

# **A Hidden Treasure: Symphony No.1 by Robert Hughes**

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# Conclusion

A composer such as Robert Hughes, who has contributed so much to Australian culture, must not be forgotten. The work achieved in this thesis is only a small step towards bringing the music of Robert Hughes back into the public domain.

Already, this project has sparked renewed interest in Hughes and his music. In February 2007, the Adelaide Symphony Orchestra performed *Linn O'Dee* at their major outdoor concert, 'Symphony Under the Stars'. This performance provided the background for a segment on the ABC program *Can We Help*, where Robert Hughes was reunited with former colleague and friend, film/television director, William Sterling.<sup>1</sup> A few months later (May 2007), the Elder Conservatorium Symphony Orchestra performed *Sea Spell*, and in June, ABC2 aired the film *Mike and Stefani* (1952) for which Hughes composed the score. The music from this film provided the foundations of the composition of Symphony No.1.<sup>2</sup>

As discussed in the Introduction and Chapter One, earlier recordings of orchestral works by Robert Hughes were included in the 10-CD box set released by the Melbourne Symphony in 2007 to celebrate the orchestra's centenary year. This inclusion of Hughes's music, as well as works by his contemporaries, demonstrates that there is a growing interest in Australian orchestral music from the mid-twentieth century.

Nevertheless, there is still much work to be done. To resurrect a major work like Symphony No.1 has taken a significant amount of research and time, largely because information regarding Australian repertoire of this era has been difficult to access. Now that the *Music Australia* website is working well, the National Library has made a commitment to centralising the majority of repertoire from this era. The repertoire lists included in the present Appendix are a small step to help others carry on this work. In addition, the approach used for the critical examination of Symphony No.1 could be the foundation for further examination into other Australian orchestral repertory from the mid-twentieth century.

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<sup>1</sup>Episode 12 of 'Can we Help' was titled 'Lost and Found. Broadcast date 4 May, 2007. Australian Broadcasting Corporation, <http://www.abc.net.au/tv/canwehelp/txt/s1914826.htm>.

<sup>2</sup> *Mike and Stefani* can be viewed (at the time of writing) on the ABC's website (updated ABC 2007) "<http://www.abc.net.au/aplacetothink/#home>; [http://www.abc.net.au/aplacetothink/#watch/mh\\_1950/mike/watchVideo](http://www.abc.net.au/aplacetothink/#watch/mh_1950/mike/watchVideo) (Accessed 24 July 2008). This information was provided by Robert Hughes and his family.

## CONCLUSION

It would be gratifying to think that there is less of a 'cultural cringe' in the Australian psyche than there was in the past, as technological advances have made it easier for Australians to access information and trends from overseas. However, many Australian musicians still feel that the voices of Australian composers are less important than those of their European counterparts of the same period - Prokofiev and Bartók, for example. Why is it that we are always searching for undiscovered works by European composers and not necessarily those from Australian composers? Maybe the considered risks involved in the study of Australian music, are due to it being difficult to determine what constitutes a 'good' work.

Australian music, and especially the orchestral works from the mid- twentieth century, is a viable and indeed vital field of scholarly research. We know from Chapter One that despite its isolation from the rest of the world, Australian composers were influenced by a far greater range of musical cultures, and those who wanted to know more about overseas trends worked hard to discover this information. The composers discussed in Chapter One, although apparently geographically isolated, experimented with a variety of compositional ideas in order to find their own voices.

Unfortunately, the poor condition of the music and the difficulties in accessing it, have made it impossible to explore the influences and aesthetics that shaped much of the orchestral repertoire written by Australian composers from the mid-twentieth century. If the music is not performed then there is no culture of appreciation established and the wider community misses out on the benefit of discovering this music. Music, like literature, art and architecture, is an integral facet of the Australian culture. When an historic piece of art is rediscovered, it generates interest and time is taken to restore it; the present Introduction explored this relative to Arthur Streeton. It is imperative that the same is done for Australian orchestral music. Australian audiences are not going to have an opinion about Australian 'art' music unless they have an opportunity to hear it, and orchestras – both professional and amateur - should endeavour to perform works from this repertory in order to promote a culture of appreciation.

In order to restore the music it is important that editor spends time exploring the inner workings of the score. This knowledge is an essential step towards making decisions during the editing process, as Chapter Two demonstrated in terms of Hughes' Symphony No.1. The examination of Hughes' melodic construction, phrases, rhythm and structure has given us a greater depth of understanding into his compositional language. Although it has been suggested by other

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researchers that Hughes adopted traits from European twentieth century composers such as Stravinsky and Bartók, there has been little discussion as to which ideas have been applied. Hughes' use of chromatic inflection and twisting tonality are contributing factors to the tonal/modal ambiguity that is a feature of Symphony No.1. The melodic ambiguity also transfers to the harmonic structure adopted by Hughes. Discoveries of this nature help us to put Robert Hughes and his music on the compositional world map. At the time Hughes was composing and revising this symphony, some of the ideas he was employing may have been considered to be 'out of date', compared to the avant-garde tendencies adopted by the next generation of Australian composers in the post-1960s. Nevertheless, Hughes was pushing the boundaries of compositional technique available to him and his colleagues of this era.

The investigation into neglected Australian orchestral works from the mid-twentieth century, and the re-examination of Symphony No.1, has led to the creation of a new edition of the work. This is an important step because it has laid the foundations for future research into this area. Unlike many of the scores that originate from this era, the score of Symphony No.1 initially appeared to be relatively clear in its layout. Nevertheless, the discussion in Chapter Four demonstrated that even the small details that may initially appear unimportant, have a greater impact on the future rehearsal and performance process.

The new edition of Symphony No.1 is intended to facilitate live performances. It would be interesting to program the symphony and other works by Hughes alongside the works of his overseas contemporaries: Samuel Barber (1910-1981), Benjamin Britten (1913-1976), Igor Stravinsky (1882-1971) and Dmitri Shostakovich (1906-1975), are all near contemporaries of Hughes, or active during his lifetime. Incorporating the repertoire of these composers into concert programs alongside Hughes's music and that of other Australian composers would enable the general public to learn more about Australia's musical past.

Other works of the Australian orchestral repertoire that require immediate restoration and resurrection include Dorian Le Gallienne's Symphony No.1 in E (1953), and Raymond Hanson's Symphony Op. 28 (1951/52). These are excellent works which display interesting compositional ideas that should be heard and discussed by a critical audience. In addition, there are smaller works by Robert Hughes that need to undergo the same treatment. These include *Sea Spell*, *Farrago Suite*, *Essay* and *Essay II*. Appendix 1 presents a list of orchestral repertoire by Australian composers from the same era as Hughes, Le Gallienne and Hanson. This list has been made in order to help others achieve the next step and resurrect further works from the

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mid-twentieth century to bring back out into the public domain. The location of the works has been updated as much as possible, and although not complete, it is hoped that this list will be a better guide than what has been previously available. Most of the works on this list are unpublished, but some published works have been included in order to promote the works of certain composers. For example, the orchestral music of Don Banks has been published, but this does not help the fact that his works are rarely performed. His inclusion on this list stresses his importance to our Australian musical heritage.

It is vital that after the music manuscripts have been resurrected from the archives they are then edited and re-typeset for performance. Once this has been achieved then, hopefully, professional orchestras will be more amenable to performing this repertoire. Orchestras are an important cultural centre in the community and it is imperative that they take on this role. At the same time conductors need to be interested in performing the music and be open to the task of stimulating the interest of the orchestra and audience so that they will be open to what they are about to hear. While there are many Australian conductors now working in Australia and overseas there are still very few professional orchestras compared to the number of conductors. Therefore another option is to record future performances of this older Australian repertoire with overseas orchestras. A recent example is the new recording of John Antill's *Corroboree*, made by the New Zealand Symphony Orchestra with conductor, James Judd.<sup>3</sup> Although it is important that Hughes' Symphony No.1 is performed overseas, it is hoped that the first recording and performance of the symphony will occur here in Australia.

As Larry Sitsky stated in, *Australian Piano Music of the 20<sup>th</sup> Century*,

'The music of the true composers, on the contrary comes from the darkness of neglect into an ever more brilliant light'.<sup>4</sup>

It is not until we truly investigate and understand the repertoire of the past that there is a chance of creating a good musical foundation for the future. This type of research will help to continue the process of establishing a culture that will champion the cause of Australian composers of today and in years to come.

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<sup>3</sup> John Antill, *Corroboree, An Outback Overture*. Naxos Classical. Catalogue No: 8.570241, Barcode: 0747313024179.

<sup>4</sup> Larry Sitsky, *Australian Piano Music of the 20<sup>th</sup> Century* (Westport, Connecticut: Praeger, 2005), p. 282.

# Appendices

## Appendix 1

### Australian Composers and their Unpublished Works: A Consolidated List

The list below has evolved from the research undertaken for this PhD investigation. As mentioned in Chapter One, the initial part of this investigation was to discover Australian composers from the mid-twentieth century who wrote works specifically for orchestra. Such a list included purely orchestral compositions as well as those works written for ballet, film and television. Until now, there has been no such list made, as at the start of the investigation, the present author had to explore all the search engines, literature and library catalogues to identify the location of a large proportion of these works. Today, the *Music Australia* website is an extremely useful tool, but can only be of help once the relevant composers have been identified. Although there are a large number of works included in Appendix 1, this list is not complete, as the composers represented were those researched in the early part of the investigation process. Included on the list are some composers whose works have been published such as Don Banks and Peggy Glanville-Hicks. The contribution of these composers was of great importance to Australian culture, but their repertoire is not always performed. There may also be some important composers who have been left off the list. This is not necessarily a deliberate act, but there was limited time to access information about all the composers and their repertoire. In addition there is information added to the tables on where to source further lists and repertoire, as it seemed unnecessary to replicate valuable sources such as the lists available through the Australian Music Centre. Nevertheless, it is hoped that this list will serve as a starting point for those researchers who wish to resurrect neglected Australian works from the mid-twentieth century. The key to the abbreviations used in the location column of the table is as follows:

**Key:**

AMC: Australian Music Centre

APRA: Australasian Performing Right Association

NLA: National Library of Australia, held in the archives of the specific composer.

NLA/SA: National Library of Australia/Symphony Australia Collection

SLV: State Library of Victoria, held in the archives of the specific composer.

?: unknown location

ABC/SA: Symphony Australia Library in Sydney, NSW.

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**Australian Composers and their Unpublished Works:  
A Consolidated List**

<b>Composer</b>	<b>Orchestral Works</b>	<b>Location</b>
Agnew, Roy (1891-1944)	<i>The Breaking of the Drought</i>	NLA/SA
Antill, John (1904-1986)	<i>A Sentimental Suite</i> <i>Australian Scene</i> <i>Burrabung Dreamtime</i> <i>Four Abstracts for Orchestra</i> (1946) <i>The Unknown Land</i> (1953) <i>Outback Overture</i> (1954) <i>Overture for a Momentous occasion</i> (1957) <i>Paen to the Spirit of Man</i> (1967) <i>Symphony on a City</i> (1959)	NLA/SA NLA/SA NLA NLA NLA/SA AMC AMC NLA NLA
Banks, Don (1923-1980)	<i>Assemblies for Orchestra</i> (1965/66) <i>Episode for Small Orchestra</i> (1958)	AMC AMC/Schott pub.
Bonighton, Ian (1942-1975)	<i>Three Pieces for Orchestra</i> (1969)	University of Melbourne
Douglas, Clive (1903-1977)	Symphony in D major (1932) Symphonic Fantasy for Orchestra (1938) <i>Carwoola: An Australian Bush Scene in the form of a Symphonic Sketch</i> (1939) <i>Blue Billabong: symphonic suite for orchestra</i> (1944 and 1945) Symphonic Legend, no.2: <i>Warra-Wirrawaal</i> (1948) <i>Namitjira: Symphony No.2 opus 67</i> (1956) <i>Olympic Overture</i> (1956) Variation Symphonique opus 80 <i>Metropolis: Symphonic Impressions of a Great City</i> (1956) <i>Frescos: A symphonic Suite in Three Movements</i> <i>Sinfonietta: for Orchestra</i> <i>Wongadilla: Australian Contrasts: symphonic suite in three movements.</i> Symphony Symphony No. 3: control score (1963) Project 75: symphonic poem	SLV SLV AMC NLA/SA SLV AMC, NLA/SA AMC AMC AMC AMC AMC, NLA/SA AMC AMC, NLA/SA NLA/SA SLV SLV
Evans, Lindley (1895-1982)	<i>Idyll: for two pianos and orchestra</i> (1943) <b>Film:</b> <i>40,000 Horseman</i> <b>Film:</b> <i>The Mark of Cain</i>	AMC ? ?
Gethen, Felix (1916-)	<i>An Irish rhapsody</i> <i>Berceuse for a tired little Tassie</i> <i>Elegiac overture</i> (1959) <i>Horatian Suite</i> (1952) <i>Nocturne</i> <i>Sentimental stroll</i>	NLA/SA NLA/SA AMC, NLA/SA AMC, NLA/SA NLA/SA NLA/SA
Goodman, Isador (1909-1982)	<b>Film:</b> <i>Jedda</i>	Score is lost



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Composer	Orchestral Works	Location
Glanville-Hicks, Peggy (1912-1990)	<i>Prelude and Scherzo</i> (1937) <i>Meditation for Orchestra</i> (1965)  <i>Sinfonietta No.1</i> for small orchestra <i>Sinfonietta No.2</i> <i>Sinfonia de Pacifica</i> <i>Wild Bells</i> (1965) <i>Tragic Celebration</i> (1964) Complete list on Glanville-Hicks website. <a href="http://pghcomposershouse.com/info/PGHWorks.html">http://pghcomposershouse.com/info/PGHWorks.html</a>	SLV Mitchell/NSW State Library SLV ? Pub. Music Sales, SLV AMC
Hanson, Raymond (1913-1976)	<i>Dhoogor Op.18 Ballet Music for Orchestra</i> (1945) <i>Novelette Op.22</i> (1947) <i>Overture for a Royal Occasion Op.25</i> (1948) Symphony Op. 28 (1951-52) <i>Gula</i> (1968) <i>Fanfare</i> (1973) Wilful Waltz <i>Movement. Homage to Alfred Hill</i> (1969) <b>Documentary/Film Music</b> <i>Three in One Op.35</i> (1955) <i>Captain Cook (Cook's Voyage) Op.41</i> (1959) <i>Surfing Op.42</i> (1958) <i>Oil Op.44</i> (1960) <i>Temptation Op.45</i> (1960) <i>Portrait of Australia</i> (1960) <i>Australian National University</i> <i>Heritage in the Sun</i>	NLA/SA Sydney Con/AMC Sydney Con/AMC Sydney Con/AMC Sydney Con/AMC Sydney Con/AMC Sydney Con/AMC Sydney Con/AMC Sydney Con/AMC Sydney Con/AMC Sydney Con/AMC Sydney Con/AMC AMC Film Australia AMC
Hill, Mirrie (1892-1986)	<i>Andante</i> <i>"The Boastful One"</i> <i>Song of a Peasant</i> <i>Carnival Night</i> <i>Fantasia</i> <i>Folksey Tunes</i> <i>Four Songs</i> <i>Heritage(Australia)</i> <i>"The Little Dream"</i> <i>Rhapsody</i> <i>Song of Peasant</i> <i>String Quartet</i> <i>Symphony in A(Arnhem Land)</i> <i>Three Illustrations</i>	NLA/SA NLA/SA NLA/SA AMC, NLA/SA NLA/SA NLA/SA NLA/SA NLA/SA NLA/SA NLA/SA NLA/SA NLA/SA NLA/SA NLA/SA NLA/SA
Holland, Dulcie (1913-2000)	<i>Festival Flourish</i> (1965) <i>Summer's End: Piece for Small Orchestra</i> (1993) Symphony For Pleasure(1971) Pass the Billy round, boys! (1980-1990)	AMC AMC AMC (pub) NLA/SA

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Composer	Orchestral Works	Location
Hughes, Robert (1912-2007)	<i>Dance Rhapsody Entitled "Diversion on a Dance Tune"</i> Revised:1947 <i>Festival Overture (1949)</i> <i>Farrago (Suite for orchestra)(1949.Rev 1965)</i> <i>Symphony(1951 Rev.1971)</i> <i>Linn O'Dee: A Highland Fancy for Orchestra (1954)</i> <i>Dance Sequence (1959)</i> <i>The Forbidden Rite: Ballet Suite (1961rev.1971)</i>  <i>Flourish (1968)</i> <i>Variations on a theme of Alfred Hill (1970)</i> <i>Variations on an Irish Air</i> <i>Sea Spell (1973)</i> <i>Interlude (1976)</i> <i>Essay II (1982)</i> <i>Essay (1953)</i> <b>Documentary/Film Music</b> <i>The New Ipswich (1947)</i> <i>Bushfire Brigade (1949)</i> <i>The Lighthouse Keeper (1949)</i> <i>About Horses (1950)</i> <i>Mike and Stefani (Feature Film) (1951)</i> <b>For a complete list of the documentary/film music see Appendix 2</b>	SLV  SLV, ABC/SA AMC, NLA AMC, SLV AMC, APRA pub. SLV SLV, AMC, Chappell (pub) SLV ABC/SA ? NLA/SA? NLA/SA AMC, SLV ABC/SA? AMC AMC/APRA pub.  SLV SLV SLV SLV SLV
Humble, Keith (1927-1995)	Overture (1951) Materials for <i>Larountala</i> -Strings (1968) <i>Après la Légende</i> : piano and orchestra(1969) <i>Arcade V</i> , orchestra(1969) <i>Statico III</i> (1972-73) <i>A Festival Fanfare</i> : orchestra or brass/wind ensemble <i>Symphony of Sorrows</i> (1994)	NLA (Archives) NLA (Archives) NLA (Archives) NLA (Archives) NLA (Archives) NLA (Archives) AMC
Hutchens, Frank (1892-1965)	<i>Fantasy concerto</i> : for two pianos and orchestra Numerous small works for orchestra	AMC NLA/SA
Hyde, Miriam (1913-2005)	<i>Adelaide Overture(1936)</i> <i>"The Cedar Tree"</i> <i>Dreamland</i> <i>Fantasy-romantic</i> <i>Fantasia on Waltzing Matilda (1943)</i> <i>Happy Occasion Overture (1957)</i> <i>Heroic Elegy (1934)</i> <i>Kelso overture (1959)</i> <i>Lyric (1935)</i> <i>Prelude and Dance (1936)</i> <i>Romance of Industry</i> <i>"The Symbolic Gate"</i> <i>Symphonic Overture in F# minor (1933)</i> <i>Theme and Variations in F minor"</i> <i>"The Wind in the Sedges"</i> <i>Village Fair: A Ballet for Orchestra (1943)</i>	AMC, NLA/SA NLA/SA NLA/SA NLA/SA AMC AMC, NLA/SA AMC, NLA/SA AMC, NLA/SA AMC, NLA/SA AMC, NLA/SA NLA/SA NLA/SA NLA/SA AMC, NLA/SA NLA/SA NLA/SA AMC





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Composer	Orchestral Works	Location
Williamson, Malcolm (1931-2003)	<i>The Display</i> <i>Music for orchestra</i> <i>In thanksgiving - Sir Bernard Heinze : born 1st July 1894 (1982)</i> <i>Symphony no. six : liturgy of homage to the Australian Broadcasting Commission in its fiftieth year as university to the Australian nation (1982)</i> In addition to the above works there is a comprehensive list of Williamson's scores at the Australian Music Centre.	NLA/SA NLA/SA AMC AMC

## Appendix 2

## Robert Hughes - Unpublished Orchestral Works

The majority of the works were listed in Matthew Orlovich's Masters Dissertation, *The Music of Robert Hughes*, but since then, the location of some of the repertoire has been moved. The instrumentation for the orchestral works is as complete as possible. Key as for Appendix 1.

Title	Year	Location	Instrumentation
<i>Songs on a Moorland</i>	1934	SLV	Small Orchestra
<i>From the Highlands</i> ( <i>Fantasy Overture for Orchestra</i> )	1938	SLV	Orchestra
<i>Suite in A minor</i>	1941	SLV	Orchestra
<i>Dance Rhapsody</i> Revised:1947 Entitled <i>Diversion on a Dance Tune</i>	1946	SLV	Small Orchestra
<i>Festival Overture</i>	1949	SLV, ABC/SA	Orchestra
<i>Farrago</i> (Suite for orchestra)	1949, Rev. 1965	AMC,NLA/SA	2 Fl (2 <sup>nd</sup> doubling picc), 2 Ob(cor anglais), 2 Cl , Bass Cl, 2 Bsns, 4 Hns in F, 2 Trpts, 3 Trbs, Timpani, Perc (2 players), Celeste, Harp, Strings.
Symphony No.1	1951 Revised 1971	AMC, SLV	3 Fl, (3 <sup>rd</sup> doubling Picc), 2 Ob, Cor Anglais, 2 Cl in B flat, Bass Cl, 3 Bsns, (3 <sup>rd</sup> doubling contrabassoon), 4 Hns in F, 3 Trpts, 3 Trbs, Tuba, Timpani, Perc (2 players), Strings.
<i>Essay</i> for Orchestra	1953	AMC	2 Fl (Picc), 2 Ob, Cor Anglais, 2 Cl, Bass Cl, 2 Bsns, Contrabassoon, 4 Hns, 3 Trpts, 3 Trbs, Tuba, Timpani, Perc (2 players), strings.
<i>Linn O'Dee: A Highland Fancy</i> for Orchestra	1954	AMC	Picc, 2 Fl, 2 Ob, Cor Anglais, 2 Cl, Bass Cl, 2 Bsns, Contrabassoon, 4 Hns in F, 3 Trpts in B flat, 2 Trbs, Bass Trb, Tuba, Timpani, Perc, Strings.
<i>Dance Sequence</i>	1959	SLV	Orchestra
<i>The Forbidden Rite</i> Complete ballet for TV/Suite	1961 Rev.1971	AMC, SLV	2 Fl, 2 Ob, 2 Cl, Bass Cl, 2 Bsns, 2 Hns, 2 Trpts, 2 Trbs, Timpani, Perc, Celeste, Harp, Strings.
<i>Flourish</i>	1968	SLV	Orchestra
<i>Variations on a theme of Alfred Hill</i>	1970	ABC/SA ?	Full Orchestra. A composite work for orchestra composed by Antill, Douglas, Hughes, Hanson and Hyde.
<i>Sea Spell</i>	1973	AMC, SLV	3Fl (3 <sup>rd</sup> doubling piccolo), 2 Ob, Cor Anglais, 3 Cl, Bsn, 4 Horns, Bass Tuba, Timpani, Perc (2 players) Celeste, Harp, Strings.
<i>Interlude</i>	1976	ABC Archival files or ABC/SA?	?
<i>Essay II</i>	1982	AMC	2 Fl, Picc, 2 Ob, Cor Anglais, 2 Cl, Bass Cl, 2 Bsns, Contrabassoon, 4 Hns, 2 Trpts, 3 Trbs, Tuba, Timpani, Perc (2 players), Harp, Strings.

## Robert Hughes - Film Music for Orchestra

Much of the music listed below was listed in Matthew Orlovich's Masters Dissertation, *The Music of Robert Hughes*. The location of much of this material is still not quite clear and it was not the concern of this PhD investigation to establish this. As it was not possible to sight all the music, it was difficult to determine the exact instrumentation for these works.

Title	Year	Location	Notes
<i>The New Ipswich</i> (Documentary film)	1947 (10 mins)	AMC, "Dramatic Music" in <i>Catalogues of Australian Composition V</i>	
<i>Bushfire Brigade</i> (Documentary Film)	1949 (10 mins)	AMC, "Dramatic Music" in <i>Catalogues of Australian Composition V</i>	
<i>The Lighthouse Keeper</i> (Documentary Film)	1949 (10 mins)	AMC, "Dramatic Music" in <i>Catalogues of Australian Composition V</i>	
<i>About Horses</i> (Documentary film)	1950	<i>Australian Films. A catalogue of Scientific, Educational and Cultural Films, 1940-1958</i> p1	
<i>Mike and Stefani</i> (Feature film)	1951	AMC, "Dramatic Music" in <i>Catalogues of Australian Composition V</i>	
<i>Hamlet</i> (Incidental music for the ABC radio drama)	1952 (2.75 mins)	SLV MS 10935 MSS store, Bay 89, Box 4, la Trobe Library.	
<i>Let's Look at the Railways</i> (Documentary Film)	1953 11 mins	AMC, "Dramatic Music" in <i>Catalogues of Australian Composition V</i>	
<i>The Queen in Australia</i> (Documentary film)	1954 (30mins)	AMC, "Dramatic Music" in <i>Catalogues of Australian Composition V</i>	Other composers on project: John Antill, Clive Douglas, Joseph Post, Charles Mackerras and Loch Townsend.
<i>Henry V</i> (Incidental music for ABC radio play)	1954	AMC, "Dramatic Music" in <i>Catalogues of Australian Composition V</i>	
<i>Merchant of Venice</i> (Incidental music for ABC radio play)	1954	AMC, "Dramatic Music" in <i>Catalogues of Australian Composition V</i>	
<i>Antarctic Voyage</i> (Documentary film)	1956 (37 mins)	AMC, "Dramatic Music" in <i>Catalogues of Australian Composition V</i>	
<i>Royal Tour of New South Wales</i> (Documentary Film)	1956 (30mins)	<i>Australian Films. A catalogue of Scientific, Educational and Cultural Films, 1940-1958</i> p78	
<i>Passport to Progress</i>	1957	AMC, "Dramatic Music" in <i>Catalogues</i>	

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(Documentary Film)	(11 mins)	<i>of Australian Composition V</i>	
Title	Year	Location	Notes
<i>Power in the Mountains</i> (Documentary film)	1957	<i>Australian Films. A catalogue of Scientific, Educational and Cultural Films, 1940-1958</i> p71	Other composers on the project: Dulcie Holland, Moneta Eagles, Donald Andrews, Joseph Post and Clive Douglas.
<i>The Steelworker</i> (Documentary film)	1957	AMC, "Dramatic Music" in <i>Catalogues of Australian Composition V</i>	
<i>The Lark</i> (Incidental music for ABC television drama)	1958	SLV, MS 10935 MSS Store, Bay 89 Box 4/5, La Trobe Library.	
<i>Road to the Clouds</i> (Documentary film)	1958	AMC, "Dramatic Music" in <i>Catalogues of Australian Composition V</i> , p85	
<i>Desert Conquest</i> (Sponsored Film Project -AMP Society)	1958		Full Orchestra: recorded by the South Australian Symphony, conducted by Henry Krips.
<i>Antony and Cleopatra</i> (ABC television)	1959	SLV, MS 10935 MSS Store, Bay 89 Box 4/2, La Trobe Library.	
<i>Sea Road</i> (Documentary Film for B.P)	1960	SLV, MS 10935 MSS Store, Bay 89 Box 4/9, La Trobe Library.	
<i>Macbeth</i> (ABC television)	1960/61	SLV, MS 10935 MSS Store, Bay 89 Box 4/3, La Trobe Library.	
<i>Richard II</i> (ABC television)	1960	SLV, MS 10935 MSS Store, Bay 89 Box 4/4, La Trobe Library.	
<i>Sweet are the Fruits</i> (Documentary film)	1962	AMC, "Dramatic Music" in <i>Catalogues of Australian Composition V</i> , p85	
<i>A Man for All Seasons</i> (Incidental music for ABC television drama)	1963	SLV, MS 10935 MSS Store, Bay 89 Box 4/6, La Trobe Library. AMC, "Dramatic Music" in <i>Catalogues of Australian Composition V</i> , p85	Played by the Victorian Symphony Orchestra
<i>The Moods of Love</i> (ABC television drama)	1964	SLV, MS 10935 MSS Store, Bay 89 Box 4/8, La Trobe Library.	
<i>The Aborigines of Australia</i> (Documentary film)	1964	AMC, "Dramatic Music" in <i>Catalogues of Australian Composition V</i> , p84	
<i>Mineral Exploration</i> (Documentary film)	1964	AMC, "Dramatic Music" in <i>Catalogues of Australian Composition V</i> , p85	
<i>ANZAC-A Nation's Heritage</i> (Documentary Film)	1965	AMC, "Dramatic Music" in <i>Catalogues of Australian Composition V</i> , p84	
<i>The Great War</i> (War experience Series No.1) (Documentary film)	1965	<i>Australian Films. A Catalogue of Scientific, Educational and Cultural Films 1940-1958. Ninth Supplement</i>	



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		1967, p.17.	
<b>Title</b>	<b>Year</b>	<b>Location</b>	<b>Notes</b>
<i>Mapping Australia</i> (Documentary Film)	1966	Australian Films. A Catalogue of Scientific, Educational and Cultural Films 1940-1958. Ninth Supplement 1965, p.24.	
<i>Antigone</i> (ABC television)	1966	SLV, MS 10935 MSS Store, Bay 89 Box 4/7, La Trobe Library.	
<i>Look To the Wild Side</i>	1968	Australian Films. A Catalogue of Scientific, Educational and Cultural Films 1940-1958. Eleventh Supplement p.29.n and AMC Dramatic Music Catalogue	
<i>Cook of the Endeavour</i> (Incidental Music)	1970	Pub. Chappell	Orchestra?

## Appendix 3

## Dorian Le Gallienne - Unpublished Orchestral Works

The key for this list is the same as Appendix 1. The instrumentation is as complete as possible.

Title	Year	Location	Instrumentation
<i>Sonatina</i>	1941 Orchestration:1948	SLV	Orchestration by Verdon Williams
<i>La Contes Heraldiques</i> (The Sleepy Princess) (ballet)	1947	SLV	Double wind, 4 Hns, 2 Tpts, 3 Trbs, Timpani, Percussion(?), Vln 1, Vln 2, Vla, Cello, Dbass.
<i>Overture in E flat</i>	1952	SLV/APRA copy	Double wind, 4 Hns, 2 Tpts, 3Trbs, Timpani, Percussion, Vln 1,Vln 2, Vla, Cello, Dbass.
Symphony No.1 in E	1953	SLV	Double wind, 4 Hns, 2 Tpts, 3Trbs, Timpani, Percussion, Vln 1, Vln 2, Vla, Cello, Dbass.
<i>Voyageur</i> (ballet)	1954	SLV	Double wind, 4 Hns, 2 Tpts, 3Trbs, Timpani, Percussion, Vln 1, Vln 2, Vla, Cello, Dbass.
Symphonic Study/Symphony No.2	1963	SLV	Double wind, 4 Hns, 2 Tpts, 3Trbs, Timpani, Percussion, Vln 1, Vln 2, Vla, Cello, Dbass

## Film and Incidental Music for Orchestra

Title	Year	Location	Instrumentation
<i>Peer Gynt</i> (Incidental music to Ibsen's play in 13 parts)	1948	SLV (Pub?) Melb. Lady Northcote Permanent Orchestra Trust Fund, 1954	? 13 parts

## Appendix 4

## Raymond Hanson - Unpublished Orchestral Works

This list is as complete as possible. The location of Hanson's music has changed in the last few years. Currently, all the material housed at the Sydney Conservatorium of Music Library is being copied by the Australian Music Centre, so that Hanson's music will be centrally located. The key is the same as in Appendix 1.

Title	Year	Location	Instrumentation
<i>Dhoogor</i> Op.18 Ballet Music for Orchestra	1945	NLA/SA	Double wind, 4 Hns, 2 Trpts, 3 Tbn, Tuba, Timp, Side drum, Bass drum, Cymbals, Strings.
<i>Novelette</i> Op.22	1947	Sydney Con/AMC	Double wind, 4 Hns, 2 Trpts, 3 Tbn, Tuba, Timp, Side drum, Cymbals, Celeste, Strings.
<i>Overture for a Royal Occasion</i> Op.25	1948	Sydney Con/AMC	Double wind, Cor Ang, 4 Hns, 2 Trpts, 3 Tbn, Tuba, Timp, Side drum, Bass drum, Cymbals, Strings.
Symphony Op. 28	1951-52	Sydney Con/AMC	2 Fl, 2 Ob, Cor Ang, 3 Cl, Bass Cl, 2 Bsn, Contrabsn, 4 Hns, 2 Trpts, 2 Tbn, B Tbn, Tuba, Timp, Side dr, B dr, Cym, Celeste, Strings.
<i>Gula</i>	1968	Sydney Con/AMC	2 Fl, Picc, 2 Ob, 2 Cl, Bar Sax, 2 Bsn, Contrabsn, 4 Hns, 2 Tpts, 2 Tbn, Tuba, Timp, Side dr, Vib, Cym, Gong, Harp, Strings.
<i>Fanfare</i>	1973	Sydney Con/AMC	Double wind, 3 Tpt, 3 Tbn, Tuba, Timp, Side drum, Bass drum, Cymbals, Strings.
Wilful Waltz		Sydney Con/AMC	For junior orchestra
<i>Movement: Homage to Alfred Hill</i>	1969	Sydney Con/AMC	Orchestra

## Film and Incidental Music

Title	Year	Location	Instrumentation
<i>Three in One</i> Op.35	1955	Sydney Con/AMC	Orchestra
<i>Captain Cook (Cook's Voyage)</i> Op.41	1959	Sydney Con/AMC	Orchestra
<i>Surfing</i> Op.42	1958	Sydney Con/AMC	Orchestra
<i>Oil</i> Op.44	1960	Sydney Con/AMC	Orchestra
<i>Temptation</i> Op.45	1960	Sydney Con/AMC	Orchestra
<i>Portrait of Australia</i>	1960	AMC	Double wind, 4 Hns, 2 Tpt, 2 Tbn, B Tbn, Tuba, Timp, Side drum, Vib, Strings.
<i>Australian National University</i>		Film Australia	Orchestra
<i>Heritage in the Sun</i>		AMC	2 Fl, Ob, Cor Ang, Cl, 2 Alto Sax, Bar Sax, Tbn, Timp, Side dr, Vib, Piano, Strings.

## Appendix 5A

### Interview 1 with Australian Composer, Robert Hughes

26 February, 2005, Hallett Cove, South Australia

This interview was the first time that I met Mr. Robert Hughes. The afternoon was spent discussing his music and life experience.

Hughes stated that he was self-taught initially as a composer. Although he displayed talent as a student, Hughes did not complete his studies at a school in Aberdeen. Hughes continued to say that he fell in love with opera at the age of 15, and proceeded to write numerous children's operas at this time for his friends and personal enjoyment.

In 1929/30 Hughes' father suggested that the family move to Australia. At this time Hughes was thinking of continuing his music study in London, but this did not eventuate. On arriving in Australia he worked as a clerk in an office. Hughes' office manager learnt of his talents and advised Hughes to make an appointment to see conductor/composer Fritz Hart. As a result of this meeting Hughes commenced composition studies with Fritz Hart and Bernard Heinze.

Hughes stated that Fritz Hart was a fairly prolific composer and compared Hart's compositional style to that of British composers from the early 20<sup>th</sup> century. Hughes equated the music in Hart's *'Bush' Symphony* as similar to the music of Gustav Holst. Hughes continued to mention that Hart's career continued in Hawaii after he left Australia and thought that some of his manuscripts were still there as well as here in Australia.<sup>1</sup>

I asked Hughes whether there were any books he used as a reference for his composition study. He mentioned Cecil Forsythe's book *Orchestration* as an important text. Following his first studies with Hart and Heinz, Hughes had the opportunity to have an orchestral work performed by the Melbourne Symphony Orchestra. The work performed was *Legend* and the performance was conducted by Joseph Post. After this performance, Joseph Post (who was enthusiastic about the work) advised Hughes to continue with his composition studies. Hughes received a scholarship from the Melbourne University Conservatorium of Music which enabled him to study with Arthur Nickson. At this time prior to World War 2, Hughes worked as a clerk in a factory

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<sup>1</sup> After recent investigations, the author has discovered that all of Hart's materials are now in Australia.

office in Flinders Lane. This meant that the only time he had available to study composition was on Saturday afternoons, which he did for two years. During his studies with Nickson, Hughes wrote an opera. The opera is approximately 200 pages but unfinished, as the orchestration is not complete.

Following this period of study, Robert Hughes served in the Australian army for four years during World War 2. He was stationed in the Pacific islands and New Guinea.

*At this moment in the conversation, Mr. Hughes relayed a lovely incident that occurred during his time away.*

Prior to World War 2, the ABC (Australian Broadcasting Commission) recorded some performances of a Hughes' works and put them onto disc. A movement from an orchestral suite by Hughes was broadcast nationally on the ABC by Dr Floyd. The recording of this movement was included in a package of materials sent to the BBC. The BBC broadcast the recording of this orchestral movement on the Empire Station and it was heard by all the soldiers serving in World War 2. A colleague of Hughes heard the broadcast of the Hughes' composition and recorded it on tape for Hughes so that he could listen to it when he was available. Hughes recalled this moment as a 'shining light during a difficult time.'

The broadcast by the BBC inspired William James (Head of Music for the ABC) to ask Hughes to do some arranging for small ensembles. These arrangements were to be performed and broadcast during the war. Hughes said 'no' to this offer, as he felt he could not write effectively while serving his country. Nevertheless, James along with Verdon Williams offered Robert Hughes a job at the ABC as an editor and arranger to start when he returned from his service. Hughes commenced working for the ABC in 1946. Hughes said that he enjoyed his time as an editor and arranger for the ABC/Melbourne Symphony Orchestra and described the organisation as a happy work place.

Hughes continued to say that the editor/arrangers for the other ABC orchestras included: John Antill/Sydney Symphony Orchestra; Felix Gethen/Tasmanian Symphony Orchestra; Mike Kenny/Adelaide Symphony Orchestra. Hughes wasn't sure who the editor/arranger for WASO at this time. Hughes explained that in this job the arrangers were expected to edit and arrange large works to be played by smaller ensembles. Examples of such works included a symphony by Mahler. Hughes also spoke of the time he was asked to arrange Gershwin's *An*

*American in Paris* for a small ensemble of Melbourne Symphony Orchestra players to perform on a rural tour of Victoria. This tour was conducted by Sir Charles Mackerras. Hughes explained that although he enjoyed his time at the ABC, in the 30 years of his employment he received no contract and no superannuation.

Hughes also stated that John Antill was 'lucky' being in the position of Music Editor for the whole of the ABC. In his role as Music Editor, Antill was given the primary responsibility to assess new music for performance by the ABC orchestras. In reference to Antill's compositions, Hughes quoted Eugene Goossens as saying that 'Antill was a one work composer'. Despite this comment, Goossens performed Antill's *Corroboree* everywhere. I asked Hughes if he knew of another of Antill's works *Symphony on a City* (written for the city of Newcastle, NSW). Hughes felt that this was not Antill's finest work. Hughes continued to say that Goossens conducted his own *Symphony* (the first version of Symphony No.1) and several of his other works. Goossens also performed Hughes' *Festival Overture* for royal visits and various state occasions.

When asked about whether he knew many of his contemporaries, Hughes explained that he knew Clive Douglas, Lindley Evans, Miriam Hyde and Dulcie Holland. Hughes stated that he helped Esther Rofe become more involved with other Australian composers, as she had a tendency to keep to herself and be quite withdrawn.

Margaret Sutherland was also a contemporary of Hughes and he spoke about the time that he orchestrated Sutherland's *Three Temperaments*. Hughes explained that Sutherland wished to have one of her orchestral works performed, but the conductor George Tzipine was hesitant in giving her another opportunity. Tzipine had recently experienced some difficulty in preparing Sutherland's *Violin Concerto* for performance, as in his opinion there were too many mistakes in her scores. Tzipine explained to Hughes that he would be interested in performing a work of Sutherland's, but only if Hughes would consider orchestrating the work. Tzipine had a high respect for Hughes's skill as an orchestrator. Hughes continued to say that he attended a performance of one of Sutherland's works for two pianos performed by Max Olding and his wife Pamela Page. Hughes thought that the scoring was particularly dense and that the short works appropriate for being orchestrated. Sutherland agreed with Hughes and the work was thus put together and performed. After the Sutherland *Violin Concerto* was originally performed, Hughes mentioned that Franz Holford (Editor for Alberts Publishing in Melbourne) published Sutherland's

*Violin Concerto* for violin and piano. Holford opposed the publishing of the full score because he also felt there were too many mistakes in the full orchestral score.

In addition to briefly discussing the *Sinfonietta* that was commissioned by Sir John Barbirolli and the Hallé Orchestra, Hughes talked about his work *The Forbidden Rite*. This work was originally a TV ballet and written for small orchestra. For performance purposes, Hughes turned it into a Suite that lasts about 16/17 minutes and he felt that the piece worked well in this new format. *The Forbidden Rite* has been recorded on RCA and published by Warner/Chappell. Hughes recalled a particular memorable performance conducted by the young Italian conductor, Piero Gamba. He was amazed how Gamba, whom he had never met or seen rehearse his piece, had a complete understanding of the structure and feeling for the work.

### **Australia Council and Government Support for Composers**

Hughes played a significant role in securing a better deal for composers in Australia and for the musical community in general. When Menzies was Prime Minister, Hughes and Antill met with Menzies to ask for government support for composers. This was the first step in establishing the Australian Arts Council. The Committee for Australian Composers was: John Gorton (current Australian Prime Minister at the time), Robert Hughes, Don Banks, Richard Meale, John Hopkins, Bernard Heinze and Frank Calloway. This committee led to the Australia Council being established with Don Banks becoming Chairman of the Music Board of the Australia Council.

### **Dorian Le Gallienne**

Robert Hughes was made executor of Dorian Le Gallienne's musical property and felt that Le Gallienne's symphonic works were not the best representation of his compositional output.

Finally, Hughes expressed his dismay at the fact that his music was not regularly performed. He mentioned that there was an Institute in the USA for Academic composers which functioned as an outlet for these composers to have their music performed.

Hughes also mentioned an article from Germany that was titled 'Who wants composers?' and he stated that even Tippett had to go to the USA to have his *Symphony No. 4* performed.

## Appendix 5B

### Interview 2 with Australian Composer, Robert Hughes

4 March 2005, Hallett Cove, South Australia

As in the previous interview the discussion continued with Mr. Robert Hughes on the topics of his music and life experience.

Hughes told the story of how he initiated the formation of the Australian Music Centre. Whilst on tour with the Melbourne Symphony Orchestra as their chief editor and arranger, Hughes visited the Canadian Music Centre in Toronto and the Donemus Society in Holland (Dutch Society for Music). He spent time with the managers of both societies in order to compile enough information to prepare a formal proposal. This proposal was to the Australian Government in the hope that a similar organisation could be established in Australia. The key factor that Hughes put forward, was if a score was placed in the library and did not earn any money from a performance (especially with regard to orchestral scores), the score would then be placed in the archives. Mr. Hughes established an important relationship with the manager of the Canadian Music Centre, Keith McMillan, whose father was conductor of the Toronto Symphony.

#### Influences on Hughes' Musical Style

Hughes explained that he always had an instinctive feel for blending specific orchestral colours. We talked about the revision of his Symphony No.1 where he added the slow movement. Hughes explained that he felt this movement should be more like an elegy inspired by Celtic themes that he remembered from his youth. For the revision of Symphony No.1 he deleted a large amount of the original material, but retained the basic thematic ideas. Hughes' addition of the saxophone (in Movement Three of Symphony No.1) was inspired by several issues. He was intrigued with the way Bizet and Prokofiev used the saxophone in their respective works *L'Arlésienne Suite* and *Romeo and Juliet*, as well as being inspired to provide an opportunity to an excellent saxophonist working with the Melbourne Symphony Orchestra at that time.

#### Personal Opinions

I asked Hughes to give his opinions on the changes in Australian music and if he could recognise any features that were distinctly Australian in the compositions of any of his Australian colleagues. Hughes felt that some of the 'younger' composers overloaded their music with a harshness that wasn't present before. Included in this list were Peter Sculthorpe, Richard Meale,



Nigel Butterley and Ross Edwards. Hughes also felt that earlier composers such as James Penberthy and Clive Douglas (who displayed a degree of romanticism in their compositions), still overloaded their music at times with themes influenced by the Australian aboriginals. In addition, Hughes considered that the Australianism in Sculthorpe's compositions came afterwards or in effect after the music was written.

### **Story on how Barbirolli commissioned the *Sinfonietta***

Hughes explained that the commission eventuated after the Jubilee Symphony competition of 1951 for symphonic composition. The entrants were from the United Kingdom, Australia and Canada. The English judging committee consisted of Sir Arnold Bax, Sir John Barbirolli and Sir Eugene Goossens. The winner of the competition was a Welsh composer, Mr. Moule-Evans.<sup>2</sup> The next prize of 250 pounds was awarded to the best Australian which was Robert Hughes (essentially second prize) and Clive Douglas was awarded a third prize of 150 pounds.

The works by Douglas and Evans were performed initially by the Sydney Symphony Orchestra (SSO) with Eugene Goossens conducting. Hughes's Symphony was also performed by the Melbourne Symphony Orchestra (MSO) with Sir Bernard Heinze conducting. Sir Charles Moses who was Head of the ABC implied that Robert Hughes was robbed of the winning prize and encouraged Goossens to conduct Hughes's *Symphony* with the SSO. After the competition, Hughes did some editing for Barbirolli who in turn had also been in contact with Goossens. It turned out that Sir John Barbirolli used to play cello for Goossens' father who was also a conductor.

After his discussion with Goossens, Barbirolli revisited the symphony that Hughes had composed and told Hughes that he liked the work. Barbirolli asked Hughes to write a work for the Cheltenham Music Festival where Barbirolli was Music Director and the conductor. He also explained that he would include the work in the next concert season for the Hallé Orchestra. Although Hughes felt very honoured by such a request, he accepted the offer on the proviso that Barbirolli see a draft of the first movement. Barbirolli thought highly of the movement that Hughes had sent to him and immediately asked for the rest of the work to be written. The ideas that Hughes used for the composition of the *Sinfonietta* (the resulting work of this commission) were taken from the Scherzo of a String Quartet that Hughes had composed.

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<sup>2</sup> It is interesting that Hughes thought Moule-Evans was Welsh, as the New Grove Dictionary of Music states that Moule-Evans was from England. However, the manuscripts of David Moule-Evans can be found in the National Library of Wales, which suggests that Moule-Evans had an important link to Wales.

### Composers Based In Melbourne

Mr. Hughes continued to talk about his composition colleagues from Melbourne.

Like Hughes, Dorian Le Gallienne studied with Arthur (A.E.H) Nickson and then in London with Gordon Jacob. Following his time in London, Le Gallienne returned to Australia and worked with the ABC in charge of sound production for the concerts broadcast in the Town Hall. Hughes described this job as being in charge of how the music sounded in the Town Hall. When Nickson retired from working as Music Critic for *The Age*, he passed on the position to his former student Dorian Le Gallienne. Hughes explained that Dorian, although often harsh with his criticism of the MSO, had a soft spot for amateur orchestras, as he believed in the spirit of music-making.

Other composers working in Melbourne at the time were Phyllis Batchelor, Margaret Sutherland, Linda Phillips and Esther Rofe. Phillips wrote for *The Sun* as music critic and composed songs and chamber music. Batchelor was a music teacher who also studied with Fritz Hart and predominantly composed works for piano and voice.

### Composers Based in Sydney

Mr. Hughes explained that the next group of established and well-known Australian composers were Sydney-based. These were:

- Lindley Evans: wrote mostly piano works but his orchestral works include *Idyll* and the *Australian Symphony*.
- Frank Hutchens who performed in a piano duo with Evans.
- Alfred Hill who was Head of the NSW State Conservatorium of Music.
- Miriam Hyde, Dulcie Holland and Raymond Hanson.

Mr. Hughes thought highly of Hanson's music as well as the compositions of Ian Bonighton who had written several orchestral works.

In our continued discussion Mr. Hughes mentioned that he had been a friend of Douglas Lilburn and had visited New Zealand several times.

At this point I showed Hughes a copy of the Orchestral Music Catalogue from the Australian Music Centre (AMC). Although Hughes was very impressed by the document, he was concerned that his *Piece for String Orchestra* was not included in the catalogue.

## APPENDICES

I asked about his published works and unpublished works. Although many of Hughes's works were recorded they were not necessarily published – examples include *Essays 1 and 2*, *Symphony No.1*, *Farrago Suite*, *Linn O'Dee* and *Sea Spell*. *Linn O'Dee* was written for the Australian visit of Queen Elizabeth in 1954 and her young family, and is named after a river near Balmoral. This short piece is based on a set of Scottish dance pieces. The work was sent to the BBC and Colin Davis conducted the work in Glasgow.

## Appendix 5C

### Interview 3 with Australian Composer, Robert Hughes

19 October 2006, Hallett Cove, South Australia

This interview involved asking Hughes about the repertoire he has archived in the State Library of Victoria (SLV).

#### *The Festival Overture (1949):*

At this point I inquired as to where the work was held, as it was not in the SLV. Hughes explained that the *Festival Overture* was held in the ABC Library in Sydney. I interpreted this as meaning that the work could have been in the National Music Library's Symphony Australia Collection. The *Festival Overture* won a composition prize. King George VI was due to arrive in Australia, but he died in England before the trip (his wife was the Queen Mother and he was father to the current Queen Elizabeth II). The trip by the Royal family to Australia was supposed to be celebrated with some special concerts, conducted by Goossens. The *Festival Overture* was to be included as one of the works scheduled to be performed. Due to the trip being cancelled, the overture was left on the shelf. However, Goossens (who was Head of the NSW State Conservatorium of Music and conductor of the Sydney Symphony Orchestra), decided that the overture was a worthy opener for a royal occasion or national event. Goossens first conducted the piece in Sydney and Canberra for a National event and thought the work was in the tradition of Elgar and Walton. Hughes admits to the work as being a kind of copy of this tradition and Goossens continued to conduct the work regularly in concerts. The score and parts became the property of the ABC in Sydney (now Symphony Australia Library), as it was they that sponsored the competition for which the work was originally written.

The *Festival Overture* has been performed over the years by other orchestras and conductors (such as Eugene Goossens and Bernard Heinze) for national event concerts. Hughes said 'it was a suitable piece, very straightforward and strong'.

#### *Diversions on a Dance Tune (1946):*

*Joanna Drimatis (JD): Have you ever had the work performed?*

Hughes commented that the work had already been performed by Goossens. *Diversions on a Dance Tune* is written for a modest orchestra. I suggested that the work would be suitable for a Youth Orchestra and Hughes agreed that the work was definitely worth playing.

Other conductors who have performed the work:

- Verdon Williams conducted the work in Melbourne.
- Joseph Post conducted *Diversions* with one of the ABC orchestras.

Hughes stated that *Diversions* is an entertaining light piece for orchestra. The main theme suggests a slower dance tune and Hughes acknowledged that the work has not been performed for many years. I made a point to say that if *Diversions* was sitting in archives it might never be performed. Importantly, Hughes gave permission for the work to be resurrected and performed if the situation arose.

***Sea Rapture:***

A short piece which portrayed Hughes's love of the sea. This work was written before *Sea Spell* (1973).

***Sea Spell (1973):***

*Sea Spell* was written for a performance at the Sydney Opera House prior to its official opening. The work was commissioned by the Australian Dental Association's International conference. The Conference organisers arranged a large concert for the delegates, which involved the Sydney Symphony Orchestra and conductor, Willem Von Otterloo. Hughes' inspiration for the work came from the sea that surrounded the Opera House.

Following this discussion I showed Hughes the score of *Sea Spell*. He was very excited to see his work and started to sing the melodies. Hughes took time to reacquaint himself with the music. The memories of the composition seemed to come flooding back to him. Hughes also kept saying how much he liked the work. After this discussion I informed Hughes that the Elder Conservatorium of Music Library had a large number of recordings of his works.

***Farrago Suite (1949 rev. 1965):***

*JD: Why did you revise this work?*

Hughes explained that the original version of the work contained six movements. The revision arose as a result of Joseph Post's visit to Manchester, England. Post asked Hughes if he could perform one of his works. Hughes suggested to Post that he take the *Farrago Suite*, but

suggested only taking the best four movements - *March, Waltz, Pastoral* and *Burlesque*. Once Hughes revised the work, then Post took it with him to England. When Hughes revised the work he took time to rescore sections of the suite. Hughes commented that he really liked the *Pastoral*. In addition, the *Finale* was not in the original, but was added later. According to Hughes, the word *Farrago* was of Spanish origin referring to 'a collection of oddments'.

*JD: Would you ever consider adding the Finale to the original format of the Farrago Suite?*

Hughes said 'no' straight away. He adamantly explained that a revision was a revision for a reason and that once he revised a work there was no going back.

Hughes: 'If I revise something, it was to improve the work and if I discard something it was for a reason.' Hughes used the example of a Bruckner symphony. He felt that anyone, for example that tried to alter Bruckner's revisions was not staying true to the composer's intentions.

*JD: Would you consider publishing the Farrago Suite?*

Hughes answered 'yes' to this question, but only for the 1965 version of the suite. Hughes started going through the music again singing the melodies as before with *Sea Spell*. It was interesting to note that Hughes had not seen these scores for a number of years and he looked over them with a real sense of nostalgia. As I went through the score with Hughes, I mentioned that scores such as the *Farrago Suite* when edited and reproduced digitally will look cleaner and easier to read.<sup>3</sup>

*JD: Did you ever play a brass instrument?*

Hughes answered 'no' to this question. He explained that he played piano adequately to use for his composition, but stated that he was not of the standard required to perform as a soloist.

*JD: The way you write for brass demonstrates your understanding of how to effectively use the section to its full advantage in the orchestra. How did you learn to write well for the brass section?*

Hughes: 'My older brother was a trumpet player and played solo E flat cornet, in a brass band. I was never a player, but had the chance to play bass drum in the band on occasion'.

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<sup>3</sup> It was noted that in the first movement of the *Farrago Suite*, pages 18 and 19 are missing from the copied score held at the Australian Music Centre but the missing pages are included in the autograph. This addresses the issues of consistency in preserving the scores.

*JD: Is it possible for Essay and Essay II to be played together as a two movement work?*

Hughes answered 'no' to this question. He felt that the two pieces were quite different because they were written at different times. Therefore they should not be played simultaneously.

***Essay for Orchestra (1953):***

According to Hughes, *Essay* is a complete work in itself. It was this work that introduced him to the BBC and was written for conductor Juan Jose Castro. The score we were examining during this interview was an Australasian Performing Right Association (APRA) score dated 1953. Hughes explained that the copyist Cliff Bradshaw was not known as a great musician, but a meticulous copyist.

Hughes was overcome by the fact that the score was 50 years old. *Essay* was written for an event where Juan Jose Castro was conducting the Victorian Symphony Orchestra. Hughes thought the piece was well received in Melbourne. Castro mentioned to Hughes that he would take a copy of the score with him overseas.

Hughes continued to say that when Walter Susskind visited Australia, Susskind wanted to conduct some Australian music as a gesture of thanks to Australia for inviting him to conduct the ABC orchestras. As a result, Susskind performed the *Essay* with the SSO. He said to Hughes that he really liked the work and wanted to conduct it again in England. In addition, Susskind mentioned his intention to record the work and perform it on the BBC. Hughes explained that all of this actually happened. After the performance of *Essay* in London, Hughes received a 'very nice letter' from Susskind, explaining that he enjoyed performing the work and was interested in getting to know more of Hughes's music. Hughes said that Susskind was a very astute businessman as well as a good conductor.

A week or so later, Hughes received another letter which he found on the mantelpiece after work, from Glasgow. The letter was from an old school friend, George Ritchie who had heard a performance of the *Essay* on the BBC. Hughes explained that he and Ritchie became friends as a result of their similar interests and remained so until Ritchie's death (which was only recently). According to Hughes they hit it off straight away, but lost touch during the war. Hughes told the story of the time when Ritchie heard *Essay* performed on the BBC. On hearing Robert Hughes' name as the composer of the work, Ritchie wondered whether it was the same friend he knew from school. The answer came during the live broadcast when the program notes explained how

Robert had left Aberdeen at the age of 17 to move to Australia. Ritchie mentioned that he instantly recognised Hughes' music because of the emphatic opening of the *Essay*. Hughes kept the letter as he thought it was a wonderful example of how 'art can meld or be a link between two persons'.

***Essay II (1982):***

This work was written for the 50<sup>th</sup> anniversary of the Melbourne Symphony Orchestra. The MSO wanted a 10 minute work to be performed by a visiting guest conductor. The visiting conductor did not eventuate and violinist/conductor (concertmaster), Len Dommert ended up conducting the work. Although Hughes much admired Dommert as a musician, he did not feel Dommert was a conductor in the true sense because of Dommert's inefficient use of gesture. Len Dommert also performed the work with the Canberra Symphony Orchestra. The opening theme in the trumpets forms the basis of the *Essay II*.

Hughes' comments on *Essay II*: 'This is not too bad - the theme is well developed.' Again Hughes examines the music closely. He stated: 'that the theme didn't just repeat itself, but it spread [throughout the work]', 'not a bad piece.' Hughes did say that someone criticised the work in a programme and described *Essay II* as being like 'a speech from Macbeth' – 'Sound and Fury'. Hughes felt that the writer did not truly justify why he disliked the work and described Hughes' music as 'a bit flashy'. Overall, Hughes was very pleased to know that the works I brought to him were still available for others to see.

***Symphony No.1 (1951 rev. 1971):***

Hughes spent a great deal of time becoming re-acquainted with the work. He said that he bought a piano with the money from the commission. Up until this time he had been using the family piano and it was now falling apart. It was unclear as to whether the money for the piano was from the original prize money Hughes won from the Jubilee Symphony Competition or from the fellowship he received in 1971. Hughes mentioned that Norman Del Mar liked the work and conducted the earlier 1955 revision. In 1971, Joseph Post conducted the symphony.

**Movement One**

Bar 7, Oboe 1: I asked Hughes whether there were one or two dots on the dotted quaver. Hughes confirmed that there was only one dot on the dotted quaver.



*JD: What were the influences that inspired the use of modes in the Symphony?*

Initially Hughes said: 'I don't know'. He followed this comment by say that he was interested in scales that were a bit different. Hughes proceeded to sing the horn opening and then the oboe line. Hughes explained that he like to use scales that 'attracted his inner ear'.

Bar 8, Oboe 1: *JD: Is the semiquaver rest necessary in this bar or should the quaver be dotted as in bar 7.*

Hughes: 'Yes, it is necessary'. Again Hughes took time to look over the score.

*JD: Were there any composers that you used as an influence on your harmonic language or those that had ideas that interested you?*

Hughes did not answer this question directly so I steered the question toward the visit of the Ballets Russes and asked if he had attended any of the performances. Hughes explained that most people would try and attend the ballet performances if they could afford it, and that everyone was very attentive to what they were hearing.

*JD: Did you see the Ballet Russes when they were here in Australia?*

Hughes answered 'yes' to this question, though he could not remember the specific programme that he saw. He remembered that the performance was at His Majesty's Theatre in Melbourne.

*JD: In the Symphony, did any particular influences inspire your application of modal ambiguity?*

Hughes felt that this kind of thing just happened and that it was not necessarily planned. He continued to say that the *Allegro Vivace* was very strong. I suggested that despite the motivic treatment in this part of the movement, there is essentially one melodic line throughout the instrumental parts in the first four bars of the *Allegro Vivace*. Hughes did not disagree with this comment, but added how much he liked the theme and that Joseph Post liked it too.

I mentioned that it was interesting how some of the notes are spelt. Hughes could not remember why he spelt specific notes a certain way. He agreed that bar 65 was not unrelated to the horn theme. I also suggested that it would be possible through editing the score, to make the accidentals easier to read. Following this, Hughes agreed that it was possible for Fig. 12 to be the start of the development. Hughes said that he enjoyed the way that the lines chased one another. He also agreed that it was possible in bar 118 the D flat in the bass could imply the Neapolitan of C.

*JD: Was there any inspiration for your use of mixed metre?*

The question was not really answered so there may have not been any real inspiration. In a sense Hughes did what he felt like. Nevertheless, Hughes did imply that there was some kind of key structure that can be referred to. Although he could not point it out, Hughes felt that it must be there.

Bar 192: Although I felt that the recapitulation does not start at this bar, Hughes did imply that the material here is similar to that of the introduction.

The gratifying part of the interview was being witness to Hughes' joy at seeing the symphony after many years.

### **Movement Two**

*JD: I noticed that this movement was sketched in the original. Why didn't you put the slow movement in the 1951 original edition?*

Hughes said initially he could not remember. Nevertheless, he continued to explain that he was not ready for it to be included in the earlier versions and that the expressive cello melody is like an Elegy. Hughes thought the tune was lovely and was quite taken with the music.

Bar 14 or second bar of Fig 2 in the English Horn: Hughes agreed that the tied notes may be altered enharmonically to be the same note.

I also mentioned that the original score was in quite poor condition.

*JD: I asked whether the movement was set out in sections or through composed?*

Hughes explained that he didn't know how the process occurred, but I was free to do my best to explain the structure of the movement.

Bar 48: Hughes agreed that there should be a natural feeling of rubato in this bar, but not an exaggerated amount.

### **Movement Three**

In this movement I suggested that the music was reminiscent of Prokofiev because of the motivic ideas.

Hughes described the small scale in bars 3-4: F-F#-G#-A-B-C.

Hughes's daughter (Alison Smith) told a story of the time that they were all listening to the radio after lunch and heard some music that sounded familiar. It was Hughes' *Essay*. Colin Fox was

the broadcaster on ABC Classic FM. The interesting part to this story is that initially the family were not sure what the work was and assumed it could be a work by 'Prokofiev'.

Hughes agreed that Fig. 3 could be a third thematic idea. At Fig. 4 Hughes explained that the stretto was like having the motifs chase each other. He also thought that Fig. 5 could be a kind of transition.

Bar 61: Hughes said that the scales in this section could be considered as 'exotic'.

Hughes made a comment on Bernard Heinze as a conductor, explaining that Heinze's sense of rhythm was not very good. Hughes said that when Heinze conducted this movement he got into a 'hell of a tangle'. Hughes comments that the composition (Movement Three) is very neat and there are 'no mistakes!'

Hughes also explained that he often used the Bass Tuba to mark out the melodic line of the bass. He also stated that 'this work (the Symphony) is worthy of performance, but it has to be done with everything that is in place otherwise it is a mess.' 'Whoever takes it on has to do it properly'. I said that the work is very relevant to an audience today and Hughes agreed with this comment.

#### **Movement Four:**

Hughes stated that this movement has a very unusual form. It starts off as a theme and variations but it doesn't continue that way. He can't remember what he had in mind whether it was a set of variations or not. Nevertheless it has a variation type style.

Hughes explained that there is an 8 bar theme. Hughes agreed with my idea of changing two of the variations to become one.

We talked about the use of stretto as a compositional device and I mentioned that Le Gallienne also used this technique in his compositions. Hughes explained that the two of them used to discuss using this technique in their compositions. Hughes continued to say that the coda brings back the home key B flat and reiterates the material from the theme [of Movement Four].

**Hughes stated that he would love to hear a live performance of the work.**

## Appendix 5D

### Interview 4 with Australian Composer, Robert Hughes

20 February 2007, Fullarton, South Australia

I spoke to Hughes about the location of his works. I raised the Chappell/Warner problem. In 2004, Chappell/Warner moved Hughes' published works to London without the permission of Hughes and his family. Hughes was adamant that he received no information regarding the relocation of his published repertoire.

*JD: I showed Cecil Forsythe's book 'Orchestration' to Hughes.*

Hughes recognised the text and clearly stated that he had studied Cecil Forsythe's book *Orchestration*. He felt that the book was very valuable, had excellent material and examples and all the details a composer would want to know. He obtained his first copy via the public library and then managed to purchase a copy in a second hand bookshop. Hughes felt that this book is an excellent resource for young composers.

*JD: Was there a theory book or text that you preferred to use?*

Hughes could not remember the titles of the theory books he had, but mentioned that Arthur (A.E.H) Nickson gave him a collection of notes. The notes were titled *Basic Materials* and Hughes explained that he completed all the theoretical exercises that Nickson included within these notes.

*JD: Were there any other versions of the symphony?*

Hughes answered 'no' and he stated that all the versions were in the State Library of Victoria (SLV). At the time of this interview he had a few sketches of manuscripts in his possession, but all the revisions of the symphony were held in the SLV. I commented on how interesting it was to view the different versions of the symphony. The different revisions of the symphony give some insight into how Hughes' ideas and corrections developed over time.

*JD: Where are the sketches or manuscripts of the Sinfonietta?*

Hughes stated that there are no sketches to the *Sinfonietta*. He explained that he 'scribbled straight onto the score' ; 'once the movement was on paper that was it'.

*JD: Did Barbirolli have his own score to the Sinfonietta or is it the one that everyone used?*

According to Hughes, Barbirolli performed from the score that was later hired out for other performances. Barbirolli's *Sinfonietta* score was sent to someone at the Oxford University Press (OUP). Hughes had given the gentleman at OUP the authority to look after the *Sinfonietta* score while it was in England. Therefore the score that Barbirolli used could be with the publisher. Hughes had sent his own score to Barbirolli and then it went to OUP. After the Hallé orchestra performed the *Sinfonietta* there was a BBC Symphony Orchestra performance for the work. Hughes was unsure of the conductor in this performance.

Hughes mentioned that Sir Malcolm Sargent conducted the work in Adelaide's Centennial Hall at Wayville, now the Showgrounds. Hughes called the hall 'that awful hall'. Apparently Sargent visited with the London Philharmonic Orchestra (LPO) on this occasion. Hughes said that there were a number of players from the LPO who were generous in their praise of the work (*Sinfonietta*) and expressed this to him personally. Hughes was told by a violinist (who was also a composer) from the London Philharmonic that parts of his *Sinfonietta* sounded like Shostakovich. Hughes felt that maybe the Scherzo did, but he did not necessarily agree with the violinist.

*JD: At this stage during the interview I showed him a copy of the published score of the Sinfonietta.*

The published score of the *Sinfonietta* is a photocopy of the original autograph score that was written on transparent paper by Hughes. Hughes stated that the score was written in his own hand. Therefore the published score of *Sinfonietta* is in the composer's autograph.

### **Sinfonietta**

*JD: Did the melodic ideas of the work stem from the four-note motif in the cellos?*

Hughes says he just writes the music and allows the ideas to emerge naturally. He does not employ a particular formulaic process. Hughes states that the whole piece (*Sinfonietta*) stems from a small fragment and is highlighted all the way through. The repetition accentuates the line. He calls the motif a theme. Longer motifs are mostly a lyric theme, as distinct from a shorter theme. After this initial discussion Hughes spent some time going over the score.

Hughes repeated the story of his initial conversation with Barbirolli concerning the commission of the *Sinfonietta*. Hughes stressed to Barbirolli that if he did not like the first movement, then

Hughes would not have to fulfil the commission for the Hallé orchestra. Hughes quoted Barbirolli as saying 'that if the rest of the work was as good as the first movement, then he was happy to go ahead with the commission.' Hughes was delighted when Barbirolli said that he liked the work.

*JD: Although I hesitated to ask this question, I asked if Hughes had run out of time with regard to the last movement as he appeared to run out of steam. I stressed that the rest of the work was excellent, but it seemed that the last movement wasn't entirely complete, maybe due to a deadline.*

Hughes said 'maybe a little bit.' This movement had not received the best critique after the Hallé performance. Despite this Hughes was still happy with the result and likened the last movement to being the manner of a scherzo. Hughes did confess 'that some people didn't like the movement, but this didn't matter to him'.

*JD: Were there any particular kinds of intervals that you preferred to use?*

I mentioned the predominance of the following intervals in Hughes' music; minor 3rds, major and minor 2nds. Hughes agreed and said that these intervals occurred in much of his music including the ballets. Hughes stated that Australian musicologist Roger Covell had pointed out that 'he (Hughes) had a penchant for particular types of chromatic intervals and was a characteristic unique to Hughes' compositions'.

*JD: Were the works of Stravinsky and his use of the octatonic scale a source of inspiration?*

Hughes agreed that he used the idea, but that his music was certainly not imitative of Stravinsky's work. Hughes applied this knowledge instinctively, not deliberately and felt that a composer without instinct is lacking in some way.

*JD: Did writing the Sinfonietta influence the way you revised the Symphony in 1971?*

Hughes says 'probably, because the *Sinfonietta* has a tighter form'.

*We discussed briefly the two Scherzos in both the Symphony and the Sinfonietta:*

There was a discussion about the Scherzos in both the *Sinfonietta* and the Symphony. I mentioned that I liked both, but especially the one in the Symphony. Hughes mentions that it is fun (the symphony Scherzo) and that it often gives some conductors a sense of a challenge

because of the changing time signatures, especially the 5/8 bars. Hughes felt that the conductor would need a very good sense of rhythm in order for the movement to not collapse.

### Editing Symphony No.1

#### Bowings:

*JD: Would be appropriate to alter some of the bowings in order for the music in the score to be consistent with the parts?*

Hughes stated that he was happy for the bowings to be changed as long as the integrity of the music is maintained. He felt that this was in the domain of the conductor as long as the overall idea of the phrase is not changed. Hughes also knew that conductors who were string players had definite ideas on bowings, and he was always completely supportive of the bowing decisions made by these conductors.

#### Movement One:

*JD: The staccato dots on the semiquavers in the motif at bar 24 are sometimes left out. I asked Hughes if he wished to have the staccato dots in the score?*

Hughes said 'yes' and leaving them out was an oversight. Hughes then proceeded to sing some of the motifs in this section. Hughes agreed that the staccato indications needed to be consistent. The staccato dots separate the semiquavers from the dotted quavers, however the bowing should be hooked into the one bow stroke.

*JD: The next question is about bars 112-113 in Movement One. I was concerned that although the rhythm was the same, the bowings did not match. I asked Hughes if I could change the bowings in order for the string parts to line up and arrive on a down bow at bar 113.*

Hughes agreed, as long as the bowings ended up on a down bow at the start of bar 113.

*JD: Bar 138: In this bar would you prefer a **sfz f** or **f sfz**?*

Hughes felt it didn't matter how the expression marking was stated. Both indications could be interpreted as the same dynamic effect.

*JD: Bar 181: This question was regarding the pitch of trombone 2. I stated that the flat indicated was on the B line and the note was written in the G space. Was the note supposed to be B<sup>b</sup> or G<sup>b</sup>?*

In the trombone part the note was G<sup>b</sup>. Hughes was surprised by this and confirmed that the note was a B<sup>b</sup>, which acknowledged the mistake in the part. We agreed that the harmony worked better if there was a B<sup>b</sup> in the trombone part.

*JD: Bar 205: Should the articulation be the same as the motif at bar 24?*

Hughes agreed that the articulation should be the same and the staccato dots on the semiquavers should be highlighted. Hughes proceeded to sing some of the coda in the first movement.

*JD: I showed Hughes some of my ideas on the analysis of the formal structure of Movement One and initiated the idea of this movement having an 'arch' form.*

Hughes appeared to be pleasantly surprised by this discovery and was in support of the ideas presented to him. Nevertheless, he assured me that the idea of the 'arch' form occurred unconsciously. As Hughes went through Movement One, Hughes kept singing the various melodies. He remarked: 'This piece should be played.' I explained that this project would try to ensure further performances of the work.

*JD: Bar 230: Should the articulations in the winds match the articulations in the strings?*

Hughes felt that this should be the case. It may not be necessary to have a curved line over the second crotchet beats in the winds, but the emphasis is to make this section sound light and not too heavy.

*JD: Are the markings on the score in black pen last minute changes?*

Hughes said 'no' and implied that these indications were probably left out when the score had been printed or copied from the composer's autograph.

## **Movement Two**

Hughes explained that the second movement was written much later down the track. I mentioned that there were drafts of the second movement in the 1951 version and reminded Hughes that the last time we spoke, he mentioned how he had not been ready to have the movement played in the 1950s. In this interview Hughes had forgotten a little about this and stated that he did not realise that there were drafts of the second movement in the first version of Symphony No.1. Hughes explained he enjoyed the 'lovely cello solo' and that the other parts were not to 'get in the way' of this line.



*JD: Bar 21: I mentioned that the first violin part did not come through in the score, but that the parts were complete.*

Hughes agreed with this and explained that the parts were in octaves. I mentioned that this idea was supported on the recording.

After this Hughes talked about 'Symphony Under the Stars' where his piece *Linn O'Dee* was performed by the Adelaide Symphony Orchestra. He said it was 'a delight', and he thoroughly enjoyed hearing the ASO perform his music.

*JD: Bar 39-40: Oboe and English Horn: Would you like these lines to have the same rhythm or be different?*

Initially Hughes said 'no' to changing the rhythms in the oboe and English horn to be the same. We discussed the issue of having the oboe and English horn breathing in the same spot and addressed the problem of sustaining the lines. We agreed that the strings could sustain the line so that the oboe and English Horn could phrase together.

Hughes then looked at the next indication: All strings except bass: *poco e poco con sordino*. He mentioned that this would thin out the sound out in the winds, but said this is the effect that he wanted.

### **Movement Three**

Hughes mentioned that he had written this movement before Juan Jose Castro came to conduct the Melbourne Symphony Orchestra. When Castro was in Melbourne, Hughes had given him a tape of this movement. Hughes said that Castro loved it.

*JD: Bar 19-20: Should the quavers have staccato dots?*

Hughes said that they should have dots and proceeded to sing how the passage should be articulated. This articulation is also supported in the recording, and obviously wherever the theme returns.

*JD: I asked about the scalic passage at bar 61 and inquired as to whether it is from a particular influence?*

Hughes confirmed that he came from his own inspiration.

*JD: Around bar 81-82. Should the crescendo markings should line up?*

Hughes agreed that they should and the *crescendo* should start on the half bar.

*JD: I asked if Hughes would ever like a new version of the 'Sinfonietta' edited for performance?*

Hughes didn't think it would be worth doing as he thought it was fine as is. Nevertheless, Hughes did say that the performing score would be the same as the published miniature which of course is the autograph.

Hughes also thought that there was a recording of the symphony (1951 version) performed by Eugene Goossens and the Sydney Symphony Orchestra, on a 16 inch vinyl record. This recording is actually of Joseph Post conducting the Victorian Symphony Orchestra.

**Music CD is included with the print copy  
held in the University of Adelaide Library.**

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