls the eighth movement of *Ring Round the Moon*, rather than anticipates later excursions by Farquhar into this new sound world. **Elegy for Strings** certainly also illustrates Farquhar's penchant for quartal (based on fourths) harmonies.

The first set of **Anniversary Duets for piano** 62 is a good example of Farquhar's strong interest in diversionary works and in educational pieces, for this set effectively combines both fields of interest. The duets were written between Christmas of 1959 and June of 1961, and were presented to Farquhar's wife on various of the couple's wedding anniversaries. Raydia was a beginner pianist, thus each of the pieces has an easy part. These pieces also exist as an orchestral suite,

---


60 David Farquhar, [Notes on the serial/modal substructure of **Concertino** for piano and strings.] Autograph manuscript, 2pp. Photocopy with author.

61 Otago University Press 1972.

transcribed for the Wellington Youth Orchestra and first performed by that orchestra in 1961 under the baton of Peter Zwartz. In 1962 Farquhar continued his interest in educational music with his composition On Your Own - collection of eight easy pieces for solo piano.

The above, brief 'Cook's Tour' of Farquhar's works written in the early 1960s has been provided with the intention of pointing towards one of the essential differences in the nature of Farquhar's compositional output as compared with Lilburn's. Lilburn's total output can be generally viewed as a single entity. With few exceptions, the style and content of Lilburn's output move chronologically in a single strand progression from the early overtures to the late electronic works. Farquhar's output on the other hand, can only be viewed as a number of strands, sometimes intertwined, but usually moving in different directions. It does not show the unity of thought and expression so evident in Lilburn's output.

Whilst this suggests that Farquhar has a greater versality as a composer and a greater willingness to explore vastly different musical territories, it also suggests that Farquhar did not have the same single-mindedness of purpose in his writing that Lilburn had. This versatility need not work to the detriment of a composer's productivity, indeed, it can often enhance it.

In Farquhar's case, however, from the early 1960s onwards, there is a feeling that his work is thinly spread. As prolific as he was through the 1960s and into the 1970s, he did not seem to devote sufficient time and energy to any one of his many compositional strands to allow the development of a consistent individual voice. That Lilburn's output is characterised by these qualities through pursuing a single mainstream strand of thought, and that Farquhar's output is characterised by a versality that reflects the diversity of his musical interests, suggests that of the two composers, Lilburn is the artist, Farquhar the craftsman.

This same distinction, though to a less marked degree, can be drawn between the work of Larry Pruden and Ronald Tremain. Apart from occasional dalliances into the world of pastiche, Pruden's output is firmly focused on a single strand of content and expression. One only needs compare the 1959 March: Lambton Quay with the 1976 Taranaki Overture

Price Milburn Music 1976.
to see this. The favouring of a 'big tune', set in an essentially diatonic framework, coloured by recurrences of pandiatonicism, twinged with gentle chromaticism, and patterned into regular metric rhythms disturbed on occasions by mild, dance-like syncopations, are all characteristics to be found throughout Pruden's writing.

Although Pruden's output from the 1950s through to the end of the 1970s thus shows little development or progression of style (in spite of radical changes in compositional theory and technique occurring in the world at this time), it nevertheless shows a concentration on a single, mainstream strand of thought. That Pruden has worked undistracted by the march of time has meant that in the small corpus of compositions that comprises his entire output, he has developed a voice that, while perhaps not distinctive, is nevertheless personal.

Tremain, on the other hand, has, as with Farquhar, worked in many diverse areas of composition. As well as producing a body of 'serious' concert works, Tremain wrote a number of educational works (part-songs, solo songs and piano pieces) for publication by the London firms of Novello, Arnold and Chappell. Unlike Farquhar, though, Tremain's output has not been prolific, and is mainly centred on the years (1957-67) he worked as Senior Lecturer in Music at the University of Auckland.

During this time, Tremain's progression of work mirrors that of Farquhar. From a similarly-derived base of 'conventional modernism' in the 1950s (as in a work such as Allegro for strings of 1958), Tremain's style in the 1960s mushroomed into many areas of contemporary interest. Five Epigrams for twelve solo strings (1964) shows use of generative cell techniques in textures pared to a minimum. Four Medieval Lyrics for mezzo-soprano and string trio (1964) shows an exploration of textures and timbres, coupled with, in the instrumental fantasias of the work, an increasingly free, non-metrical approach to rhythm. Tenera Juventa for SATB and two pianos (1964) shows an emphasis on strongly-patterned rhythms and an interest in bare, archaic-sounding harmonies. Prelude, Aria and Variations for piano (1965) shows use of serial procedures in a florid, highly rhythmic exploration of the twelve-note material.

As with Farquhar, then, Tremain's versality and willingness to explore different aspects of composition led to his writing being thinly

64 Otago University Press 1968.
spread over a wide area of interest. Certainly there are few signs of a personal voice speaking throughout his small output, yet, despite the diversity of interests evident in his works of the 1960s, a degree of stylistic consistency can be discerned.

It could be argued, in fact, that Tremain's greatest contribution to the development of composition in New Zealand was not his work as a composer, but his work as a teacher and administrator. In these guises, he was responsible for stimulating much interest in both composing and the appreciation of contemporary music in the Auckland region. He was the founding president of the Auckland Society for Contemporary Music and its most active member up to the time he left New Zealand (1967). Further to his administrative work, he was a member of the APRA Advisory Committee in New Zealand from c.1959 to c.1962.

As a teacher, Tremain's composition pupils have included Jack Body, John Rimmer, Gillian Whitehead and Barry Vercoe. Jack Body recalls Tremain's work in this capacity:

"The most impressive aspect of Ron Tremain was his fine craftsmanship. Certainly I remember well the weekly tutorials where again and again he would look at my week's work and comment: "Well, it's a good idea, but you haven't done very much with it, have you!" and then proceed to rewrite my piece and in ten minutes achieve a much more articulate result than my week of labour had produced! In fact his great technical skill was as much an inhibiting factor as an inspiration to me, and I remember writing a letter to him soon after he had left New Zealand to teach in Michigan, complaining about the fact. But in retrospect I feel nothing but gratitude for the disciplined kind of craftsmanship which he tried to teach me.

He was a conscientious teacher, always well-prepared and not without humour. His manner was softly spoken, but it didn't take long to be made aware of the very sharp and perceptive intelligence which lay behind that apparent reticence. At that time he was the only established composer living in Auckland and he no doubt felt a kind of isolation because of it. And perhaps partly because of this he was keenly interested in all the activities of aspiring young composers, attending their concerts, providing encouragement and actively involving them in the organisation.

67 See Appendix A7.
68 Ronald Tremain in correspondence with author 24 November 1980.
69 ibid.
of the Auckland Society for Contemporary Music.
And I remember a touching comment of his in
reply to my rather hot-headed letter mentioned
above, to the effect that he had preferred to
think of me not as his student but as his colleague."

The role Tremain played in stimulating younger composers in Auckland
during his appointment at the University of Auckland, can be seen as
paralleling, to an extent, the early work of Lilburn in this capacity at
the Cambridge Music Schools.

Related to the observation above, that Farquhar's versatility as
a composer worked against his establishment of a coherent output, is
another distinction that can be drawn between the music of Farquhar and
Lilburn. This distinction is concerned with the extent to which the two
composers absorbed new influences into their writing. The influence
of the serialist writers is where this distinction can be most keenly
observed.

Lilburn 'discovered' the music of the serialists in 1956 and
immediately began to work at assimilating the new techniques and sounds
it embodied. Lilburn's explorations in this area never gave rise to
wholesale adoption of the new techniques. Rather, it began with work on
mastering the basic mechanics of the mathematically-based procedures,
as evidenced in early second period works such as A Birthday Offering
(1956), Wind Quintet (1957) and Three Songs for Baritone and Viola (1958).
By the time of Symphony No.3, Lilburn had fully assimilated the mechanics
and was able to use the serialist techniques and sounds with freedom.

Farquhar, being in close contact with Lilburn through this time,
presumably was aware of the existence of these new techniques. Yet, it
was not until the 1960s that he showed an interest in the use of
mathematically-based procedures. After tentative beginnings in 1960 with
his Concertino for piano strings, later excursions into use of
mathematical procedures led to wholesale adoption of the techniques and
sounds of the serialists. In a work such as ... And One Makes Ten the
mathematical basis is so rigorous that it impinges on the meaning. The
composition sounds like an extended serialist exercise where the success
of the music becomes of secondary importance to the success of the
techniques used.

The same, too, can be said of Farquhar's growing interest in
textural and timbral explorations. Whereas in Lilburn's work these led

70 Jack Body in correspondence with author 10 November 1980.
quickly to his interest in the electronic medium (and the facility for working with the new expanded dimensions of texture and timbre without subverting musical meaning), in Farquhar's work, these led to the writing of works in which his explorations of new sounds take priority over all considerations. Works such as Three Pieces for Violin and Piano\(^{72}\) of 1967, Echoes and Reflections of 1974 and Evocation of 1975 all contain passages in which the parameters of texture and timbre are elevated to primary importance in the music. Such passages in retrospect appear self-conscious, and in the light of later works, jaded.

This distinction suggests that whilst Lilburn's assimilation of new techniques and sounds occurred as part of an expansionary and developmental process in his musical expression, Farquhar's wholesale adoption of many of these techniques occurred because, at least in part, it was fashionable to do so. Certainly it was not as though Farquhar was working at the forefront of world musical thought at the time of writing such works. Indeed, many composers in a third generation of New Zealand composers were writing works, essentially as students, at this time that show a greater understanding and assimilation of these techniques. Jenny McLeod's Piano Piece 1965\(^{73}\) and For Seven\(^{74}\) (1966), and Jack Body's Four Stabiles\(^{75}\) for piano (1968) and Turtle Time\(^{76}\) (1968), to name but four works, achieve a more satisfactory integration of these new techniques and sounds.

Further similarities and distinctions between Farquhar's and Lilburn's music can only be made when considering Farquhar's compositional output to date.

An analysis of Farquhar's output according to media employed, brings to light several interesting facts. Not the least of these is that the majority of his works is written for piano (either solo or duet). This writing for piano spans his entire output chronologically.

The next two most frequently employed media are the solo voice (accompanied by piano) and the choral ensemble. The solo voice dominates the earlier half of his output (up to 1965 and the Three Medieval Carols) and the choral group dominates the later half.

\(^{75}\) Wai-te-ata Press 1969.
"I've always had an interest in setting poetry. Went through a period of Blake early on and then English poetry. I'm not tremendously up to date or well read in poetry, but poets who always seemed musical to me were Louis MacNeice and sometimes Dylan Thomas - I've used those, and others. New Zealand poets I've looked at and used are Curnow, Glover, Brasch and A.R.D. Fairburn, poetry which I felt related to me or to the music that I was likely to write. I wouldn't call myself a singer, but I make a noise, I like singing."

A significant number of Farquhar's earlier works (up to 1961 and the Elegy) were scored for string orchestra. This, incidentally, is a fact that characterises the outputs of all the second generation of New Zealand composers. The reason for this is simple: that, compared with an orchestral work, it was relatively easy to obtain a performance for a string orchestral work, as there were a number of string orchestras in New Zealand at this time. Of these, the Alex Lindsay String Orchestra was the most notable, and also the one most prepared to include works by New Zealand composers in its programmes.

"During the 1950s, New Zealand was blessed with a very fine string orchestra, the patronymic creation of Alex Lindsay, the violinist-conductor of distinction who had returned from Britain. The Alex Lindsay Orchestra would play the local man's music and play it very well. This policy resulted in a small corpus of works which liberated a handful of composers from the part-song tradition in which they had been trained and trammelled."

Surprisingly, after 1961, Farquhar suddenly forsook the string orchestra medium and did not write again for it for thirteen years (Echoes and Reflections of 1974).

Farquhar's output for orchestra is interesting: with the exception of two minor works, the unfinished Sinfonietta (1951) and the neglected Romanza for small orchestra (1957/8), only two works were composed specifically for orchestra alone. These are the Harlequin Overture and the Symphony, both of which were composed in 1959. All his other orchestral works are either extractions from previous compositions

---


(Ring Round the Moon and Three Tudor Dances) or orchestrations of piano compositions (Anniversay Duets and Three Scots Ballads). This fact stands in contrast to Lilburn, who was primarily an orchestral composer, and who rarely reworked material for a different medium.

Unlike Lilburn also, Farquhar's compositions for traditional chamber music groupings are few in number. A string quartet dating from 1949, a wind quartet from 1950, and a wind quartet from 1967 are the only pieces in this category. One work exists for brass group alone, and that is the Divertimento of 1960.

As with Lilburn, much of Farquhar's output results directly from contact with the visual performing arts, particularly drama.

"The nice thing about the theatre is that you have a number of performances so that you can become less involved yourself - you are able to react rather more objectively. Because normally in a first performance you're biting your nails and sitting on the edge of your seat and urging everybody to do their best. In a theatre you can get a fairly balanced feel about a work over a number of performances. I can't think of any special reason why I became interested in theatre - I was exceedingly poor myself on stage, very embarrassed. Theatre is an extension to music, it seems to me, the closest thing to music." 79

Several conclusions can be drawn from the above information: that Farquhar is predominantly a composer of works for voice and for piano; that most of his works employing large resources were written in the six-year period of 1959-65 (Symphony, Harlequin Overture, Elegy for strings, Anniversay Duets (sets one and two) for orchestra, A Unicorn for Christmas, Three Scots Ballads for orchestra, and the Leaden Echo and the Golden Echo); that he frequently extracts material from old works and revises them into new works; that there are no works composed in the electronic medium; that a large percentage of his works has been written for specific occasions (indeed, also, many of his works were written for members of his family); and that his output has been largely determined by the availability of resources, a fact that would account for the few orchestral compositions, the large number of vocal and piano compositions and the high percentage of string pieces in his earlier years.

"The works I have written that have not been for a specific purpose have had to wait a long time for a performance."80

Similarities with Lilburn's output include this latter point, as well as the fact that both composers, by comparison with other New Zealand composers, have been prolific. Both have a strong interest in writing for the piano, and both wrote much string orchestral music in their early years.

Here, though, the similarities end. Whereas the core of Lilburn's output lies in his serious orchestral music (and later the electronic music), the core of Farquhar's output lies in his works of light-weight design for smaller forces. The frequent recurrence of pastiche and parody in Farquhar's compositions is not matched in Lilburn's work. Farquhar has, to date, along with all the other members of the second generation of New Zealand composers, avoided working in the electronic medium. Possibly related to this, whereas Lilburn showed a ready acceptance of overseas influences and a willingness to assimilate the new sounds, Farquhar, and to a certain extent Tremain, waited until these new influences had become generally accepted by overseas composers before putting them to use. Pruden chose not to be affected by the new techniques and sounds.

Whereas Lilburn's reputation is firmly based on his larger-scaled, 'serious' orchestral works, Farquhar's is based on his smaller-scale, 'lighter-veined' works, whether it be the stylistic snapshots of *Ring Round the Moon* or the uncanny capturing of the magpies refrain in his 1976 setting of Glover's poetry *Magpies and Other Birds* for male voice quartet. As the process of time is already showing, it is these smaller scale diversionary pieces of Farquhar's that are gaining the most exposure, to the neglect of his larger-scaled more serious works.

Returning now to the 1940-65 time-scale of this study, and to the chronological comparative discussion of Farquhar's work to 1965, it can be summarised that up until the early-1960s, Farquhar had been consolidating his position as a leading New Zealand composer largely by virtue of his own initiative. Apart from his theatre music, there had been no

80 David Farquhar, as in Music in a cold climate: four New Zealand composers give their comments to questions about their status as composers. *New Zealand Listener* vol.59 no.1517, 1 November 1968:11.
commissions, and little financial remuneration. Questions of financial gain from composition (unlike for Lilburn during his period of freelancing in Christchurch) had never been of great concern to Farquhar, except on a basis of principle, for Farquhar had the financial security of his lecturing position at Victoria University College.

He had to his credit three prize-winning works, a symphony that had been performed by the National Orchestra, a dance suite (Ring Round the Moon) that was receiving regular performances, and a host of other works that had received occasional performances. He had begun writing for the National Film Unit, for the Drama Department of the New Zealand Broadcasting Service, and had scored incidental music for no less than six stage plays. He had, in short, established himself as a composer, but had not yet received any significant official recognition.

A big break-through came with his being commissioned by the New Zealand Opera Company (in conjunction with the Arts Advisory Council) to write a special Christmas Opera. He was, as it transpired, the first and last New Zealand composer to have a work mounted by the New Zealand Opera Company.

"A Unicorn for Christmas, that was a commission. Fred Turnovsky came to me with a play of Ngaio Marsh's which was intended as a kids' Christmas play and said that they wanted to commission a piece. This was in the heyday of the Opera Company when they had lots of money and were expanding. The chance of writing an operatic piece and having it performed seemed an excellent opportunity and the play seemed to have plenty of scope for musical possibilities. And so I said yes. For £250."

81 Farquhar, along with Lilburn, has been one of the most active proponents for paid compositions over the years.

82 Farquhar had been promoted to Lecturer in 1959, and was to receive promotion to Senior Lecturer in 1963.

83 Volcanic Power (1961) and Space Flight (1962).

84 King Lear (1960), A New Candide (1960), The Compleat Angler (c. 1961) and The Tempest (1962).

85 Mostly in conjunction with Richard Campion.

86 Founded in 1954, in the main through the efforts of Donald Munro.

87 David Farquhar, as in Jack Body, David Farquhar and the theatre. Canzona op.cit. p.20.
The libretto for *A Unicorn for Christmas* was prepared by Ngaio Marsh, based on her play *The Wyvern and the Unicorn*. In retrospect, it seems an unwise choice of play on which to base a New Zealand opera. However, as one reviewer, Peter Platt, noted in 1963:

"Whatever its qualities as a play, it was a shrewd choice as a first venture into the promotion of locally composed opera: theme and text by a New Zealander, yet not too local to travel; appealing to a wide audience, including children — something for everybody in fact, and this is good for immediate box office returns and for widening the Company's future public; a 'Christmas Entertainment' and therefore to some extent insured against the earnest critic who merely looks a snob if he takes it to task for not being 'something it was never intended to be in the first place'; and, in its abundant variety, a good vehicle for a promising but so far unproved opera composer to try his hand on."88

The plot and setting,89 as provided by Marsh's play, adapted easily to treatment in the pantomime genre. The heraldic beasts, the Unicorn and the Wyvern, in their acting as chorus (narrators) to the action established an element of fantasy. The Christmas session in the play allowed the introduction of carols, which the audience were invited

---


89 The plot follows the fortunes of the Lacey family, whose Lacey Castle, a family whose fortunes have turned since the day, 300 years previously, that "the luck of the Lacey", a jewel of great "glory and price" was lost. Lady Lacey is considering having to sell Lacey Hall to her husband's great-aunt by marriage, Mrs Pinchbeck, an obnoxious woman who constantly pontificates from her pedestal of wealth. There is no hope of the Lacey's fortunes being restored unless "... the second Barbara of Lacey comes from over the water and crosses the threshold of the Monk's room". Only then will "... the luck of the Lacey be discovered." (Text of libretto.)

Mrs Pinchbeck, her equally obnoxious son Eustace, and Annabella Lacey, a distant cousin, all arrive at the Castle for Christmas. Michael Lacey, grandson of Lady Lacey, is convinced that Annabella is the second Barbara of Lacey; Annabella is certain she has been to the castle before, but cannot remember when.

It transpires that Annabella is the second Barbara of Lacey — the events of 300 years ago appear before her in a dream — and the jewel is discovered in the throat of the Unicorn (one of the heraldic beasts at the Castle).

The opera is set, throughout, in the Great Hall of Lacey Castle. It comprises three acts with five scenes.
to participate in singing. The middle dream sequence that comprises Act II allowed the introduction of colourful characters from Tudor England (thus adding a flavour of pageantry). The use of audience participation in requesting the audience to shout 'BOO' at the Unicorn to frighten her into coughing up the jewel (an integral aspect of the plot of the opera) added to the pantomime elements, as did the use of black-versus-white characters.

With such a variety of theatrical styles and conventions in the book of the opera, it was almost inevitable that Farquhar's score would contain elements of pastiche: the Tudor dances in Act II, the arrangements of well-known carols (such as *The Holly and the Ivy* and *Unto Us a Child is Born*), the heraldic fanfares, and the ballad-like song *My Lady lost her handkerchief* of Act II.

However, the elements of pastiche are in the minority; Farquhar uses the opportunity to speak in his own compositional voice. In this, his affinity for the music of Britten clearly shines through. As Peter Platt wrote:

"Basically, the style is Brittenish, without perhaps Britten's breathtaking originality but also without his tendency to lapse into merely clever music. The prelude with its sweet tune (which pervades the opera) and its eerie magic-music shows straight away Mr Farquhar's relationship to Britten: the tune is fresh sounding with a lovely twist in harmony - more modest than Britten but also warmer; the flickering string glissandi in harmonics may be related to the glissandi in Britten's *Midsummer Night's Dream* (where they also evoke a world of magic) but, again, the effect is less extravagant, more intimate."\(^{90}\)

Roger Savage in his *New Zealand Listener* review, 'Two cheers for the Unicorn', was also quick to pick up the similarities with Britten, and was equally as specific in cataloguing the music's derivation:

"Probably nothing in the music breaks new ground, but it farms the old very profitably in an operatic domain which is essentially Benjamin Britten's. Compare the Butler's opening phrases in Act I with the grown-up's music in *The Little Sweep* for example, or the heroine's refrain ("Now the memory is fading away") from the third act Quintet with the refrain from the Embroidery

\(^{90}\) Peter Platt, *op.cit.* p.62.
Aria in Peter Grimes or the Goodnight Trio with Britten's recurrent hailing and farewelling ensembles. 91

If Farquhar's music recalls that of Britten, uses elements of pastiche, shows a simplification of utterance for performance by children and a keen cognisance of the functionalism of theatre music (both Platt and Savage comment on Farquhar's ability to set a mood and to create an atmosphere out of an interlude), then it is consistent with the stylistic variegation that characterises much of his output as a composer.

A Unicorn for Christmas opened at the St James Theatre, Wellington on 3 December 1962, conducted by John Hopkins and produced by John V. Trevor, with designs by Desmond Digby. As the title of Roger Savage's New Zealand Listener review - 'Two cheers for the Unicorn' - suggests, the opera was well received, but could not be described as an unqualified success. Perhaps there were just too many elements of pantomime for it to work successfully as an opera, and too many operatic elements for it to work as pantomime. The general consensus of opinion amongst reviewers about the work was that Farquhar and Marsh had created a 'highbrow pantomime'.

What the qualified success of A Unicorn for Christmas achieved, along with the qualified success of his Symphony, was to firmly establish Farquhar as a leading composer - second in stature only to Lilburn - working in New Zealand.

Thus, by the mid-1960s, at the time that Lilburn had all but ceased writing for traditional instruments and had begun working in the electronic medium, Farquhar, as the most influential of the succeeding generation of composers, had only just established himself as a leading composer in New Zealand. The same, too, could be said of Tremain, who had begun to make his presence felt strongly only through such works as Allegro (1958), Three Inventions for piano 92 (1962), Five Epigrams for twelve solo strings (1964) and Four Medieval Lyrics (1964).

Pruden's output, however, after a series of successful compositions in the 1950s and early-1960s (these include: String Trio of 1953-5, Dances of Brittany 93 1956, Harbour Nocturne 1956, March: Lambton Quay 1959 and Westland 1960-1) had begun to taper. It was not until the mid-1970s, beginning with the composition of Akaroa for orchestra, that he began

91 Roger Savage, Two cheers for the Unicorn. New Zealand Listener vol.48 no.1215, 4 January 1963:5.
writing seriously again.

Carr, apart from a two-year stay in New Zealand from 1958 to 1960 had remained working outside New Zealand. Indeed, few of his compositions had been performed inside the country by the mid-1960s. As a force acting on the growth of composition inside New Zealand, Carr's influence was minimal.

Although the main thrust of the development of a composition tradition at a professional level inside New Zealand in the 1950s and the early-1960s was centred on Lilburn and the work of his students from the early Cambridge Summer Music Schools, these composers were not the only ones working towards this end. However, of those composers who had not come up through the Cambridge Schools, only Anthony Watson, John Ritchie, and Ashley Heenan had made an impact on New Zealand music by 1965.

Watson's newly-established reputation before that time rested on his String Quartet No.1 (1959), Prelude and Allegro for strings (1960) and String Quartet No.2 (1962).

Heenan's reputation as a composer rested primarily on his use of traditional folk-songs, including Maori music, as material for his compositions. In fact, in 1962-3 he was the recipient of a UNESCO Fellowship on the basis of his work in this area.

Ritchie, through close contact with his friend and mentor, Vernon Griffiths, had begun work as a composer with his roots based in the musical tradition that Lilburn and his students eschewed. By the 1950s he had begun to branch away from this tradition, establishing a reputation on the basis of his Concertino for Clarinet and Strings (1957), his anthem Lord, When the Sense of Thy Sweet Grace (1957) and his Kyrie and Gloria for SATB, strings and timpani (1963).

The point that emerges from the above discussion is that the period 1940-65 is without a doubt one in which composition in New Zealand

94 See Appendix B8.
95 See Appendix B6.
96 See Appendix B4.
97 Novello 1963.
98 Novello 1957.
was dominated by the work of one composer - Douglas Lilburn. This dominance, although partly attributable to Lilburn's seniority and status as a composer, was, in the main, due to the quantity and quality of his work and the consistency of his output. In fact, it can be stated, bearing in mind that these second 'generation' New Zealand composers were on average ten years younger than Lilburn, that Lilburn's achievements as a composer are equal to, if not greater than, the sum of the achievements of all the other composers working in New Zealand at this time.

In short, not only did Lilburn initiate the beginnings of a tradition of composition in New Zealand, he dominated the first decades of its development.
SUMMARY AND CONCLUSIONS

The society into which Douglas Lilburn was born was not one that would encourage, nor even be able to develop, the idea of composition as a profession. Yet, out of this society emerged a composer, who, for over forty years, has spearheaded the development of New Zealand composition: a composer, who, though electing to work in New Zealand throughout his career, has established an international reputation.

Even if Lilburn had been born into a society accustomed to supporting and encouraging the practice of composition, his output would have been of significance and worthy of note. Viewing his work in the light of New Zealand's isolation from the main cultural centres of the world, the lack of a tradition of serious composition, the lack of established outlets for composers in New Zealand, the limited recording and publishing opportunities, the scarcity of executant musicians willing and able to perform new compositions, and the public's general indifference to both indigenous cultural produce and twentieth-century idioms, Lilburn's achievements through his working career are remarkable.

In short, New Zealand was a country unprepared for the work of a professional composer in its midst. As well as having to find an individual voice as a New Zealand composer, in a world of music without the benefits of an established national tradition to guide his work, Lilburn had to fight against public preference for the prevailing British amateur tradition of music-making: a tradition that had flourished in New Zealand virtually unopposed since the nineteenth century.

Not only was Lilburn faced with the task of writing his music and developing his own style, he also had to find — indeed establish — performance outlets for his compositions. Further to this, in electing to work as a professional composer in New Zealand, Lilburn had to work against the tide of a public attitude that firmly equated music with non-remunerative, pastime activity.

That Lilburn overcame such obstacles and succeeded in producing a substantial corpus of compositions is to his lasting credit. The
success of Lilburn's pioneering work in developing a tradition of composition in this country has paved the way for younger composers. The New Zealand composer no longer has to work in a void. New Zealand society has become better prepared to accept and support the work of the indigenous composer.

Lilburn came of age at a time when the New Zealand literary and artistic community were consciously severing cultural ties with the Motherland, Britain. Lilburn, in general, found much in common with this literary and artistic movement, and in particular became close to the artistic circle gathered round the Caxton Press in Christchurch. However, unlike the poets and painters, Lilburn was forced to begin his own tradition of a New Zealand expression; there were no Katherine Mansfield's or Frances Hodgkins's in the music history of New Zealand.

At best for Lilburn, there were musicians such as Vernon Griffiths, Victor Galway, and J.C. Bradshaw, all of whom were trained in the British church music tradition, and who, because of their employment as music educators, had occasion to compose. Added to this could be the name of the Australian composer Alfred Hill, who lived for a time in New Zealand and took great interest in the music of the Maori. It is doubtful, though, whether Lilburn would have found the New Zealand roots he was looking for in Hill's work.

In the absence of a specifically New Zealand tradition of music - even folk music - Lilburn had to look elsewhere for models. In the music of Vaughan Williams and Sibelius he found sounds that he could identify with, and that were appropriate to the contemporary New Zealand condition. Lilburn's early style, then, stemmed from the music of these two composers.

In the absence of any composers in New Zealand that Lilburn could identify with, there was also an absence of teachers of composition that Lilburn could look to for advanced training. It was generally accepted in New Zealand at that time (and indeed, is still generally accepted) that if someone showed great promise in any field of the arts they would travel overseas for further studies. Overseas invariably meant England, specifically London; Lilburn thus went to London, to the Royal School of Music where the man whose music he admired, Vaughan Williams, worked as a part-time tutor in composition.

Lilburn's choice, in the early stages of his career, not to work within the dominant British amateur music tradition in New Zealand, meant, to a large degree, ignoring the media that represented the tradition. In preferring not to write, with some exceptions, for
the amateur choir, the brass band, the solo voice and the domestic piano, Lilburn denied himself access to the media that were readily available to composers in New Zealand at that time.

If there was one medium that represented professionalism in music in New Zealand, and indeed in the world of music itself, it was the orchestra. It was towards this, and the related medium of the string orchestra, that Lilburn turned.

To further this end, Lilburn had to seize every opportunity to have a work performed by these forces, for in the 1940s such opportunities were rare. Writing as a freelance musician in Christchurch, Lilburn could not afford the luxury of composing for 'posterity' alone: if he wished to survive financially as a composer and further his career as a composer, he needed to have works performed. Virtually all Lilburn's compositions for orchestra and string orchestra were thus written to take advantage of a possibility of a performance.

That these opportunities for performance were rare is one of the factors that explains why many of his works were to lie neglected for many years after a first performance. Public indifference, and the still prevalent attitude that 'if it is homegrown it must be inferior', were two further factors. In addition to this, there was the widening gap between the twentieth-century composer's language and his audience's understanding and appreciation of that language. In New Zealand, with its general music repertoire frozen in the nineteenth century and its audience's tastes fashioned from Victorian Romanticism, this problem was compounded.

If there was no tradition of professional composition in New Zealand prior to 1940, then there were no provisions in New Zealand society for the needs of such a composer. Lilburn had to work, not only for his own music to be heard, but also to justify the need for contemporary music to be heard, in a society that was unused to its sounds. As well as this, he had to build a case for the need to pay composers for their work.

In the 1940s, the National Broadcasting Service was the biggest patron of the arts in New Zealand; it was with this organisation that Lilburn began his task of finding a paying platform for the contemporary New Zealand composer. Eventually Lilburn negotiated a financial arrangement which, although attractive at the time, was in the long run inequitable. This arrangement involved Lilburn essentially selling his work outright to the National Broadcasting Service.
The formation of the National Orchestra of New Zealand in 1946 provided a great stimulus for Lilburn, but again he had to work hard to find a place for New Zealand compositions in the orchestra's repertoire. This was not easy, as the orchestra was faced with the initial task of absorbing the basic orchestral repertoire, before it could look to learning new works. Lilburn, though, met with early success, with the orchestra performing his Song of the Antipodes at the end of its first concert season in 1947. This was the first New Zealand composition performed by the orchestra, and later, Lilburn's Symphony No.1 was the first New Zealand symphony to be performed.

During the 1940s, Lilburn worked consistently at establishing a New Zealand voice in his music. What resulted was not so much a national style of music for New Zealand, but a personal style that was quickly accepted as speaking of the New Zealand environment by those who came into contact with, and liked, his music. As general acceptance of this has increased over the years, and in the absence of other composers working to this end at this time, Lilburn's style has become synonymous with 'New Zealandness' in expression.

Certainly there were other composers working in New Zealand through the 1940s, in sufficient numbers to lead to the formation of a Guild of New Zealand Composers in the closing years of the decade. The average composer member of this guild however, was, unlike Lilburn, writing for solo voice, solo piano and occasional part-songs for choir, in styles that owed more to the nineteenth century than to the twentieth century. Lilburn, even at this early stage of his career, was working head and shoulders above other composers in the country.

Despite the presence of other composers as indicated above, throughout most of the 1940s, Lilburn was working essentially in isolation, away from contact with other like-minded composers concerned with writing modern music of professional quality for the concert-hall. This isolation ended with the first few Cambridge Summer Music Schools where Lilburn, in his capacity of composer-in-residence, made contact in a group setting with David Farquhar, Edwin Carr, Ronald Tremain and Larry Pruden—to name but the four most successful composers to emerge from these music schools.

The stimulus that Lilburn provided for these young composers was reciprocal. On the one hand, Lilburn, as a teacher, encouraged each composer to develop an individual voice, whilst providing a living
example of someone successfully working as a composer in New Zealand. On the other hand, the discovery that there were like-minded people interested in composition at a professional level in a contemporary voice must have helped relieve the sense of isolation. It could be argued that the willingness Lilburn showed, at a later date, to assimilate new techniques in composition, was in part stimulated by the desire to remain speaking with a modern voice whilst working alongside these younger composers. Lilburn, in fact, was to remain at the forefront of two such younger 'generations' of New Zealand composers, leading one generation into the world of serialism and expansion of textural/timbral parameters, and the other into the world of electronic music.

That this was so, is further to Lilburn's achievements as a composer: twice in mid-career he appreciated the need for revising his basic musical language to branch out in new directions, and on both occasions he led, rather than followed, younger composers. A less adventurous composer might well have been happy to rest on the laurels of what Lilburn had achieved in the 1940s and early-1950s.

Lilburn, from 1947, had relinquished his free-lance status and had accepted a lecturing post at the Victoria University College. In doing so, he initiated the pattern in New Zealand, and reflected the pattern overseas, of composers finding employment in the universities. From this time on, much of the main thrust of composition in New Zealand has sprung from the universities, particularly from the Victoria University of Wellington, where Lilburn was to remain as a lecturer (latterly as a Professor) until 1980.

Throughout the 1950s, Lilburn continued battling for opportunities for New Zealand composers to have their work heard. By this stage he was not alone as a 'serious' composer working in New Zealand. Some of the students from the early Cambridge Music Schools had completed their studies in England, and returned to New Zealand.

Through the 1950s and the 1960s, Lilburn gave much of his time to working on the various APRA committees in New Zealand. In the late 1950s, he headed a delegation of composers seeking better protection for composers in the impending revision of New Zealand copyright law.

In the 1960s, Lilburn again took notice of the tides of change in composition overseas; his interest was captured by the new electronic medium. At this time, there was not the equipment for composers to
explore this medium fully. It was Lilburn who pioneered the first electronic music studio in New Zealand - at the Victoria University of Wellington.

Lilburn was the first New Zealand composer to have a work released on a commercial recording in this country. Through the 1960s whilst opportunity for recording works grew, opportunities for publication never arose. Again, it was Lilburn who pioneered the establishment of a tradition of publishing serious New Zealand compositions, by founding the Wai-te-ata Press Music Editions.

In short, there have been few developments of significance in New Zealand music since 1940 that have not been, in part at least, pioneered by Lilburn. The results of Lilburn's pioneering work, whilst admittedly of benefit to Lilburn's own work as a composer, has smoothed the path for younger generations of composers, and facilitated the development of composition in New Zealand.

Despite his continual encouragement for the work of younger composers, his increasing workload as a teacher, and his devotion of time and energy to helping further the development of opportunities for composition in New Zealand, Lilburn's own work as a composer did not suffer - except perhaps for a tapering of his quantity of output from the 1950s onwards. Indeed, his output is remarkable for its consistency of quality and logic of progression.

His orchestral, chamber, vocal and piano works, as found in Part II of this study, can readily be divided into two style periods of 'nationalist' and 'eclectic' (pre-1956 and post-1956 respectively). This division, though, should not imply that there are two distinctly different styles of expression. Rather, Lilburn's second period of composition builds on the foundations established in his first period of composition, beginning with his assimilation of the new techniques he discovered during his overseas leave of 1955-6.

Such foundations include the liking for aphoristic statements, for sustained sounds alternated with passages of rapid movement, for lean, spacious textures, for metrical rhythmic patterns, for sudden rhythmic accentuation (such as the strong-weak rhythmic whiplash or the rapid melismatic configuration), and for controlled, understated sentiments.

Lilburn's desire in the mid-1950s to move away from his 'nationalistic' music of the 1940s, reflected a world-wide trend of
composers seeking international, rather than provincial, manners of expression. The change of direction catalysed by Lilburn's trip overseas in 1956 resulted in a number of changes and modifications to his established first period style.

Structurally, Lilburn's works progress from the use of traditional forms, such as sonata form, rondo, ternary, and theme and variations, to the use of organic and generative forms evolving from the nature of the germinating idea or motif.

Texturally, Lilburn's works move from the traditional dichotomy of melody and accompaniment towards a democratisation of all the musical lines. In his piano music this spells an equation of importance between the two hands; in his orchestral music this spells a development away from sectional writing towards a more soloistic treatment for all instruments.

Melodically, Lilburn's music shows a progression from use of short themes to use of even shorter motifs. In the earlier works, the rhythmic interest of the theme is a primary characteristic. In the later works, considerations of intervallic content become important, although the rhythmic primacy is still maintained. In the earlier works, the themes are constructed as a series of phrases that work towards a cadence; in the later works, the motifs are constructed as a series of co-existing ideas or characteristics that are often self-contained as little pockets of activity.

Rhythmically, Lilburn's music moves from symmetric metres and traditional syncopations to more flexible and more complex rhythms. These rhythms, more often than not, are constructed outside traditional metrical considerations. Interestingly, this movement away from the traditional in his rhythms can be heard as occurring only gradually at first. It is not until in a work as late as Nine Short Pieces for Piano that asymmetric metres are employed with relative frequency, and the metric rule of the bar-line is finally deposed (and even then, only in a limited number of the nine pieces).

There is always a regular rhythmic pulse in Lilburn's earlier works, whereas in the later works, the establishment of such a pulse is often denied by the constant shifting of accents, groupings or metres.

Harmonically, Lilburn's music progresses from use of functional tonality to pantonality. The earlier works are all orientated towards a mode or a key, which undergoes traditional modulatory treatment. In the later works, this feeling of key is replaced by the establishment of tonal centres, often separated by passages of dissonance. These tonal
centres are rarely allowed to exert themselves for more than brief durations.

The harmony of both periods is strongly triadic. In the earlier period it is the triads of diatonicism, whilst in the later period it is the triads of polytonality. Whereas the earlier works show a pattern of consonance punctuated by dissonance, the later works reverse this pattern to show a texture of dissonance punctuated by pockets of consonance.

As mentioned above, most of these shifts in compositional style are indicative of Lilburn's awareness of world trends in compositional development. However, to his credit, Lilburn never partook of wholesale adoption of the overseas influences he felt so keenly after his overseas study leave of 1955-6.

The fact that he used new and current techniques from overseas is of less importance than the results gained from using those techniques: Lilburn built on the foundations of his earlier works to produce a large corpus of works for traditional instruments, stamped with his own individuality. It is this large corpus of works that represents the very beginnings of an indigenous tradition of composition in New Zealand.

In comparison with Lilburn's achievements as a composer, the work to date of the succeeding generation pales. Only David Farquhar has proven as prolific in his output as Lilburn; none have achieved the same consistency of quality and clear logic of progression. This is not to dismiss the work of this second generation of New Zealand composers, for all have made noteworthy contributions, in varying degrees, to the general repertoire of New Zealand music, and all have contributed to the growth of composition in this country.

However, that it was Lilburn who pioneered the tradition of composition at a professional level, Lilburn who found an individual voice that has become widely accepted as speaking of New Zealand, Lilburn who led the way into new areas of compositional interest, Lilburn who committed the most energy to furthering practical opportunities for composers, and Lilburn who produced the most significant work of lasting merit during the period 1940-65, confirms his centrality to the beginnings and development of a tradition of composition in New Zealand.
PART IV

APPENDICES
APPENDIX A

ADDITIONAL INFORMATION ABOUT ORGANISATIONS

CENTRAL TO THE DEVELOPMENT OF NEW ZEALAND COMPOSITION
The Alexander Turnbull Library Archive of New Zealand Music was established in 1974 at the suggestion of members of the Composers Association of New Zealand, with the aim of "... collecting, preserving and making accessible for research materials relating to the music heritage of this country." The Archive includes all styles of music composed or performed by New Zealand musicians, resident or overseas. John M. Thomson, New Zealand music historian and author, acts as Special Consultant to the Archive.

The New Zealand music collection, which is developed by purchase, donation, deposit on loan, bequest, and legal deposit under the Copyright Act, comprises:

"- Printed music published in New Zealand
  Music periodicals and books on music published in New Zealand and those published overseas that relate to New Zealand music and musicians.

- Manuscript music scores of New Zealand composers
  Personal papers of musicians (letters, diaries, scrapbooks, certificates, ...).

- Archives of musical societies and organisations of national importance and those of the Wellington area (minute books, annual reports, correspondence, ...).

- Art work of musicians, designs of music productions.

- Photographs.

- Posters and programmes (those of visiting overseas artists as well as local artists are collected).

- News items, including reviews.

- Sound recordings (discs, cassettes, tapes) of New Zealand compositions and performances by New Zealand musicians and musical organisations.

- Oral histories in music." 2

---

1 Brochure of Alexander Turnbull Library Archive of New Zealand Music. 4pp.
2 ibid. pp.2-3.
For the purposes of this study, the most important collection held in the Archive of New Zealand Music is that of Douglas Lilburn. This is a comprehensive collection, containing most of his autograph manuscripts, many holographs of his scores, a number of tapes of his electronic music, his unpublished writings on a variety of topics, various newscippings and programmes pasted into a scrapbook, and a host of other incidental items. Only Lilburn's correspondence is not well-represented in this collection; however, it is Lilburn's intention to sort his files of letters spanning his career and deposit them in this collection in the near future. ³

Other important collections for the purposes of this study are those of various composers (particularly David Farquhar), and the archives of both the Composers Association of New Zealand and the Wellington Society for Contemporary Music. Understandably, because of its locality, the most comprehensive collections in the Archive of New Zealand Music are those of Wellington-based composers and organisations.

³ Douglas Lilburn in conversation with author March 1983.
Appendix A2: Australasian Performing Right Association (APRA).

It was the advent of radio that necessitated the formation of an organisation in Australasia to protect the rights of composers, authors and publishers. Following the opening of two broadcasting stations in Sydney in 1924, sales of sheet music and records suffered a marked decline. Because of this, an organisation known as the Musical Copyright Broadcasting Administration, modelled on similar organisations in England and the United States, was inaugurated to guard composers', authors' and publishers' interests against possible exploitation by the radio stations. This it did, by bringing about recognition of performing right and securing adequate compensation for the use of copyright owners' material.

Once the question of broadcasting right was solved by issuing licences to radio stations intending to use copyright material, attention was turned to controlling the use of copyright material in public performances, such as in concerts, dance halls, cinemas and cabarets. This resulted in cinemas, the most important user of copyright material, being issued with licences similar to the broadcasting licences.

APRA (Australasian Performing Right Association Ltd.) grew out of the Musical Copyright Broadcasting Administration and their involvement in this issuing of licences. After a Memorandum of Association had been set down and agreed to by nine representatives of music publishers on 23 December 1925, APRA was incorporated as a company, on 4 January 1926.

In June and July of 1926, a series of conferences were convened by the Prime Minister of Australia in Sydney, to which representatives of APRA, interested parties in the promotion of public music performances, and broadcasters were invited. As a result of these conferences, it was agreed that recompensation for use of copyright

---

1 The history of the Australasian Performing Right Association has been pieced together from information contained in the APRA Journal in such articles as: John Sturman, The contemporary composer and APRA. July 1971:6-7; and First twenty years of establishment. January 1976:16-26.

2 The representatives of the publishing firms that attended that meeting were: Mr Frank Albert (J. Albert and Son), Mr George Allan (Allan and Co. Pty.Ltd.), Mr Ernest Lashmar (Chappell and Co.Ltd.), Mr Walter Bassett (E.W. Cole), Mr Edmund Burke (L.F. Collin Pty.Ltd.), Mr Walter Davis (D. Davis and Co.Ltd.), Mr Leslie Smith (Sam Fox Publishing Co. (Aust) Pty.Ltd.), Mr Arthur McElhone (Nicholson and Co.Ltd.), and Mr Walter Dibley (W.H. Paling and Co.Ltd.).
material could be secured either by the payment of a small fee to APRA for each item broadcast, or the payment of a lump sum annually to cover all uses. In the case of organisations that could prove hardship resulting from trading loss, concessions would be made.

While this activity was taking place in Australia, New Zealand was not ignored. An attorney for the Dominion was authorised by APRA to negotiate and issue licences to parties interested in public performance of copyright material. A contract, tenable for a one-year period, was signed with the newly-established New Zealand Broadcasting Company, in which the Broadcasting Company agreed to APRA's terms and conditions. At the end of this year, negotiations for a new contract were undertaken.

Although the New Zealand Broadcasting Company seemed amenable to the terms of the new contract, it became apparent that the Company was delaying signing it. The reason for this became clear when, without warning, the New Zealand Government introduced a Bill to Parliament to be called the Copyright (Temporary) Amendment Act, 1928.

This Bill provided that no infringement of copyright could be deemed to occur on a performance by a broadcasting service licenced by the Government within the period 1 October 1927 to 31 August 1929. Although a system of compensation was proposed, it clearly favoured the broadcasting services to the detriment of the copyright holders. Despite a cabled request from APRA asking for the debate on the Bill to be delayed until submissions could be prepared and presented, the Bill was hurriedly passed through all stages and became law. However, after a complaint was lodged to the New Zealand Government by the International Confederation of Composers' and Authors' Societies, a Commissioner was appointed by the Government to hear APRA's submissions. The hearing lasted one day only, with the Commissioner ruling clearly in APRA's favour. As a result, the Act was allowed to lapse.

The next decade brought APRA many teething problems. Its struggle for recognition continued as new areas of performance brought new needs for supervision of copyright. Many contracts were signed, revised and renewed, all effecting greater protection for copyright material. By 1939, APRA found itself widely recognised as a protective body throughout Australia and New Zealand.

APRA then turned its attention from protecting interests to promoting and fostering the interests of its members. Its first step was to appoint the Reverend Canon Wheeler to the position of chairman.
of a committee of composers organised by APRA, with the purpose of obtaining ideas as to how APRA could further its members' interests. It was at Wheeler's urging that the Guild of Australian Composers was formed.

In 1945 APRA initiated the Composers' Award Committee, a body whose function it was to:

"... develop musical culture in Australia and New Zealand, and to afford tangible encouragement to members of the Association." 3

Members of the original committee were: George Cooper (Chairman), Ernest Lashmar, Frank Hutchens, Eugene Goosens, Lindlay Evans, and Robin Wood. In 1954 the name was changed from the Composers' Award Committee to the APRA Music Foundation.

In 1956 the decision was made to appoint a separate committee for New Zealand. The APRA convention in November 1956 to which Douglas Lilburn and Ashley Heenan were invited, resulted in firm proposals for the establishment of the Music Advisory Committee in New Zealand.

In 1966 the APRA Music Foundation was reconstituted, and separate councils were appointed in Australia and New Zealand. The New Zealand Council comprised the New Zealand Writer-Director of APRA (Chairman), the Director of the Queen Elizabeth II Arts Council, a representative of the Director-General of the New Zealand Broadcasting Corporation, a New Zealand composer (nominated by the Board of APRA), a representative of recording companies, and the New Zealand Manager of APRA as secretary. This APRA Music Committee in New Zealand was again reconstituted in 1975, to include two composers active in the entertainment field. 4

The Music Committee in New Zealand operated essentially as an advisory body; its recommendations were all subject to approval by the Board of APRA. Its funds were obtained from permitted deductions made from sums collected on account of overseas societies. The objects of the APRA foundation were to:

"... promote, encourage and assist by financial means or otherwise the composition of music and the writing of musical-lyrics in all forms by indigenous composers and writers; to sponsor

In 1981, the APRA Committee in New Zealand was reconstituted a fourth time and the New Zealand Composers Foundation resulted. This organisation essentially retains the primary objectives of the preceding committees but has a greater degree of autonomy.

APRA's assistance (through its various New Zealand music committees) over the years has been wide and varied. It has included subsidies for commercial recordings and publications, assistance for the performance of New Zealand music, the establishment of an annual award for songwriting - the APRA Silver Scroll Award (originating from the Loxene Awards), travel subsidies to enable composers to attend performances of works, grants to organisations to enable commissioning of new works, and assistance for the promotion of projects aimed at furthering the music of local composers.

Along with the Queen Elizabeth II Arts Council (and its predecessor the Arts Advisory Council), it has been the main source of financial assistance over the years for composition in New Zealand.

Appendix A3: The Broadcasting Corporation of New Zealand (BCNZ).

Broadcasting in New Zealand has been under the control of a number of organisations since its beginnings in the 1920s. A brief summary of the history of broadcasting control will clear up confusion that may arise from reference to different controlling organisations.

The initial development of broadcasting on a Dominion-wide basis took place from 1 August 1925 under the control of what was known as the Radio-Broadcasting Company of New Zealand Ltd. The Company purchased existing stations in the four main centres of New Zealand and began operating its Auckland and Christchurch stations in August and September of 1926. Stations at Wellington and Dunedin began operations soon after.

Under the Broadcasting Act 1931, control of the broadcasting service was vested in the New Zealand Broadcasting Board.

The Broadcasting Act 1936 abolished the New Zealand Broadcasting Board and vested control of the newly-constituted National Broadcasting Service in a Minister of the Crown. Administration of the service was placed in the hands of a Director of Broadcasting, and permanent employees of the National Broadcasting Service were classified as officers of the Public Service. The National Broadcasting Service assumed control from 1 July 1936.

The Broadcasting Amendment Act 1937 provided for the establishment of a separate National Commercial Broadcasting Service. This was abolished under section 4 of the Statutes Amendments Act 1943, and on 26 August 1943, the two services were combined under the Director of Broadcasting in a New Zealand Broadcasting Service.

The Broadcasting Amendment Act 1960 provided for the establishment of a television service to be operated by the Minister in Charge of Broadcasting in association with the existing broadcasting service.

The Broadcasting Corporation Act 1961 repealed all previous legislation and established a Corporation (the New Zealand Broadcasting Corporation) of three members empowered, from 1 April 1962, to take over and operate the existing service. This act also permitted the introduction of privately-owned radio stations. The Broadcasting Corporation Amendment Act 1965 increased the membership of the Corporation from three to seven.

The Broadcasting Act 1973 established four independent statutory bodies - Television One, Television Two, Radio New Zealand, and the

---

1 Information taken from the 
Broadcasting Council of New Zealand.

The Broadcasting Corporation of New Zealand (BCNZ) was created by the Broadcasting Act 1976 and came into existence on 1 February 1977, uniting the four bodies under one separate board, yet allowing each to retain "the maximum practicable independence".  

The sphere of influence that broadcasting has over New Zealand music is wide. Currently, its administrative control extends over three orchestras (the New Zealand Symphony Orchestra, the National Youth Orchestra and the Schola Musica), over two major performance platforms (radio and television) and over one of the most influential publications containing articles on the arts in New Zealand (the New Zealand Listener). The success of many musical ventures often depends on the extent of the Corporation's support.

With such omnipotence, it is not surprising that much criticism has been levelled over the years at the Corporation (and its preceding bodies). In times of general dissatisfaction, in the arts and music specifically, it is a prime target at which to voice discontent.

With respect to New Zealand composition, the BCNZ currently has the compounded problem of increasing financial pressure and a conflict of obligations: an obligation to its radio and concert audiences to maintain qualitative control over the material presented, and an obligation to the New Zealand composer to present opportunities for promotion of New Zealand compositions.

Consider the following extracts from a pamphlet published in 1969 by the New Zealand Broadcasting Corporation (NZBC) entitled Aims and Objectives of NZBC Programming.

"The aims of any responsible broadcasting organisation ... must be to provide the community in which the organisation finds itself with entertainment, information and service which is desired by the audience, is presented in a manner acceptable to it and is practicable within the limited available finance.

The "source" of any programmes made in New Zealand is New Zealand talent, and the NZBC has always regarded the encouragement and development of that talent as one of its primary functions . . .

... it would be safe to assert that every creative or interpretative artist of suitable capability is afforded the opportunity to contribute to
There can, however be no compromise with levels of proficiency. An audience accustomed to the best the world can provide, on record or film, cannot and should not be expected to tolerate village-hall standards - except in the context of amateur hours or talent quests. The NZBC's attitude may be summed up in one short phrase - where it can properly use local talent, it does.  

The dilemma then, is obvious: on one hand if the Corporation were to broadcast every New Zealand composition submitted to it, standards would invariably drop, and audiences would become increasingly dissatisfied. On the other hand, if the qualitative criteria for broadcasting a work was whether it measured up "... to the best the world can provide ..." then locally produced music would be infrequently performed. The same would be true if works were scheduled strictly according to audience demand.

What then, in the light of this dilemma, is the policy that the Broadcasting Corporation of New Zealand pursues with regard to encouraging New Zealand composers? Peter Nisbet the current General Manager of the New Zealand Symphony Orchestra comments:

"Our policy has not changed; it is to do as much as we can, and in recent years I think it will be agreed we have done a great deal, virtually equalling what was done in the now distant past when we had resident Anglo-Saxon conductors. Everything has of course been recorded for broadcasting, and commissioning proceeds apace ... The one sphere in which there has been no really significant advance has been in the broadcasting of N.Z. music on television - by which I mean standard concert works...".

In 1978, J.N. Harrison, the then Executive Music Producer of the Concert Programme of Radio New Zealand, wrote:

---


4 The New Zealand Symphony Orchestra is managed under the auspices of the BCNZ.

"Our policy is always to evaluate everything presented to us. We are sometimes approached by composers who wish a particular piece to be performed by musicians they know, and at other times we are given manuscripts to assess and if we consider them suitable, to commission a performance by regular broadcasters; or as a third alternative, they may request that their music be placed in our library where it is available at all times to anyone who may wish to hire it . . .

Our policy regarding acceptability is flexible. We see our first duty to composers as one of encouragement and we try to arrange performances of all reasonable compositions offered to us. We cannot of course force artists to undertake anything they do not wish to do, and it is possible some worthy works are never heard simply because nobody wants to attempt them ... In such cases the music is often held in our library in the hopes that someday someone will use it. If, on the other hand, a work is thought to be unworthy of broadcast, the composer will be told so. Obviously we must maintain the highest possible standards of professionalism. But it is significant I think, that very little of the work submitted is in fact rejected."6

Over the years, broadcasting's encouragement and support of New Zealand composition has taken many and varied forms. Apart from broadcasting live or recording New Zealand music for subsequent broadcast, it has commissioned works, contracted composers to write theme and incidental music, maintained and operated a hire library of New Zealand music, aided in organising and sponsoring (either by direct means or by promising funds through fees from subsequent broadcasts) composition competitions, special events and programmes, regularly commissioned informative programmes on the subject of New Zealand music, maintained an archive of tapes of recorded New Zealand compositions, and helped in the dissemination of New Zealand music overseas.

It is difficult to assess objectively the role that broadcasting has played in fostering and encouraging the growth of a tradition of New Zealand composition between the years 1940-65, the time period with which this study is primarily concerned. Such an evaluation would require a breadth of research beyond the scope of this study, and indeed, could not be undertaken until the BeNZ releases its files for this period for general access. Some documentation of the work undertaken by the various broadcasting bodies can be made though, through

6 J.N. Harrison in correspondence with author 6 October 1978.
information gleaned from published sources, particularly the New Zealand Listener.

Broadcasting of works

Prior to the early-1960s and the beginnings of New Zealand music being available on commercial discs, broadcasts of New Zealand compositions were sufficiently rare as to warrant special publicity. The pages of the New Zealand Listener between the years 1940 and 1960 often contain special articles introducing a broadcast of a New Zealand work. A particularly good example of this can be found in the year 1954, during which the New Zealand Broadcasting Service made a special effort in presenting New Zealand composers to its audiences. Pre-broadcast publicity printed in the New Zealand Listener during that year comprised short articles on the life and works of composers Robert Burch, David Farquhar, Victor Galway, Thomas Gray, Vernon Griffiths, Ashley Heenan, Ernest Jenner, Douglas Lilburn, Harry Luscombe, John Ritchie and David Sell.

Other broadcasts previewed with an article in the New Zealand Listener around this time include a 1955 broadcast of works by L.D. Austin, a 1950 broadcast of Dorothea Franchi's Pilgrimage, a 1949 broadcast of carols by New Zealanders, a 1957 broadcast of Thomas Gray's Overture to a Festive Occasion (1939), a 1955 broadcast of

---

7 All these articles were published as a series under the heading "New Zealand composer:" followed by the composer's name. The references to each article in the New Zealand Listener are as follows:

Farquhar vol.31 no.800, 19 November 1954:29.
Galway vol.31 no.796, 22 October 1954:29.
Griffiths vol.31 no.792, 24 September 1954:29.
Heenan vol.31 no.802, 3 December 1954:29.
Jenner vol.31 no.794, 8 October 1954:29.
Lilburn vol.31 no.793, 1 October 1954:25.
Luscombe vol.31 no.788, 27 August 1954:29.
Sell vol.31 no.797, 29 October 1954:29.


9 Aucklander's new choral work. New Zealand Listener vol.23 no.588, 29 September 1950:15.


piano music by Lilburn (interestingly, recorded in Munich), a 1949 broadcast of several of Lilburn's compositions including the premiere of his 1949 Sonata for piano, a 1959 broadcast of Pruden's March: Lambton Quay and a 1958 broadcast of Henry Shirley's Concerto in F minor for piano.

Commissioning of Music

Systematic commissioning of 'concert-music' from New Zealand composers by the various radio authorities is a recent phenomenon. Prior to about 1970, commissions were sporadic and often the result of a need for special occasions. Such commissions include A Birthday Offering by Douglas Lilburn in 1956 for the tenth birthday of the National Orchestra; Festival Salute by Larry Pruden in 1958 for the National Orchestra's first concert at the Festival of Pines in the Brooklands Bowl, New Plymouth; A College Overture by Ashley Heenan in 1956 for the National Orchestra to perform at the Centennial of Nelson College (6 October 1956); and A Maori Suite by Ashley Heenan in 1966 for the Royal Youth Concert (26 April 1966).

Commissions not for any specific occasion include Tremain's 1964 Mass for choir and organ (co-jointly commissioned with APRA), Carr's 1958 scherzo for orchestra Nightmusic, his 1961 Concerto for piano and orchestra and his 1967 Five Pieces for Orchestra (an arrangement of his Five Pieces for Piano of 1966).

Interestingly, it was the Drama Department of the New Zealand Broadcasting Service that first regularly offered commissions to composers - for incidental music for radio plays and poetry readings.

14 Wellington Overture. New Zealand Listener vol.40 no.1028, 8 May 1959:15.
15 "Concerto in F minor" from IYA. New Zealand Listener vol.38 no.977, 9 May 1958:5.
16 Composers and arrangers of light music had, of course, been the recipients of commissions and contracts from radio ever since its establishment in New Zealand, particularly for theme tunes, interlude and background music and advertising jingles.
17 Information gleaned from various correspondence of composers with author.
It was Lilburn who was the first to receive such a commission with Cornet Rilke (1950) - a reading of Rilke's poem by Maria Dronke. One of the longest-standing associations between radio and composer in this area was that of the Christchurch Radio Drama Department and John Ritchie. This began in 1953 with Julius Caesar (Shakespeare), Little Murderesses (G.C.A. Wall) and The Flute (B.S. Harper). Alice in Wonderland (Carroll) and Murder in the Cathedral (Eliot) in 1954 were followed, after a long gap, by Henry VIII (Shakespeare) and The Family Reunion (Eliot) in 1961. Other incidental music by Ritchie for radio productions include his scores written for Le Malade Imaginaire (Molière) and The Tempest (Shakespeare) in 1962, As You Like It (Shakespeare) in 1964, The Marriage of Mr Mississippi (Durenmatt) in 1967, and Julius Caesar (Shakespeare) again, in 1971.18

An important association between New Zealand playwright and New Zealand composer occurred in 1957 with Ashley Heenan's scoring of the music for a radio production of James K. Baxter's Jack Winter's Dream.19

In the early-1960s, the Drama Department of the New Zealand Broadcasting Service assumed an unexpected and different role in the encouragement of New Zealand music, when, through the commissioning of Lilburn to write scores for Curnow's The Axe in 1961 and The Pitcher and the Well in 1964, the Department became involved in the development of electronic music.

The Promotion of New Zealand Music Overseas

It is only since 1965 that the Broadcasting authorities have devised a systematic means of promoting New Zealand composition overseas. This occurred with the establishment of the New Zealand Broadcasting Corporation's Overseas Programme Exchange Section in 1965, a section that enabled radio to co-ordinate its promotion of music overseas.

Music Library and tape archive

Radio New Zealand maintains and operates a library of music as a facility for musicians and organisations wishing to hire music. To date, over 70 New Zealand composers are represented in this library with over 400 New Zealand works in the catalogue. Also held in this library is an


19 Recently released on the Kiwi label SLD-40.
archive of tapes of performances of over 600 New Zealand works by over 120 New Zealand composers. (N.B. these figures include all types of composition, including light music, educational music and theme music.) This tape archive and hire library complements the Archive of New Zealand Music held at the Alexander Turnbull Library, Wellington.

Composition Competitions

See Appendix A10 on the NZBS-APRA Composition Competitions.

Radio Talks on New Zealand Music

At various times, the Broadcasting Corporation has commissioned programmes about New Zealand composers in which the work of select composers and the composers themselves are discussed. The first of these was a series of fifteen programmes entitled Music by New Zealand Composers, broadcast in the latter half of 1954.

Composers featured in this series included Robert Burch, David Farquhar, Victor Galway, Thomas Gray, Vernon Griffiths, Claude Haydon, Ashley Heenan, Ernest Jenner, Owen Jensen, Douglas Lilburn, Harry Luscombe, Tracy Moresby, John Ritchie, David Sell and Leslie Thompson. This series comprised the broadcast of a few select pieces by each composer (usually for small forces) and a brief biography of each composer.

The important aspect of this series was not so much its content, but the fact that the New Zealand Broadcasting Service for the first time was assuming an educative role in the dissemination of New Zealand composition.

It was not until the 1970s that 'documentary' programmes on New Zealand composition began to be commissioned. The first of these was a series of six radio talks by Robin Maconie, entitled Music in New Zealand, broadcast from 2YC July-August 1970. Next was a series of ten programmes compiled by Gordon Burt, then lecturer in music at the Victoria University of Wellington. These were broadcast in 1976, on the concert programme from Friday, 20 June. Following this came a talk entitled Current Developments in New Zealand Music prepared by William

---

20 Helen Young (current Concert Programme Manager, Radio New Zealand) in correspondence with author 12 November 1980.

21 See Appendix A1.

22 Typescripts of programmes, photocopies with author.
Southgate and broadcast in 1977. In 1980 Owen Jensen prepared a series entitled *The Lilburn Connection* (Jensen's radio magazine programme *Music Ho* over the years has also contained short talks on various aspects of New Zealand composition).

The New Zealand Symphony Orchestra

Since its establishment in 1946, direction of the National Orchestra has remained with the successive controlling bodies of radio broadcasting in New Zealand. Radio New Zealand is currently directly responsible for the orchestra's management.

Two subsidiary orchestral organisations of the New Zealand Symphony Orchestra are the National Youth Orchestra (founded in 1959 under the baton of John Hopkins) and the *Schola Musica* (founded by John Hopkins in 1961 as part of an orchestral trainee scheme under the musical directorship of Ashley Heenan).

These three national orchestral bodies have contributed towards the development of New Zealand composition in a number of ways: by including New Zealand works in live concerts, by giving radio (and television) broadcasts of New Zealand works, by recording works for commercial release, and (through the broadcasting authorities) by commissioning new works.

The contribution of these three orchestral bodies towards the development of New Zealand composition has, in the main, been administered with a policy of caution. In the formative years of the National Orchestra, this reluctance to perform indigenous compositions is understandable: the standard orchestral repertoire had to be mastered before other compositions could be performed. To tackle untried compositions by New Zealanders in its formative years would have been to risk both wasting valuable rehearsal time and alienating audiences.

To the orchestra's credit, though, it did present a performance of Lilburn's *Song of the Antipodes* (1946) within the first year of the orchestra's existence - in 1947, conducted by Warwick Braithwaite.

The mention of a conductor's name at this point is purposeful, in that the frequency of performance of New Zealand works by the New Zealand Symphony Orchestra has been, in the main, dependent on the sympathies of each resident conductor. Resident conductorships of the orchestra have been as follows: 1946-9 Anderson Tyrer, 1950-2 Michael

---

23 Known as the NZBC Symphony Orchestra after 1964 and the New Zealand Symphony Orchestra after 1975.
Bowles, 1953 Warwick Braithwaite (as Principal Conductor), 1954-7 James Robertson, 1958-63 John Hopkins, and 1964-9 Juan Mateucci, after which the system of resident conductorship was abolished and replaced by a system of principal guest conductorships.

The years 1955-63 were ones of golden opportunity for New Zealand composers with regard to performance by the National Orchestra, for both James Robertson and John Hopkins pursued a policy of encouraging New Zealand composition. The composer who benefitted the most from this was Douglas Lilburn. Under these two conductors, during this period, Lilburn's Symphony No.1 received one performance, Symphony No.2 two, Symphony No.3 seven, Festival Overture ten, Aotearoa Overture five, A Birthday Offering three, Song of the Antipodes two, Suite for Orchestra four, and both Landfall in Unknown Seas and Diversions four.²⁴

In 1955, a composers' workshop was established by the National Orchestra. In this, composers were invited to submit manuscripts of scores for rehearsal (and subsequent discussion) by the orchestra under James Robertson. This scheme lapsed after two workshops; surprisingly the cause of its demise was, it seems, a lack of interest from composers.

The 1955 workshop included works by Carr, Farquhar, Pruden, Doris Sheppard and Thomas Rive.²⁵ The 1956 workshop, described as "an annual event",²⁶ included rehearsal of works by Thomas Gray (Overture for a Festive Occasion), Thomas Rive (Suite for Orchestra), Nigel Eastgate (Prelude and Scherzino), David Sell (Concert Rhumba for Strings), and Roy Spackman (Lyric Rhapsody for Viola and Orchestra).²⁷ Spackman was the only one of the five composers not present at this second workshop.

Television New Zealand

Television was established in Auckland, Christchurch and Wellington in 1961 and in Dunedin in 1962. Television New Zealand, as it is now known, frequently employs composers and song-writers to write special music for its use, ranging from short identification tunes, through theme songs for shows and news broadcasts, to incidental music

²⁴ Information taken from the records of performances files of the New Zealand Symphony Orchestra.


²⁶ Composers' Workshop. New Zealand Listener vol.35 no.891, 31 August 1956:7.

²⁷ ibid.
for large feature productions. Television's neglect of concert music by New Zealand composers over the years, though, has been almost total.

Such an issue, however, lies outside the scope and time period of this study.
Appendix A4: Cambridge Summer Music Schools.

For the first twenty years of the existence of the Cambridge Summer Music School's Composers' Workshop, all the tutors (with the exception of those for 1950) were members of the original 1947 group. With dates consistent with the year in which the school ended (in later years, the schools began in December and ran through to January), the following is a list of tutors for the 'Composers' Workshops:

1946-9    Douglas Lilburn
1950      George Hopkins and Owen Jensen
1951-3    Douglas Lilburn
1954-5    Dorothea Franchi
1956-7    Larry Pruden
1958-62   Ronald Tremain
1963-5    Larry Pruden
1966-7    David Farquhar
1968-9    Robin Maconie
1970-1    Larry Pruden
1972      John Rimmer
1973      No school held
1974      Edwin Carr
1975      John Rimmer
1976      John Rimmer and Gillian Whitehead
1977      Anne Boyd (Australian composer)
1978      Barry Conyngham (Australian composer)
1979      John Rimmer
1980-1    Jack Body
1982      John Elmsly
1983      John Rimmer

As Ronald Dellow, Director of the 1981 Cambridge Music School, writes:

"Some tutors have had a genius for organising their students and arranging performances, some are strong in the handling of electronic equipment, others have given much in the study of other works and analysis of student efforts, several have been excellent conductors or instrumentalists, some have concentrated on the cultivation of ideas and freedom of thought. All have given their utmost in encouragement." 2

Unfortunately, the records of the Cambridge Summer Music School are incomplete and sketchy, with no account being kept of those who

1 Ronald Dellow in correspondence with author 5 December 1980. Updatings through various sources.
2 Ronald Dellow ibid.
attended the Composers' Workshop each year, nor of the pieces resulting directly from composers' contact with the school.

Ronald Dellow notes the changes of emphasis that have taken place over the years at the school:

"Milestones have undoubtedly been the first excursions into serial, aleatoric, and multi-media compositions in turn. Perhaps we have the present abundance of possible media to thank or blame for the lack of much positive reaction from today's student audiences, which seem more concerned with performance skills than with music. At early schools, the performance of every new work was noteworthy, and the custom was to feature an entire programme of them on the final night. The change to the present, when we hear local works through the school, with other compositions, is significant in several ways, not least the fact that New Zealand composition is now taken as fact."

The Cambridge Music School was important to the development of many composers over the last thirty years for a number of reasons. First and foremost, it provided a stimulus through establishing a meeting place for musicians from all over the country. This was an important consideration, particularly in the earlier days, when difficulty of travel hindered ready communication between cities. As Pruden wrote:

"The stimulus ... was not from individual classes alone, but from the total integration of all: from the place itself, from those at differing stages and of different interests and abilities all mixing in an ideally informal atmosphere, with the outside world almost forgotten and nothing but music to absorb one totally for twelve days."

Secondly, the school provided a focal point for the activities each year of the composers who attended the school. Composers would leave the school stimulated and would work through the following year to prepare compositions for the forthcoming school.

Thirdly, the school provided a sympathetic but constructively critical environment in which composers could present new works. As

---

3 ibid.

well as this, it provided a platform for composers, with musicians willing to perform and audiences prepared to listen with open minds.

Lastly, the school provided the guidance of an experienced composer. This was most important in the early years before the university music departments pursued a policy of employing composers to teach composition.

Even though in recent times New Zealand composers have had comparatively easier access to platforms for their music and to teachers of composition, the Cambridge Music School has remained an important annual fixture for many young composers. The value of concentrated interaction with other composers and musicians has not diminished with the passage of time.
Appendix A5: The Composers Association of New Zealand Inc. (CANZ).

The Composers Association of New Zealand Inc. was established during the weekend of 9-10 March 1974, when twenty composers from all over New Zealand were gathered in Wellington for the occasion of the first Sonic Circus.¹

It was David Farquhar who initiated the establishment of this professional organisation for composers, following his visit to Australia in 1973 and attendance of a meeting of the Australian Fellowship of Composers.

Since that time, membership of the Association has grown to total 186, with 52 'Full' Members, 39 Associate Members, 35 Student Members, 54 Library Members, 3 Associate Company Members and 3 Honorary Members.²

The aims and objects of the Association are:

"(i) To promote and protect the interests of members and their works of musical composition.
(ii) To foster and encourage the composition of music in New Zealand.
(iii) To organize performances of music.
(iv) To secure through publishing recording broadcasting television and concert hall theatre and other media the widest possible dissemination of works of musical composition of the members.
(v) To foster and encourage public support and appreciation of music written in New Zealand or by New Zealand citizens.
(vi) To promote lectures and forums on New Zealand music and all matters relating thereto.
(vii) To publish compositions books articles and papers which in the opinion of the committee are relevant to the aims and objects of the Association.

¹ The Sonic Circus was a phenomenon of the 1970s. The concept of these weekend feasts of contemporary music (both New Zealand and overseas) grew out of ideas in concert organisation that the initiator, Jack Body, had experimented with under the umbrella of the Auckland Society for Contemporary Music in the late-1960s. Six such 'sonic' festivals were held in all, in the main produced and financed by the New Zealand Broadcasting Corporation (later Radio New Zealand).

² From the President's Report to the Annual General Meeting of the Composers Association of New Zealand, March 1983. The word "Full" is used by the Association to denote a class of membership reserved for composers who have given evidence that they have acquired "professional status" as composers.
(viii) To assist financially or otherwise in the publication of music books, articles, and papers by members of the Association.

(ix) To do such things as may be incidental or conducive to the attainment of the above aims and objects of the Association.

(a) To join with any other association, organization, corporation, or individual in order to carry out any of the aims or objects of this Association.

(b) To use the press, radio, television, and any other media to carry out and promote any of the aims and objects of the Association.

(c) To acquire funds and/or assets for all or any of the aforesaid purposes by gifts, subscription, bequests, or otherwise.

(d) To undertake or carry out any trusts which may be incidental or beneficial to the objects of the Association.

(e) To invest or deposit its money in any bank or Savings Bank or in any investment decided upon by the Committee.

(f) To borrow money either with or without security.

(g) To purchase, take on lease, exchange, hire, or otherwise acquire any real or personal property or any interest therein to deal in any such property to sell, hire, or otherwise dispose of the same and to mortgage or charge any property of the Association."

In brief, the Composers Association of New Zealand has made a number of significant contributions during its short period of existence. It has, in collaboration with Radio New Zealand, staged six Sonics; it has helped establish an archive of New Zealand Music—at the Alexander Turnbull Library, Wellington; it is an active advocate of the establishment of a New Zealand Music Information Centre; it has helped establish, in conjunction with the Department of

---

3 Clause 2 of the Rules of the Composers Association of New Zealand.

4 See note 1 above.

5 See Appendix A1.
Education, The Composer-in-Schools scheme;\(^6\) it has established an annual Citation for Services to New Zealand Music;\(^7\) it has actively campaigned against the 40% sales tax on records of 1975, the 1979 cuts by the New Zealand Government in expenditure on broadcasting, and the 1982 cuts in education spending by the Minister of Education; and it has published information on New Zealand composition – mainly through the pages of its official newsletter/periodical CANZ Newsletter (superceded by Canzona).

The Composers Association is likely to succeed where the earlier Guild of New Zealand Composers\(^8\) failed, for several reasons. Firstly, the attempts to establish a guild, though laudable, were premature. Secondly, the activities of the Guild were centred on arranging concerts of New Zealand music, from which individual members benefitted. By contrast, the Association's activities are centred on the promotional aspects of New Zealand composition, from which many composers benefit.

Thirdly, the Guild's activities were confined to the Auckland region, whereas the Association, although based in Wellington, caters (through its system of rotating the presidency and secretoryship in a yearly cycle from Auckland to Christchurch to Wellington) for a wider geographical area. Lastly, the Association, through being predominantly a university-based organisation, has much more 'political power' and 'respectability' in the world of music than had the Guild.

---

\(^6\) The first appointee to this position was Dorothy Buchanan who held the position in Christchurch in 1976. Christopher Norton held the position for six months of 1977 before leaving overseas for further study at the University of York, and the remaining six months of his appointment was filled by Dorothy Buchanan. Since that time Dorothy Buchanan has remained working in Christchurch latterly as Itinerant-Composer-in-Schools. Gary Daverne held the position in Auckland in 1978 and was reappointed for 1979. Derrick Bailey held the appointment in Auckland in 1980, and in 1981 the position was shared between Chris Cree Brown in Lower Hutt and Jonathan Besser in Northland. In 1982 the position was again shared, between Jack East in Auckland and Alastair Johnston in Hamilton. In 1982, the Hon. M. Wellington, Minister of Education, announced that the Composer-in-Schools scheme would be axed from the end of that year, as part of the Government's policy of 3% cuts in Education spending.

\(^7\) Recipients of this citation to date have been the late Alex Lindsay (1976), Peter Godfrey (1977), Douglas Lilburn (1978), Owen Jensen (1979), Vernon Griffiths (1980), Frederick Page (1981), Ashley Heenan (1982) and the late Larry Pruden (1983). From 1980, the citation has been accompanied by a cash award donated annually by Brierly Investments Ltd.

\(^8\) See Appendix A6.
Perhaps the greatest significance of the Association's achievements is that it has provided, for the first time, a national focal point devoted exclusively to New Zealand composition. Overseas organisations and internal organisations, as well as the composers themselves, can contact the Association for help, advice or information on New Zealand composition. No longer is the New Zealand composer working in isolation.
Appendix A6: Guild of New Zealand Composers.

The Guild of New Zealand Composers was formed after initial prompting given by Frank Hutchens, the judge of the 1946 Begg's competition and the then President of the Australian Guild of Composers, during his tour of New Zealand in 1946. Hutchens's comments motivated the winner of that 1946 competition, Henry Shirley, aided by fellow Auckland composer Dorothea Franchi, into contacting other composers round the country in order to gauge interest in the formation of a guild. Despite meeting with an apathetic response from most composers, a group of enthusiastic composers met in Auckland in 1947, and in 1948 became an incorporated society. Thomas Rive was elected the first president and Ronald Dellow the first secretary.

The official aim of the Guild was, according to Dellow:

"... to include the fostering of a higher standard of composition among New Zealanders, the promotion of concerts of New Zealand work, and giving all possible encouragement to the production of New Zealand work by other societies and artists." 3

According to Shirley, the Guild was:

"... an energetic body, organising concerts of New Zealand works, negotiating with the Performing Rights [sic] Society and arranging composer contests. Our major aim was to secure a small but guaranteed quota of radio time for NZ works, as was the law in Australia. We claimed that given the quota and of course, the reward, we could supply all types of music." 4

However, negotiations with the radio authorities apparently met with little sympathy:

---

1 Dorothea Franchi, as will be remembered, was one of the composition students at the 1947 Cambridge Summer Music School.

2 Also one of the composition students at the 1947 Cambridge Summer Music School.

3 By our own composers. New Zealand Listener vol.22 no.546, 9 December 1949:21.

"The Broadcasting Service, being a Government department, would not gamble. They demanded to see the works first. So through the years until the pop boom of the sixties, dozens of stations have been pouring out millions of imported records with hardly a NZ work among them. Could this happen with any other New Zealand industry, all with the blessing of the Government?"5

It was in the area of concert organisation that the Guild met with most success, with a number of concerts being arranged devoted to the works of New Zealand composers. These included:

1947 - Inaugural concert Monday 28 July in the Lewis Eady Hall, Auckland, presenting works by Shirley, Gerrand, Franchi, Dellow, Hamutana, Jones, Rive, Jensen, Brett-Neil.

1948 - Concert by the Auckland Lyric Harmonists Choir conducted by Claude Laurie on Wednesday 13 October in the Auckland Town Hall, presenting works by Galway, Rive, Jenner, Shirley, Franchi, Lilburn, Dellow, Papesch, Spackman, Gerrand, Howie and Tait.

1949 - Monday 12 December in the Concert Chamber of the Auckland Town Hall, presenting works by Tait, Dellow, Jones, Luscombe, Shirley, Bell, Brook, Gibson, Dixon, Jensen, Tintner and Lilburn.

1951 - Thursday 12 July in the Lewis Eady Hall, presenting works by Luscombe, Saunders, Shirley, Jensen, Tintner, Bell, Rive, and Tremain.

1952 - Auckland Society of Registered Music Teachers concert of New Zealand contemporary music held 14 July in the Bicentenary Hall, Pitt St, featuring works by Rive, Curry, Papesch, Dixon, Gerrand and Dellow.

1952 - Auckland University College Music Club concert of New Zealand compositions Wednesday 30 April in the University College Hall Princes St, featuring works by Lilburn, Saunders, Shirley, Dellow, Thompson, Gerrand, Rive, Tremain and Scott.

1952 - Complimentary Concert to Leslie Thompson on his being awarded a State Bursary in Composition. Sponsored by a variety of Auckland Societies, featuring works by Thompson.

1953 - Auckland Lyric Harmonists Choir with associate artists 10 October in the Auckland Town Hall in a New Zealand Composers Concert, featuring works by Papesch, Moresby, Franchi, Dixon, Dellow, Shirley, Jordan, Impey, Farquhar, Jones, Longmire, Galway, Tait and Lang.6

5 ibid.

6 From the collection of programmes stored in the files of the Guild of New Zealand Composers. Currently in the possession of the author.
Dorothea Franchi writes of these concerts:

"Our programmes were limited mainly to songs and works for piano with perhaps an occasional violin solo. The trouble was that - in Auckland at any rate - we had no string quartet to play any chamber works. Woodwind players of any calibre, except the flautist George Poore and George Hopkins were practically non-existent. Then we had to 'fend off' a lot of 'would-be' composers - I think we must have offended quite a few dear old ladies and gents with their little "Waltzes" and "Album-Leaves" and "Variations on Rule Britannia"!"

A breakdown of the works featured in these programmes reveals this marked predominance of works for solo voice and piano as well as for choir. Out of a total of 159 works presented in the above-listed concerts, 78 were for solo song with piano accompaniment, 36 were for solo or duo keyboard instrument (mostly piano), 28 were for choir (unaccompanied or with piano accompaniment), 7 were for solo instrument with piano accompaniment, 2 were for string orchestra, 3 were for mixed solo voice, solo instrument and piano accompaniment, and 5 were for choir with instrumental group accompaniment. These figures are perhaps a little misleading in that a large number of songs and solo piano pieces were presented as brackets. Restated with the criterion of counting a bracket of composers' shorter works as one, the figures would become 22, 23, 21, 6, 2, 3, 3 respectively, out of a total of 80 works. A preference for solo songs, piano pieces and choir pieces is thus easily seen.

There are two reasons for the preponderance of these types of work. The first and most obvious reason, lies in the problem of performer availability. Just as was shown earlier in this study that Lilburn's choosing of a medium to write for was invariably influenced by the prospects of a performance, so too, did other New Zealand composers at this time write for media that increased their chances of a possible performance. Solo singers and piano players were in relatively plentiful supply in comparison with instrumentalists, thus composers tended to write for the voice and the piano. The large number of choral works on the Guild's programmes reflected the willingness of the Auckland Lyric Harmonists Choir, under the baton of Claude Laurie (Patron of the Guild

7 This lack of string quartets and woodwind players in Auckland in the late-1940s was due to the syphoning effect, noted in an earlier chapter, the formation and centralisation of the National Orchestra in Wellington had on the other main centres.
8 Dorothea Franchi in correspondence with author 1 October 1978.
9 See Part II Chapter 1.
for the entirety of its existence), to perform these New Zealand compositions.

The second reason, and this is in part conjecture, can be seen in a breakdown of figures as to who the performers of these works were. Disregarding the choir and orchestra pieces, out of a total of 124 remaining works, 85 had the composer performing. This suggests a number of points: that in the majority of cases, the composer was also a performing musician - out of the 29 composers represented (19 members of the Guild and 10 non-members) in these programmes, 16 were also performers at some stage. If one considers that the non-members represented were in most cases resident outside Auckland, and thus presumably unavailable, then this ratio of 16:29 alters markedly. Only 2 out of 10 non-member composers took part in a performance of their own work, compared with 14 out of 19 member composers.

As a corollary to this, the high percentage of members of the Guild performing their own works suggests that these composers were i) competent executant musicians, ii) if not competent then at least amongst the best available to perform, iii) if not amongst the best available (by this is meant the best at interpreting his/her own work), then the best available were not interested in performing the works. All three probably applied to the members of the Guild.

From this can be concluded that for a New Zealand composer working (in Auckland at least) in the late 1940s and early 1950s, the best way to secure a performance for a work was to initiate the performance by being a participating musician. Other than this, one had to write for media in which there was no shortage of executants willing to perform, such as solo voice, piano and possibly choir.

Over its nine-year existence, the Guild registered a total of 54 members, though the most registered in any given year was 27 paying members in 1953.10 Three classes of membership were offered: professional membership (subscription fee one guinea), student membership (subscription fee five shillings), and patron membership (honorarily conferred upon eight musicians during the Guild's existence - see Table 1).11 As mentioned above, out of the 54 members of the Guild (at one time or other), only 19 were represented by works on the Guild's concert programme.

---

10 1953 was the year following the Guild's most active concert programme.
11 Provision was also made for members travelling overseas. In this, affecting only six members, the subscription fee was lowered to ten shillings and sixpence.
This suggests either that not all members were active composers or that the screening process for inclusion of works in the Guild's concerts was more severe than the membership screening process. Possibly also, the seemingly necessary dual performer-composer role of its members prevented non-performers, or non-Auckland members, from being represented.

Table 1: Registered members of the Guild of New Zealand Composers.

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>AUSTIN, M.L.D.</td>
<td>P</td>
<td>P</td>
<td>P</td>
<td>P</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BELL, Eric</td>
<td></td>
<td></td>
<td></td>
<td>P</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BROOK, Calypso</td>
<td>P</td>
<td>P</td>
<td>P</td>
<td>P</td>
<td>R</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CARR, E.J.</td>
<td>P</td>
<td>P</td>
<td></td>
<td>C</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>COUCH, J.</td>
<td></td>
<td>S</td>
<td>C</td>
<td>S</td>
<td>S</td>
<td>S</td>
<td>S</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CLAPHAM, H. Neville</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CORBAN, Michael</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CROWE, Peter</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CURRY, Ethel</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>née Gibson, E.</td>
<td>S</td>
<td>S</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DELLOW, R.</td>
<td>P</td>
<td>P</td>
<td>P</td>
<td>P</td>
<td>P</td>
<td>P</td>
<td>P</td>
<td>P</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DIXON, Mrs R.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FIELD, Keith</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FILKINS, Dorothy</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FRANCHI, Dorothea</td>
<td>P</td>
<td>P</td>
<td>O</td>
<td>O</td>
<td>O</td>
<td>O</td>
<td>P</td>
<td>P</td>
<td>P</td>
<td>P</td>
</tr>
<tr>
<td>GALWAY, V.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GERRAND, Margaret</td>
<td>P</td>
<td>P</td>
<td>P</td>
<td>P</td>
<td>P</td>
<td>P</td>
<td>P</td>
<td>P</td>
<td></td>
<td></td>
</tr>
<tr>
<td>GRIFFITHS, Vernon</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>HAMMOND, Ethel</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>HOGBEN, Julius</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>HOLLINRAKE, H.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>IMPEY, L.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>JENSEN, Owen</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>JONES, Llewelyn</td>
<td>P</td>
<td>P</td>
<td>P</td>
<td>P</td>
<td>O</td>
<td>O</td>
<td>P</td>
<td>P</td>
<td></td>
<td></td>
</tr>
<tr>
<td>JORDAN, Leslie</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>KING, Trevelyn</td>
<td>P</td>
<td>P</td>
<td>P</td>
<td>P</td>
<td>P</td>
<td>P</td>
<td>P</td>
<td>P</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LAURIE, Claude</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LILBURN, Douglas</td>
<td>P</td>
<td>P</td>
<td>P</td>
<td>P</td>
<td>P</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>McCracken, Colleen</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Key: P - Professional, S - Student, X - Patron, O - Overseas, R - Resigned, C - Cancelled, D - Deceased.
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>MORESBY, Tracy</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>P</td>
<td>P</td>
<td>P</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSTON, Colin</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>O'TOOLE, Mrs D.G.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>S</td>
</tr>
<tr>
<td>PAPESCH, J.</td>
<td>P</td>
<td>P</td>
<td>O</td>
<td>P</td>
<td>P</td>
<td>P</td>
<td>P</td>
<td>P</td>
<td></td>
<td></td>
</tr>
<tr>
<td>POLLARD, Bessie</td>
<td>P</td>
<td>P</td>
<td>P</td>
<td>P</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PHILLIPS, S.K.</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>POWELL, T.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>P</td>
</tr>
<tr>
<td>PAGE, Frederick</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>RODEWALD, B.</td>
<td>S</td>
<td>P</td>
<td>O</td>
<td>O</td>
<td>P</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>RIVE, T.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>P</td>
<td>P</td>
<td>P</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SCOTT, Dorothy</td>
<td>P</td>
<td>P</td>
<td>P</td>
<td>P</td>
<td>P</td>
<td>P</td>
<td>P</td>
<td>P</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SELL, D.F.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>P</td>
<td>P</td>
<td>P</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SHEARSBY, Agnes</td>
<td>P</td>
<td>P</td>
<td>P</td>
<td>P</td>
<td>P</td>
<td>P</td>
<td>P</td>
<td>P</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SHIRLEY, H.</td>
<td>P</td>
<td>P</td>
<td>P</td>
<td>P</td>
<td>P</td>
<td>P</td>
<td>P</td>
<td>P</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SMITH, Georgina</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>P</td>
</tr>
<tr>
<td>SMYTH, Janet</td>
<td>S</td>
<td>S</td>
<td>R</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>S</td>
<td>S</td>
</tr>
<tr>
<td>SCHMIDTT, H.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SPACKMAN, Roy</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>P</td>
</tr>
<tr>
<td>TINTNER, Georg</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>P</td>
</tr>
<tr>
<td>THOMPSON, C.B.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>P</td>
</tr>
<tr>
<td>THOMPSON, Leslie</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>P</td>
</tr>
<tr>
<td>TREMAIN, R.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>P</td>
</tr>
<tr>
<td>TURUER, H.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>P</td>
</tr>
<tr>
<td>VAUGHAN, Terence</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>P</td>
</tr>
<tr>
<td>WRIGHT, Mrs I.H.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>P</td>
</tr>
</tbody>
</table>

| TOTAL Professional     | 13   | 15   | 14   | 17   | 10   | 13   | 27   | 21   | 17   | 2    |
| Student                | 1    | 3    | 4    | 0    | 1    | 2    | 2    | 2    | 1    | 0    |
| Patron                 | 3    | 5    | 5    | 6    | 5    | 5    | 6    | 7    | 0    |      |
| Overseas               | 0    | 0    | 3    | 2    | 4    | 4    | 2    | 1    | 1    | 0    |
| Total                  | 17   | 23   | 26   | 25   | 20   | 24   | 36   | 30   | 26   | 2    |

Total Membership = 54.

Of the 54 registered members of the Guild, only a few have ever achieved anything like national recognition as composers, these being Douglas Lilburn, Edwin Carr, Ronald Tremain, Vernon Griffiths and Victor Galway, and perhaps Henry Shirley, David Sell, Thomas Rive, Dorothea Franchi, Llewelyn Jones, Peter Crowe, Roy Spackman, Georgina Smith and
Dorothy Scott.\(^{12}\) Carr's subscription was cancelled in 1950; Tremain was overseas from 1950 until after the demise of the Guild; Lilburn, not residing in Auckland, was not an active member; and Galway and Griffiths were appointed patrons only in the closing years of the Guild's existence.

Shirley, the founder, strong supporter, and executor of the Guild's last rites, received perhaps the most exposure from the Guild's concerts. However, in his autobiography, *Just a Bloody Piano Player*,\(^ {13}\) he credits the Guild with little importance, allotting discussion of it barely one page out of a total of 191 pages. He writes of the Guild's demise:

"To me a fine feature of the Guild was the inclusion of all types of composers. But later, musical apartheid crept in and eventually weakened the strength that unity could have given. Another weakness was the lack of enthusiasm in the other centres. Direction from Auckland is not readily accepted. The rest of New Zealand tends to huddle together in self-protection from the colossus of the North. So after ten years of the Guild's existence, I accepted it's last presidency to arrange the final obsequies."\(^ {14}\)

\(^{12}\) Sell, Smith, Scott and Franchi all received a limited national recognition through their winning the annual Philip Neill Memorial Prize (see Appendix A11) in the early years of the prize's existence. Spackman achieved recognition through his gaining second place in the New Zealand Centennial Celebrations Composition Competition (choral class), and Shirley through his successes in the annual Charles Begg and Co. competitions. Sell and Rive achieved a certain prominence by virtue of their positions gained later at the Universities of Canterbury and Auckland respectively. Jones (*Maori Rhapsody*) and Crowe (*Bali Ha'i*) are now known as essentially one-work composers. Franchi (see Appendix B3) also achieved a certain recognition nationally through her later work in areas other than composing.


\(^{14}\) ibid p.172.
Appendix A7: The New Zealand Section of the International Society for Contemporary Music (ISCM).

The most frequently represented composers in the later years of the Wellington Branch of the ISCM's existence were, predictably, Stravinsky, Webern and Schoenberg. In the early years, surprisingly, it was composers such as Honegger, Milhaud and Hindemith that received the most attention.

Consider a list of New Zealand works performed between the years 1949 and 1966 at concerts organised by the New Zealand Section of the ISCM in Wellington (the bracketed numbers in the left-hand column represent the total number of works performed each year):

<table>
<thead>
<tr>
<th>Year</th>
<th>Composer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1949</td>
<td>Douglas Lilburn</td>
<td>Sonata for Piano.</td>
</tr>
<tr>
<td>1950</td>
<td>David Farquhar</td>
<td>Sonatina for Piano.</td>
</tr>
<tr>
<td>1951</td>
<td></td>
<td>No New Zealand work performed.</td>
</tr>
<tr>
<td>1952</td>
<td>Douglas Lilburn</td>
<td>Elegy for baritone and piano.</td>
</tr>
<tr>
<td>1953</td>
<td></td>
<td>No New Zealand work performed.</td>
</tr>
<tr>
<td>1954</td>
<td>Robert Burch</td>
<td>Four Preludes for piano.</td>
</tr>
<tr>
<td>1955</td>
<td>David Farquhar</td>
<td>Three Songs for Voice and Piano.</td>
</tr>
<tr>
<td>1956</td>
<td>Larry Pruden</td>
<td>String Trio.</td>
</tr>
<tr>
<td>1956</td>
<td>Peter Crowe</td>
<td>Duo for flute and piano.</td>
</tr>
<tr>
<td>1957</td>
<td>Edwin Carr</td>
<td>Prelude, Three Dances, and Epilogue for two pianos.</td>
</tr>
<tr>
<td>1957</td>
<td>Douglas Lilburn</td>
<td>Wind Quintet.</td>
</tr>
<tr>
<td>1957</td>
<td>Edwin Carr</td>
<td>Piano Sonata.</td>
</tr>
<tr>
<td>1958</td>
<td>Peter Crowe</td>
<td>Evidences of Recent Flood for voice and piano.</td>
</tr>
<tr>
<td>1959</td>
<td>Ronald Tremain</td>
<td>Nine Studies for violin and viola.</td>
</tr>
<tr>
<td>1959</td>
<td>David Farquhar</td>
<td>In Despite of Death.</td>
</tr>
<tr>
<td>1960</td>
<td></td>
<td>No New Zealand composer.</td>
</tr>
<tr>
<td>1961</td>
<td>David Farquhar</td>
<td>In Despite of Death.</td>
</tr>
<tr>
<td>1962</td>
<td>Douglas Lilburn</td>
<td>Sonatina No.2 for piano.</td>
</tr>
<tr>
<td>1962</td>
<td>David Farquhar</td>
<td>Three Improvisations for piano.</td>
</tr>
<tr>
<td>1962</td>
<td>Larry Pruden</td>
<td>String Trio.</td>
</tr>
<tr>
<td>1963</td>
<td>Jenny McLeod</td>
<td>Trio for violin, viola, cello.</td>
</tr>
<tr>
<td>1965</td>
<td>Robert Burch</td>
<td>Serenade for Wind Quintet.</td>
</tr>
<tr>
<td>1966</td>
<td>Anthony Watson</td>
<td>Concert Piece for violin and piano.</td>
</tr>
<tr>
<td>1966</td>
<td>Douglas Lilburn</td>
<td>Wind Quintet.</td>
</tr>
</tbody>
</table>

Thus, in eighteen years of existence, the New Zealand Section of the ISCM mounted in Wellington 24 performances of 21 different works by 9 New Zealand composers. The Society's total track record in Wellington over this period was one of 147 performances (28 concerts) of works by

---

1 Frederick Page, Contemporary Music in New Zealand. Landfall vol.10, no.2, June 1956:146-7; and, Frederick Page, Contemporary Music in New Zealand (2). Landfall vol.20, no.3, September 1966:283-8. Titles as given by Page in these sources.
69 composers. In percentage terms, a little over 16% of the works performed were by New Zealand composers, and c. 13% of the composers represented were New Zealanders.

In 1961, the Auckland Society for Contemporary Music was founded under the leadership of Ronald Tremain. The life of this society was considerably shorter than that of the Wellington Society, ceasing activities in 1969, after firstly Ronald Tremain and then Jack Body (the two driving forces behind the society) had left for overseas.

"Ron was really the whole thing. It was his brain child. After he went to U.S.A. in 1967 Jack Body kept it going until he, too, went overseas. The rest of the committee were all very lively members of Auckland's musical scene, but all very deeply involved in other factions and we just couldn't cope. The Society needed someone like Jack who gave his full time to it. So it collapsed."  

The Society was based at the music department of the University of Auckland. As a consequence of this, student performers and instrumental tutors at the university were often involved in the mounting of works. The University of Auckland String Orchestra under the directorship of Michael Wieck also made frequent contributions to concerts. The society usually held at least three concerts a year as well as occasional seminars. Every effort was made to encourage the public to attend these concerts; performances were held in public venues such as the City Gallery or the Radio Theatre, rather than at the University. Attendances ranged from 60 to 180 people. The standard of performances was usually very high, and many of the concerts (especially those held in the radio theatre) were recorded by the New Zealand Broadcasting Corporation and later broadcast.  

Works by New Zealand composers featured prominently in the Society's programmes: most of Tremain's works written during this time were premiered by the Society, and other New Zealand composers represented included Douglas Lilburn, David Farquhar, Jack Body, Robin Maconie, Jenny McLeod, Larry Pruden, Edwin Carr and Anthony Watson. Overseas composers whose works were performed included Schoenberg, Copland, Bartók, Varèse, Dallapiccola, Gerhard, Tippett, Britten, Skalkottas, 

---


3 Jack Body in correspondence with author 10 November 1980.
Cage, Berio, Boulez, Stockhausen, Penderecki, Maxwell Davies, Hans Otte and George Crumb. Two composers seemed to receive special attention - Webern and Stravinsky. In 1967, when Jack Body (then a Masters student at the University) succeeded Tremain as President, the Society's programmes began to take a bias towards the music of the younger generation of New Zealand composers, such as Noel Sanders, Robin Maconie, Ian McDonald, John Rimmer, Jack Body, and Lyell Cresswell. This new direction culminated in a festival held over three consecutive nights in 1968 entitled "Young Aucklanders in the Arts". It was the success of this festival that suggested the format for the Sonic Circuses of the 1970s.

Jack Body sums up the achievements of the Auckland Society for Contemporary Music:

"During its years of existence the society went a long way to introducing audience and performers to a wide selection of contemporary music, including New Zealand music, and provided a considerable stimulus to New Zealand composers, particularly those based in Auckland." The third, and only other contemporary music society to be formed in New Zealand was the Christchurch Society for Contemporary Music, which held its inaugural meeting on 20 April 1967. As with the Auckland Society, it was firmly based at the local University music department, with the leading protagonists (David Sell, John Jennings and John Cousins) being members of the University lecturing staff. In its first year, the Christchurch Society for Contemporary Music had a membership of 83.

Also, as with the Auckland Society, its activities were short-lived (the last concert was held in 1975) but intense. For example, in its first two-and-a-half years of existence (April 1967 to November 1969) it organised some nineteen recitals, seminars and lectures, featuring a total of 108 works. A wide variety of composers were represented in the

---

4 ibid.
5 ibid.
6 Programme note to the first concert of the 1968 season of the Christchurch Society for Contemporary Music.
programmes with Bartók, Messiaen, Schoenberg, Webern and Lilburn gaining the most exposure. Of the local composers resident in Christchurch at this time, John Cousins gained the most exposure through the Society, with his cantata I Sing of Olaf, Theme and Variations for Piano, Five Comments for String Orchestra and Three Songs 1970, all receiving performances at the Society's instigation. In 1973, the Society organised a student composers competition, with APRA donating $60 for prize money. Mary Rushton gained first prize with her Piece for Viola and Piano and Chloe Moon with her Five Pieces for Solo Cello.

In summary, the benefits reaped by New Zealand composers from the three contemporary music societies in New Zealand were two-fold in nature. Firstly, in the absence of any society devoted to New Zealand composition, they provided a focal point for contemporary composition. Secondly, they provided a platform for local composers, and (particularly with the Wellington Society in its early years) presented opportunities, otherwise virtually non-existent, for hearing and appraising contemporary works by overseas composers.

In a sense, though, they were societies for preaching to the converted: audience numbers were never high, usually hovering around 100 people; lack of finance precluded extensive advertising and promotion that might otherwise have enabled a wider audience to be reached; standards of performance varied considerably, rarely did performers receive professional fees and it was often a question of who was prepared to perform, not who was capable of a performance; and, through the societies lacking the requisite resources, nearly all of the works performed were for solo and chamber forces only. The repertoire of twentieth-century orchestral music remained essentially unexplored.

However, the fact that all three societies met with an early demise does not mean they failed in their aims. The tides of change in the form of increased availability of commercial recordings of contemporary music, the slow but steady infiltration of contemporary music onto regular concert programmes, the awakening interest of broadcast programmers in contemporary music, the marked increase in indigenous composition, and the establishment of a national association for composers (Composers Association of New Zealand Inc.) all contributed towards lessening the need for these Contemporary Music Societies.

---

8 See Appendix A5.
Appendix A8: Kiwi-Pacific Records

Over the years, the Kiwi label has undergone several changes in ownership. Firstly owned by AW and AH Reed, it underwent amalgamation into the Reed-Pacific Company. In latter years, Reed's have sold out its interest and the Kiwi label now operates under the company name of Kiwi-Pacific Records.

Early products on the Kiwi label included: **Golden Wedding** (LD-1) a poem by Alan Mulgan recited by William Austin; **Verse for You** (EC-17/19) an album of three extended-playing 45rpm discs featuring selected poems read by Denis Glover, James K. Baxter, Mary Mackenzie and Basil Clarke; and **Maori Songs with Strings** (EC-20/21) featuring Phyllis Williams with the Alex Lindsay String Orchestra.¹

Following Tony Vercoe's appointment to the Reed's firm to oversee the expansion of the Kiwi label, and with the continued assistance of the APRA Music Committees in New Zealand, the Kiwi New Zealand Composer Edition series has grown into an impressive and representative catalogue of New Zealand composition. To date, over 30 New Zealand composers and over 140 New Zealand compositions have been recorded on the Kiwi label.²

One particular venture within the New Zealand Composer Edition series worthy of note, is the quantity of electronic music commercially released. Of particular interest is the box set of three records (SLD-44/46) entitled **New Zealand Electronic Music**, a project initiated by Jack Body with the assistance of Douglas Lilburn.

The benefits of the Kiwi New Zealand Composer Edition to New Zealand composition cannot be overestimated. Commercial recordings are arguably the most important means of dissemination of music in recent years. Certainly the New Zealand works on record form the nucleus of New Zealand works broadcast on radio; they are the works that the interested listener has the greatest opportunity to hear. Also, without a doubt, these works have a greater chance of securing future performances than non-recorded works.

---

¹ Liner notes to Sings Harry EC-26.

² These figures include compositions recorded on early extended playing records such as the record of New Zealand carols (EC-28).
Appendix A9: The Mozart Fellowship.

The importance of the Mozart Fellowship is that it enables a composer to work full-time for a year on composition. In this respect, it is unique in New Zealand.

The Fellowship was established by the Council of the University of Otago in 1969 and was "made possible by the generous interest of anonymous friends of the University". The general purpose of the established fund is to:

"... aid and encourage composers of music in the practice and advancement of their art, to associate them with the life of the University, and at the same time to foster an interest in contemporary music within the University and in the community." 2

The Fellowship is open to any person who was born in New Zealand and has spent a significant portion of his/her life in the country, or to any person born outside New Zealand who has resided in New Zealand for five years immediately prior to application. The tenure of the fellowship is for a term of one year, renewable for one further term only. 3

The following is a list of Mozart Fellows to date:

1970 Anthony Watson
1971 Anthony Watson
1972 John Rimmer
1973 Edwin Carr
1974 Edwin Carr
1975 Larry Pruden
1976 Gillian Bibby
1977 Gillian Bibby
1978 Ian McDonald
1979 Ian McDonald
1980 Chris Cree Brown
1981 John Elmsly
1982 No appointment
1983 Chris Cree Brown 4

1 Brochure on 1981 Mozart Fellowship, University of Otago.
2 ibid.
3 ibid.
4 Collected from a variety of sources, mainly as listed in the biographical entries carried in Philip Norman, compiler. Bibliography of New Zealand Compositions volume one: second edition (-1982) op.cit.
Appendix A10: NZBS-APRA Composition Competitions.

In the late-1950s, the Australasian Performing Right Association, in conjunction with the New Zealand Broadcasting Service, held two competitions that were to bring the work of three composers - David Farquhar, Larry Pruden and Dorothy Freed - to wider attention.

Details of the first of these competitions were announced in the New Zealand Listener in August of 1956, as follows:

"MAIN CONDITIONS
1. The competition is open to all persons with New Zealand citizenship wherever domiciled.
2. Closing date is 12 noon on Friday, March 29, 1957.
3. The competition is in the following sections:
   (a) Composition for brass band (7-10 minutes)
   (b) Ballad for solo voice with pianoforte accompaniment, to words of N.Z. authorship.
   (c) Work for solo pianoforte (4-5 minutes).
4. Prizes will be as follows: Section A - first prize £100, second prize £50; Section b - first prize £50; Section C - first prize £50.
5. There is no entry fee, and more than one entry may be submitted in any one section.
6. The music must not have been published, recorded, broadcast, or publicly performed before the competition result is announced."

In all, 95 entries were submitted in the ballad section, 36 in the piano and 9 in the brass band. David Farquhar won the piano section (with his Partita) and Dorothy Freed, then a music student at the Victoria University College won the ballad section. No award was made in the brass band section.

1 APRA and NZBS sponsor composers' contest. New Zealand Listener vol.35 no.889, 17 August 1956:9.
2 Composers' contest winners. New Zealand Listener vol.36 no.929, 31 May 1957:9. No mention is made of the title of Freed's winning ballad.
3 ibid. The judge of the brass band section was Dr Charles Nalden, Professor of Music at Auckland University College. He is quoted as saying: "I regret ... that I am unable to recommend any of the nine entries submitted for a prize. Of these nine, only two merited really close scrutiny....While the two works were more worthwhile than the other seven, here again their actual musical worth precludes me from believing that either would add anything to the credit of band music."
Details of the second NZBS-APRA Composers' Contest were announced in the *New Zealand Listener* in May of 1958.\(^4\) Entries were to close on 31 January 1959, and prizes totalling £300 were offered, spread over three categories. The first of these categories was for a work for full orchestra with a performing time of up to 10 minutes. The second category was for an art-song cycle for solo voice and piano accompaniment, with words of New Zealand authorship (either published or unpublished). The total playing time of this could not exceed 12 minutes. The third category was for a light orchestral composition, with a performing time of up to 5 minutes. One entry per composer per category was permitted, and entries must not have been published, broadcast, recorded or publicly performed before the results were announced. The £300 prize money comprised: Category 1 - £100 first prize, £50 second prize; Category 2 - £75 first prize; Category 3 - £75 first prize.

Larry Pruden, for his *March: Lambton Quay*, won first prize in the orchestral category; second prize went to David Farquhar for his *Harlequin Overture*.\(^5\) The art-song cycle section was won by a Wellington composer, John Taylor,\(^6\) for his composition *Kawhia*. Doris Sheppard and Dorothea Franchi were commended for their works entered in this section. The winner of the light orchestral section was a Christchurch composer, Brian A. Barrett.

Category 1, judged by John Hopkins, received 19 entries; category 2, judged by Ronald Tremain, received 23 entries; and category 3, judged by Jay Wilbur, received 17 entries.

Discussing Pruden's entry, John Hopkins commented:

"The "Lambton Quay" overture impressed because of its composer's good sense of orchestral colour .... It is vivaciously written, with a brilliant opening statement contrasted with a lyric second tune. It has originality of idea and I should imagine it will give listeners satisfaction."\(^7\)


\(^{5}\) Composers' contest awards. *New Zealand Listener* vol.40 no.1024, 10 April 1959:9.

\(^{6}\) John Taylor was a member of the 2YA programme staff at that time.

\(^{7}\) Composers' contest awards. *New Zealand Listener* op.cit.
Of the entry by Farquhar, Hopkins commented:

"... "Harlequin Overture", is if anything more skilfully contrived though somewhat lacking in contrast. It is cleverly written for the orchestra, an exceedingly difficult work which, however, leaves an impression of manufacture rather than inspiration. Though it is a work of excellent craftsmanship, I feel that if only one had a nice broad sweep of melody to hang one's hat and coat on the listener would be more satisfied." 8

The next NZBC-APRA organised contest was held in 1970, 9 in conjunction with the Music Federation of New Zealand. This was for a string quartet and was won by Gillian Whitehead for her work The Appearance - The Shadow or Te-Ahua-Te-Atarangi, to give it its Maori title. 10 A similar contest was held the following year, again for a string quartet. This contest was won by John Rimmer for his Refrains, Cadenzas and Interludes.

8 ibid.

9 No reasons have been offered by either organisation for the long gap between the 1959 and 1970 competitions.

Appendix All: Philip Neill Memorial Prize.

The Philip Neill Memorial Prize for excellence in Original Composition was founded in 1943 in memory of the late Philip Foster Neill, by his sister, who, in that year settled the sum of £1,000 with the Trustees, Executors and Agency Co. Ltd., with the instructions to pay the annual income to the Otago University College Council. Philip Neill was a medical student at Otago University College who died in the infantile paralysis epidemic of 1943.1

The prize is awarded annually by the University of Otago, and has the distinction of being the only annual prize offered in New Zealand for composition. The prize is open for competition to all past and present students of the New Zealand Universities, but no winner of the prize in any year is eligible to compete again until five years have elapsed.

Entries are judged by the Blair Professor of Music of the University of Otago, and one other person who is appointed by the University Council. Each year, these examiners prescribe the outlines of the type of piece the award is offered for. The University of Otago reserves the right to publish and/or broadcast the winning work of each year. Where broadcasting of a work occurs, it is scheduled as close as possible to 30 September, the birthday of Philip Neill.

Unfortunately, complete records have not been kept by the University of Otago of the winning works each year. The following is a complete as possible list of the winners and winning works to 1979, compiled from a variety of sources:

1944 Douglas Lilburn - *Prelude and Fugue in G minor* for organ
1945 Harry Charles Luscombe - *Sonata in G major* for piano and violin
1946 Frank Callaway - *Theme and Variations for String Orchestra*
1947 Dorothy Scott - *In a Younger Land* for mezzo soprano or soprano and piano trio
   Dorothea Franchi - *The Desolate Star* for tenor and piano
1948 John Ritchie - *Passacaglia and Fugue on an original theme* for two pianos
   Donald Byars - *Variation and Fugue on an original theme* for two pianos
1949 Charles Martin - *Passacaglia and Fugue* for two pianos
1950 Clare Isobel Neale - *Variations on an original theme in the phrygian mode with a ground bass finale* for solo piano

---

1 Otago University College *Calendar* 1946:148–9.
1951 Georgina Elsie Smith — Theme and Variations for two pianos
1952 David Sell — A Fantasie Sonata for cello and piano
1954 Nigel Eastgate — Prelude and Fugue for Organ
1958 Dorothy Freed — Variations for Woodwind Quartet
Philip Hodgson — title unknown
1962 Robin Maconie — Basia memoranda for lyric tenor and string quartet
Graham Hollobon — Elegy: A Song Cycle (words: Alastair Campbell)
1963 Jenny McLeod — Toccata for Brass
William Southgate — Toccata for Brass Choir
1965 Jack Body — Cantata for the festival of dedication of a Church
1966 William Hawkey — title unknown
1970 Gillian Bibby — Sanctuary of Spirits chamber opera for children
1971 John Rimmer — Composition 2 for wind quintet and electronic sounds
1972 Christopher Norton — Here is a place of disaffection for mezzo-soprano and chamber ensemble
1974 Two entries, no award
1975 No entries, no award
1976 One entry, no award
1977 Five entries, no award
1978 David Hamilton — Canticle I for oboe, baritone and piano
1979 Peter Adams — Sings Daphne for soprano, clarinet, piano.

Several points are worth noting in greater detail about the Philip Neill Memorial Prize. The first of these is that most of the composers were in the early stages of their career when they won the prize. Of the twenty or so composers whose birthdates are known, only three — Dorothy Freed, William Hawkey and John Rimmer — were over thirty when they won the prize.

The second point worth noting, is that of the compositions that can be identified as prize-winning works, in no case have the judges exercised their option of publishing a winning entry, and in only one case, Rimmer's Composition 2, has a prize-winning work subsequently become widely performed.²

A third point worth noting is that the prescriptions for each

² Rimmer's work was written in 1969, before the date of the announcing of the competition. Credit in initiating the work cannot therefore be given to the Philip Neill Memorial Prize. However, his winning of the competition may have helped the work receive subsequent publication by the Wai-te-ata Press Music Editions in 1972.
year reflect the general direction of growth for New Zealand music. This provides a pattern of the preoccupations of New Zealand composers, although in all cases there is a time lapse of several years between the composers' interest in a particular genre and the prescribing of that genre for the competition.

To elaborate: in the early years, the competition was for strict and conventional forms (such as prelude and fugue in 1944, sonata in 1945, theme with variations in 1946). In 1956 (several years after Douglas Lilburn had set New Zealand texts in works such as Elegy and Sings Harry) the prescription specified that New Zealand verse be used. In 1965 the growth away from 'conventional' writing in New Zealand was reflected in the prescription with the note "...Neither chorus nor ensemble need be of traditional constitution". In 1970, two years after the premiere of Jenny McLeod's Earth and Sky, the prescription called for "... a cantata or scena ... capable of performance in primary or secondary schools". Up to three adult performers were allowed, alternative instrumentations were called for, and the use of shouting was allowable in the work. In 1971, six years after Lilburn's The Return was realised, the submission of an electronic work as an alternative to a work using traditional instruments was permitted.

In recent years, the value of the Philip Neill Memorial Prize has declined markedly; financially, due to erosion of the cash prize by inflation, and in terms of prestige, by the many other composition competitions that offer both a higher cash prize and the opportunity of greater exposure (in terms of greater opportunity for performance).

In summary, the Philip Neill Memorial Prize has been of importance to the development of New Zealand composition in that it has consistently offered a goal (with a small cash incentive) for (generally younger) composers to work towards. Over the thirty or so years that the prize has been offered, it may well have been the catalyst for the composition of many works. However, it does not, certainly with respect to the winning entries, appear to have been responsible for the production of any work that has been absorbed into the standard repertoire of New Zealand compositions that are regularly performed. With little promise of subsequent performances (past the first broadcast), with next to no promise of publication for the prizewinning work, and with

---

3 University of Otago Calendar 1965:247.
a cash prize that is now little more than a token remuneration, the Philip Neill Memorial Prize has become in essence, a competition for competition's sake.
Appendix A12: Price Milburn Music.

Price Milburn Music Ltd. has its origins in the firm Price Milburn and Co., specialists in the publication of primary school literature. In 1970, with the appointment of Peter Zwartz (formerly working for the New Zealand branch of J. Albert and Son and a key figure in that firm's publishing of Lilburn's Nine Short Pieces for Piano in 1969) to this firm, a special music division of Price Milburn and Co. was established. A tentative excursion into the field of New Zealand composition was made with the publication of five titles in 1973. These comprise, in order of publication:

- David Farquhar *... And One Makes Ten* (1969)
- Douglas Lilburn *Two Sonatinas* (1946 and 1962)
- David Farquhar *Anniversary Duets* (first set) (1961)
- Douglas Lilburn *Sonata* for violin and piano (1950)

In 1974, Peter Zwartz formed a partnership with Roderick Biss (previously of the firm Schotts and Faber) and the two purchased the Music Division of Price Milburn and Co., renaming it Price Milburn Music Ltd.

Price Milburn Music Ltd. was organised into two offices - the Publishing and Production Departments in Auckland, which were managed by Biss, and the Warehouse and Distribution Departments in Wellington, which were managed by Zwartz. Most of the engraving work was done in England, and printing was handled by a variety of New Zealand firms.

Price Milburn Music pursued a two-pronged policy in its publication. It concentrated on the commercially viable educational music, and used proceeds from this to provide the subsidy for the publication of 'serious' New Zealand music.

By 1978 Price Milburn had published over fifty titles, and had established a hire library which was initially managed by David Britten. This library:

"... is operated along similar lines to those at overseas publishers. The decision to include a particular work in our catalogue is reached in the same way as a work for publication, and

1 Peter Zwartz in conversation with author November 1978.
often when a score is published, especially large orchestral works, the parts for performance are on hire only. The composer receives royalties both on the scores sold and the performances given.\textsuperscript{2}

Price Milburn Music purchased the \textit{Musica Dei Gloria} publishing catalogue from John Wells and continued to use this label in the publication and reprinting of several short religious choral works which include: David Griffith's \textit{Salve Regina}, \textit{Dormi Jesu} and \textit{Dead Upon the Tree}; John Rimmer's \textit{Dies Sanctificatus} and \textit{O Magnum Mysterium}; and John Ritchie's \textit{Lord, When the Sense of Thy Sweet Grace}.

Price Milburn Music also contracted two 'house composers' (composers on contract with the firm) - Jonathon Ladd and Gillian Whitehead.

Regrettably, from 1980, Price Milburn Music suffered retrenchment, and its publication of works by New Zealand composers has all but ceased. This has led to a revival of the Wai-te-ata Press Music Editions, under the new direction of Jack Body.

\textsuperscript{2} David Britten in correspondence with author 3 October 1978.
Appendix A13: The Queen Elizabeth II Arts Council.

Prior to 1950, the New Zealand Government, under the auspices of the Department of Internal Affairs, had awarded travel bursaries to promising New Zealand artists on an informal basis. The availability of these awards was not publicised to any great extent, nor was there any existing policy or criteria for justifying their distribution. As the applications for these awards began to increase in number and frequency, the Government began to consider more efficient methods of selection and distribution. The way for a regular system of arts subsidies had been prepared in 1946 when Joseph Heenan, then Minister of Internal Affairs, successfully proposed the allocation of ten percent of art union profits per annum for cultural activities.

In 1950, the Government appointed three advisory committees to make separate recommendations for awards in drama, music and dance. The main emphasis of these awards was to be on the granting of individual bursaries to enable promising artists to gain further education and experience overseas. In practice, these awards contributed to the culture drain from New Zealand, but in the absence of any schools for the performing arts in New Zealand, it was considered the fairest and most feasible policy. The three committees in the main comprised people from existing arts institutions. The music committee was composed of the Conductor of the National Orchestra, the President of the Music Registration Board, and the Organising Professor of Music for the (then) University of New Zealand. The Secretary of Internal Affairs was the ex officio chairman of all three advisory committees.

Thus the groundwork for the existence of an arts funding body separate to the Government was prepared. This system of arts funding was to continue through the 1950s, with a gradual weakening of the emphasis placed upon individual bursaries as more and more organisations applied for state subsidy.

1 For a detailed examination of the role of the New Zealand Government in financing activities in the arts prior to the establishment of the Queen Elizabeth II Arts Council of New Zealand, refer to: Jonathan Manuel Fox. State aid to the arts in New Zealand. Unpublished MA thesis. Victoria University of Wellington 1967. 148pp. Much of the account given of the activities of the Arts Advisory Council is based on information provided in that thesis.
By 1960, it became apparent that the system needed overhauling. The existence of three separate committees proved unwieldy, and the growing need for funding of arts organisations necessitated a re-evaluation of the preferential policy for individual applicants. A dilemma grew out of the latter: an organisation applying for a grant would require a larger sum of assistance than an individual, whereas an individual could not exert the same pressure on the funding body. The question arose as to what the Government's role should be in the proposed new funding body.

"The Minister of Internal Affairs should not be chairman of the advisory body, nor should he take any part in the administration of the Fund ... A committee free of political influence should be set up ... The important factor was that they would be entirely independent of the sort of pressures to which politicians were invariably subjected."2

This viewpoint was opposed by Mr S.W. Smith, Opposition member from Hobson, who:

"... hoped that the setting up of the Arts Advisory Council did not mean that the Minister of Internal Affairs would lose all authority in the making of small grants to assist various bodies. It was proper that the allocation of large sums of money should be reviewed by an advisory body, but even then the Minister should be the chairman of the body and have full say on behalf of the Department in what was allocated."3

The new Arts Advisory Council (AAC) was duly established in 1960, with the Minister of Internal Affairs as the Chairman and a committee comprising three ex officio members of Parliament and five non-government employees. The latter category comprised Professor J.C. Beaglehole, D.S. Campbell (amateur theatre), Mr F. Turnovsky (chairman of the opera company), Mr J. Collins (amateur music), and Mr K. Melvin (education lecturer). Thus with four out of nine representatives being Government officials, state representation was actually greater on the AAC than it had been under the previous system.4

2 Mr T.P. Shand, Opposition member for Marlborough, N.Z.P.D. 29:3017f.
3 N.Z.P.D. 29:3017f.
4 Jonathan Manuel Fox, op.cit. p.77.
Two other essential differences between the AAC and its predecessor are worth noting. Firstly, the AAC brought a change of funding policy from emphasis on the individual to emphasis on professional companies. In its three years of existence, over half its funds were allocated to three existing professional arts companies. From a total budget of £221,631, £46,250 was allocated to professional ballet; £13,125 to professional drama; and £53,500 to professional music. Grants to individuals in all areas of the arts totalled £56,696 (c.26% of the budget) and grants to amateur companies totalled £39,508 (c.18%). By comparison, £112,875 (c.51%) was allocated to professional companies.\(^5\)

Compare this with the allocation of grants (over £200) from the Department of Internal Affairs during the period 1956-60: from a total of £142,700, individuals received £66,920 (c.47%), amateur groups received £39,965 (c.28%), and professional concerns received only £35,815 (c.25%).\(^6\)

<table>
<thead>
<tr>
<th>Table 1: Comparison of allocation of grants by the Department of Internal Affairs with that of the Arts Advisory Council.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dept Int. Aff.</td>
</tr>
<tr>
<td>----------------</td>
</tr>
<tr>
<td>Professional</td>
</tr>
<tr>
<td>Amateur</td>
</tr>
<tr>
<td>Individual</td>
</tr>
<tr>
<td>Other</td>
</tr>
</tbody>
</table>

(Figures to nearest whole percentage).

Thus, a clear illustration of the change in emphasis is discernible. What is more important though, is that this change in emphasis reflected a growth towards professionalism in New Zealand arts.

The second essential difference was that where the bursary committees functioned primarily for the purpose of allocating funds, the AAC assumed, in addition to this, an initiating function. The AAC presented submissions to the Minister of Internal Affairs requesting an increase of funds, it sent a deputation to the Minister of Customs to discuss the raising of import quotas on works of art, and it lobbied the Minister of Finance with the aim of gaining tax relief for private expenditure in the arts. In contrast with the advisory committees of

---

5 ibid. p.143.
6 ibid.
7 The category "Other" includes commissions of music, master classes, grants to New Zealand Film Society and the sum £5,495 headed "Miscellaneous commitments over three years".
the Department of Internal Affairs, the AAC sought to publicise its activities widely. This initiating function of the AAC is important, as, for the first time, an established government body was actively seeking to promote the arts. 8

The AAC was primarily concerned with raising the standards of the arts - of drawing the distinction between the professional and amateur standard, as opposed to the professional and amateur status. This manifested itself both in the increasing financial support for professional standard organisations, and in the inauguration of two new types of grants to individuals - the commission, and the award for achievement. 9

In 1962, the Government proposed that the AAC be replaced with a similar, but statutory, body called the Queen Elizabeth II Arts Council.

"There were a number of reasons why it was convenient to change the structure of the AAC. The first, again, was the need for a more efficient administrative procedure. The AAC had been overwhelmed with work. Decisions had to be reached by the members in bi-monthly meetings, and all paper work was handled by the Department. It was felt that the time had come for a full time director and staff.

There was also a political factor. The Arts Advisory Council had been established in the last months of the Nash Government, and in the eyes of some, it was considered a "Labour" body. It was suitable for the National Government at this point (which had been elected in 1960) to make its own contribution to the arts." 10

The establishment of this new arts body, was timed to coincide with the visit of Queen Elizabeth II to New Zealand in 1963. Her Majesty had indicated that rather than receiving personal gifts, she would prefer a gesture which would benefit cultural life in New Zealand. Thus, it was decided to "present" her with an "arts council" in accordance with her indicated preference. This enabled the Government to authorise more money for the arts without encountering political difficulty. The Queen Elizabeth II Arts Council would begin with

---

8 Jonathan Manuel Fox, op.cit. p.80.
9 ibid.p.82.
10 ibid.p.37.
£130,000 instead of the £60,000 of the AAC. 11

The Queen Elizabeth II Arts Council Bill was introduced at the 4th session of the 33rd Parliament; on 7 February 1963 a memorial plaque was presented to Queen Elizabeth II, bearing the following inscription:

"...And whereas Your Majesty has graciously agreed that a gift could fittingly take the form of the constitution of a body to encourage, foster, and promote the practice and appreciation of the arts in New Zealand which, in accordance with the gracious approval of Your Majesty heretofore duly given, shall be called The Queen Elizabeth the Second Arts Council of New Zealand..." 12

After much deliberation over the personnel to be appointed to the twelve-person Council, the following were chosen: Mr G.G.G. Watson as Chairman (Auckland barrister and trustee of the National Art Gallery), Sir Gilbert Archey (Wellington museum curator), Mr James Collins (of Christchurch and the only person reappointed from the AAC), Mr D.A. Highet (Auckland public accountant and organiser of the Auckland Festival), Mr E.C. Marris (Wellington businessman and trustee of the ballet company), Professor Peter Platt (Professor of Music at the University of Otago), Mr J.H.E. Schroder (of Wellington and the former Director of Broadcasting), Mr R.S.V. Simpson (Wellington barrister and administrator in amateur music and art bodies), and Mr G.H.A. Swan (Wellington barrister and active proponent of professional theatre). The Director of Education, the Director-General of Broadcasting, and the Secretary for Internal Affairs occupied, ex officio, permanent places on the Council. 13

The Queen Elizabeth II Arts Council continued the same policy pursued by the AAC with regard to fostering the rise towards professionalism in the arts. In the second year of the Queen Elizabeth II Arts Council's effective existence, for example, from a total budget of £215,346, 51.07% went to professional status art, 32.55% to amateur status, 10.78% to individuals, and 5.6% to administration.

Since its inception, the Queen Elizabeth II Arts Council has provided funding for composers in a number of ways: through the

11 By 1981 this budget had increased to $3.6 million.
12 Copy of plaque housed at Alexander Turnbull Library, M.S. Papers 1205.
13 Fox op.cit. p.38, 90.
commissioning of specific works (either directly or through a performing organisation), through providing assistance for the publication or recording of specific works, through providing travel, study, or special project awards to composers, and through providing finance to organisations to assist the performance of a work or works.

Along with the Australasian Performing Right Association, the Queen Elizabeth II Arts Council provides the main source of funding for composers in New Zealand.

14 See Appendix A2.
APPENDIX B

ADDITIONAL INFORMATION ABOUT COMPOSERS CENTRAL TO
THE DEVELOPMENT OF A NEW ZEALAND TRADITION OF
COMPOSITION 1940-65

Includes biographical sketch and select list of works. Information given in select list of works comprises date of composition, title of composition, description of forces and name of publisher and recording company (where appropriate). The provision of a select list of works is for the purposes of indicating the nature and scope of each composer's writing.
Appendix B1: Edwin Carr


Works include:
1950 Mardi Gras overture for orchestra.
1952 Symphony for string orchestra.
1955 Electra ballet music for piano, percussion and orchestra.
1958 Nightmusic scherzo for orchestra.
1961 Concerto for piano and orchestra.
1961 Sonata for violin. Ricordi.
1963 The Snow Maiden children's ballet music for orchestra.
1965 Four Pieces for oboe d'amore and piano.
1966 An Edith Sitwell Song Cycle for oboe, mezzo-soprano and piano. Ricordi.
1967 Five Pieces for Orchestra an arrangement of Five Pieces for Piano.
1970 Aubade for clarinet and orchestra.
1970 Electra dances from the ballet for two pianos and percussion. KIWI SLD-26.
1969-72 Nastasya 3-act opera.
1974 The Twelve Signs: an astrological entertainment for orchestra without strings.
1977 Five Wolfskehl Songs for baritone and piano. KIWI SLD-55.
1978 Sinfonietta for small orchestra.
1978 String Quartet No.2.
Appendix B2: David Farquhar.


Works include:

1954 Epithalamion Overture for string orchestra.
1953/7 Ring Round the Moon dance suite for small orchestra. Wai-te-ata. KIWI LD-3.
1957 Six Songs of Women for soprano and piano. Wai-te-ata.
1959 Harlequin Overture for orchestra.
1961 Anniversary Suite No.1 for orchestra.
1961 Elegy for string orchestra.
1963 I Sing of a Maiden carol for SATB. Blandford.
1964 Anniversary Duets (second set) for piano duet.
1964 The Leaden Echo and the Golden Echo for soprano, SATB, small orchestra.
1964 Three Scots Ballads for baritone and orchestra.
1965 Anniversary Suite No.2 for orchestra.
1967 Concerto for wind quintet. KIWI SLD-61.
1968 Repercussion ballet for flute (piccolo) and percussion.
1969 ... And One Makes Ten for piano. Price Milburn.
1969  **Oh Captain Cook!** musical based on Giradoux play.
1969  **Prayer Before Birth** for narrator, SSA and organ.
1969  **The Score** a collection of 21 school songs for voices, piano and optional extra instruments.
1970  **Shadow** 1-act opera.
1971  **Fives** for 5 instrumentalists and 5 dancers.
1974  **Bells in Their Seasons** for double choir and orchestra.
1975  **Echoes and Reflections** for string orchestra.
1976  **Magpies and Other Birds** for male voice quartet.
1977  **Telephonics** for piano.
1982-3  **Symphony No.2** for orchestra.
Appendix B3: Dorothea Franchi


Works include:

1947 Cross-country for piano.
1948 Magnificat for girls' choir and organ.
1951 Rhapsody for viola and orchestra.
1953 Ode to Elizabeth narrator and strings.
1953 A Song to the Wind unison song. (Text: Willow Macky). Arnolds (Singing Class Music No.671).
1961 Do-wack-a-do ballet music for orchestra.
n.d. Concertino for harmonica, harp and strings.
Appendix B4: Ashley Heenan.


Works include:

1950  Eleven Folk Songs for Children for unison voices and piano.  
(Texts: traditional). Published by NZBS.
1951  Cindy for string orchestra. KIWI LD-2.
1951  Twenty-two Folk Songs for Children for unison voices and piano.  
(Texts: traditional). Published by NZBS.
1952  Three Sea Songs for baritone and piano. (Texts: traditional).  
London, Graham Gill and Curwen.
1956  A College Overture for orchestra.
1959  Four Folk Songs for tenor and instrumental accompaniment.  
Devised for William Clauson and the "Folk Song Five". Castle Music. HMV 7EGM 6010.
1966  A Maori Suite for soprano, mezzo-soprano, choir and orchestra. KIWI SLC-72.
1967  A Time for Offenbach ballet music for orchestra.
1975  Scottish Dances for orchestra.
1978  War and Peace - Suite for Orchestra.
Appendix B5: Larry Pruden


Works include:

1952 **Soliloquy for Strings.** KIWI SLD-66.
1953-5 **String Trio.**
1959 **March: Lambton Quay** for orchestra.
1960-1 **Westland** (A back-country overture) for orchestra.
1974 **Akaroa** for small orchestra. KIWI SLD-66.
1974 **Night Song** for string orchestra. KIWI SLD-37 and SLD-66.
1975 **Haast Highway** for brass band. KIWI SLD-66.
1976 **Taranaki** overture for orchestra.
1977 **Looking for a Lost Guinea-Pig at Daybreak** for piano.
1977 **1218** unsolemn overture after Tchaikovsky for orchestra.
Appendix B6: John Ritchie


Works include:

1948 Passacaglia and Fugue on an original theme for two pianos.
1950 Then Laugheth the Year for SATB, strings, two pianos. (Text: Robert Bridges).
1952 The Lamb for unison treble voices and piano. (Text: Blake). A and C Black.
1956 Suite for Strings.
1958 Six Folk-Songs arranged for SAB. Novello.
1958 Turkey in the Straw arranged for string orchestra. KIWI SLD-2.
1962 String Quartet.
1962 Twelve Folk Dances arranged for chamber orchestra. AW and AH Reed. KIWI EA41-46, EA81-86.
1963 Kyrie and Gloria for SATB, string orchestra and timpani. Wai-te-ata.
1964 Lauda Sion Salvatorem for soprano, SATB semichorus, woodwind, brass and percussion. (Text: Crashaw).
1967 Partita for Brass for 2 trumpets, horn and 2 trombones.
1972 Mass No.4 for Congregational Singing Lower Hutt, New Zealand Educational Supplies.
1973 Ergo Tua Rura Manebunt for SATB, flute, brass and strings.
1974 Four Ben Johnson Lyrics for SSAA.


1982 Poem for Flute and Orchestra for solo flute and chamber orchestra.
Appendix B7: Ronald Tremain


Works include:

1946 Two Bagatelles for piano. Beggs.
1951 Truth unison song for massed voices. (Text: from play King Darius c.1565). Arnold.
1958 Four Shakespeare Settings SAB. Novello.
1959 Nine Studies for violin and viola.
1961 Magnificat for solo soprano and SATB. KIWI SLD-16.
1962 String Trio.
1962 Three Inventions for solo piano.
1964 Five Epigrams for twelve solo strings. Otago University Press. KIWI SLD-16.
1964 Four Medieval Lyrics for mezzo-soprano and string trio. Wai-te-ata. KIWI SLD-16.
1964 Mass for SATB and organ.
1964 Symphony for string orchestra.


1975  *Eleven Haiku* for tenor and oboe. Canadian Music Centre.

1977  *Jubilate Deo* for choir. KIWI SLD-56.
Appendix B8: Anthony Watson


Works include:

1959  **String Quartet No.1.**


1962  **String Quartet No.2.**

1965  **Concert Piece** for violin and piano.

1969  **Sonata for Solo Viola.** Otago University Press. KIWI SLD-32.

1971  **In Memoriam Igor Stravinsky** for soprano or contralto, SATB, piano or organ.

1971  **String Quartet No.3.**

1971  **Three Bagatelles** for violin, viola, cello and bassoon.
APPENDIX C

YEAR-BY-YEAR LIST OF LILBURN'S COMPOSITIONS

Information given comprises date of composition, title of composition, list of movements (if more than one), description of forces, additional details about the composition (where relevant), location of score (if unpublished) or name of publisher and recording company (where appropriate). In the case of incidental music, the name of the producing organisation is given; for stage plays, the director's name is specified. Durations (where available) are given for the non-incidental tape works. Works are listed chronologically except within each year, where they are listed alphabetically.
1932 Sonata in C minor (Opus 1) in 3 movements (Maestoso-Allegro, Semplice Cantabile, Allegro) for piano. WT
1936 Forest tone poem for orchestra:2222;4230;timp;strings. Winner of Percy Grainger Prize 1936. WB
1937 Drysdale Overture for orchestra:2223;3230;timp,perc;strings. Winner in orchestral class of NZ Centennial Celebrations Music Competition 1940. WB
1939 Festival Overture for orchestra:3222;4330;timp;perc;strings. Awarded second prize in orchestra class of NZ Centennial Celebrations Music Competition 1940. WB HMV
1939 Phantasy for String Quartet (Westron Wynde) Winner of the Cobbett Prize 1939. WU
1939 Prodigal Country for baritone, chorus and orchestra;3222;4340; timp, sd-dr, cym, tri; strings. (Texts: Robin Hyde, Allen Curnow, Walt Whitman). Winner in choral class of NZ Centennial Celebrations Music Competition 1940. WB
1939 Sonata in A minor] in 3 movements ( = c.60-Allegro, Allegro assai vivace, Andante-Allegro-Andante-Allegro) for piano. WT
1939 Sonata for Pianoforte No.2 in F-sharp minor in 2 movements (Lento-Allegro ma non troppo e con rubato-Lento-Allegro ma non troppo, Theme and variations). WT
1940 Aotearoa Overture for orchestra:2222;4320;timp,perc;strings. WB KIWI
1941 Suite for Strings in 5 movements (Molto moderato-Allegro, Andante quasi poco adagio, Vivace, Lento con doloroso, Allegro). WT
1942 Allegro for strings. Price Milburn KIWI
1942 Concert Overture for strings. Originally titled Concert Overture No.1 in D. WB KIWI
1942 Canzonetta for violin and viola. WT
1942 Five Bagatelles (No.1 Allegro ritmico, No.2 untitled, No.3 = c.144, No.4 untitled, No.5 = c.138) for piano. WT
1942 Introduction and Allegro for Strings Originally titled Concert Overture No.2 in B-flat. WB KIWI
1942 Landfall in Unknown Seas in 4 movements (Moderato, Allegro, Adagio sostenuto, Allegro) for strings and narrator. (Text: Allen Curnow) WB KIWI
1942 Magnificat and Nunc Dimittis for unaccompanied SATB. Written for use in the Christchurch Cathedral. WT
1942 Two Piano Pieces: Prelude and Jubilate published in Music Ho c.1942.
1943 Hamlet for 3 violins and tubular bell. Incidental music for production of Shakespeare's play by Canterbury University College Drama Society. (Director: Ngaio Marsh). WT
1943 Sinfonia in D in 3 movements (Moderato, Andantino, Allegro) for strings. WT
1943 Sonata in C in 4 movements (Moderato poco liberamente quasi parlando con ritenzione, Vivace, Andante tranquillo, =66-72) for violin and piano. WT
<table>
<thead>
<tr>
<th>Year</th>
<th>Work Description</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>1943</td>
<td>Sonata in E-flat in 3 movements (Allegro, [Andante], Rondo) for violin and piano.</td>
<td>WT</td>
</tr>
<tr>
<td>1943</td>
<td>Allegro Concertante for violin and piano, revised 1945.</td>
<td>WT</td>
</tr>
<tr>
<td>1944</td>
<td>Distant Point songs for production of Afinoginev's play by Canterbury Repertory Society. (Hon. Director:Ngaio Marsh).</td>
<td>WT</td>
</tr>
<tr>
<td>1944</td>
<td>Othello for violin and piano. Incidental music for production of Shakespeare's play by Canterbury University College Drama Society. (Director:Ngaio Marsh).</td>
<td>WT</td>
</tr>
<tr>
<td>1944</td>
<td>Prelude and Fugue in G minor for organ. Winner of Philip Neill Memorial Prize 1944.</td>
<td>WT</td>
</tr>
<tr>
<td>1944</td>
<td>Songs may be sung of the past and its glory for voices and piano/organ. Waitaki Boys High School Song. (Text: F. Milner, revised by Walter Brookes). Still in use at school.</td>
<td>WT</td>
</tr>
<tr>
<td>1945</td>
<td>Elegy (I.M.Noel Newson) in 4 movements (To Daffodils, The Sick Rose, Virtue, Fear No More) for two voices (soprano and contralto) and strings. (Texts: Herrick, Blake, Herbert, Shakespeare). Originally titled Elegy.</td>
<td>WB KIWI</td>
</tr>
<tr>
<td>1945</td>
<td>King Henry V for 2 trumpets. Incidental music for production of Shakespeare's play by Canterbury University College Drama Society. (Director: Ngaio Marsh).</td>
<td>WT</td>
</tr>
<tr>
<td>1945</td>
<td>Midsummer Night's Dream, A for flute, cornet and 2 french horns. Incidental music for production of Shakespeare's play by Canterbury University College Drama Society. (Director: Ngaio Marsh).</td>
<td>WT</td>
</tr>
<tr>
<td>1945</td>
<td>Sea Change for piano.</td>
<td>WT</td>
</tr>
<tr>
<td>1945</td>
<td>String Trio in 3 movements (Allegro ma non troppo, Allegretto, Allegro). Hinrichsen/Price Milburn</td>
<td>KIWI</td>
</tr>
<tr>
<td>1946</td>
<td>Cambridge Overture for strings.</td>
<td>WT</td>
</tr>
<tr>
<td>1946</td>
<td>Chaconne for piano. Originally titled Theme and Variations for Piano. Otago University.</td>
<td>PYE</td>
</tr>
<tr>
<td>1946</td>
<td>Macbeth for cello, timpani, recorder, trumpet and piper. Incidental music for production of Shakespeare's play by Canterbury University College Drama Society (Director: Ngaio Marsh).</td>
<td>WT</td>
</tr>
<tr>
<td>1946</td>
<td>Sonatina No.1 in 3 movements (Vivace, Poco adagio espressivo, Allegro) for piano. Originally titled Sonatina.</td>
<td>Price Milburn</td>
</tr>
<tr>
<td>1946</td>
<td>Song of Islands, A for orchestra: 2222;4330;timp;strings. Originally titled Song of the Antipodes.</td>
<td>WB</td>
</tr>
<tr>
<td>1946</td>
<td>String Quartet in E minor in 3 movements (Andante, Allegretto, Allegro). Wai-te-ata</td>
<td>KIWI</td>
</tr>
<tr>
<td>1947</td>
<td>Backblocks Hospital for small orchestra: 1121;2200--;strings. Incidental music for National Film Unit documentary.</td>
<td>WT</td>
</tr>
</tbody>
</table>
1947 Canonic Studies i) Canon for two clarinets  ii) Diversion for two trumpets.  WT
1947 Diversions in 5 movements (Vivace, Poco adagio, Presto, Andante, Allegro) for strings. Oxford University  KIWI
1947 Li Po in Spring for voice and piano. (Text: James K. Baxter).  WT
1947 Summer Afternoon for voice and piano. (Text: Basil Dowling).  WT
1948 Diversion for piano.  WT
1948 Infant Schools for flute, 2 clarinets, piano and strings. Incidental music for National Film Unit documentary.  WT
1948 Islands, The 2 songs for voice and piano. i) "Darkness and light in archetypal sway..." ii) "Always in these islands, meeting and parting...". (Texts: Charles Brasch).  WT
1948 Journey for Three for flute, oboe, 2 clarinets, bassoon, 2 horns, 2 trumpets, strings. Incidental music for National Film Unit feature film.  WT
1948 Rhythm and Movement for flute, 2 clarinets, percussion, piano, strings. Incidental music for National Film Unit documentary.  WT
1948 Sonatina for Clarinet and Piano in 3 movements (Moderato, Andantino, Allegro).  WU KIWI
1949 Sonata in 3 movements (Allegro, Poco adagio, Allegro assai vivace) for piano.  WU KIWI
1949 Symphony No.1 in 3 movements (Allegro non troppo, Andante con moto, Allegro) for orchestra:2222;4330;timp;strings.  WB
1949 This is New Zealand for small orchestra:(1)111;2210;timp;strings. Incidental music for BBC documentary. (Producer: D.G. Bridson).  WT
1949 Trojan Women, The for flute, trumpet, piano and violin. Incidental music for production of Euripides's play by the Wellington Repertory Society. (Director: Maria Dronke).  WT
1950 Cornet Rilke incidental music for string quartet for a reading of Rilke's poem read by Maria Dronke. NZBS production.  WT
1950 Lines in Autumn for voice and piano (Text: Basil Dowling).  WT
1950 Sonata in 1 movement (Molto moderato–Allegro–Tempo primo, Largamente–Allegro–Tranquillamente) for violin and piano. Price Milburn  KIWI
1951 Elegy a cycle of 8 songs (The Hollyford Valley, Now he is dead, Now sleeps the gorge, Reverie, Driftwood, Wind and rain, Farewell, The laid-out body) for baritone and piano. (Text: Alastair Campbell). Wai-te-ata  KIWI
1951 Symphony No.2 in 4 movements (Prelude, Scherzo, Introduction, Finale) for orchestra: 2222; 4330; timp; strings. Revised 1974. Price Milburn KIWI

1951-2 Sonata for Piano in 3 movements (Allegro non troppo, Allegro vivace, Moderato) revised 1956. WT

1952 Hamlet for 2 trumpets, violin and percussion. Incidental music for production of Shakespeare's play by the Wellington Repertory Society. (Director: Richard Campion). WT

1952 [Incidental music for a reading of New Zealand poetry at Auckland University College, 9 August] for violin and piano. Comprises Introduction, Interludes and Coda. WT

1953 Dandy Dick for piano. Incidental music for production of Pinero's play by the New Zealand Players. (Director: Richard Campion). WT

1953 Sings Harry a cycle of 6 songs (These songs..., When I am old..., Once the days..., The casual man, The flowers of the sea, I remember...) for baritone and piano. (Text: Danis Glover). Otago University

c. 1953 Sings Harry version for tenor and guitar. KIWI

1954 Allegro non troppo for piano four hands. WT


1954 [Six] Duos (Andante con moto, Allegro, Andante, Allegro, Lento, Allegramente) for two violins. Originally titled Duo for 2 Violins. WU KIWI

1954 Sings Harry version for tenor and piano. KIWI

1954-5 Suite for Solo Viola in 4 movements (poco lento, \( \frac{1}{4} = c.144 \), untitled, untitled). WT

1955 Suite for Orchestra in 5 movements (Allegro, Allegretto, Andante, Moderato, Vivace). 2222; 4230; timp; strings. WB

1955 St Joan for oboe, 3 trumpets, 2 trombones, strings. Incidental music for production of George Bernard Shaw's play by the New Zealand Players. (Director: Richard Campion). WT

1956 Birthday Offering, A for orchestra: 3333; 4340; perc, hp, pf, timp; strings. WB

1957 Merchant of Venice for oboe, oboe d'amore, 2 trumpets, trombone, harpsichord, cymbal, 3 violins. Incidental music for production of Shakespeare's play by the New Zealand Players. (Director: Richard Campion). WT

1957 Quartet for Brass Instruments in 5 movements (Largamente, Andante inquieto, Allegro, Tranquillamente, Chorale) for 2 trumpets, horn and trombone. WU

1957 Wind Quintet in 3 movements (Allegro, Andante con moto ma flessibile, Allegro). Wai-te-ata KIWI

1958 Three Poems of the Sea for strings and narrator. i) Sir Patrick Spens (trad.) ii) Come unto these yellow sands (Shakespeare) iii) The Changeling (Curnow). WB KIWI

1958 Three Songs for Baritone and Viola i) Warning of Winter (Bethel) ii) Song of Allegiance (Mason) iii) Blow, Wind of Fruitfulness (Baxter). Wai-te-ata KIWI
1959 Suite for Brass Band in 4 movements (Sostenuto, Allegro, Andante Sostenuto, Allegro). "never finalised" written on autograph score. WT

1961 Axe, The for tape. Incidental music to radio production of Allen Curnow's play by the NZBC Drama Department. WB

1961 Grand Canyon Uprun suite for wind quintet from incidental music to documentary-advertisement film about the jet boats manufactured by C.W.F. Hamilton Marine Ltd. WB

1961 Procescional Fanfare for three trumpets and organ. For the final congregation of the University of New Zealand. WU

1961 Symphony No.3 in 1 movement (Moderato-Vivace-Allegro-Andante-Allegro) for orchestra;3333;4330;timp, sd-dr, hp; strings. Faber Music KIWI

1962 Henry IV Parts 1 and 2 for fife, tenor recorder, 2 oboes, bassoon, 3 trumpets, tabor, side drum, harpsichord, viola and singers. Incidental music to radio production of Shakespeare's plays by the NZBC Drama Department. WT

1962 Sonatina No.2 in 3 movements (♩ = c.152, ♪ = c.132, ♩ = c.56) for piano. Wai-te-ata/Price Milburn KIWI

1963 Early Toronto Pieces for tape. i) Sings Harry ii) 2-part scrabble iii) Spectrum Study iv) Prelude v) White Noise Study. 18' WT

1963 Pieces from the Wiltshire Barn for tape. WT

1964 Pitcher and the Well, The for tape. Incidental music for production of Roy Hope's play by the NZBC Drama Department. WT

1964 Return, The for tape. 17' (Text: Alastair Campbell). KIWI

1965-6 Nine Short Pieces for Piano (♩ = ca 69, ♪ = ca 116, ♩ = ca 138, ♩ = ca 160, ♩ = ca 100, ♩ = ca 96, ♩ = ca 84, ♩ = ca 120, ♩ = ca 138). Albert KIWI

1966 Fragments of a Poem for tape. EMS/VUW

1966 Spiral Tattoo, The for tape. Incidental music for production of Adele Schafer's play by the NZBC Drama Department. WB

1967 Cicadas, Oscillators and Tree Fogs for tape. EMS/VUW


1967 He Mana Toa for tape. Incidental music for production of James Ritchie's play by Maori Theatre Trust. (Director: Richard Campion). EMS/VUW

1967 Poem in Time of War for tape. 17' KIWI

1967 Study from One Note for tape. 4' KIWI

1968 Hot Spring for tape. Incidental music for production of Adele Schafer's play by the NZBC Drama Department. WB

1968 Three Studies for Gustav Ciamaga for tape. 9' EMS/VUW

1969 Five Toronto Pieces for tape. 20' EMI(Two Toronto Pieces) WT

1969 He Tohu O Waharoa for tape. Incidental music for production of James Ritchie's play by the NZBC Drama Department. WT
1969  
**Summer Voices** for tape. 6'25" KIWI

1962/69-70  
**Seventeen Pieces for Guitar** (1969-70) (  \( \gamma \) =c.168; Canzona - the flowers of the sea;  \( \gamma \) =c.50; Allegro; Moderato; Rather slow, with freedom;  \( \gamma \) =c.168; Con moto; With freedom; Con moto;  \( \gamma \) =c.152;  \( \gamma \) = c.144; Allegro commodo; Canzona Allegro commodo;  \( \gamma \) = c.144;  \( \gamma \) =c.80). Price Milburn KIWI (14 of the 17)

1970  
**Expo 70 Dance Sequence** for tape. 10'53" KIWI

1971  
**Lilburn vs Putney, Staircase Music and Glass Music** for tape. 39' WT

1972  
"["God Save"]"  
**Anthem and Sequencer tune** for tape. 1'5" WT

1972  
**Three Inscapes** for tape. 12' KIWI

1942-73  
**Occasional Pieces for Piano.**  
Comprises Four Preludes 1942-4 (Allegro grazioso, Allegro deciso, Sostenuto e quasi lontano, Allegro) (first published by Caxton Press 1945); Two Christmas Pieces for L.B., 1949 (Andantino, Moderato); Allegro (1948); Four Preludes, 1948-60 (Andante, Andantino, Lento ma non troppo, Andantino); Rondino (1952); Two Preludes, 1951 (Allegro commodo lontano, Moderato); Andante (1950); Poco Lento (1956); Three bars for M.N., 1968; Adagio sostenuto (1944); Andante commodo (1973); **Still music for W.N.R., 1973.** Price Milburn

1973  
**Wide Open Cage, The** for tape. Incidental music for production of James K. Baxter's play by the NZBC Drama Department. WT

1974  
**Welcome Stranger** ballet music for tape. 26' (Choreographer: Deidre Tarrant). WT

1975  
**Lines and Distances** for tape. 10' EMS/VUW

1976  
**Carousel** for tape. 10'45" KIWI

1976  
**Winterset** for tape. 9'45" KIWI

1977  
**Triptych** for tape. 10'35" KIWI

1977  
**Of Time and Nostalgia** for tape. 11' KIWI

1979  
**Soundscape with Lake and River** for tape. 11' KIWI

1943/80  
**Canzona 1** for strings. KIWI

1944/80  
**Canzona 2** for solo violin and string quartet. KIWI

1950/80  
**Canzona 3** for strings. KIWI

1950-80  
**Canzona 4** for strings. KIWI

---

**Key:**

i) **Libraries.**  

ii) **Publishers.** See Appendix D1.

iii) **Record Companies.** See Appendix D2.

iv) **Instrumentation.** Where numerals are used to denote orchestral instrumentation, the order of numerals follows the standard orchestral layout.
APPENDIX D

LIST OF PUBLISHED AND RECORDED COMPOSITIONS BY LILBURN

Information given comprises title of work, description of forces (where needed to avoid ambiguity), date of composition, name of publishing/recording company, and the year published/recorded. Where only a portion of a work has been published/recorded, the extent of the publication/recording is indicated in brackets. Listing is by alphabetical order of title.
Appendix D1: List of published compositions by Lilburn.

<table>
<thead>
<tr>
<th>Composition</th>
<th>Publisher</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allegro for strings (1942)</td>
<td>Price Milburn</td>
<td>1975</td>
</tr>
<tr>
<td>Chaconne for piano (1946)</td>
<td>Otago University</td>
<td>1972</td>
</tr>
<tr>
<td>Diversions for strings (1947)</td>
<td>Oxford University</td>
<td>1963</td>
</tr>
<tr>
<td>Elegy for baritone and piano (1951)</td>
<td>Wai-te-ata</td>
<td>1967</td>
</tr>
<tr>
<td>Four Preludes for Piano (1942-4)</td>
<td>Caxton Press</td>
<td>1945</td>
</tr>
<tr>
<td>Nine Short Pieces for Piano (1965-6)</td>
<td>Albert</td>
<td>1969</td>
</tr>
<tr>
<td>Occasional Pieces for Piano (1942-73)</td>
<td>Price Milburn</td>
<td>1975</td>
</tr>
<tr>
<td>Seventeen Pieces for Guitar (1962, 69-70)</td>
<td>Price Milburn</td>
<td>1975</td>
</tr>
<tr>
<td>Sings Harry for baritone and piano (1953)</td>
<td>Otago University</td>
<td>1966</td>
</tr>
<tr>
<td>Sonata for violin and piano (1950)</td>
<td>Price Milburn</td>
<td>1973</td>
</tr>
<tr>
<td>Sonatina No.1 for piano (1946)</td>
<td>Price Milburn</td>
<td>1973</td>
</tr>
<tr>
<td>Sonatina No.2 for piano (1962)</td>
<td>Wai-te-ata</td>
<td>1967</td>
</tr>
<tr>
<td></td>
<td>Price Milburn</td>
<td>1973</td>
</tr>
<tr>
<td>Song for Otago University, A (1945)</td>
<td>Caxton Press</td>
<td>1946</td>
</tr>
<tr>
<td>String Trio (1945)</td>
<td>Hinrichsen/Price Milburn</td>
<td>1953</td>
</tr>
<tr>
<td>Symphony No.2 (1951)</td>
<td>Price Milburn</td>
<td>1979</td>
</tr>
<tr>
<td>Symphony No.3 (1961)</td>
<td>Faber Music</td>
<td>1968</td>
</tr>
<tr>
<td>Three Songs for Baritone and Viola (1958)</td>
<td>Wai-te-ata</td>
<td>1972</td>
</tr>
<tr>
<td>Two Piano Pieces: Prelude and Jubilate (1942)</td>
<td>In Music Ho c.1942</td>
<td></td>
</tr>
<tr>
<td>Variations on a Theme by Douglas Lilburn (1948)</td>
<td>In Canzona</td>
<td>1980</td>
</tr>
<tr>
<td>(minus Carr's variation)</td>
<td>Wai-te-ata</td>
<td>1983</td>
</tr>
</tbody>
</table>

Key: Alberts - Sydney, J. Albert and Son.  
Canzona - Wellington, Composers Association of New Zealand (periodical).  
Caxton Press - Christchurch, Caxton Press.  
Faber Music - London, Faber Music Ltd.  
Music Ho - Auckland, Owen Jensen (periodical now defunct).  
Otago University - Dunedin, Otago University Press.  
Oxford University - London, Oxford University Press.  
Price Milburn - Wellington, Price Milburn Music Ltd.  
## Appendix D2: Discography

<table>
<thead>
<tr>
<th>Composition</th>
<th>Year</th>
<th>Label</th>
<th>Catalogue Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allegro for strings (1942)</td>
<td>1974</td>
<td>KIWI</td>
<td>SLD-37</td>
</tr>
<tr>
<td>Aotearoa Overture (1940)</td>
<td>1968</td>
<td>KIWI</td>
<td>SLD-14</td>
</tr>
<tr>
<td>Canzona 1 (revised 1980 from the 1943 score to Hamlet)</td>
<td>1983</td>
<td>ORYX</td>
<td>ORYX1900</td>
</tr>
<tr>
<td>Canzona 2 (revised 1980 from the 1944 score to Othello)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Canzona 3 (revised 1980 from the 1950 score to Cornet Rilke)</td>
<td>1981</td>
<td>KIWI</td>
<td>SLD-67</td>
</tr>
<tr>
<td>Canzona 4 (Rilke)</td>
<td>1977</td>
<td>KIWI</td>
<td>SLD-54</td>
</tr>
<tr>
<td>Chaconne for piano (1946)</td>
<td>1969</td>
<td>PYE</td>
<td>GS81 14110</td>
</tr>
<tr>
<td>Concert Overture for Strings (1942)</td>
<td>1981</td>
<td>KIWI</td>
<td>SLD-67</td>
</tr>
<tr>
<td>Dance Sequence for EXPO 70 (1970)</td>
<td>1975</td>
<td>KIWI</td>
<td>SLD-44/46</td>
</tr>
<tr>
<td>Diversions for strings (1947)</td>
<td>1974</td>
<td>KIWI</td>
<td>SLD-37</td>
</tr>
<tr>
<td>Diversions for strings (1947)</td>
<td>1983</td>
<td>JERU</td>
<td>AT8203</td>
</tr>
<tr>
<td>Duos for two violins (1954)</td>
<td>1981</td>
<td>KIWI</td>
<td>SLD-57/58</td>
</tr>
<tr>
<td>Elegy for baritone and piano (1951)</td>
<td>1967</td>
<td>KIWI</td>
<td>SLD-13</td>
</tr>
<tr>
<td>Elegy (I.M. Noel Newson) (1945)</td>
<td>1981</td>
<td>KIWI</td>
<td>SLD-67</td>
</tr>
<tr>
<td>Festival Overture (1939)</td>
<td>1959</td>
<td>HMV</td>
<td>MALP 6008</td>
</tr>
<tr>
<td>Five Toronto Pieces (2 of the 5) (1969)</td>
<td>1979</td>
<td></td>
<td>ASDM 5001</td>
</tr>
<tr>
<td>Five Toronto Pieces (2 of the 5) (1969)</td>
<td></td>
<td></td>
<td>FRA 9001</td>
</tr>
<tr>
<td>Introduction and Allegro for Strings</td>
<td>1981</td>
<td>KIWI</td>
<td>SLD-57/58</td>
</tr>
<tr>
<td>Landfall in Unknown Seas (1942)</td>
<td>1960</td>
<td>KIWI</td>
<td>SLD-2</td>
</tr>
<tr>
<td>Nine Short Pieces for Piano (1965-6)</td>
<td>1969</td>
<td>KIWI</td>
<td>SLD-19</td>
</tr>
<tr>
<td>Of Time and Nostalgia (1977)</td>
<td>1980</td>
<td>KIWI</td>
<td>SLD-59</td>
</tr>
<tr>
<td>Poem in Time of War (1967)</td>
<td>1975</td>
<td>KIWI</td>
<td>SLD-44/46</td>
</tr>
<tr>
<td>The Return (1965)</td>
<td>1967</td>
<td>KIWI</td>
<td>SLD-13</td>
</tr>
<tr>
<td>Seventeen Pieces for Guitar (14 of the 17)</td>
<td>1977</td>
<td>KIWI</td>
<td>SLD-47</td>
</tr>
<tr>
<td>Seventeen Pieces for Guitar (14 of the 17)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Seventeen Pieces for Guitar (14 of the 17)</td>
<td>1977</td>
<td>KIWI</td>
<td>SLD-47</td>
</tr>
<tr>
<td>Sings Harry for tenor and piano (1954)</td>
<td>1960</td>
<td>KIWI</td>
<td>EC-26</td>
</tr>
<tr>
<td>Sings Harry for tenor and piano (1954)</td>
<td></td>
<td></td>
<td>(45rpm)</td>
</tr>
<tr>
<td>Sings Harry for tenor and guitar (c.1953)</td>
<td>1977</td>
<td>KIWI</td>
<td>SLD-47</td>
</tr>
<tr>
<td>Sonata for piano (1949)</td>
<td>1981</td>
<td>KIWI</td>
<td>SLD-57/58</td>
</tr>
<tr>
<td>Sonata for violin and piano (1950)</td>
<td>1972</td>
<td>KIWI</td>
<td>SLD-32</td>
</tr>
<tr>
<td>Sonatina for Clarinet and Piano (1948)</td>
<td>1981</td>
<td>KIWI</td>
<td>SLD-57/58</td>
</tr>
<tr>
<td>Sonatina No.2 for piano (1962)</td>
<td>1972</td>
<td>KIWI</td>
<td>SLD-32</td>
</tr>
<tr>
<td>String Quartet in E minor (1946)</td>
<td>1981</td>
<td>KIWI</td>
<td>SLD-57/58</td>
</tr>
<tr>
<td>Work</td>
<td>Year</td>
<td>Label</td>
<td>Catalogue</td>
</tr>
<tr>
<td>-------------------------------------------</td>
<td>-------</td>
<td>-------------</td>
<td>-------------</td>
</tr>
<tr>
<td>String Trio (1945)</td>
<td>1981</td>
<td>KIWI</td>
<td>SLD-57/58</td>
</tr>
<tr>
<td>Soundscape with Lake and River (1979)</td>
<td>1980</td>
<td>KIWI</td>
<td>SLD-59</td>
</tr>
<tr>
<td>Summer Voices (1969)</td>
<td>1975</td>
<td>KIWI</td>
<td>SLD-44/46</td>
</tr>
<tr>
<td>Symphony No.2 (1951)</td>
<td>1976</td>
<td>KIWI</td>
<td>SLD-48</td>
</tr>
<tr>
<td>Symphony No.3 (1961)</td>
<td>1983</td>
<td>JERU</td>
<td>ATD8203</td>
</tr>
<tr>
<td>Three Inscapes (1972)</td>
<td>1975</td>
<td>KIWI</td>
<td>SLD-44/46</td>
</tr>
<tr>
<td>Three Songs for Baritone and Viola (1958)</td>
<td>1972</td>
<td>KIWI</td>
<td>SLD-30</td>
</tr>
<tr>
<td>Triptych (1977)</td>
<td>1980</td>
<td>KIWI</td>
<td>SLD-59</td>
</tr>
<tr>
<td>Wind Quintet (1957)</td>
<td>1981</td>
<td>KIWI</td>
<td>SLD-57/58</td>
</tr>
<tr>
<td>Winterset (1976)</td>
<td>1980</td>
<td>KIWI</td>
<td>SLD-59</td>
</tr>
</tbody>
</table>

**Key:**
- **EMI** - Wellington, EMI (NZ) Ltd.
- **HMV** - Wellington, HMV (NZ) Ltd.
- **KIWI** - Wellington, Kiwi Pacific Records.
- **ORYX** - London, Oryx.
- **PYE** - London, Pye.
APPENDIX E

BIBLIOGRAPHY OF WRITINGS BY DOUGLAS LILBURN

Listing is by chronological order.
Appendix E1: Published writings.


Organ recital - a finely constructed programme. The Press 21 April 1944:3.


Vaughan Williams. Landfall vol.5 no.1, March 1951:57-62.


Appendix E2: Unpublished talks and addresses.

Text of address to students at the first Cambridge Summer Music School, January 1946. Typescript 19pp. [Cambridge Music School address.]


Text of address given at the inaugural meeting of the Christchurch Society for Contemporary Music, University Hall, Christchurch, 20 April 1967. Typescript 21pp. [Christchurch Society for Contemporary Music address.]

Text of address given at the weekend seminar in Auckland of "The Arts in New Zealand", 13 May 1967. Typescript 21pp. [Auckland Seminar address.]


Appendix E3: Unpublished reports, submissions, memos.

APPENDIX F

BIBLIOGRAPHY I: DOUGLAS LILBURN
Appendix Fl: General articles on Lilburn's life and career.


ALPERS, Antony. Conduct and conductors. Music Ho vol.4 no.3, January/February 1946:3-5.


Enter the man who won the laurels: Douglas Lilburn returns unexpectedly from England. New Zealand Listener vol.3 no.60, 16 August 1940:17.


New Zealand under the microscope. The Evening Post 1 March 1948.


Performances. CANZ Newsletter February 1976:10; March 77:28; March 78:28; April 79: suppl. 4-5; Canzona vol.1 no.4, March 1980:8-9.


Appendix F2: Literature specifically on Lilburn's works.


A good big 'un. New Zealand Listener vol.59 no.1522, 6 December 1968:15. (Aotearoa and Symphony No.3 recording)

Ambitious Feature. The Evening Post 26 January 1949. (Journey for Three)


BOND, Russell. The Dominion 31 March 1960. (Aotearoa)

BOND, Russell. Maori drama at Unity. The Dominion 14 March 1967. (He Mana Toa)

BOND, Russell. Orchestra concert impressive. The Dominion 23 March 1964. (Diversions)

BOND, Russell. Symphony comes to life. The Dominion 1 August 1962. (Symphony No.3)

BREVE. First performance of N.Z. Symphony. The Evening Post 24 June 1959. (Symphony No.2)


C.F.B. Enthusiastic audience for National Orchestra. The Press 26 June 1959. (Symphony No.2)

C.H.D. Lilburn's new work reflects national spirit. The Star 26 June 1959. (Symphony No.2)


DAVIES, Dorothy. Douglas Lilburn's 1st symphony. Landfall vol.5 no.3, September 1951:230-1. (Symphony No.1)


E.L. Alex Lindsay Strings in fine fettle. The Dominion 3 August 1959. (Three Poems of the Sea)


E.R.H. Little new in N.Z. Composers' ideas. Auckland Star 13 June 1953. (Sonata for violin and piano 1950)


FIGARO Concert with a birthday air. The Evening Post 15 October 1956. (A Birthday Offering)

Film Unit's "Journey for Three" ambitious feature. The Evening Post 26 January 1949. (Journey for Three)


F.J.P. Royal Musical Society Third Concert of Season. The Press 14 December 1942. (Five Bagatelles)

HARRIS, Ross. Douglas Lilburn's "Symphony No.3" (in one movement). Canzona vol.2 no.5, October 1980:3-7. (Symphony No.3)

H.P. Musica Viva players charm large audience. The Dominion 15 August 1950. (String Quartet in E minor)


JENSEN, Owen. Alex Lindsay Strings transformed. The Evening Post 25 March 1964. (Diversions)

JENSEN, Owen. Alfred Hill, Douglas Lilburn, Burl Ives and all. Landfall vol.6 no.3, September 1952:236-8. (Elegy)


JENSEN, Owen. Four Preludes by Douglas Lilburn. Music Ho vol.4 no.2, August/September 1945:1. (Four Preludes for piano)

JENSEN, Owen. Lilburn: "Symphony No.1 in A minor". Arts Year Book no.7, 1951:153-6. (Symphony No.1)

JENSEN, Owen. Lindsay group and soloists. The Evening Post 24 October 1962. (Landfall in Unknown Seas)

JENSEN, Owen. National Orchestra to give first performance of Lilburn's new symphony. The Evening Post 21 July 1962. (Symphony No.3)

JENSEN, Owen. New Lilburn music by Lindsay group. The Evening Post 3 August 1959. (Three Poems of the Sea)

JENSEN, Owen. N.Z. Composers: variations on a felt hat. New Zealand Listener vol.29 no.751, 4 December 1953:7. (Symphony No.2)

JENSEN, Owen. Sings Harry series on record. The Evening Post 5 May 1962. (Sings Harry)
JENSEN, Owen. Some nuggets in music and poetry. The Evening Post 4 August 1971. (Summer Voices, Sonatina No.2)

JENSEN, Owen. Superb concert that stunned. The Evening Post 1 August 1962. (Symphony No.3)


Lilburn's first performance: "Song of the Antipodes". Music Ho vol.5 no.4, September 1947:4. (Song of the Antipodes)

Lilburn's First Symphony. New Zealand Listener vol.24 no.619, 11 May 1951:9. (Symphony No.1)


Lilburn's Second Symphony. New Zealand Listener vol.40 no.1034 12 June 1959:6. (Symphony No.2)

Lilburn Sound Experiment. Otago Daily Times 10 May 1968. (The Return)

McLEOD, Jenny. "He Mana Toa" Landfall vol.21 no.2 June 1967:189-91. (He Mana Toa)


MARSYAS. Music by a New Zealander: "if he can do this already, what may he not do in time?" New Zealand Listener vol.9 no.225, 15 October 1943:13. (Allegro, Five Bagatelles, Landfall in Unknown Seas, Sinfonia in D)

MARSYAS. Recent Music No.42. New Zealand Listener vol.8 no.183, 24 December 1942:2. (Allegro, Landfall in Unknown Seas, Five Bagatelles)

MARSYAS. Recent Music No.43. New Zealand Listener vol.8 no.184, 31 December 1942:2. (Landfall in Unknown Seas)

MARSYAS. Some Recent Music No.14. New Zealand Listener vol.6 no.155, 12 June 1942:13. (Concert Overture)

MASON, Bruce. Douglas Lilburn's Symphonies. Landfall vol.8 no.2, June 1954:124-7. (Symphony No.1, Symphony No.2)


MASON, Bruce. Music on the air. New Zealand Listener vol.51 no.1302, 11 September 1964:16. (Symphony No.2)


M.M. Record Reviews: Lilburn. Gramophone vol.60 no.718, March 1983:1041. (Diversions, Aotearoa Overture, Symphony No.2)

Music First. The Press 31 August 1967. (Symphony No.3)

New Lilburn Sonata. New Zealand Listener vol.21 no.520, 10 June 1949:9. (Sonata for piano 1949)


NOLA, Robert. Douglas Lilburn, Sings Harry. Landfall vol.20 no.4, December 1966:392-3. (Sings Harry)


N.Z. Composer ... Lilburn's First Symphony. The Evening Post 14 May 1951. (Symphony No.1)

N.Z. Composers Praised. The Press 6 February 1970. (Symphony No.3, Aotearoa)

N.Z. Composer's Symphony Success. The Dominion 24 June 1959. (Symphony No.2)

Orchestral season nears end: new Lilburn work for final Wellington concert. New Zealand Listener vol.17 no.425, 15 August 1947:6 (Song of the Antipodes)

Orchestra's last concert of season. The Evening Post 21 August 1947. (Song of the Antipodes)


POLLARD, Bessie. Orchestra, Symphony No.1, A minor, Lilburn. New Zealand Listener vol.25 no.628, 13 July 1951:20. (Symphony No.1)

Prize in Music. The Press 20 June 1944. (Prelude and Fugue in G minor)

R.C.H. Our own composers. Auckland Star 28 February 1974. (Two sonatinas publication)

Record sleeves, liner notes and accompanying booklets for the following recordings by Kiwi-Pacific:
EC-26 (Sings Harry)
SLD-2 (Landfall in Unknown Seas)
SLD-13 (Elegy and The Return)
SLD-14 (Aotearoa Overture and Symphony No.3)
SLD-19 (Nine Short Pieces for Piano)
SLD-30 (Three Songs for Baritone and Viola)
SLD-32 (Sonata for violin and piano 1950, and Sonatina No.2)
SLD-37 (Allegro and Diversions)
SLD-44/46 (Poem in Time of War, Summer Voices, Dance Sequence for EXPO 70, Three Inscapes)
SLD-47 (Sings Harry and Guitar Pieces)
SLD-48 (Symphony No.2)
SLD-54 (Carousel)
SLD-57/58 (Sonata for piano 1949, Sonatina for Clarinet and Piano, Duos, String Quartet in E minor, Wind Quintet and String Trio)
SLD-59 (Soundscape with Lake and River, Of Time and Nostalgia, Winterset, Triptych)
SLD-67 (Canzonas 1-4, Elegy I.M. Noel Newson, Three Poems of the Sea, Concert Overture for Strings, Introduction and Allegro for Strings)

Record sleeves, liner notes for the following recordings:
HMV MALP.6008, ASDM.5001 (Festival Overture)
PYE GSGC 14110 (Chaconne)
PRA-9001 (Two Toronto Pieces)
Jerusalem ATD8203 (Symphony No.2 and Diversions)
Oryx ORYX1900 (Aotearoa Overture)
RHIND, Susan. Music in Wellington. Comment vol.1 no.1 Spring 1959:26-7. (Symphony No.2)

ROBERTS, Evan. New Zealand Listener vol.71 no.1715, 18 September 1972:47. (Includes Diversions)

ROBERTS, Evan. New Zealand Listener vol.71 no.1717, 2 October 1972:47. (Includes Symphony No.3)

ROBERTS, Evan. New Zealand Listener vol.73 no.1747, 7 May 1973:45. (Includes Landfall in Unknown Seas).

R.W.B. Impressive symphony by Lilburn. The Dominion 24 June 1959. (Symphony No.2)

R.W.B. Shows music can be fun. The Dominion 15 October 1956. (Birthday Offering)

SAVAGE, Roger. Lilburn's Third. New Zealand Listener vol.47 no.1196, 17 August 1962:7. (Symphony No.3)

Second Symphony. New Zealand Listener vol.40 no.1034, 19 June 1959:6. (Symphony No.2)


S.R. New Zealand Arts. Zealandia 15 November 1962. (Sonata for piano 1949 and Sonatina No.2)


Symphony Orchestra, New Zealand tone poem played - Fine Performance of notable work. The Dominion 26 May 1937. (Forest)

Ten years with the orchestra. New Zealand Listener vol.35 no.898, 19 October 1956:6-7. (A Birthday Offering)


Third tour by Musica Viva. New Zealand Listener vol.23 no.580, 4 August 1950:6. (String Quartet in E minor)


"This is N.Z.": BBC Programme for Royal Tour. New Zealand Listener vol.19, no.482, 17 September 1948:8-9. (This is New Zealand).


Worthy honour for N.Z. composer. The Dominion 3 January 1963. (APRA award for Symphony No.3)
Appendix F3: Miscellanea.

Conversations between Douglas Lilburn and author. Various dates, 1979-83. [Douglas Lilburn in conversation with author]

Correspondence between Douglas Lilburn and author. Various dates, 1979-83. [Douglas Lilburn in correspondence with author]

Correspondence between Douglas Lilburn and: Warwick Braithwaite 1940, Max Hinrichsen 1946-8, Denis Glover 1953, New Zealand Broadcasting Service 1958-63. [Douglas Lilburn, Correspondence]

Programmes to various concerts 1940-83 featuring works by Douglas Lilburn. [Programme to concert]

SCOTT, John P. Notes (1975-9) on Douglas Lilburn. A collection of unpublished material relating to the life and works of Douglas Lilburn. [Scott papers]

Unsourced newspaper and magazine clippings 1936-83, collected at various libraries, pertaining to the life and work of Douglas Lilburn. [Unsourced clipping, photocopy with author]
APPENDIX G

BIBLIOGRAPHY II : GENERAL
Appendix G1: Bibliographies and catalogues.


AUSTRALASIAN PERFORMING RIGHT ASSOCIATION. Recorded compositions by New Zealand composers, Wellington 1965. 18pp.


FREED, Dorothy. Union list of manuscripts in New Zealand libraries. Published as Continuo vol.2 no.2, 1972.

[JENNINGS, John]. Select list of New Zealand compositions published and/or commercially recorded as at June 1976. Registered Music Teachers Yearbook 1977:36-45.


Appendix G2: General discussions of New Zealand composition 1940-65.


By our own composers. New Zealand Listener vol.22 no.546, 9 December 1949:21.


Composers' contest awards. New Zealand Listener vol.40 no.1024, 10 April 1959:9.


Composers in CANZ. New Zealand Listener 14 June 1975:68.


DRAFFIN, Michael. New Zealand composers' contest. Arts and Community vol.5 no.4, May 1969:2.

Eight days of music in Auckland. New Zealand Listener vol.21 no.529, 12 August 1949:9-10.

Encouragement for the New Zealand Composer. Music Ho vol.3 no.5, April 1944:5.


FRANCHI, Dorothea. Guild of New Zealand Composers. Music Ho vol.5 no.3, June 1947:3 and 11.


HAINSWORTH, C. Victoria University composers' concert. Third Stream no.1, March 1968:46.


L.C.M.S. New Zealand composers' works at university recital. New Zealand Herald 1 May 1952.


Talk I Our Traditions of Music.
Talk II The Amateur Composer.
Talk III Music in Education.
Talk IV The Music Critic.
Talk V The Search for Identity.
Talk VI Music and Media.


Music in a cold climate: four New Zealand composers give their comments to questions about their status as composers. New Zealand Listener vol.59 no.1517, 1 November 1968:11.


THOMSON, John M. "The Isle is full of noises", themes in New Zealand music. New Zealand Quarterly no.5, Autumn 1979:11-5.


Appendix G3: Literature backgrounding or peripheral to the subject.


Concerto in F minor from IYA. New Zealand Listener vol.38 no.977, 9 May 1958:5.


Everything you've always wanted to know about APRA. CANZ Newsletter April 1979:41-2.


FREED, Dorothy. Sonic Circuses. CANZ Newsletter October 1978:4-6.


JAMES, David. Folk behind the scene. Third Stream no.1, March 1968: 52-3.


JENSEN, Owen. The medium is the message. Third Stream no.1, March 1968:9-11.


Loretto, Alec V. Summer activities. Third Stream no.1, March 1968:43.


Maconie, R.J. The educated muse. Third Stream no.1, March 1968: 14-16.

McCracken, Jill. Composer in transit. Landfall vol.26 no.4, December 1972:335-44.


NATIONAL FILM UNIT. New Zealand Listener vol. 18 no. 446, 9 January 1948:10.

NATIONAL FILM UNIT. New Zealand Listener vol. 18 no. 461, 23 April 1948:25.


New Zealand Centennial News Wellington, Department of Internal Affairs, nos. 1–15, August 1938 to February 1941.


New Zealander's strong protest. Composer's fight to have work performed. The Evening Post 19 March 1955.


SUTCH, W.B. The importance of the arts today. Opening address by Dr W.B. Sutch, Secretary for Industries and Commerce, for Annual Meeting of New Zealand Federation of Chamber Music Societies at Wellington, 23 April 1960. Unpublished typescript 9pp.


Appendix G4: Miscellanea.

Brochures for various organisations and events including: Archive of New Zealand Music, Alexander Turnbull Library, Wellington; Mozart Fellowship of the University of Otago; Composers Association of New Zealand; Philip Neill Memorial Prize; and various composition competitions, collected between 1978 and 1983. Copies with author.


Constitutions of the Composers Association of New Zealand; The Composers Foundation Inc; The Wellington Society for Contemporary Music; and the Christchurch Society for Contemporary Music. Copies/photocopies with author.

Correspondence between various composers (David Farquhar, Larry Pruden, Edwin Carr, Ronald Tremain, Jack Body, John Rimmer, Ashley Heenan, Jenny McLeod, Robert Burch, Robin Maconie, Dorothea Franchi, et.al.) and author, various dates 1978-1983. [... correspondence with author.]

Correspondence between representatives of various organisations (University of Otago, A.T. Gray, John Steele; Radio New Zealand, Ranald McDonald, Helen Young, J.N. Harrison; Broadcasting Corporation of New Zealand Reference Library, Janice Chong; Price Milburn Music Ltd., Peter Zwart, David Britten; Kiwi Pacific Records, Tony Vercoe; Auckland Society for Contemporary Music, Judith Watson, Jack Body, John Rimmer; Victoria University of Wellington, David Farquhar, Valerie Harris, Guild of New Zealand Composers, Mrs Henry Shirley, Dorothea Franchi; Cambridge Music School, Ronald Dellow, Owen Jensen; APRA, Pat Bell, Ashley Heenan, John Sturman; The University of Auckland, Professor Peter Godfrey, Beverley Anscoume; CANZ, Valerie Harris, Dorothy Freed; Beggs Co.Ltd., Mr J.K. Begg; et.al.) and author, various dates 1978-83 [... correspondence with author.]


Papers of the Christchurch Society for Contemporary Music. Stored at the Archive of New Zealand Music, School of Music, University of Canterbury.

Papers of the Guild of New Zealand Composers. In the possession of the author.


Programmes to various concerts from 1856 to 1983. Collected at the Alexander Turnbull Library, Wellington.

Unsourced newspaper and magazine clippings collected at various libraries pertaining to New Zealand Composition. [Unsourced clipping, photocopy with author.]